

# Ji.hlava 20'

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dokument-festival.cz

20th Jihlava International  
Documentary Film Festival

**PRESSKIT**



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## **INTRODUCTORY WORDS**

According to Eric Rohmer, one of the key intellectuals of the French New Wave, every good film is also a documentary. This statement aptly expresses the fact that time adds its own commentary to all recorded images, whether stylized or not. Meanings are layered, often even between the lines, and film is given new space.

This is one of the reasons why American experimental filmmaker Bill Morrison creates works out of footage he finds on old celluloid rolls of film. The more wrinkled it is, the closer it is to times long gone. Likewise, Czech director Karel Vachek tells his students that, when they are shooting a film, they should keep in mind the ludicrousness of old newspapers. This is because the news printed in the daily papers and weekly magazines come across as comic with the passage of time, while personal and original comments, which seem to be trivial at the time they are made, start to take on depth and become more timely.

Documentary film and grand celebrations do not exactly go hand in hand. This is one of the reasons why we didn't choose to commemorate the festival's twentieth anniversary with spectacular fireworks. At the same time, we also didn't overlook the fact that you will stop by for a while and look around. This is how the Jihlava Manifesto came into existence. This section brings together all twenty of the festival's years with a selection of film essays – one for each edition of the IDFF, presenting documentary cinema through the category of films we consider to be the most beautiful as well as the most complex.

Within the ethereality that becomes eternity, we are thinking about the future. This is why we have asked important guests who have visited the Ji.hlava IDFF whether documentary film will exist in another twenty years in 2036, and, if so, what form it might have. Our special publication gives you the chance to join us in our time machine.

I would like to thank everyone – filmmakers, audiences, colleagues, and partners alike – for joining us for this journey across all twenty of the festival's years.

Welcome to the Ji.hlava Festival!

**Marek Hovorka**  
Festival Director



## **20TH JIHLAVA IDFF PROGRAMME SPECIALS**

### **The Jihlava Manifesto (1997 - 2016)**

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**Containing layers of meaning, hovering in the tense atmosphere between social importance and intimate perspectives in cinema practice, the film essays reflect the contextual and stylistic diversity of the Ji.hlava IDFF's program over the twenty years of the festival's existence.**

*"Two decades represent the period of a single generation. We have therefore prepared a special programme section called Jihlava Manifesto presenting one film for each of the previous editions of the festival since 1997. And since we see film essays as one of the most difficult filmmaking forms, they have become our focus throughout the festival's history. They are contemporary films, not a way of looking back deep into the past. We will thus recall iconic films from the past two decades," explains Marek Hovorka, Director of Jihlava IDFF.*

***Touch*** (Shelly Silver, United States, 2013, 68')

***El Perro Negro – Stories from the Spanish Civil War*** (Péter Forgács, Hungary, 2005, 84')

***Fascination*** (Mike Hoolboom, Canada, 2007, 70')

***Film Is. 7-12*** (Gustaf Deutsch, Germany, 2002, 93')

***Francoфонia*** (Alexandr Sokurov, France, Germany, 2015, 87'); Czech Premiere

***The Lord Worked Wonders in Me*** (Albert Serra, Spain, 2011, 146')

***Fungus*** (Vít Janeček, Czech Republic, 2000, 59')

***The Taste of Koumiz*** (Xavier Christiaens, Belgium, 2003, 56')

***Kuichisan*** (Maiko Endo, Japan, United States, 2012, 76')

***Human Remains*** (Jay Rosenblatt, United States, 1999, 30')

***The Sea That Thinks*** (Gert de Graaff, Netherlands, 2001, 100')

***You Will Never Understand This*** (Anja Salomonowitz, Austria, 2004, 52')

***No Home Movie*** (Chantal Akeromanová, Belgium, 2015, 112')

***A New Hyperion, or Liberty, Equality, Fraternity*** (Karel Vachek, Czech Republic, 1998, 207')

***Concering Violence*** (Goran Hugo Olsson, Sweden, United States, Denmark, 2014, 85')

***Paper Heads*** (Dušan Hanák, Slovakia, Switzerland, 1997, 96')

***Plani di giardini ideali*** (Radek Tůma, Czech Republic, 2008, 105')

***Last Supper*** (Lars Begström, Mats Bigert, Sweden, 2006, 58')

***In Comparison*** (Harun Farocki, Matthias Rajmann, Austria, Germany, 2009, 62')

***Nostalgia for the Light*** (Patricio Guzmán, Austria, Chile, 2010, 90')

## **The American Elections - Donkey or Elephant?**

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*The strong and dignified Republican elephant vs. the clever and daring Democratic donkey. Two parties are fighting over one country, for millions of votes and hours of media attention, as revealed in the documentary research about how the American election circus has changed over time.*

**Primary** (Robert Drew, USA, 1960, 60')

**Millhouse: A White Comedy** (Emile de Antonio, USA, 1971, 92'); Czech premiere

**The War Room** (Chris Hegedus, Donn Alan Pennebaker, USA, 1993, 96')

**The Return to the War Room** (Chris Hegedus, Donn Alan Pennebaker, USA, 2008, 82'); Czech premiere

**By the People: The Election of Barack Obama** (Amy Rice, Alicia Sams, USA, 2009, 116'); Czech premiere

## **Witness**

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**Witness** is a selection of films that capture the current state of the world from various angles: as much as it may seem that there is no common thread running through them, within the context of Czech and international documentary filmmaking these are works that, for many different reasons, cannot be overlooked.

**Ambulance** (Mohamad Jabaly, Norway, Palestine, 2016, 80'); East European Premiere

**Kandahar Journals** (Palu Louie, Gallagher Devin, Canada, 2015, 76'); East European Premiere

**Chicago Boys** (Fuentes Carola, Valdaevellano Rafael, Chile, 2015, 58'); East European Premiere

**Zero Days** (Alex Gibney, United States, 2016, 116'); Central European Premiere

**Oleg and the Rare Arts** (Andres Duque, Spain, 2016, 67'); Czech Premiere

**Peter Handke – In the Woods, Might Be Late** (Corinna Belz, Germany, 2016, 89'); Czech Premiere

**Recovering Industry** (Andrea Slováková, Czech Republic, 2015, 19'); East European Premiere

**Frame 394** (Rich Williamson, Canada, 2016, 29'); European Premiere

**Wrong Elements** (Jonathan Littell, France, Belgium, 2015, 133'); Central European Premiere

**Tadmor** (Monika Borgmann, Slim Lokman, France, Switzerland, 2016, 103'); Central European Premiere

**Duet Tests** (Jeremy Moss, Pamela Vail, United States, 2016, 30'); World Premiere

**In the Steps of Trisha Brown** (Marie-Hélène Rebois, France, 2016, 80'); International Premiere

***Stuff as Dreams*** (Guli Silberstein, United Kingdom, 2016, 6'); World Premiere

***Vita Activa: The Spirit of Hannah Arendt*** (Ada Ushpiz, Israel, 2015, 124'); Czech Premiere

## **Siren test**

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*The programmer of the Jihlava's music programmer Pavel Klusák invites you to explore today's international music documentary and experimentation. How much of today's flood of music is actually functional? Is there still such a thing as the art of sound (and the art of listening!) that has the force of the mythical Sirens?*

***Gime Danger*** (Jim Jarmusch, United States, 2016, 108'); Czech Premiere

***15 Corners of the World*** (Zuzanna Solakiewicz, Poland, Germany, 2014, 75'); Czech Premiere

***The Punk Singer*** (Sini Anderson, United States, 2013, 80'); Czech Premiere

## ***The Workshop: ADULT CONTEMPORARY: Experimental MusicVideo 016***

Music programmer and curator Pavel Klusak presents abstract and experimental films as a window onto the radicalization of the term "music video." Noise, drone, feedback, sound collages, field recordings, deep electronica, improvised interactions, the posttechnological world: experimental music as a source of inspiration and provocation for contemporary visual artists. Matthew Revert and Vanessa Rossetto, Franck Vigroux and Mika Vainio, Jon Rafman and Oneohtrix Point Never, and other collaborative efforts.

## **The Russian Avant-Garde**

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When we think of the Russian cinematic avant-garde, the first name that comes to mind is Dziga Vertov, only then the others. Vertov (1896–1954) spent his entire life boldly speaking out against all that is artistic and artificial, from domestic psychological dramas to the works of his contemporary, Sergei Eisenstein. His focus was not on documentary film but on the *gaze of the camera* that someone holds in his hands, thus unconsciously recording contemporary life in all its truthful anarchy.

*„Vertov is significantly stronger when it comes to details than the overall structure of his films, and his work should be seen as a valuable source of inspiration for his successors but not as the be-all and end-all of film. In fact, his statements themselves show that he was not interested in the work as such but in creating a new cinematic language that above all would be emancipated from documentary,”* describes Briana Čechová.

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***In Spring*** (Mikhail Kaufman, USSR, 1929, 6')  
***Moscow*** (Mikhail Kaufman, Ilya Kopalin, USSR, 1927, 60')  
***Man with a Movie Camera*** (Dziga Vertov, USSR, 1929, 66')  
***Stride, Soviet!*** (Dziga Vertov, USSR, 1926, 69')  
***Salt for Svaneti*** (Mikhail Kalatozov, USSR, 1930, 49')  
***Enthusiasm*** (Dziga Vertov, USSR, 1931, 65')  
***A Sixth Part of the World*** (Dziga Vertov, USSR, 1926, 61 – 74')  
***Three Songs of Lenin*** (Dziga Vertov, USSR, 1934, 58')  
***Turksib*** (Viktor Tyurin, USSR, 1929, 51')  
***The Great Road*** (Esfir Shub, USSR, 1927, 53')

## COMPETITION SECTIONS

### Opus Bonum

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#### Best world documentary film 2016

**Opus Bonum** selects the best noteworthy documentaries representing diverse trends from around the world. All films are significant and so the festival offers the following game: one juror picks one glowing work.

***27 Times Time*** (Annick Ghijzelings, Belgium, 2016, 73'); International Premiere

Documentary filmmaker Annick Ghijzelings used her visit to Polynesia to shoot a personal meditation on the phenomenon of time. She slowed down the smooth flow of time in order to consider, in 27 short fragments, the various ways time can be represented.

***Appunti del passaggio*** (Maria Iorio, Raphaël Cuomo, Italy, Switzerland, 2016, 43'); International Premiere

The 1960s saw a large wave of immigration from Italy to Switzerland, which was infamously accompanied by hurdles thrown up against this new workforce. Meditative static images reveal the places, the landscape, and the border between the countries that are a part of this story. jeho representace.

***The Road Back*** (Maurits Wouters, Belgium, 2016, 31'); International Premiere  
*The Road Back* is a documentary journey to a time and place that have long been considered lost. The main character tries to find a lost village near a former international railway line where his recently deceased mother spent her youth.

***Time Splits in the River*** (I-Chieh Huang, Xuan-Zhen Liao, Chia-Hung Lee, Yo-Ping Wang, Taiwan, 2016, 90'); International Premiere

Four artists decide to make a film where apolitical parents play parts of dissidents from the 1980s. Later, they show them the footage, unfolding discussions about art and politics. A fascinating conceptual therapy revolving around traumatic events of the history of Taiwan combines a highly artistic style with the informal, echoing, in the best possible sense, the saying 'the personal is political'.



***Yellowing*** (Tze-Woon Chan, Hongkong, 2016, 128'); European Premiere

The Hong Kong protests of 2014 known as the "Umbrella Revolution" were an expression of some people's dissatisfaction with the restrictive interventions in local affairs by the Chinese government. The protestors, primarily young people, rejected the limitations on local autonomy made by the communist government.

***Katyusha: Rocket Launchers, Folk Songs and Ethnographic Refrains*** (Kandis Friesen, Canada, 2016, 36'); World Premiere

What is the effect of an overheard melody, especially when it sounds almost painfully familiar? In a house full of personal photographs and to the sound of a barrel-organ melody, the film's director explores the history of her family, which was forced to flee from the Soviet Union before the Second World War.

***Taego Āwa*** (Henrique Borela, Marcela Borela, Brazil, 2016, 75'); East European Premiere

Tutawa Tuagaek, the ageing leader of the Āwa, a Brazilian indigenous tribe, is one of the last survivors of the 1973 massacre of Indians in the Amazon jungle. This team of filmmaker-ethnographers records his everyday life in the company of young followers, to whom he is trying to pass on his experiences.

***La Perla, about the Camp*** (Pablo Baur, Argentina, 2016, 60'); World Premiere

Many ask themselves if it is at all possible to give an account of the horrors of concentration camps. Director Pablo Baur reached the conclusion that this type of representation is possible, however only if there is a radical departure from the dominant form of film language.

***Metaphysics and Democracy*** (Luis Ortiz, Germany, Colombia, 2016, 60'); World Premiere

On average, our eyes remained fixed on an advertisement for six seconds. Advertisements are probably the most common ideological channel that we encounter in visible form. Director Luis Ortiz has based his documentary film on this contrast à la these.

***The Room You Take*** (Pedro Fiipe Marques, Portugal, 2016, 165'); European Premiere

The world is a theatre. And in every theatre, there are usually backstage spaces that remain hidden from the run-of-the-mill spectator. In this stylized observational documentary, director Marques provides us with a glimpse behind the scenes of smaller Portuguese theatre groups.

***The New Day*** (Gustavo Fontán, Argentina, 2016, 62'); World Premiere

A mixture of documentary and fiction as seen through the eyes of a non-participant observer, this drama presents the life of the fisherman Maldonado. After his wife Celia leaves him, we watch his lonely life in a series of cyclical everyday activities as we listen to Celia's voiceover.

***The Nature of Things*** (Laura Viezzoli, Italy, 2016, 68'); East European Premiere

This documentary essay explores the inner world of Angelo Santagostino, a man suffering from ALS, which has left him unable to perform the most basic functions or to communicate without the help of a special computer. The illness has permanently imprisoned him in a wheelchair, but he has maintained a rich inner life.

***Spectres Are Haunting Europe*** (Maria Kourkouta, Niki Giannari, Greece, France, 2016, 99'); International Premiere

The Idomeni refugee camp housed people from the Middle East who were trying to cross the border into Europe. When the Greek police closed the camp, the refugees resisted and blocked a railway line used to deliver goods. Maria Kourkouta's minimalist documentary not only observes these events but also presents carefully modeled static images that open up the space within and without the frame of view.

***We Make Couples*** (Mike Hoolboom, Canada, 2016, 57'); Central European Premiere

A multi-layered reflection intertwining types of domestic skirmishes with the ones we have within society. It relies on a number of central themes, such as the depictions of faces, touches, projection, or exploding light.

***Smiling on the Phone*** (Aitziber Olaskoaga, Netherlands, Spain, United States, 2016, 38'); International Premiere

This observational documentary investigates the phenomenon of the call centre as a contemporary labor issue. "A", employed in a Nike customer service centre, decides to document her last weeks prior to her return to Spain. A casually placed camera captures her loneliness, her colleagues, or aimless shots of a room with strange voices and sounds.

***A Distant Echo*** (George Clark, United States, United Kingdom, 2016, 84'); World Premiere

What can the landscape tell us about ancient history and how it is shaped? George Clark's film essay explores this question through seemingly motionless images of the California desert accompanied by a minimalist chorale.

## **Between the Seas**

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**Best Central and East European documentary film 2016**

**Between the Seas is a competition section for the countries and nations of Central and Eastern Europe, including their historical, political, and cultural interrelationships.**

The jury is composed of the music composer of Japanese origin **Maiko Endo**, art director of the Image Forum **Koyo Yamashita**, journalist and film critic **Domenico La Porta**, Lithuanian documentarist **Audrius Stonys**, head of acquisitions at DAFilms **Diana Tabakov** and expert in festival studies **Marijke de Valck**.

***A Fable*** (Lucia Nimcová, Sholto Dobie, Slovakia, 2016, 34'); World Premiere

The magic of folksongs lies in their freedom from the restraints of artificial genres and thematic rules. The creative duo of Lucia Nimcova and Sholto Dobie approach their improvised observational documentary in much the same way. The sequence of images from contemporary western Ukraine brings narrative, sound, and musical elements and nearly photographic detailed static scenes of reality into creative counterpoint.

***Dialogue with Joseph*** (Elżbieta Josadé, Lithuania, France, 2016, 90'); World Premiere

Yosef Yosade, a distinguished Lithuanian landscape artist, has worked for many years in Israel. His daughter Elżbieta has set the camera on him to capture the nuances of his creative process. Artfully framed static scenes of the master at work, in contemplation, or absorbed in discussions reveal the painter's distinctive approach based on searching for the visual structure of a landscape.

***A Hole in the Head*** (Robert Kirchhoff, Slovakia, Czech Republic, 2016, 90'); World Premiere

Everyone knows about the Roma holocaust, but no one talks about it. The process of eliminating memories of it began more or less at the end of the Second World War, when many mass graves in work and detention camps remained intact. Even for the winners, the Roma were "second class" victims.

***Depth Two*** (Ognjen Glavonic, Serbia, France, 2016, 80'); Czech Premiere

A history of the armed conflict in Kosovo, in which NATO forces also eventually took part. The film discusses many heretofore unexamined events, including mass murders of civilians which the Serbian police attempted to cover up. Ognjen Glavonic's poetic documentary presents shocking witness testimony and leaves it to the viewer to piece together the events of the time.

***Among Houses and the Cosmos*** (Kostana Banovic, Netherlands, Bosnia and Herzegovina, 2016, 70'); World Premiere

In this sensual film essay, the director has assembled her experiences with rituals in various corners of the world, from Europe across Africa to Latin America. The close interaction of the camera with bodies moving in trances encourages active involvement in the frenzied moments in which people lose themselves in Dionysian intoxication.

***Sea Tomorrow*** (Suvorova Katerina, Kazakhstan, Germany, 2015, 88'); East European Premiere

This observational documentary examines the disappearance of the Aral Sea and attempts at its restoration. At the location where the majority of maps and atlases show a large, majestic body of water, Katerina Suvorova finds only a largish pond and an arid wasteland, filled with the rusting remnants of wrecks waiting for scrap metal collectors.

***Monk of the Sea*** (Rafal Skalski, Poland, 2016, 64'); Czech Premiere

Even today, seventy percent of the men in Thailand follow the old custom of spending at least a short part of their life as a Buddhist monk in a monastery. For Ball, the film's protagonist, his two-week career as a monk is intended to serve as a symbolic steppingstone between his wild student life and more moderate adulthood. However, the reality of things is by far not so simple.

***Butterflies*** (Kubasov Dmitry, Russia, 2016, 79'); World Premiere

Young Alexei is openly homosexual. Although his peers have no problem with his sexual orientation, his mother is unable to accept it. This documentary portrait follows Alexei during summer break, as he spends time with his new lover Grisha, whom he met at a Tarkovsky festival.

***My Friend Boris Nemtsov*** (Zosya Rodkevich, Estonia, 2016, 70'); Czech Premiere

Until his violent death in February 2015, Boris Nemtsov was known as the face of the anti-Putin opposition movement. This intimate portrait brings us closer to his activities during his final years, when voices of protest became stronger in Russian society.

***Notorious Deeds*** (Gabriel Tempea, Romania, 2015, 68'); World Premiere

October 1989. A high school student in Bucharest is apprehended for pasting up antiregime posters and is interned in a secret police building for a number of days. As a result, his family, loved ones, friends, and schoolmates are affected by restrictions. Twenty years later at their class reunion, an excursion begins into memories of that moment of shock etched forever into memory, but for each somewhat differently.

***The Dazzling Light of Sunset*** (Salomé Jashi, Georgia, Germany, 2016, 74'); Central European Premiere

On dilapidated theater stages, the secular rituals of contemporary Georgian society play out: weddings, fashion shows, beauty pageants, political elections. The static camera, which captures this emotionless choreography of ceremonies in wide-angle shots, contrasts with the dynamic pans of the small camera held by a television reporter whose energetic activities keep a local television station going.

***The Things*** (Nino Gogua, Georgia, 2016, 62'); World Premiere

Nearly 10 years after the conflict in Georgia, Georgian inhabitants of the Russian-occupied territory are still living in temporary camps, waiting to return home. Their dwellings are cookie-cutter houses. They brought only the few items that they managed to grab from their homes when fleeing from the occupation army.

***A Two Way Mirror*** (Katarina Zrinka Matijevic, Croatia, 2016, 52'); East European Premiere

This poetic documentary presents one woman's journey towards finding self-confidence, inner peace, and harmony. The filmmaker returns to Croatia's Lika region, where her family comes from. In the bosom of nature, she tries to come to terms with the losses she has suffered in her life, her illness, and her fear of the future.

***Cinema Futures*** (Michael Palm, Austria, 2016, 125'); East European Premiere

A multi-genre collage consisting of variations on educational films, interviews with famous people (film theorist David Bordwell, director Christopher Nolan), and free-association poetry, *Cinema Futures* makes humorous use of a subversive and almost conspiratorial commentary. A meditation on the future of film in a world of digital platforms.



## **Czech Joy**

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### **Best Czech documentary 2016**

Czech Joy is not only a prestigious selection of new Czech documentary films but also a showcase of the latest trends and various facets of Czech cinema.

#### ***Czech Journal: Don't Take My Life*** (Andrea Culková, 2016, 64'); World Premiere

One day, documentary filmmaker Andrea Culkova learned that she faced attachment of assets because of a minor error that she learned about too late. She thus became one of the many people to find themselves caught in a debt trap. In her contribution to the *Czech Journal* series, Culkova delves into an examination of the phenomenon of debt, debt recovery, and debt payments in Czech society from a personal as well as investigative viewpoint. She interviews various actors in the field, from debtors to the Minister of Justice, attends conferences of debt collectors, and explores how the issue is addressed in other countries.

#### ***Czech Journal: The Little Mole & Laozi*** (Filip Remunda, 2016, 70'); World Premiere

In one episode of Czech Journal, Filip Remunda focuses on the Chinese president's visit to the Czech Republic and launches into confrontational discussions with the citizens of a country that violates human rights and where people are imprisoned for their opinions, but whose population proudly voices their allegiance to their prospering country. Footage of the protests held by the Czech public, and in the opposite situation, when the Chinese greet the president with joy, as well as interviews with a Chinese dissident and with a Czech teacher, are interspersed with the saying of Laozi and footage of Leonid Brezhnev's visit to Prague in 1978. The film thus opens the question as to with whom the Czech president is fostering warm international relations.

#### ***Czech Journal: Teaching War*** (Adéla Komrží, 2016, 70'); World Premiere

This episode from the *Czech Journal* series examines how a military spirit is slowly returning to our society. Attempts to renew military training or compulsory military service and in general to prepare the nation for the next big war go hand in hand with society's fear of the Russians, the Muslims, or whatever other "enemies". This observational flight over the machine gun nest of Czech militarism becomes a grotesque, unsettling military parade. It can be considered not only to be a message about how easily people allow themselves to be manipulated into a state of paranoia by the media, but also a warning against the possibility that extremism will become a part of the regular school curriculum.

***Arms Ready*** (Barbora Chalupová, 2016, 40'); World Premiere

Firearms are a multifaceted phenomenon in contemporary society. For some they are a symbol of power, for others they represent certainty, and for others still they are a source of danger. Barbora Chalupova interviews gun owners and people interested in a gun permit, and explores the availability (both legally and illegally) of firearms in the Czech Republic. Her film makes partial use of the internet as an unconventional narrative tool, but is otherwise a typical interview-style documentary. The filmmaker also explores legal gray areas related to homemade weapons.

***FC Roma*** (Rozálie Kohoutová, Tomáš Bojar, 2016, 75')

A chronicle of the FC Roma football club, whose members have to persuade the other – “gadjo” – teams in the third league to play against them, transforms into an excursion through the various types of everyday Czech xenophobia. The filmmakers' inconspicuous, observational approach gives a voice to the charismatic coaches, who, with a healthy ironic worldview, comment on a society that owes them virtually no chance. The dialogue of the various protagonists is the most prominent feature of this stirring, yet hopeless sounding documentary. Racism proves to be absurd, often unintentionally comical, but often also chilling.

***The Way the President Departs*** (Pavel Kačírek, 2016, 52'); World Premiere

The compilation documentary *The Way the President Departs* takes us back to the events surrounding the presidential elections in Czechoslovakia in 1992 that led to the dissolution of the federal republic. The film, which uses clips from Czechoslovak Television and *Original Videojournal*, focuses on the first elections, in which the sole candidate was Vaclav Havel. It is Havel himself who is the focus of the film. We see primarily his immediate reactions to the changing situation around the elections, whether those intended for the public or expressed within his circle of advisors. In addition to observations of an important Czech politician, the film evokes public life in the 1990s.

***My Name is Hungry Buffalo*** (Pavel Jurda, 2016, 83'); World Premiere

Jan calls himself Buffalo. He loves cowboys, he's blind, and he may lose his hearing. Pavel Jurda's documentary follows his journey to America to visit the chief of the Navajo tribe, who wants to perform a ritual to help his hearing. The film is full of unpretentious humor thanks to Jan's charisma. In the USA, he's like the Don Quixote of the Wild West – a naive adventurer in a world that is much more ordinary than his imagination. This observational, but not standoffish, film is also an example of how the medium of film can relate to blind people by constantly showing the difference between what Jan perceives and what we actually see.

***Love Me If You Can*** (Dagmar Smržová, 2016, 52'); World Premiere

In other countries, sexual assistance for disabled people is an established concept, but it is only just getting started in the Czech Republic. Documentarian Dagmar Smržová approaches the subject in a style reminiscent of the films of Erika Hníková. She has chosen free handicapped men and one trained sexual assistant, and follows them in everyday situations, casually asking them various questions. The film explores a subject that, although it is a serious social issue, the public has either ignored or finds controversial. Above all, however, she offers a sensitive look at the intimate lives of people living with disabilities.

***Instructions for Use of Jiří Kolař*** (Roman Štětina, 2016, 130'); World Premiere

Roman Štětina returns to the subject of radio in a documentary project created in collaboration with radio director Miroslav Burianek. In documenting Burianek and the members of the KLAS theater ensemble as they prepare a radio adaptation of Kolař's poetry collection *Instructions for Use*, Štětina tries to explore radio directing as a distinctive but hidden artistic act. Without showing the viewer the final radio production, Štětina offers us a unique chance to witness the creative process involved in creating a radio adaptation. The voice-over features commentary on the events in the studio.

***Normal Autistic Film*** (Miroslav Janek, 2016, 90')

Children with autism don't suffer from an incurable disease. They suffer because they are neurodiverse in a world set up for neurotypicals. With that perspective, Miroslav Janek embarks on a series of live meetings with a number of children and young adults who have been diagnosed with Asperger's syndrome. He gives them the opportunity to express freely their relationship with the Word and with themselves, as well as what sets them apart from "normal". We find that he's brought us into the company of fun, fascinating people who often suffer because they are labelled as "disabled". This excursion into the world of autism redefines the seemingly firm boundaries between "otherness" and normality.

***Blind Gulliver*** (Martin Ryšavý, 2016, 107'); World Premiere

In Martin Ryšavý's new film, the film medium becomes an analogue of the human mind. He uses it not only to organize memories, but also as a specific instrument of perception. The film features scenes from visits to Ukraine and Russia, a monologue by a Russian tarot card reader, and the director's eye exam. Using focus, he creates parallels between the camera and the sight organ; with editing, a web of associations emerges in which personal memories intertwine with

observations of public political and social events. *Blind Gulliver* is a film about searching for perspectives in all senses of the word.

***Traces, Fragments, Roots*** (Květoslava Přibyllová, 2016, 22'); World Premiere

A museum of rotting apples, a Christmas tree shedding its needles, a splintered tree trunk, maggots crawling over a honeycomb... The sound of a falling apple hitting the ground, speech classes, Christian sermons, the bleating of sheep... Images and sound continuously come into contact with each other in the twenty- minute film *Traces, Fragments, Roots*, presenting creative encounters between the human world and nature. The film could be termed an experiment, but it is more of an evocative lyrical series of images and sounds, which gain power through the effective shots taken with a 16mm camera. The beauty of the decaying natural items that is consistently called is set against a backdrop of human artefacts, which is slightly indifferent but no less mysterious.

***Helena's Law*** (Petra Nesvačilová, 2016, 77'); World Premiere

Documentary filmmaker Petra Nesvačilová's study of the famous "Berdych Gang" focuses on police officer Helena Kahnova, but she also interviews other actors in the case, including the accused and the convicted. The resulting film is a mosaic that says less about the case or its background than it does about the people who exist on the edge of the law, and about their thoughts and motivations. Nesvačilová herself comes into contact with the criminal underworld and becomes an actor in her own film. She must decide whether it is safe to meet certain people, which leads her to consider questions related to the essence of crime and of good and evil in general.

## **Fascinations**

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**Best experimental documentary film 2016.**

**Fascinations is a large factory for experimental filmmaking that takes films based on reality and strips them of all that weighs them down, thus significantly expanding the possibilities of filmic expression.**

**This year's jury is composed of Guli Silberstin and Dana Wander-Silberstein.**

***not even nothing can be free of ghosts*** (Rainer Kohlberger, Austria, Germany, 2016, 11'); Czech Premiere

Made without a camera, using algorithms programmed to respond to the rhythm of light, this film explores the topology of dark space and tests the senses through vibrating light compositions whose rhythm of appearing and disappearing leaves a trace in the viewers' minds even after they have left the darkness of the cinema.

***When You Awake*** (Jay Rosenblatt, United States, 2016, 12'); Czech Premiere

A scary yet funny tale about the journey to collective unconsciousness via experiments with hypnosis through a collage of found footage from instructional, documentary, and fictional films, layered with themes of personal experiences and frustrations, reflections on social stereotypes and desires, and images of wild or strange animate and inanimate nature.

***Untitled, 1925*** (Madi Piller, Canada, 2016, 9'); International Premiere

In high-contrast black-and-white images of nature and mountain villages, the filmmaker meditates on family origins and identity while traveling across the Andes along the same route taken in 1925 by her Jewish grandfather (a professional boxer originally from Romania) in order to acquire Peruvian citizenship, which 12 years later allowed him and his family to leave Europe.

***Time, Why You Think About It?*** (Charlotte Dunker, Belgium, 2015, 9'); World Premiere

The memories of old people at a senior care facility come to life in fragmentary recollections accompanied by photographs of them and their loved ones and the places and events they remember. The ephemeral nature of these memories is visualised by using painting to alter these images of the passing of time.

***Impact 9.2*** (Thomas Mohr, Netherlands, 2016, 11'); World Premiere

The filmmaker arranges 59,049 personal photographs (out of the long-term project) from 2002 and 2003, all of them created in the post-9/11 atmosphere, into repetitive geometric compositions to form a changeable structure of infinite possibilities for interpreting memories. Set to a musical composition inspired by Thomas Hardy's poem "The Comet at Yalbury".

***Afterimage*** (Myun Yi, SouthKorea, 2016, 4'); World Premiere

A frozen frame of a ten-lane boulevard lined by skyscrapers comes to life with past (or future?) movements, cars, advertisements, and people whose distinct as well as subtly virble traces struggle with the image's punctum for an urgent actuality and the non-linearity of time, which moves forwards and back.



***Pixel Jungle*** (Klara Ravat, Germany, Spain, 2015, 3'); East European Premiere

This view of a city, its houses, the seashore, and orange groves – all of it transformed into colors and shapes – was created by digitally enlarging 35mm footage of Madrid in order to create abstract graphic patterns that were printed, like photograms, onto transparent strips and pasted directly onto 16mm film.

***Filipiniana*** (Khavn de la Cruz, Philipines, 2015, 13'); East European Premiere

An ironic collage offers a reflection on lords and leaders, their gestures, attributes, characteristics, and deeds. The images, which oscillate between the credibility of archival footage and the artificiality of costume dramas on cardboard stage sets, become hyperboles of the typical attributes of power and engage in, are a radically rebellious play with punk expression.

***Chaos*** (Mayhem, Yoshiki Nishimura, Japan, 2016, 10'); World Premiere

Minor irregularities are transformed into an elemental disorder of growing, jumping, decaying and reappearing bubbles, only to become focused into a circle of changing colors. Using digital tools, the author depicts the simple process by which water boils and cools again.

***The Trembling Giant*** (Patrick Tarrant, United Kingdom, 2016, 20'); East European Premiere

A view of the landscape of the American Southwest, where the largest organism on Earth grows – a 60,000-year-old colony of quaking aspens – was filmed with a digital camera through the take-up reel of a 16mm projector in order to emphasize the characteristic effect of projected film material which rhythmically warps the space in front of the projector.

***ENOLAEMEAEL*** (Kathryn Ramey, United States, 2016, 7'); World Premiere

This remake of Man Ray's celebrated *Emak Bakia* (1926), which uses a cameraless method of creating hand-processed film images in high-contrast black-and-white, refers to the original film even in its subject matter as well.

***CAMERA (Notes on Film 10)*** (Norbert Pfaffenbichler, Austria, 2015, 13'); Czech Premiere

A meditation on surveillance, dramatized by a person having panic and anxiety attacks in a white room with no doors or windows. The filmmaker reflects on the omnipresence of seemingly inconspicuous observation. The impossibility of a hidden camera's objectivity is emphasized by reactive changes in its angle of view when the person attacks it.

***Concrete Cinema*** (Makino Takashi, Japan, Netherlands, 2015, 23'); Czech Premiere

Working with the principle of concrete music, the filmmaker layers and meticulously overlays images into such a mightiness that it creates abstract compositions of memories, thus exploring how they progressively change thanks to the selective nature of memory and the possible resolution of the digital medium.

***An Aviation Field*** (Joana Pimenta, United States, Portugal, Brazil, 2016, 14'); East European Premiere

Observing a volcanic crater opens up a narrative filled with allusions and intimations that create an imaginary city along the lines of the metropolis of Brasilia inside the Cape Verdean volcano Pico de Fogo. A projection of an urban plan creates a world of possible stories, while shots of the urban model take us on a walk along the geometry of the city where even the cloud cover has been calculated.

***Out of Autofocus*** (Mikhail Basov, Russia, 2016, 2'); East European Premiere

An image of the sea that comes close to the boundaries of abstraction, set against a backdrop of fishing nets mounted on stilts. Birds disrupt the peace of the salty air with their unpredictable trajectories of rapid flight during which the camera fights to find a focal point, so that within the limits of its automatic functions it creates an engagingly lyrical scene.

***Non-Places: Beyond the Infinte*** (Péter Lichter, Hungary, 2016, 6'); East European Premiere

This essayist collage visually develops French anthropologist Marc Auge's concept of nonplace (ephemeral places characterized by anonymity or blurred identity) and turns images of highways and rest stops upside down, thus emphasizing the difficult-to-grasp images of these worlds.

***Engram of Returning*** (Daichi Saito, Canada, 2015, 19'); Czech Premiere

Fragmentary images reflect the ability of the neural network to preserve an imprint of what we see (even if as a mere flash) and provide a strong visual experience from specific found motifs that dissolve into their constituent parts, while encouraging moments of intense introspection and leaving room for our imagination, all of it presented as a provocative dialogue with immediate memory.

***Fields in Mist*** (John Woodman, United Kingdom, 2015, 4'); East European Premiere

Patiently persistent mist conceals trees in the Eden River valley in northwestern England in a restless image draws the viewer's attention to the visible image field, while its frame emphasizes the border of the unseen in the phenomenological stillness of the implied landscape.

***Portbou*** (Agata Mergler, Cristian Villavicencio, Spain, Canada, 2016, 4'); World Premiere

An exploration of the place, plants, stones, and buildings in a village located in a rocky bay in northeastern Catalonia near the French border, where Walter Benjamin died and is buried. A tactile encounter with a place, made using a prototype haptic camera that records the objects its user touches from unexpected perspectives.

***For Delia*** (Mary Stark, United Kingdom, 2016, 17'); World Premiere

Made on 35mm film without the use of a camera, this film is dedicated to British musician and composer of electronic and concrete music Delia Derbyshire. The filmmaker works with drawings of Derbyshire's scores and visualizations of her sound and music inventions, accompanied by a musical collage of sound compositions for theater performances.

***350 MYA*** (Terra Jean Long, Maroco, Canada, 2016, 5'); International Premiere

Traces of unrelenting wind and the edges of harsh light create tangible and illusory kapes within space. Patient observations reveal compositions of light and sand in the Tafilalt region of the Sahara Desert, which used to be the botám of a prehistoric ocean, as hinted at by the subtle sound composition.

***Phantasma*** (Saara Ekström, Finland, 2016, 10'); World Premiere

In rhythmically changing parallel scenes, this visual atlas of the underwater world shows animals and their natural movements, waving plants and growing crystals, but also the rooms, machinery and equipment at the Copenhagen aquarium that has exhibited these living being for more than 70 years.

***Latency, Contemplation 1*** (Seoungho Cho, United States, 2016, 6'); Czech Premiere

A digitally distorted seascape brings out the horizon, which together with the rolling waves creates a visually hypnotic abstract composition of horizontal surfaces, moving in time to minimalist piano music and electronically manipulated ocean sounds, in a seemingly continuous observation of the shore.

***Dead End, Rewind Reversal*** (Björn Speidel, Germany, 2016, 11'); World Premiere

This inventive experiment with a stereo 3D image follows a train track ending at a ruined bridge and then back again through the forest. The focus is on the spatial perception of diverse depictions of the journey laid side by side, captured with a film camera and confusing the eye of the viewer with various overlays and inversions of time levels.

***Becoming American*** (Christina Nguyen, Edgar Jorge-Baralt, United States, 2016, 2'); World Premiere

The barcode from Form N-400 – the application for U.S. citizenship – is “naturalized” (a reference to “naturalization,” the term for becoming a U.S. citizen into the image, which is thus transformed into an abstract portrait of the applicant. At the same time, it is converted into sound by reading the visual code with an optical sound reader.

***I Would Leave Everything Here*** (Ivan Faktor, Croatia, 2016, 11'); International Premiere

The patient observation of the four seasons – daytime and nighttime events, manifestations of the natural elements, and the peacefulness of minimalist images – as seen through the window. A dramatic compilation of images into an extraordinary record of the ordinary flow of time.

***Beyond the Mirror Rim*** (Germany, 2016, 14'); World Premiere

A collage of reflections on various artificial and natural surfaces forms fleeting, concrete and variable abstract visual compositions, with a voiceover meditation on forms of perception related to the acquisition and deepening of knowledge, from Antiquity to today's technical and social influences on how we perceive the world.

***Save (My Heart from the World)*** (Jacques Perconte, France, 2016, 10'); East European Premiere

The movements of the ferry, creating additional disturbances in the waves of the Mediterranean Sea, enable the creation of colorful compositions, unexpectedly degraded algorithmic interventions of digital compression which in inventive surfaces and grids mask and repeatedly renew the authenticity of the record of the voyage, while the horizon becomes an escaping uncertainty.

## **Exprmntl.cz**

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### **Best Czech experimental documentary film 2016.**

Exprmntl.cz is a competition survey of the latest Czech experimental films that touch upon reality and never cease in their search for new ways of expressing reality through classical and digital film.

***De Potentia Dei*** (Ondřej Vavrečka, 2016, 66'); World Premiere

***Dialogue*** (Kryštof Strejc, 2016, 7'); World Premiere

***Funeral*** (Vladimír Turner, 2016, 10'); World Premiere

*Hoax* (Jakub Korselt, 2016, 1'); World Premiere  
*The Colonel's Photograph* (Martina Holá, 2016, 4'); Czech Premiere  
*Night of the Hunter* (Jiří Žák, 2016, 23'); World Premiere  
*To Be Framed* (Zbyněk Baladrán, 2016, 8'); Central European Premiere  
*Water Pure Azur* (Adéla Kudlová, 2016, 4'); World Premiere  
*WhereWhoYouMeAre* (Jakub Krejčí, 5'); World Premiere

## **Short Joy**

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### **Best short documentary film 2016**

**Short Joy presents a competition selection of the best documentary shorts – consummate works exploring the possibilities and strenghts of documentary film within a limited time framework**

*Beast* (Alyx Ayn Arumpac, Hungary, Philippines, 2016, 18'); World Premiere  
*Ten Meter Tower* (Maxmilien Van Aetryck, Axel Danielson, Sweden, 2016, 16'); Czech Premiere  
*Coming of Age* (Jan Soldat, Germany, 2016, 14'); Czech Premiere  
*Jungle* (Colia Vranici, France, 2016, 18'); East European Premiere  
*Cooling Waters* (Jonas Scheu, Bosnia a Herzegovina, Schweiz, 2015, 8'); East European Premiere  
*The Horses of a Cavalry* Captian (Clemens von Wedemeyer, Germany, 2015, 11'); Czech Premiere  
*I Wish* (Antonio Anton, Spain, 2016, 7'); East European Premiere  
*Summer* (Ronny Trocker, France, Belgium, 2016, 7'); Czech Premiere  
*Blue Sky from Pain* (Stephanos Magkriotis, Hycinthe Pavlides, Greece, France, 2016, 14'); International Premiere  
*Waste no. 2 Wreck* (Jan Iljäs, Finland, Italy, 2016, 10'); Czech Premiere  
*24 Praska St* (Patrycja Polkowska, Poland, 2016, 17'); International Premiere  
*Dream* (Laila Pakalnina, Latvia, 2016, 7'); World Premiere  
*Consumed* (Richard Seymour, United Kingdom, China, 2016, 19'); International Premiere  
*Murmuration x 10* (Sarah Wood, United Kingdom, 2015, 22'); East European Premiere  
*Transit* (Mandy Krebs, Germany, Luxembourg, 2016, 11'); World Premiere  
*Zagreb Confidential – Imaginary Futures* (Darko Fritz, Croatia, 2015, 14'); Central European Premiere



## **First lights**

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### **Best documentary debut 2016**

**First Lights**, a section that rises over the entire competition programme, focuses on the first and second great works of beginning documentary filmmakers.

The jury consist of the US experimenter David Dinnell, programmer of Hot Docs Dorota Lech, film critic Wu Lin, film critic Laurence Reymond and cartoonist and curator Gertjan Zuilhof.

*27 Times Time* (Annick Ghijzelings, Belgium, 2016, 73'); International Premiere

*Czech Journal: Teaching War* (Adéla Komrží, 2016, 70'); World Premiere

*Yellowing* (Tze-Woon Chan, Hongkong, 2016, 128'); European Premiere

*Depth Two* (Ognjen Glavonic, Serbia, France, 2016, 80'); Czech Premiere

*My Name is Hungry Buffalo* (Pavel Jurda, 2016, 83'); World Premiere

*Taego Áwa* (Henrique Borela, Marcela Borela, Brazil, 2016, 75'); East European Premiere

*Metaphysics and Democracy* (Luis Ortiz, Germany, Colombia, 2016, 60'); World Premiere

*Among Houses and the Cosmos* (Kostana Banovic, Netherlands, Bosnia a Herzegovina, 2016, 70 ');World Premiere

*Sea Tomorrow* (Suvorova Katerina, Kazakhstan, Germany, 2015, 88'); East European Premiere

*Instructions for Use of Jiří Kolař* (Roman Štětina, 2016, 130'); World Premiere

*Notorious Deeds* (Gabriel Tempea, Romania, 2015, 68'); World Premiere

*Te Dazzling Light of Sunset* (Salomé Jashi, Georgia, Germany, 2016, 74'); Central European Premiere

*The Nature of Things* (Laura Viezzoli, Italy, 2016, 68'); East European Premiere

*The Things* (Nino Gogua, Georgia, 2016, 62'); World Premiere

*A Distant Echo* (George Clark, United States, United Kingdom, 2016, 84'); World Premiere

*Helena's Law* (Petra Nesvačilová, 2016, 77'); World Premiere

## NON-COMPETITION SECTIONS

### Special Events

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**Exceptional cinema events that guide us through a deep and critical reflection of the meanders of lived life in an unparalleled manner**

***Lo and Behold: Reveries of the Connected World*** (Werner Herzog, United States, 2016, 98'); Czech Premiere

This Oscar-nominated chronicle of the virtual world offers a multifaceted look at the tangled landscape of the internet from its birth to the present day. In a series of encounters with people from all over the planet, Herzog shows how the virtual world is becoming a part of our lives, changing every aspect of contemporary human culture and society.

***Peshmerga*** (Bernard-Henri Lévy, France, Iraq, 2016, 92'); East European Premiere

This wartime essay spends several months following the Kurdish fighters in their struggle against the Islamic State. Rich on information, the film is based on an emotional contrast between visually captivating footage of battle and the consequences of war, accompanied by the filmmaker's strongly rhetorical commentary.

### Fascinations: Aerial View

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**Presenting a view of the world from the best possible vantage point has always been a part of the longing to capture reality on film since the very early days of cinema. This selection of experimental films cultivates the means of expression offered by the camera's detached view.**

***Panorama from the Tower of the Brooklyn Bridge*** (G. W. Bitzer, United States, 1903, 1'); Czech Premiere

***Panorama from Times Building, New York*** (Wallace McCutcheon, United States, 1903, 3'); Czech Premiere

***Aerial View of Sixth Ave. Train at 28th, 26th, 24<sup>th</sup>*** (1924, 2'); Czech Premiere

***Hapax Legomena I: (nostalgia)*** (Hollis Frampton, United States, 1971, 38'); Czech Premiere

***Bit Plane*** (Bureau of Inverse Technology, United States, 1999, 13'); Czech Premiere

***Ville Marie*** (Alexandre Larose, Canada, 2009, 12'); Czech Premiere

***Freestone Dron*** (George Barber, United Kingdom, 2013, 13'); Czech Premiere

## Retrospectives

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### ***Translucent Being: Bill Morrison***

***Decasia*** (United States, 2002, 67')

***The Dockworker's Dream*** (United States, 2016, 18'); International Premiere

***The Miners' Hymns*** (United States, 2011, 52'); Central European Premiere

***The Mesmerist*** (United States, 2006, 16'); Czech Premiere

***Back to the Soil*** (United States, 2014, 18'); Central European Premiere

***Outerborough*** (United States, 2005, 9 min); Czech Premiere

***City Walk*** (United States, 1999, 6'); Czech Premiere

***Little Orphant Annie*** (United States, 2016, 7'); International Premiere

***The Highwater Trilogy*** (United States, 2006, 32'); Czech Premiere

***Light Is Calling*** (United States, 2004, 8'); Central European Premiere

***All Vows*** (United States, 2013, 10'); East European Premiere

***Beyond Zero: 1914-1918*** (United States, 2014, 40'); Central European Premiere

### ***Translucent Being: Éric Rohmer***

***Carl T. Dreyer*** (1965, 61')

***Celluloid and Marble*** (1965, 86')

***Don Quixote by Cervantes*** (1969, 24')

***L'homme et les images*** (1967, 35')

***L'homme et les gouvernements II: Les pouvoirs périphériques*** (1968, 28')

***Louis Lumiere*** (1968, 66')

***Nadja in Paris*** (1964, 13')

***Les histoires extraordinaires d'Edgar Poe*** (1965, 25')

***Les métamorphoses du paysage*** (1964, 23')

***Fermière à Montfaucon*** (1967, 13')

***Stéphane Mallarmé*** (1968, 28')

***Une étudiante d'aujourd'hui*** (1966, 12')

### ***Transparent Landscape: Island***

***To Build (Thorgeir Thorgeirson, 1967, 10')***; Czech Premiere

***Man and Factory (Thorgeir Thorgeirson, 1968, 10')***; Czech Premiere

*Firemens Exercise in Reykjavík* (Bíópetersen & Alfred Lind, 1906, 2'); Czech Premiere  
*Iceland in Moving Pictures* (Loftur Gudmundson, 1924, 84'); Czech Premiere  
*Accident* (Reynir Oddsson, 1963, 10'); Czech Premiere  
*Fire on Heimaey* (Ósvaldur Knudsen, Vilhjálmur Knudsen, 1974, 30'); Czech Premiere  
*The Harbour* (Thorsteinn Jónsson, 1967, 10'); Czech Premiere  
*Relief* (Sigurður Guðjónsson, 2015, 13'); Czech Premiere  
*Balance* (Sigurður Guðjónsson, 2013, 11'); Czech Premiere  
*Fish under Stone* (Thorsteinn Jónsson, 1974, 30'); Czech Premiere  
*The Rescue at Látrabjarg* (Óskar Gíslason, 1949, 50'); Czech Premiere  
*Adequate Beings* (Olaf de Fleur, Guðni Páll Sæmundsson, 2011, 56'); Czech Premiere  
*Birth of an Island* (Ósvaldur Knudsen, 1964, 23'); Czech Premiere

## ***Transparent Landscape: Turkey***

*Callshop Istanbul* (Hind Benchekroun, Sami Mermer, Canada, 2015, 95'); East European Premiere  
*Gulistan, Land of Roses* (Zayne Akyol, Canada, Germany, 2016, 75'); East European Premiere  
*Time Worm* (Sena Basoz, Turkey, 2014, 30'); Central European Premiere  
*How Would You Like to Migrate?* (Fatih Bilgin, Turkey, 2012, 4'); Czech Premiere  
*Colony* (Gürcan Keltek, Turkey, 2015, 52'); Czech Premiere  
*Küpelî* (Çetin Baskın, Metin Akdemir, Tureckey, 2013, 13'); Czech Premiere  
*Non-space – The Collapse of the City as Commodity* (Azem Imre, Turecko, 2015, 11'); Czech Premiere  
*Innocence of Memories* (Grant Gee, United Kingdom, 2016, 97'); East European Premiere  
*I Remember* (Selim Yildiz, Turkey, 2015, 38'); Czech Premiere  
*Backward Run* (Tornistan, Ayçe Kartal, Turkey, France, 2013, 4); Central European Premiere  
*Over Time* (Gürcan Keltek, Turkey, 2012, 20'); Czech Premiere  
*Ebb&Tide* (Akile Nazli Kaya, Turkey, Czech Republic, 2010, 12')  
*I've Come and I've Gone* (Metin Akdemir, Turkey, 2011, 15'); Czech Premiere  
*Reed* (Turgay Kural, Turkey, 2014, 22')  
*To You* (Akile Nazli Kaya, Turkey, Czech Republic, 2014, 3')  
*Anclosure* (Akile Nazli Kaya, Czech Republic, 2011, 2')  
*YPS JIN* (Asmin Bayram, Mizgin Tabu, Turkey, 2016, 36'); International Premiere  
*Sept. – Oct. 2015, Cizre* (Netherlands, Turkey, 2015, 14'); Czech Premiere

## **Doc-fi**

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**Doc-fi expresses the conviction that the boundary between documentary and fiction is porous, in fact that perhaps no such boundary exists at all – as shown by films whose “otherness” alters our understanding of Cinema.**

*6A* (Peter Modestij, Sweden, 2016, 61'); East European Premiere

*Brothers of the Night* (Patric Chiha, Austria, 2016, 88'); East European Premiere

*El futuro perfecto* (Nele Wohlatz, Argentina, 2016, 65'); East European Premiere

*Empathy* (Jeffrey Dunn Rovinelli, United States, 2016, 83'); East European Premiere

*Paul* (Marcelo Felix, Portugal, 2016, 71'); International Premiere

*The Dreamed Ones* (Ruth Beckerman, Austria, 2016, 88'); Czech Premiere

## **Reality TV**

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**Reality TV opens viewers' eyes to new television formats and presents the full range of current forms of crossover genres such as docudrama, docusoap, reality show, and mockumentary.**

*The Internet Ruined My Life* (United States, 30'); Czech Premiere

*Road to Vote* (prod. ORF, Austria, 50'); Czech Premiere

*Back in Time for the Weekend* (The 70s, United Kingdom, 60'); East European Premiere

*Boot Camp: Yes, Sir!* (Markéta Ekrt Válková, 2016, Czech Republic, 40')

*The Magnificent Five (working title)* (Zuzana Kirchnerová Špidlová, Czech Republic, 2016, 40'); World Premiere

*Doctors: The Czechs are Inventive* (Bára Kopecká, Czech Republic, 2016, 45'); World premiere

### ***The Workshop: Could politics appear attractive on TV?***

Most TV viewers see as the most boring such documents, TV journalism and even entertainment formats that focus on political issues. This workshop will present free programs that prove to be the very opposite of boring: *The Circus*, a Showtime docusoap, following the US presidential campaigns since the first primaries in January 2016; BBC's *An Idiot's Guide to Politics*, which reminds politicians of their broken promises; and Channel 4's *Ballot Monkeys*, a satirical series, where TV audience watches the British election campaign through the eyes of four MP hopefuls.



## Work in progress

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Remarkable Czech documentaries still in production.

***Epidemic of Freedom*** (Tereza Reichová, 2016, 85')

***On the Balcony*** (Eva Lammelová, 2016, 28')

***Czech Journal: Czech Allah*** (Zuzana Piussi, 2016, 82'); World Premiere

## Czech Television Documentaries

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In response to audience interest in its documentary work at past festivals, Czech Television again presents the festival section Czech Television Documentaries. Over the course of three days at the Horacke Theatre, festivalgoers can see 26 documentaries produced by Czech Television. This survey includes works from all Czech Television production groups involved in documentary work at its studios in Prague, Brno, and Ostrava. Besides standalone documentaries, audiences can also look forward to documentary cycles and series produced by Czech Television.

A sampling of titles: **Little Brother Karel**, a parallel biographical look at the lives of songwriter Karel Kryl and director Krystyna Krauze; **Girl Power**, an autobiographical film by Czech graffiti artist Sana, who uses the stories of women graffiti artists from around the world to discover her own identity; the documentary series **Czech Photo**, and the documentary film **Zátopek** about the Czechoslovak Olympic running legend Emil Zátopek, directed by David Ondříček.

## Workshops

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**Workshops are a place where viewers can meet with filmmakers and their work, a studio where images say even more because we can see them, talk about them, and ask about the films.**

### *Stories of the 20th Century*

We most commonly see Normalization era in Czechoslovakia – the time of social and political repression following the country's invasion by Warsaw Pact troops in 1968 – through documentaries about dissidents or from old television series. But the dilemmas posed by the totalitarian regime affected everybody. The 16-part series *Stories of the 20th Century Explorer* various people's (students, journalists, miners, secret police collaborators, soldiers, rank-and-file Party members, homosexuals, and many others) responses to the pressure They received not

only from the government apparatus but also from those around them. The project was made by Czech Television in collaboration with the Post Bellum non-profit organization. Three films from the series will be presented by their writers and directors.

***The Joy of Thinking. The Life of Philosopher, Scientist, Poet, and Prophet Zdeněk Neubauer***

A glimpse into the extraordinary life of a person who far exceeded the conventional perception of what a scientist is: he walked barefoot through the countryside wearing a pilgrim's hooded cloak, engaged in passionate discussions that lasted for hours, joked and laughed, always friendly, interested in talking to anyone about anything. Tomáš Škrdlant presents materials for the documentary film that they worked on together over the course of many years. Tomáš Daněk presents the scientific and philosophical works of Zdeněk Neubauer.

***FAMU: First year***

The first-year workshop of the FAMU documentary department is led by Vít Klusák, who, together with his students, will present both the concept of the seminar as well as the films resulting from it during the 2015/16 academic year. Each of the five participating students will present two of their films that were selected as their final projects, as well as film exercises that generally cannot be seen outside the academy.

***Prerequisites and Emergence of FAMU's Documentary Department in 1963–1970***

What are the ideological concepts behind the emergence of documentary film as a separate field of study at FAMU? How is the documentary approach to film specific and unique? How can this specificity be reflected in the teaching and how does it differ from journalism? Documentarian Viola Ježková will try to answer these questions. The workshop will be supplemented with examples of student film exercises. Participant input and discussion will be welcomed.

***The Grid***

The Jindřich Chaloupecký Society has chosen several films, video essays and videos by Czech visual artists, trying to link the makers' thoughts to a presentation of their works. The common denominator is the background geometry forming the framework for the narrative – sometimes abstract, even lyrical, at other times engaged, touching on systems and structures in which we live and covering topics such as work, sleep and the future. Shorter, more abstract works, which construct stories through combining text, image, sound and movement, will be alternated. Curator: Karina Kottová (Jindřich Chaloupecký Society)

***Hidden Welcomes. Speaking the truth in Chinese Independent Film***

Gertjan Zuilhof is former programmer for the Rotterdam film festival. Although he is not a China, nor does he speak Chinese, he became good friends with numerous independent Chinese filmmakers. Zuilhof has chosen two recent independent productions to illuminate the situation of independent Chinese filmmakers today – *Man's World* by artist/filmmaker Han Tao and *Welcome* by producer/filmmaker Zhu Rikun. Both deal with police brutality, but do so in very different and stylistically distinct ways. Spoken word is very important in both films – lies as well as the truth.

***Scenes from the Underground. The Films of Jan SágI, 1971–1974***

Jan SágI (1942) is considered the court photographer of the Czechoslovak underground of the 1960s and '70s. During the time when he worked with the film medium (1971–1974), he shot a total of 12 short films. In the beginning, there was the Super-8 camera that he acquired with the help of Jiří Kolář. SágI saw film as an extension of his photographic work. He photographed and filmed scenes from the underground, including concerts and happenings. His documentary approach shows the strong influence of his photographic experience. He shoots and composes confidently, almost always editing his scenes directly in the camera. Because he was a part of this closed community, his camera and hand-held spotlight had direct access to people and events, allowing him to create a captivating record of the atmosphere of underground culture. Another group of his films are more artistic, loosely inspired by land-art and by the structural tendencies of American film. The films being shown represent the premiere of digitally remastered copies made in 2015–2016 at FAMU's Center for Audiovisual Studies. Curator and author of text: Martin Blažíček, FAMU CAS.

***Pavol Sykora***

Dramaturge, screenwriter, and director Pavol Sykora (1931–1970) was a central figure of Slovak documentary film in the 1960s. He worked as a dramaturge on documentary films at Koliba Studios. The selected films represent his most distinctive and original portraits. Besides an inclination for the reconstruction pioneered by Flaherty, Sykora's work is characterized by an attempt at achieving a maximum understanding of the subject free of embellishment, academism, and pathos, and without being didactic. The results are deeply felt portraits of man or explorations of inner experience, often without words.

## **FAMU presents**

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*What Is Behind the Canvas?* (Haukur Hallsson, 2016, 12'); World Premiere

*Fiat voluntas tua* (Adéla Komrzý, 2016, 3'); World Premiere

*Home 4* (Jan Kačena, 2016, 30'); World Premiere

*Lenka* (Kateřina Turečková, 2016, 17'); World Premiere

*Show me war* (Zdeněk Chaloupka, 2016, 40'); World Premiere

*Let's play soldiers* (Zdeněk Chaloupka, 2016, 2'); World Premiere

## **Doc Alliance selection**

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Doc Alliance Selection is the result of an international partnership including the Czech Republic (Jihlava), Denmark (Copenhagen), France (Marseille), Germany (Leipzig), Poland (Warsaw), Portugal (Lisboa) and Switzerland (Nyon). In each country, the project presents three selected films in order to showcase current trends in documentary film.

*Gulistan, Land of Roses* (Zayne Akyol, Canada, Germany, 2016, 75'); East European Premiere

*Maesta, the Passion of Christ* (Andy Guérif, France, 2015, 60'); East European Premiere

*Fragment 53* (Carlo Gabriele Tribbioli, Federico Lodoli, Italy, Switzerland, 2015, 71'); Central European Premiere

## **Lux Film Prize**

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*As I Open My Eyes* (Leyla Bouzid, France, Tunisia, 2015, 102')

*My Life as a Courgette* (Claude Barras, Switzerland, France, 2016, 66')

*Toni Erdmann* (Maren Ade, Germany, Austria, 2016, 162')

## **My Street Films**

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*The Bridge* (Oksana Nosach, Olena Moskalchuk, Ukraine, 2016, 14')

*Messestraße Eleven* (Lenka Kerdová, Czech Republic, 2016, 10')

*They Flew There with Zeppelin* (Viktorie Lörinczová, Czech Republic, 2016, 6')

## **MASTERCLASSES**

### ***Claire Atherton***

We can see reflected in the work of French editor Claire Atherton, who worked closely with Chantal Akerman, the belief that, in addition to image and sound, time is a narrative element and an essential aspect of film media. According to her, editing gives a film its shape – making it visible, embodying it – through an intuitive thought process. In this masterclass, she shares her rich experiences with viewers, presents her own concept of editing, and answers the basic questions: What role does editing play in the creation of films? How does editing unite the material and the director's vision?

### ***Fridrik Thor Fridriksson***

Icelandic filmmaker Fridrik Thor Fridriksson is best known for his fiction film *Children of Nature* (1991), which earned him an Oscar nomination. In the 1980s, he founded his home country's most important production company, The Icelandic Film Corporation, which closely collaborates with Denmark's Zentropa. At his directing master class, he will present his latest documentary film *Horizon* – a portrait of Icelandic landscape painter Georg Gudni, in which Fridriksson explores the relationship between the artist, his work, reality, and the viewer.

### ***Hilmar Örn Hilmarsson***

Icelandic composer Hilmar Örn Hilmarsson writes music for documentary and fiction films and also works with well-known local bands such as MOK and Sigur Ros. In 1991, he won a European Film Award for his music for Fridrik Thor Fridriksson's *Children of Nature*, with whom he has collaborated on many other movies. At his master class, he will explain the differences between making music for documentary versus fiction films, and will reflect upon the authenticity of period instruments in historical documentaries.

### ***Jacopo Quadri***

Italian film editor Jacopo Quadri works with documentary filmmaker Gianfranco Rosi on the successful *Fire at Sea*, which won the Golden Bear for Best Film at this year's Berlinale. As part of his editing master class, he will screen his own film *The Summer School* (2014). According to Quadri, film editing "is something liquid and physical. It looks like a river that cuts through unknown lands. The spectator is like a swimmer or a sailor. Each element is linked to the other by contrast or similarity as if the film were a journey."



***Martin Kollár***

Slovak filmmaker Martin Kollar graduated from the Academy of Performing Arts in Bratislava and focuses primarily on photography and cinematography. He has Works on, among others, the documentaries 66 Seasons, Velvet Terrorists, and the festival success *Goat*. He has exhibited his work in Paris, China, Thessaloniki, and other cities. At this director's masterclass, he presents his feature-length directorial debut *5 October* (2016), the protagonist of which is his own brother. Prior to undergoing a difficult, dangerous operation, they set off together on a several months' long cycling tour.

***Mike Bonanno***

Mike Bonanno from the Yes Men will talk about getting more attention for activist actions through appropriate video making strategies. The Yes Men have spent the last two decades trying to keep track of the best ways to collaborate with journalists and get their stories in the news: this masterclass which will follow the screening of Yes Men's latest film - *The Yes Men Are Revolting* (2014) will reveal some of the things they've learned over the years.

***Rebecca O'Brien***

Producer Rebecca O'Brien has worked for many years with British director and documentarist Ken Loach. At this producer's masterclass, O'Brien presents her new biographical film *Versus: The Life and Work of Ken Loach*. She shares her experiences from her thirty years' collaboration with Ken Loach. The theme – the fine line between documentary film and fiction, as well as the specificity of creating a film whose subject is your good friend and close collaborator – will play an important role.

***Bill Morrison***

American experimental filmmaker and documentarian Bill Morrison uses a variety of damaged celluloid strips in his films; most often, however, those damaged by the ravages of time. Using excerpts from his own films, he describes how archival material can be transformed into very different films, whether image-based, documentary, or narrative. He also shows how the meaning of the original source material can be modified by placing the fragments into a new context.

## **JURORS**

### **Juror of Opus Bonum Section**

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#### **Claire Atherton**

French film editor, originally from San Francisco. After completing her studies in Chinese language and culture, she began devoting herself to documentary and feature films as well as installations. When editing, time plays as much of a main role as image and sound. She first worked with documentary filmmaker Chantal Akerman in 1986 on the film *Letters Home*. Over the course of the past 30 years, they've worked together to create dozens of documentary films, and their most recent film, *No Home Movie* (2015) will be screened at the 20th Jihlava IDFF.

### **Jurors of Between the Seas Section**

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#### **Maiko Endo**

Music composer for films and artistic installation. She is Japanese but was born in Finland and grew up in Tokyo and New-York, now she lives and works in Tokyo. Shot in both black-and-white and color, *KUICHISAN* - her debut picture is an imagistic portrait of its location, Okinawa, the Japanese islands controlled by the United States until the early 1970s. Her second feature *TECHNOLOGY* is on its way.

#### **Domenico La Porta**

Belgium film journalist and critic. He is the editor of *Cineuropa.org*. Since 2014, he has been in charge of *Wallimage Creative*, a new media fund set up in Belgium and focused on multi-platforms project and transmedia creations. After 10 years of consulting for the digital sector in various fields – from marketing strategies to crossmedia architectures or creative business models, Domenico is now the director of the *R/O institute*, a brand new storytelling incubator that welcomes the next generation of storytellers.

#### **Audrius Stonys**

Audrius Stonys is an independent documentarian. Since the end of the 1980s, when he first became independent, he has made almost twenty films that have received many international awards – in Nyon, Oberhausen, and San Francisco to name but a few. In 1992, he was the first Lithuanian to receive the European Film Academy's *FELIX* award for Best European Documentary of the Year for his film *Earth of the Blind*. He has lectured in Denmark, Japan,

Stanford, Barcelona, and Lithuania. As far as film is concerned, for him the issue of freedom is more important than any aesthetic criteria.

**Diana Tabakov**

Head of Acquisitions for the international platform Doc Alliance Films. She studied philosophy and sociology at Charles University in Prague, and documentary film at the London University of the Arts. In Great Britain she worked at various film festivals, including the Sheffield Doc Fest. She also worked on projects supporting film professionals in Prague's Documentary Film Institute. Since 2011 she has worked as an acquisitions manager for Doc Alliance Films, responsible for the program and development of the curated VOD platform DAFilms.com and has led the innovative educational project My Street Films.

**Marijke de Valck**

De Valck is an expert on "festival studies" and the founder of the Film Festival Research Network, which brings together researchers in this field. She has published several books, including *Cinephilia: Movies, Love, Memory* (2005), *Film Festivals: From European Geopolitics to Global Cinephilia* (2007), and *Film Festivals: History, Theory, Method, Practice* (2016). She also regularly contributes to trade journals, anthologies, and encyclopedias, and works as an editor for the media studies journal *NECSUS* and the *Framing Film Festival* book series published by Palgrave Macmillan

**Koyo Yamashita**

Artistic director of Image Forum Festival and programmer of Theatre Image Forum in Shibuya, Tokyo. He has been a guest programmer at e. g. Seoul New Media Festival and the Berlin Transmediale. He is also the curator of a DVD compilation and film exhibition on up-coming, independent Japanese animation artists. He works as advisor for the film and video department of the Asian Culture Center in South Korea and was a jury member at various international film festivals, including those of Hong Kong and Cannes.

**Jurors of Fascinations and Exprmntl.cz Sections**

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**Guli Silberstein**

Originally from Israel, video artist and editor Guli Silberstein now lives and works in Great Britain. In his works he draws attention to the problematic nature of media representation by using digital technologies to manipulate previously broadcast media messages. He focuses on political topics, particularly the Israeli-Palestinian conflict. Several of his films have been

screened at previous editions of the Jihlava IDFF, including *Cut Out* (2014), *System Error* (2013), *Disturbance* (2012), and *Being Shot* (2010).

## **Dana Wander-Silberstein**

British architect originally from Israel. She studied architecture in New York, and finished her postgraduate studies at The Bartlett in London in 2015. She works for the British company Adams & Collingwood, whose founder, Ing. Robert Collingwood, worked in the Czech Republic in the 1990s. She has received a number of awards for her work, including a Special Recognition in a design competition organized by the Tel Aviv Art Museum.

## **Jurors of First Lights Section**

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### **David Dinnell**

Experimental filmmaker and former programming director for the Ann Arbor Film Festival in Ann Arbor, Michigan. During his six-year tenure (2010–2016) at this American festival of independent and experimental films, he organized several hundred film sections, retrospectives, and exhibitions. He has also contributed to other festivals, such as UnionDocs in New York, Etiuda & Anima in Krakow, and the Los Angeles Filmforum. His avant-garde films have been screened at festivals in Rotterdam, New York, and Toronto, and also at Jihlava.

### **Dorota Lech**

Coordinator of the industry program at the largest North American documentary film festival, Hot Docs. Every year, Lech prepares the festival's Hot Docs Forum, a pitching forum aimed at international financial collaboration and documentary co-production. She is also a programmer at the Toronto International Film Festival, where she regularly presents documentary and fiction films from Eastern Europe and central Asia, and also organizes a section for children. She has also worked as an educational specialist for the National Film Board of Canada.

### **Wood Lin**

Film critic and film festival organizer. He received his Master degree from the National University of the Arts. In 2012, he published the book *Out of Frame: Taiwan Documentary Filmmakers' Portrait*. He used to be the jury of DMZ international documentary film festival, international film festival Rotterdam and the Taipei Golden Horse Film Festival. He is now the executive director of Taiwan Documentary Filmmakers' Union, and the program director of Taiwan International Documentary Festival.

**Laurence Reymond**

A film critic and member of the selection committee for various, mostly French, film festivals, Reymond previously worked for various Paris-based distribution companies, including Ad Vitam and Let Pacte. Since 2011, she has been a programmer for the short film section at the Director's Fortnight in Cannes. In 2012–2014, she worked as a programming coordinator for the Festival du Nouveau Cinema in Montreal, Canada. She is currently a member of the selection committee for the Entrevues Belfort International Film Festival.

**Gertjan Zuilhof**

An art historian, illustrator, and independent curator and programmer, Zuilhof started out as an illustrator for a secondary school magazine. Thanks to a workshop with young African filmmakers, he ended up visiting China, where he began to work with Asian and African directors. As a programmer for the Rotterdam International Film Festival, he has developed many projects from those two continents. He also organizes unique art exhibits and video installations, which have been shown at numerous venues including the Rotterdam festival. The most recent exhibition, *Burma Rebound*, presented works by artists from Myanmar. To this résumé, he himself adds: "In my free time, I create 'strange drawings.'"

**Jurors of Czech Joy Section**

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**Jan Bušta**

A director, screenwriter for fiction and animated films, dramaturge, and critic. He devoted his studies at FAMU to the conceptual series of student films *ZA/BIJÁK*. He has directed more than fifty audiovisual campaigns for Czech and foreign films (such as *Two Nil*, *Clip*, *Czechs Against Czechs*, *The Snake Brothers*, and *I, Olga Hepnarova*). His experimental "docu-opera" *Televise bude!* premiered in 2014. At the moment he is completing his first feature-film – *A-B-C-D-E-F-G-H-I-JONESTOWN* – a "time-lapse children's film" about the biggest mass suicide of the twentieth century.

**Karel Císař**

Art theorist Karel Císař studied philosophy at Charles University and at the University of Geneva and currently lectures on the history of modern and contemporary art at the Academy of Arts, Architecture and Design in Prague. Published books include *Things I Tell to No One* (2010) and *The Alphabet of Things: Notes on Modern and Contemporary Art* (2014). As a curator, he has worked on the exhibitions *Memories of the Future* (2009), *Figures and Prefigurations* (2013) and film screening *Quadrat: Samuel Beckett and Duncan Campbell* (2016). He was also

curator of Other Visions at PAF, Festival of Film Animation and Contemporary Art in Olomouc (2016).

## **Matěj Kolář**

Teacher, performer and musician Matěj Kolář studied video, multimedia and performance art under Professor Tomáš Ruller at the Faculty of Fine Arts at the Brno University of Technology. Since 2004, he has taught art and sound design at various schools in Jihlava. He also spent 15 years performing with his band, Draga Banda, but today prefers to work on DIY home repair projects. He also spent many years doing the graphic design for the “Holidays in Telč” family festival, and organizes camps and creative workshops for children and youth.

## **Patrik Ouředník**

A linguist, poet, writer, and translator from French, Ouředník has lived in France since his forced emigration in the 1980s. He first became known to Czech audiences as the author of a “dictionary of unconventional Czech,” *Šmírbuch jazyka českého* (Rough-Book of the Czech Language). Ouředník translates modern French authors such as Samuel Beckett and Alfred Jarry, and his prose writings have earned him great international renown. His book *Europeana* has been published in 30 languages, making it the most translated post-1989 Czech book.

## **Kamila Zlatušková**

She is a producer, programmer, screenwriter, director and the newly appointed Vice-dean for International Relations at FAMU, Prague. She studied screenwriting and programming at JAMU in Brno, journalism at Masaryk University in Brno and Film Studies and Broadcasting in the USA. In the past, she taught at Masaryk University’s Faculty of Arts and JAMU. In 2006, she started working as a programmer in Czech Television; in 2012–2016, she was the head of the Creative Production Group focused on multi-genre programs. Her production filmography includes such memorable projects as the hotly contested reality show Golden Youth (2015), the festivals’ favorite docudrama Goat (2014), the time-lapse documentary series Nestlings (2010), and Into the Clouds We Gaze (2014), a documentary that received the Best Czech Documentary Film Award at the 2014 Jihlava IDFF.

## **Jurors of Short Joy Section**

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### **Vosto5**

Vosto5 is a five-person independent generational ensemble whose work is inspired by modern cabaret, text-appeal clown performances, and improvisation. Performances cover purely Czech



themes while exploring new ways of engaging with a live audience. The group is a creative organism with a broad range of productions – from its *Stand'art Theater* to intimate improvised cabaret pieces and technically complicated works such as the site-specific pub performance *Brass Band* with 30 actors. Every year, Vosto5 participates in the opening and closing ceremonies of the Jihlava IDFF.

### **Students Jury**

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This year's jubilee edition of the Jihlava IDFF introduces a new feature in the form of a Student Jury made up of secondary school students from Jihlava, who will select the best film from the Czech Joy section according to their own taste. Five young people interested in documentary films will test their logical argument skills and their knowledge of current social issues. As members of the jury, they will discover a number of new incentives and, in return, will send out a message to Czech documentarians about the types of films that have an impact on a young and inexperienced generation of audiences.

## FESTIVAL GUESTS

Selection of guests you will meet at the 20th Jihlava IDFF:

**Metin Akdemir**, Transparent Landscape: Turkey, 28. – 30. 10  
**Zaynê Akyol**, Transparent Landscape: Turkey, 26. – 30. 10  
**Claire Atherton**, Opus Bonum jury, masterclass, 25. – 30. 10  
**Roman Babjak**, Guest with film in Between the Seas section, 27. – 31. 10  
**Lucia Babjaková Nimcová**, Guest with film in Between the Seas section, 25. – 31. 10  
**Kostana Banović**, Guest with film in Between the Seas section, 25. – 27. 10  
**Mikhail Basov**, Guest with film in Fascinations section, 25. – 30. 10  
**Sena Başöz**, Transparent Landscape: Turkey, 25. – 30. 10  
**Hind Bencheekroun**, Transparent Landscape: Turkey, 28. – 31. 10  
**Tomáš Bojar**, Guest with film in Czech Joy section, 26. – 28. 10  
**Mike Bonano**, masterclass, 26. – 30. 10  
**Miroslav Buriánek**, Guest with film in Czech Joy section, 26. – 29. 10  
**Jan Bušta**, Czech Joy jury, 25. – 30. 10  
**Karel Císař**, Czech Joy jury, 25. – 30. 10  
**Marijke de Valck**, Between the Seas jury, 25. – 30. 10  
**David Dinnell**, Forst Lights jury, 25. – 30. 10  
**Sholto Dobie**, Guest with film in Between the Seas section, 28. – 30. 10  
**Saara Ekström**, Guest with film in Fascinations section, 27. – 31. 10  
**Maiko Endo**, Between the Seas jury, 25. – 30. 10  
**Fridrik Thor Fridriksson**, masterclass, 26. – 30. 10  
**Nino Gogua**, Guest with film in Between the Seas section, 26. – 28. 10  
**Hilmar Örn Hilmarsson**, masterclass, 25. – 28. 10  
**Martina Holá**, Guest with film in Exprmntl.cz section, 26. – 29. 10  
**Mike Hoolboom**, Guest with film in Opus Bonum section, 27. – 31. 10  
**I-Chieh Huang**, Guest with film in Opus Bonum section, 25. – 28. 10  
**Barbora Chalupová**, Guest with film in Czech Joy section, 26. – 28. 10  
**Rareş Ienasaioie**, Guest with film in Between the Seas section, 25. – 30. 10  
**Thorsteinn Jonsson**, Transparent Landscape: Iceland, 27. – 30. 10  
**Elżbieta Josadé**, Guest with film in Between the Seas section, 25. – 30. 10  
**Pavel Jurda**, Guest with film in Czech Joy section, 27. – 30. 10  
**Robert Kirchhoff**, Guest with film in Between the Seas section, 26. – 28. 10

**Rozálie Kohoutová**, Guest with film in Czech Joy section, 26. – 28. 10  
**Matěj Kolář**, Czech Joy jury, 25. – 30. 10  
**Martin Kollár**, masterclass, 26. – 30. 10  
**Adéla Komrží**, Guest with film in Czech Joy section, 26. – 29. 10  
**Maria Kourkouta**, Guest with film in Opus Bonum section, 28. – 30. 10  
**Jakub Krejčí**, Guest with film in Fascinations section, 29. – 30. 10  
**Domenico La Porta**, Between the Seas jury, 25. – 30. 10  
**Emmanuel Lefrant**, Conference Fascinations speaker, 25. – 27. 10  
**Dorota Lech**, Forst Lights jury, 25. – 30. 10  
**Péter Lichter**, Guest with film in Fascinations section, 28. – 30. 10  
**Wood Lin**, Forst Lights jury, 25. – 30. 10  
**Katarina Zrinka Matijević Veličan**, Guest with film in Between the Seas section, 28. – 30. 10  
**Wouters Maurits**, Guest with film in Opus Bonum section, 26. – 28. 10  
**Sami Mermer**, Transparent Landscape: Turkey, 28. – 31. 10  
**Bill Morrison**, masterclass, 26. – 30. 10  
**Petra Nesvačilová**, Guest with film in Czech Joy section, 26. – 30. 10  
**Yoshiki Nishimura**, Guest with film in Fascinations section, 25. – 30. 10  
**Rebecca O'Brien**, masterclass, 26. – 29. 10  
**Luis Ortiz**, Guest with film in Opus Bonum section, 27. – 30. 10  
**Patrik Ouředník**, Czech Joy jury, 25. – 30. 10  
**Chang Ping**, Inspiration Forum speaker, 27. – 30. 10  
**Jacopo Quadri**, masterclass, 26. – 29. 10  
**Kathryn Ramey**, Guest with film in Fascinations section, 27. – 30. 10  
**Laurence Reymond**, Forst Lights jury, 25. – 30. 10  
**Zosya Rodkevich**, Guest with film in Between the Seas section, 28. – 31. 10  
**Jeffrey Dunn Rovinelli**, host k sekci Doc-fi, 26. – 28. 10  
**Halldór Runólfsson** Conference Fascinations speaker, 25. – 27. 10  
**Martin Ryšavý**, Guest with film in Czech Joy section, 28. – 30. 10  
**Guli Silberstein**, porota Fascinace a Exprmntl.cz, 25. – 30. 10  
**Björn Speidel**, Guest with film in Fascinations section, 27. – 29. 10  
**Audrius Stonys**, Between the Seas jury, 25. – 30. 10  
**Roman Štětina**, Guest with film in Czech Joy section, 29. – 31. 10  
**Diana Tabakov**, Between the Seas jury, 25. – 30. 10  
**Gabriel Tempea**, Guest with film in Between the Seas section, 25. – 30. 10  
**Will Tizard**, Tutor at Media and documentary, 25. – 30. 10  
**Laura Viezzoli**, Guest with film in Opus Bonum section, 27. – 30. 10

**20th Jihlava International  
Documentary Film Festival**

**Ji.hlava  
20'**

**Koyo Yamashita**, Between the Seas jury, 25. – 30. 10

**Philip Zimbardo**, Inspiration Forum speaker, 26. – 28. 10

**Kamila Zlatušková**, Czech Joy jury, 25. – 30. 10

**Gertjan Zuilhof**, Forst Lights jury, 25. – 30. 10

**And others...**

## **JIHLAVA IDFF AWARDS**

The festival's organiser is **DOC.DREAM – Association for the Support of Documentary Cinema.**

In 2015 the festival welcomed over **3550 accredited guests**, 1 124 film professionals and 204 media representatives. The projections were attended by over **38 000 viewers** and 2200 unique tickets were sold.

### **Awards of Jihlava IDFF 2016:**

Award for the Best International Documentary Film 2016 - Opus Bonum competition

Award for the Best Central and Eastern European Documentary Film 2016 - Between the competition

Award for the Best Czech Documentary Film 2016 - Czech Joy competition

Award for the Best Experimental Documentary Film 2016 - Fascinations competition

Award for the Best Czech Experimental Documentary Film 2016 - Exprmntl.cz competition

Award for the Best Short Documentary Film 2016 - Short Joy competition

Award for the Best Debut Documentary Film 2016 - First Lights competition

Award of the student jury for the Best Debut Documentary Film 2016 - First Lights competition

Contribution to World Cinema 2016

Audience Award 2016

Respect Weekly Award for the best TV and Video Reportage 2016

### **Awards of Jihlava IDFF Industry Programme 2016:**

Silver Eye Awards / Institute of Documentary Film

Award for the Best Film Festival Poster 2016

Audience Award for the Best Film Festival Poster 2016

## **INDUSTRY PROGRAMME FOR FILM PROFESSIONALS**

### **Inspiration Forum**

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A five-day meeting of ten selected directors from around the world and significant personalities from outside the film community. The Inspiration Forum is a platform based on multidisciplinary foundations hosting three main guests, who represent various fields of knowledge – ranging from sciences to the arts, literature, theater, business and the media world. The merit of this project is that it brings together personalities who usually only appear at professional and closed forums.

#### **Guests of the Inspiration Forum in 2016:**

##### **Philip G. Zimbardo**

Zimbardo is an American psychologist and teacher who has taught at leading American universities such as Yale, New York University, Columbia University, and Stanford University, where he conducted his famous Prison Experiment. He is currently studying the violent behavior of individuals as part of his Heroic Imagination Project, as part of which he is analyzing data on former gang members and on people who had previously been associated with terrorist organizations. During his visit to the Czech Republic in October 2016, he will accept an honorary doctorate from Charles University.

##### **Chang Ping**

One of China's best-known commentators on contemporary affairs now living in exile in Germany. His commentaries appear in leading newspapers in China, Hong Kong, Germany and USA. He has been a guest professor at East China University of Political Science and Law. He has repeatedly been persecuted for tackling sensitive issues, e.g. feminist movement, Chinese politics and situation in Tibet, and was banned from writing columns and publishing books in China. In 2014 he won the Human Rights Press Awards in Hong Kong.

##### **Mikhail Durnenkov**

Playwright, film-script writer. In 1995 he became one of the founders of the Togliatti New Drama School, very important movement for the Russian drama of several last decades. Due to his rich life experience (worked as a watchman, plumber, theatre director or TV journalist etc.) he is able to write easily about all kinds of characters, ranging from Stanislavsky himself to workers, who call the spirit of a Blue Plumber. His most popular plays, e.g. Nature Reserve or The Cultural Stratum, were translated into the German, English and other European languages. He took part in the Czech-Russian documentary theatre project, Prague Spring 1968.



## **Emerging Producers 2017**

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A promotional and educational project that brings together talented documentary film producers from Europe and Mexico (guest country 2016).

The main objective of the workshop is to interconnect talented European producers with film professionals, especially those working in documentary cinema. We believe that such a project can open a discussion about the current European production system, its efficiency and limits, and perhaps contribute to identifying its overlooked or yet undiscovered possibilities.

The project should also provide the participants with an easy access to information in the field of audio-visual production, deeper and broader insight into the film market, and help them establish contacts with producers from other countries, thus increasing the potential of future European co-production projects.

The Emerging Producers project is implemented in cooperation with: Creative Europe Desks MEDIA, Catalan Films and TV, Danish Film Institute, Calouste Gulbenkian Foundation, Estonian Film Institute, Mexican Film Institute, MDM Mitteldeutsche Medienförderung, Georgian National Film Centre and Romanian Culture Institute.

The open programme includes a public presentation of the Emerging Producers 2017:

David Bohun – Austria  
Tibor Keser – Croatia  
Jan Macola – Czech Republic  
Rikke Tambo Andersen – Denmark  
Talvistu Eero – Estonia  
Csinidis Jean-Laurent – France  
Jasmina Sijerčić – Bosnia and Herzegovina  
Natia Guliashvili – Georgia  
Sarah Schipschack – Germany  
Ágnes Horváth-Szabó – Hungary  
Marco Alessi – Italy  
Maciej Kubicki – Poland  
Filipa Reis – Portugal  
Bianca Oana – Romania  
Marek Urban – Slovakia  
Carles Pastor Parés – Spain  
Julio López Fernández and Adriana Trujillo - Mexico

## Conference Fascinations

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One-day conference on experimental film distribution. Documentary film distribution is substantially different from the distribution of fiction and documentary films. A key role in the infrastructure of avant-garde cinema is played by distribution companies which specialise in distributing this type of films. Their unique collections, curating approaches, understanding of experimental films and the specifics of their presentation possibilities constitute an inspiring institutional framework. The discussion part of the conference will introduce their work, examples of best practice and focus on curating, archiving, economical function and communication with individual presentation channels: festivals, galleries and online platforms.

The Conference Fascinations will take place on **Wednesday, October 28** and will be open for the holders of industry, press and student accreditations.

Speakers of Conference Fascinations:

**Koyo Yamashita**, Artistic Director, (Image Forum, Japan)

**Brigitta Burger-Utzer**, Managing Director (Sixpack film, Austria)

**Lauren Howes**, Director (CFMDF, Canada)

**Emmanuel Lefrant**, Director (Light Cone, France)

**Matt Carter**, Distribution Manager (L U X, Great Britain)

**Daniel Dinnel**, former Programme Director (Ann Arbor Film Festival, USA)

**Michel Pavlou**, Co-Founder and Curator (Atopia, Norway)

**Halldór Björn Runólfsson**, ředitel (National Gallery of Iceland, Island)

## Festival Identity

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A unique meeting and networking platform for representatives of film festivals of various types and a different programme focus.

The Festival Identity meeting creates a platform for sharing experience as well as discussing topics that connect festivals, thus promoting mutual collaboration.

This year's workshop will host the representatives of festivals such as: Image Forum from Japan, Cannes Film Festival, Reykjavik IFF, Taiwan IDFF, Dok.Fest Munich, Moscow IDFF Doker, Odessa IFF, MIFF Listapad z Belarusia etc.

The Festival Identity programme includes lectures, discussions, focused meetings and the public

festival presentation, **Festival HUB (on October 28)** traditionally following the PechaKucha format.

Supported by Central European Initiative.

Presenters:

**Fabrizio Grosoli** - Trieste Film Festival (Italy)

**Peter Gašparík** - 4 Elements (Slovakia)

**Tsai Shr-tzung** - Taiwan IDF (Taiwan)

**Hrönn Marinósdóttir** - Reykjavík International Film Festival (Iceland)

**Laurence Reymond** - Cannes – The Directors' Fortnight (France)

**Julia Sinkevych** - Odessa International Film Festival (Ukraine)

**Irina Shatalova** - Moscow IDFF DOKer (Russia)

**Daniel Sponsel** - DOK.fest MÜNCHEN (Germany)

**Koyo Yamashita** - Image Forum (Japan)

## VISEGRAD ACCELERATOR

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Visegrad Accelerator is aimed at **interconnecting professionals from the Czech Republic, Slovakia, Hungary and Poland attending Jihlava IDFF 2016**. The project opens the possibility to establish a creative Visegrad platform initiating and expanding various film activities through meetings of film professionals, critics and film festival representatives from Central European countries.

The 4th edition will include the following discussions:

### **Visegrad Accelerator – National film institutes**

Representatives of national film institutes discussing international film promotion

The national film institutes are the key supporters of creative documentary films in Central Europe. In this Talk Show Marek Hovorka will ask representatives of these institutions about their mission, successes, challenges and strategies that they apply. We will see how the practices in Visegrad region differ from those in Denmark and Iceland. And is there any difference in promoting fiction and documentary films?

## **Visegrad Accelerator – distribution of experimental films in Visegrad countries**

Experimental films and videos are dedicated their own space at festivals; in some countries they are presented by specialised distribution companies as well as galleries. However, film festivals (where works are shown as single film screenings) and gallery spaces (where they are usually presented in loops and using various technologies) have different approaches, selection criteria and politics when it comes to experimental titles. At the same time, these presentation methods cannot be separated – on the contrary – many authors produce works to be fit for cinema screenings as well as gallery display (or in versions suitable for these presentation methods). What is the situation in Visegrad countries? Where can be experimental films and videos seen in these countries, what are the typical ways of their presentation and where and how are they made available to viewers, journalists and film theorists?

## **Visegrad Accelerator – Central European Identity**

What do films from Eastern European countries have in common, and what makes them different? Do successful films from the region contribute with their signature to the current filmmaking language? A panel of journalists from the region will be discussing the characteristic features of Central and Eastern European documentary cinema, its tradition and future expectations.

VISEGRAD ACCELERATOR is a programme aimed at interconnecting film professionals from the Visegrad region (Czech Republic, Hungary, Poland, and Slovakia).

Supported by International Visegrad Fund

## **DOC.STREAM**

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DOC.STREAM offers a wide range of industry activities, presents documentary works from selected countries and facilitates networking between film professionals in these countries and filmmakers in the Czech Republic. This year's programme will focus on Iceland – Icelandic documentary cinema and film industry. DOC.STREAM Iceland presents the programme as part of its film, industry as well as accompanying programme.

### **DOC.STREAM Iceland**

The film selection Transparent Landscape: Iceland presents a cross-section of Icelandic documentary cinema, starting with the initial efforts through to the present day. Director Friðrik Þór Friðriksson and film composer Hilmar Örn Hilmarsson will both lead their masterclasses.

The selection of contemporary Icelandic video art included in the exhibition, Manifestations of the Time Passing, introduces filmmakers whose works are presented beyond Iceland's borders, exceptional local works, and works by students currently attending the Icelandic Academy of the Arts.

DOC.STREAM Iceland enhances the collaboration between film professionals and creates space for exchanging experience and sharing know-how within the individual branches of the film industry. Film professionals and lecturers from Iceland will be involved in the full spectrum of activities included in the Jihlava Industry Programme.

The Icelandic Film Centre and the National Film Archive of Iceland are partners of the DOC.STREAM Iceland project.

Supported by a grant from Iceland, Liechtenstein and Norway through the EEA Financial Mechanism.

## **East Silver Market**

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**East Silver represents an organic part of the chain of activities of the Institute of Documentary Film such as the East European Forum and the Ex Oriente Film workshop.**

East Silver Market is a unique film market dedicated solely to the documentary cinema of Central and Eastern Europe. The main aim of the market is to support distribution and promotion of documentary films from this region. Each year, about 300 films from more than 29 countries are included in the market.

### **East Silver Caravan**

East Silver Caravan is a unique tool for supporting the festival distribution of Central and Eastern European documentary films. Selection of approx. 30 titles is submitted to more than 120 international film festivals in order to help them get screened and reach their audience.

### **Silver Eye Award**

Picking the nominees from 2016 East Silver Market submissions, the international jury (comprising of international buyers, sales agents and festival selectors) awards the best documentaries from the market with Silver Eye Award. The total of 30 films competes in 3 main categories (feature, mid-length and short documentary) and all winners are granted with prize money of EUR 1 500 and year round festival support within the East Silver Caravan.

## **Ex Oriente Film**

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Held within the 19th Jihlava IDFF, the Institute of Documentary Film (IDF) will launch its third session of the yearlong international Ex Oriente Film workshop. From October 24 to 29, IDF turns Jihlava into a meeting point for 30 directors and producers from Czech Republic, Slovakia, Croatia, Ukraine, Bulgaria, Poland, Serbia, Germany, Slovenia, Russia, Greece and Latvia. Twelve renowned European producers, directors, consultants, representatives of distribution companies and broadcasters will give consultations and share their experiences during the workshop. Their exceptional lectures, screenings, case studies and masterclasses will focus on different aspects of both documentary filmmaking and production issues and will be open to workshop participants, documentary film professionals, as well as the public.

For more details about the Ex Oriente Film workshops or the Institute of Documentary Film, please go to [DOKweb.net](http://DOKweb.net).

## **Media and Documentary**

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Media and Documentary Seminar provides the students with the opportunity to work under the supervision of experienced Czech and international mentors and learn how to produce a quality critical reflection on documentary film. A quality media reflection on documentary film is an important mean of promoting the development of documentary cinema which often initiates debates across all spheres of society.

On the anniversary of the tenth Media and Documentary Seminar the varied panel of our discussants will debate about the current reflection of documentary film in the Czech media, its transformation in the past 10 years and discuss its diverse perspectives and future.

Supported by Creative Europe - MEDIA programme of European Union



## ACCOMPANYING PROGRAMME

### Laboratorium

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This year, the annual off-screen part space of the Fascinations section focuses on spaces in and the margins of the visible: the conclusion of a flight shown only in a composition of lights, photogenic landscapes from the opening sequences of blockbuster movies, crowds of people flowing across an intersection, photographs arranged into seemingly compact geometries of memories, phenomena and manifestations beyond the limits (of the visibility) of things, or the autonomous eye of a camera that records the things it touches.

***Bilbao and the World*** / Agata Mergler, Cristian Villavicencio / Spain, Canada / 2016 / 4 min / World Premiere

An experimental video made using a prototype of a haptic camera that responds to tactile stimuli, the film explores the terrain of Bilbao and its surroundings on a spatial map.

***Crossing*** / Richard Tuohy / Australia / 2016 / 17 min / Central European Premiere  
A large intersection dissolves into grainy shapes, becoming just a shadow of itself within an ever denser fog of pedestrians' movements.

***A Thing Among Things*** / Giaretta Giovanni / Italy, Netherlands / 2015 / 7 min / East European Premiere

Allusions and fictional visualizations of the memories of a blind person, created by experimenting with the image-recording abilities of transparent minerals in order to create structures that are open to interpretation.

***Establishing Eden*** / Broersen Persijn, Lukács Margit / New Zealand, Netherlands / 2016 / 10 min / East European Premiere

The natural landscape of New Zealand as shown in re-created and layered images from the opening sequences of blockbusters such as Avatar and The Lord of The Rings.

***Last 12 minutes*** / Nishimura Yoshiki / Japan / 2016 / 12 min / World Premiere

The final 12 minutes of a flight landing at Moscow's Sheremetyevo Airport, reconstructed into moving light objects within a computer-generated graphic space.

***Learning Curve*** / Thomas Mohr & Martijn Comes / Netherlands / 2016 / 16 min / International Premiere

A selection from the filmmaker's archives of images spanning 30 years, showing personal and political events in randomly generated constellations and arranged into a fragmentary geometry of concreteness.

*wired-glass* / Kawaguchi Hajime / Japan / 2016 / 9 min / International Premiere

The 8mm visuality of experimenting with extended exposure times, where light gives shape to time and this shape determines the length of the abstract recording of real events.

**Sólo** / Mária Júdová and Andrej Boleslavský / Czech Republic / interactive installation / 2016 / world premiere

Through a dance score, the artist contemplates motion as an inner thought, composing it using the interactive environment, and thinking about an algorithm as a way to obtain choreographic information and generative visualization, like about the potential to stimulate spontaneous forms of motion where the carrier of the choreographic information is not necessarily the body, but the object or space stimulating the physical experience. The choreography itself is filled out through the interactions of the installation visitors.

## Game Zone

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The Jihlava International Documentary Film Festival is dedicated to showing various ways of representing reality: through original documentary features or shorts (both new and old) from around the world, through experimental films, progressive reality TV formats, or hybrid genres such as doc-fi, via audiovisual installations, and – since last year – in the form of interactive documentary films or web-docs and educational documentary computer games.

The Game Zone, made possible this year thanks to the cooperation with Dell and Intel, features ten stations equipped with the latest technology where visitors can interactively explore the Milky Way or the underwater world, be in the middle of a snowstorm in an Eskimo village or the Iranian Revolution in Tehran, or experience military conflict through the eyes of a civilian. The educational games offer an entertaining opportunity to learn about biology, math, and history, or to expand economic knowledge and spatial thinking.

Learning is not the passive absorption of information. It is the product of an intellectual and creative dialogue with the world, and the Jihlava IDFF offers a chance to engage in such dialogue on the movie screen and through computer monitors. The festival presents a broad range of games that work with references to reality or can be used to learn about scientific fields and disciplines.

Festivalgoers will be able to explore the following games and their interactive worlds:

### **The Talos Principle** (2014, Croteam)

The most popular game at last year's festival, this logic-based adventure creates an aesthetically appealing world in which players must explore the story of a civilization's

development while using hints, riddles, and non-linear travel through a space-time of their own creation in order to discover, invent, and explore philosophical questions.

**Elite Dangerous** (2016, Frontier Developments)

This online AAA game and cosmic simulator is a true sensory experience whose game world spans the entire Milky Way Galaxy. Players move through realistic settings as they engage in the game's tasks, learning about scientific laws, astrophysics, economics, and tactical planning while exploring the universe.

**Never Alone** (2014, E-Line Media)

Based on the mythology of the Alaskan Iñupiaq nation, Never Alone was developed by members of the indigenous tribe itself. Players must survive the difficult conditions of life in an Inuit village during a snowstorm. Besides enveloping players in a virtual world of visually stunning locations, the game also includes videos on Iñupiaq life and culture.

**The Cat and the Coup** (2011, Peter Brinson)

Players are put in the role of the cat of Mohammad Mossadegh, the first democratically elected prime minister of Iran. The story starts with the 1953 CIA-orchestrated coup that ousted him from office. Working with a visual style inspired by Persian miniatures and with music by Nine Inch Nails, the game takes just 15 minutes to explore this chapter in American, British, and Iranian history.

**The Radix Endeavor** (2014, MIT Education Arcade)

Developed by MIT researchers, The Radix Endeavor teaches users (primarily high school students) about the natural sciences, technology, ecology, and math. This captivating MMOG takes an unobtrusive, entertaining approach to algebra, anatomy, mathematical probability and statistics, genetics, and evolutionary biology.

**This War of Mine** (2014, 11 bit studios)

A sophisticated simulation of war as seen through the eyes of an ordinary citizen striving for peace but also struggling to survive. In the process, the player must make complicated social and moral decisions. This aesthetically outstanding game addressing difficult and realistic dilemmas is based on meticulous documentary research.

**September 12th: A Toy World** (2003, Newsgaming, Gonzalo Frasca)

An excursion into gaming history: This famous newsgame created by a team of Uruguayan developers in collaboration with a former CNN reporter helped to shape the genre. At the time, The New York Times called it "an op-ed composed not of words but of action." Today it is exhibited in leading museums and galleries throughout the world, and teachers use it to discuss the possibilities, forms, and moral dilemmas of the war on terror.

**1979 Revolution: Black Friday** (2016, nFusion Interactive, iNK Stories)

In this new historical-political adventure game, players become a photojournalist based in the Iranian capital during the violent revolution that toppled the Shah and installed the Iranian Islamic Republic. Set among Tehran's streets and underworld and with a peripatetic story based on real history, the game was created by an Iranian emigrant.

**Portal 2**

What has already become a cult puzzle game goes through various environment scenarios to thoroughly train the imagination and teach physics and math using well-designed game chambers and situations that are a part of an absorbing story. It can be played in single- or multi-player mode and is a challenging exercise to train logic and quick wits, and also providing entertaining practice for logical and spatial thinking.

**Czechoslovakia 38-89** (2015, The Faculty of Arts and the Faculty of Math and Physics of Charles University in Prague, the Institute for Contemporary History of the Academy of Sciences of the Czech Republic)

The Faculty of Arts and the Faculty of Math and Physics of Charles University in Prague and the Institute for Contemporary History of the Academy of Sciences of the Czech Republic present their most visual and sophisticated Czech educational game. Something between an adventure and interactive comics, it lets us delve deeply into modern Czechoslovak history.

**Moral Machine** (2016, MIT Media Lab)

Self-driving cars and buses are the most visible example of recent advances in artificial intelligence. But recent media attention on the subject has also raised ethical questions. This MIT web project contributes to the debate by providing a platform for collecting views on how machines should make decisions when faced by moral dilemmas. The game's various moral scenarios have been crowd-sourced not with the aim of determining how people would react, but to understand what people think when such serious decisions are made by machines. At Game Zone, players can use the application to join this crowd-sourced survey, and can see specific examples of the complex decisionmaking process that self-driving cars will have to be capable of in the future.

## **Radio documentaries**

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Czech Radio presents its 5th annual festival of radio documentaries at the Jihlava IDFF.

From Thursday, 27 October to Saturday, 29 October, you are welcome at Zacheus Club. On Wednesday 26 October, you can follow a live broadcast of Czech Radio's Vltava station from the mezzanine above the café at the DKO Cinema. More information at [vltava.rozhlas.cz](http://vltava.rozhlas.cz).

### **Programme:**

#### ***Docu-Doctors***

Do you have an idea for a radio documentary, but don't know how to assist during its birth? Would you like to become involved in radio documentaries, but don't know where to start? Come to the Docu-Doctors' office, where they will make a diagnosis and help your idea recovery. Documentarians Brit Jensen and Eva Blechová take on the role of the Docu-Doctors.

#### **Doctors' office hours:**

2pm–4pm Workshop: From Mere Idea to Radio Documentary (practical exercises and idea development in a group environment)

4pm–5:30pm Individual Consultations (walk-in treatment for your ideas)

#### ***Martin Groman, Tomáš Černý: What Else is Left to Say about Ferdinand Peroutka***

Many people have looked at the life of journalist and author Ferdinand Peroutka since 1990, when his name could finally be mentioned in public and on the air. And so the idea of recording a biographical portrait of Peroutka forces us to ask, "What is there left to tell?" The authors of this documentary about the life of Ferdinand Peroutka tell his story as they dig through boxes of his writings and listen to recordings with eyewitnesses. But they were still surprised by what they found.

#### ***Eva Blechová: Tiger Dung, Perfume, and the Intruder (in the Attic)***

Eva has recently moved to the outskirts of Prague, and is enjoying the country atmosphere. She feeds the birds, watches the neighbor's donkeys behind her house, and goes running in the woods... But one day at 3:30 in the morning, this idyllic existence is interrupted by an uninvited guest. A marten has made its home in Eva's attic, chewing up her insulation and keeping her awake at night. It seems as if everyone has some advice about how to get rid of the animal, but none works. Eva engages in a battle that takes her even further than she had thought herself capable.

***Workshop: How to Ask. The Interview as a Collaborative Effort***

A practical workshop for everyone who records or is looking to record interviews and radio documentaries. Led by documentarian Eva Blechová, the workshop looks at recording a documentary-style interview based on curiosity, empathy, and not being afraid to go into detail. We will explore how far we can get if we see the interview more as a shared journey than a struggle. We will also try to record an interview that will tell a gripping story and paint a picture in the listeners' minds.

***Magdalena Sodomková, Brit Jensen: Yusra Swims for Her Life***

18-year-old Yusra and her sister left Syria for Europe by the Balkan route. When her overloaded smugglers' boat found itself in distress, she jumped in the water and swam three and a half hours to the Greek shore. On the border between Serbia and Hungary, she met Czech journalist Magdalena Sodomková, who followed her on her journey. It wasn't until Berlin that Sodomková discovered that Yusra is a famous swimmer from Syria. In the end, she traveled with her to Rio, where Yusra was a member of an Olympic team composed of refugees. The documentary series was made for Czech Radio's Radiožurnál station, and was rebroadcast on the BBC.



## **Author readings**

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### ***Patrik Ouředník***

The work of Patrik Ouředník – “unconventional” dictionaries, essays, novels, poems, and literary mystification – is characterized by an interest in prejudices and stereotypes, in contemporary discourses, in society as seen through the prism of language, which he sees as an expression of “the truth of the era.” “In my books, I have tried to start [...] from the presupposition that it is possible to see the language of an era as the ‘truth of the era’ – meaning, to embrace the multitude of linguistic automatisms and stereotypes, and to force them to act and be confronted with one another in the same way as traditional characters in a novel.”

### ***Book launching: Cinema and the state in the Czech lands 1895-1945***

Film historian Ivan Klimeš's book *Cinema and the State in the Czech Lands 1895–1945* explores the position held by the state in relation to a new technical medium and a new branch of the cultural industry. Over the five decades that are examined, the Czech lands were a part of four different state structures, each with different borders. Experience with the film medium, during times of tribulation as well as times of peace, led the state to make a 180-degree turnaround – what started out as a suspicious and restrictive viewpoint led to a state monopoly of the entire industry half a century later.

### ***Tereza Hadravová – What's new in aesthetics***

Beauty is not of central importance for aesthetics anymore. The less it interests philosophers, the more other scientists write about it. Can brain scanners and eye-trackers explain how we perceive art and why we value it?

### ***Smart dance floor***

Is everybody surprised at how you can understand everything, know about everything, and know everybody? Organized by the Nová Beseda publishing house.

## **Cabareth and theatre**

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### ***Cirkus Mlejn: Enola***

The production of Enola is inspired by the fate of those who survived the atomic bombing of Hiroshima (hibakusha), the legend of a thousand cranes, and Japanese aesthetic concepts.

However, it is mainly about what is evoked in your mind as you watch the show, as we all have our own personal small war and our own tragedy. Aerial acrobatics, dance, and paper. We tend to have unrealistic wishes, yet we continue to say: “Maybe ..., we only have to finish a thousand tasks!’ A thousand washed floors? A thousand good deeds? A thousand push-ups? We are each our own taskmaster.”

**Concept, choreography, performance:** Eliška Brtnická – Cirkus Mlejn

**Music:** Stanislav Abrahám

**Stage design:** Yumi Hayashi

<http://www.cirqueon.cz/>

### ***Dunkel: Phantom Limb***

Dunkel is an art project that focuses on how the other senses sharpen in complete darkness. We challenge both professional artists and the public to have to deal with the absence of light. In Phantom Limb we will explore the search for what is not there, but still feels present. We will take you through a scenic ritual where the remaining senses defines and redefines space in line with the information and expressions presented. An intense and tactile performance with an actor, a musician and a sound-designer all performing in the dark together with you.

**Art director:** Thomas Holtermann Østgaard

**With:** Nela Husták Kornetová

**Music design:** Mads Faste Liang Nilsen

**Supervision:** Kate Pendry

30 min / [www.dunkelfestival.no](http://www.dunkelfestival.no)

### ***Ready for anything: KST Stádlec***

Jihlava-based theater ensemble Ochotní pro cokoliv (Ready for Anything) presents its play KST Stádlec, in which the Stádlec table tennis team, under the guidance of longtime coach and president Antonín Prokeš, win their first point in group B of the local league after beating Horní Klabý 10 : 8. Seven points in the match are earned by the team’s reliable Jiří Orba, the other three by Radek Bažba.

### ***Vosto5 – Proton***

Another unique opportunity to see a performance by the Prague-based Vosto5 Theatre Group at the Jihlava Festival. This production bears the title PROTON, and it presents a staged radio report about the rediscovery of the forgotten Czech band PROTON, which was silenced right before its rise to fame. It is the riveting story of a forgotten music legend, from whom both pop music greats as well as the underground music scene expected much more. It just so

happens that the fates of an untold number of contemporary musicians are interwoven with this music comet that blazed across the overcast sky of the normalization period.

**Director:** Ondřej Cihlár

**Story and script:** Ondřej Cihlár a Petr Marek

**Music and Sound Design:** Petr Marek and Vosto5

**Video Projections:** Martin Bražina

**With:** Ondřej Bauer, Ondřej Cihlár, Jiří Havelka, Robert Mikluš, Tomina Jeřábek, Petr Marek, Petr Prokop a Bára Mišíková

## **Music programme**

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### ***Song and Rage: The passion of the czech left***

research / cabaret / dictatorship

Přemysl Rut, a historian of Czech music, presents songs that show the changing face of the Czech left during the 20th century. He follows the trail of anarchist and socialist passions until the time when the “eternal proletarians” moved from dreaming and romanticism to the dictatorship of power. The evening’s program, created specifically for the Jihlava IDFF, will be presented on 28 October – a date not chosen at random. With Markéta Potužáková, Přemysl Rut, and Jan Večeřa.

### ***AFO PARTY***

Academia Film Olomouc, AFO , the noisiest popular science festival, changes the large theatre tent into the venue of an unconventional science party on Wednesday, October 26th at exactly 22:00. This festival party will be accompanied by an audiovisual VJ & DJ set titled History of Science benefiting from the most remarkable from the history of the Czech science documentary, soundtrack of the evening will be performed by the energetic DJ Eva Porating. AFO connects science and film media in a single concentrated evening.

### ***Ba:zel (CZ/PL)***

electroacoustic / darkpop / softcore

Ba:zel is a new music project by Daniel Vlček (formerly of Groupe Guma Guar, Reverend Dick, Střešovická kramle) and Ewelina Chiu. “It is characterized by a dark melancholy that inconspicuously infiltrates every individual and guarantees that joyful spring is far from having won the battle against the Winter Queen.” (V. Girsá) The group is currently a success on Czech Radio’s export project, “Czeching.”

Soul Club, Friday 28. 10.

***DIZZCOCK + VJ Kolouch***

grime / audiovisual / radical

Pounding beats comment on the state of the world and spread the sense of “no satisfaction” using different means. Combined with the visuals of VJ Koloucha, this is one of the most important spectacles on the local independent scene. Dizzcock’s debut LP *Elegy of Unsung Heroes*, which shows the influence of grime and underground hip-hop, won this year’s Vinyl Award for album of the year.

Soul Club, Friday 28. 10.

***HRTL (CZ)***

analog / fullhouse / dance

Analog synthesizers spray colors, scents and sounds all at once. “I play every day. Three to ten hours, depending on whether I keep going to one or five in the morning.” Musician and instrument builder Leoš Hort transforms his showcase of instruments into an unexpectedly rich and entertaining orgy that organically develops a raster of beats, rhythms, and pulses. The Jihlava native returns to the scene of the crime.

***Jozef van Wissem (NL)***

24-stringed lute / soundtrack / vampires

Jozef van Wissem (\* 1962 Maastricht, Netherlands), a longtime collaborator with filmmaker Jim Jarmusch, has introduced the lute into new musical contexts and is perhaps the best known lute player in the western world. With his postminimalist music, he has recorded two albums with Jarmusch and has collaborated with many other artists (Keiji Haino, Gary Lucas, Tilda Swinton). London’s National Gallery commissioned him to create a sound piece to Hans Holbein’s *The Ambassadors*, and he wrote the music for the computer game *The Sims Medieval*. His soundtrack music for *Only Lovers Left Alive* won an award at the 2013 festival in Cannes.

***Midi lidi (CZ)***

electro / video / love

The band is well known for inciting ecstatic dancing and for its unique mix of wild and compelling moods. A popular and much discussed band with a solid generational following, whose critics cannot agree on the band’s level of irony. In Jihlava, be prepared for songs from their new album *Give Masterpiece a Chance!*, this time as a quartet consisting of Petr Marek, Prokop Holoubek, Markéta Lisá and Tomino Kelar. VJ: Kolouch. Preceded by Chicago-based multi-instrumentalist Winston Lasker, member of the internationally successful Mahjongg.

***Raphael Rogiński plays John Coltrane and Langston Hughes (PL)***

guitar / africa / free

African mystical music: Polish composer and guitarist Raphael Rogiński (1977, Frankfurt-am-Main) arrived at this raw, elemental, unique, and deeply traditional musical style after years of playing avant-garde and experimental music, free jazz, and folk music. Renowned British music magazine Wire named his solo performance with electric guitar, Raphael Rogiński plays John Coltrane and Langston Hughes, the best album of 2015. This radical reimagining of the art of two great African Americans represents an outstanding contribution to efforts at finding a balance between the contemporary and the timeless.

***Radio Wave's Startér (CZ)***

future / retro / parallel sound worlds

Frank Bigsby & His Satanic Majesty

Orient

Killiekrankie

The Jihlava International Documentary Film Festival and Radio Wave's Startér – a competitive show for emerging bands – present an evening of original musicians, many of them under 20 years of age. Enjoy the thundering guitar and psychedelic sixties of Frank Bigsby & His Satanic Majesty, the vibrant electronica of Orient, or Killiekrankie's freakish mix of Rachmaninoff and Fuck Buttons. Presented by Startér's host, Jonáš Zbořil.

Soul Club, Thursday 27. 10.

***Tomáš Jamník: Seven ricercars (CZ)***

baroque / site specific

Come and delve into the baroque in both word and music with Tomáš Jamník on the cello, performing seven ricercars by Domenico Gabrielli (1651–1690), alternating with Czech baroque texts. The evening's atmosphere is made complete by the unique venue: the Church of the Holy Spirit in Jihlava's Smetana Park.

Tomáš Jamník (\*1985) has performed as a member of the Berlin Philharmonic and as a soloist with the Czech Philharmonic. He also appeared on stage with Madalena Kožená at London's Barbican Hall. He is the author and face of the "Serious Interest" project, which aims to present classical music through a series of home concerts.

***Closing party with Rádio1eStereo DJs***

Soul, Jazz, Latin & Soulful Electronic Sounds

## 20th Jihlava International Documentary Film Festival

# Ji.hlava 20

Estereo is a multigenre, strictly vinyl club night with styles ranging from jazz to house backed by live musicians. For the IDFF closing night, the residents Martin Mikuláš and Mr.Ultrafino will introduce their long time coplayers Martin Debříčka on saxophone and Mikikonga on percussions.



## **INFORMATION FOR FESTIVAL GUESTS AND VISITORS**

The festival centre and the press centre can be found at Oblastní galerie Vysočiny, Komenského street n. 10 in Jihlava.

At the festival centre you will find:

**Accreditation and accommodation desks for the guests**

**Festival shop**

**Festival headquarters**

**Guest service**

**Press service / Press centre**

**East Silver Market + video library**

Festival centre is open from **9:00 till 21:00**, except for the first festival day (Tuesday, October 26, 2016), when it is open from 15:00, and the last day (Sunday, October 30, 2016), when the festival centre closes at 14:00.

### ***Alternative press spot at the Centre for Documentary Film***

The new, additional press centre may be used by journalists at a quiet ambiance of the new **Centre for Documentary Film at the Cinema Dukla's attic** (Jana Masaryka street n. 20, Jihlava) every day between **10:00 and 23:00**. In the very centre of the festival you will find internet connection and refreshment in a nearby coffee shop, which will allow you to work as well as watch films of the 20th IDFF Jihlava programme.

### ***Important contacts:***

**International Communication / information for international press during the festival**

René Kubášek, [rene@dokument-festival.cz](mailto:rene@dokument-festival.cz)

+420 778 058 273

**Press service – accreditations and accommodation for journalists**

Nikola Prokopcová, [pressservice@dokument-festival.cz](mailto:pressservice@dokument-festival.cz)

+420 778 058 278

### ***Festival cinemas***

**Cinema DKO I & DKO II, Tolstého 2, Jihlava**

**Dukla Cinema – Reform & Edison, Jana Masaryka 20, Jihlava**

**DIOD Cinema, Tyršova 12, Jihlava**

**Horácké Theater – Malá scéna (Small Stage) & Cinema LUX Film Prize, Komenského**

**Cinema Dělnický House, Žižkova 15, Jihlava**

For more information contact

René Kubášek +420 778 058 273

[rene@dokument-festival.cz](mailto:rene@dokument-festival.cz)

**Máj Cinema Revoluční 4, Třešť**

***Locations of accompanying programme:***

**Festival tent behind the DKO**

**Theatre Club at Horácké Theatre, Komenského 22**

**Festival Café V lese, Thor Heyerdahl Cinema (DKO), Tolstého 2**

**Foyer of the DKO, Tolstého 2**

**Cinema Dělnický House, Žižkova 15**

**Zacheus Club, Komenského 20**

**Church of the Exaltation of the Holy Cross, Křížová 2**

**Jihlava Holy Spirit Church, Smetanovy sady**

**Soul Music Club, Žižkova 15**

**College of Polytechnics Jihlava, Tolstého 16**

***Festival galleries:***

**House of Gustav Mahler, Znojemská 4**

**Masaryk square in Jihlava**

- Exhibition Jihlava 20

- Game Zone

**Park Gustav Mahler, Benešova**

**Foyer - balcony at DKO I**

- Best festival poster competition

- contemporary Icelandic videoart

**DKO Mezzanine**

- Laboratorium

**Your Home Festival**

Home screenings will take place at several selected Jihlava households. The various homes are located close to the city center. The exact address is sent to visitors who register for the screening via text message during the festival.

**New Industry Zone LIGHTHOUSE & Café Fond**

The festival's new industry zone is located at the Masaryk square, and was installed in cooperation with KOMA Modular company. The place is booked for working meetings of industry guests, and from 8pm to midnight is open for public in large. Industry zone is located behind the Dukla Cinema.

Café Fond is run under the auspices of Czech Film Fund and will be open on Tuesday (15.00-22.00), Wednesday-Saturday between 9.00-22.00, and on Sunday between 9.00-15.00.

# 20th Jihlava International Documentary Film Festival

# Ji.hlava 20

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### **Main supporters:**

Ministry of Culture Czech Republic  
State Cinematography Fund  
City of Jihlava  
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### **Main partner:**

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### **Partner of DOC.STREAM and Conference Fascinations:**

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### **Partners of Industry Section:**

Audiovisual Producers' Association (APA)  
Central European Initiative (CEI)  
Creative Europe Desk Czech Republic –  
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### **Co-organiser of the Industry section**

Institute of Documentary Film

### **Partner Project:**

Doc Alliance Films

### **General Media Partner:**

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### **Main Media Partners:**

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Hospodářské noviny  
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### **Official Festival Car:**

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### **Official Shipping Partner:**

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### **Partner Game Zone:**

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[rene@dokument-festival.cz](mailto:rene@dokument-festival.cz)

## 20th Jihlava International Documentary Film Festival

# Ji.hlava 20

### Regional Partners:

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Europe Direct Jihlava  
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## 20th Jihlava International Documentary Film Festival

# Ji.hlava 20'

### Foreign Media Partners:

Cineuropa  
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### Media Co-operation:

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