



Writing guru Naomi Foner hones work from around the world, often on universal themes.



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FREE

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TELLING EACH OTHER'S STORIES

SCRIPT AUTHORS FACE CHALLENGES FROM HOME VIEWING TO DISAPPEARING PAY

by Michael Stein

Screenwriter Naomi Foner is a guest at KVIFF this year and together with Erik Jendresen is running an offshoot of the legendary Sundance Screenwriters Lab, working with six screenwriters from Eastern Europe. With Park City having expanded their labs internationally, Foner—who also happens to be the mother of actors Jake Gyllenhaal and Maggie Gyllenhaal—has already taken her expertise to India, Spain and Cuba before bringing this less official version to the Czech Republic.

How do you find the scripts you're reading compared to those at the lab at Sundance?

It's about the same. There's usually one standout and a couple that are really good and several that are a mess but with good intentions. There are people with different levels of skill in terms of writing. I think the issue here—the reason they created this lab—is that rather than screenwriters working with directors people here are

rather attached to the idea of the *auteur* and sometimes they can't actually write as well as they direct. They feel like they need to write anyway and so they need a little coaching in screenwriting. Because it's true that if it's not on the page, it's not on the stage.

What are some of the other differences you've seen in the scripts here?

People are interested in different things. Their subjects are very different. There's a lot of work here that's about the transition from the previous forms of government and social systems to where people are now. There's a lot about people finding their way in a complicated world, which you can find in any country at this moment—young people trying to figure out what the hell is going on. Then there are some that are exploring universal issues that could have been written anywhere but just happen to have been set here.

How is audience demand and technology shaping the landscape like today for a screenwriter?

Well, I think the film industry has changed dramatically. In Hollywood, certainly, they're not interested in small movies about human beings anymore. These tend to become independent films or television. Hollywood is doing huge event movies for obvious reasons. I think what people are going to end up seeing what we call movies with the exception of *Star Wars* and comic book things in the privacy of their own homes. And the experience is going to change if it hasn't already rather radically changed.

Changed how?

I was trying to think recently when the last time I went to a movie theater was. It's a fairly rare experience now. And even those movies about human beings that I'm interested in within a very short time will find themselves on television. There are positive and negative aspects to that because you can always pull them up and you can watch them on a screen that for a lot of people is as big at home as the one at the local multiplex. And a lot of kids only watch what they get on their computer

screen. So it makes things more accessible but it changes the experience.

So do independent films have a future in light of all this?

Yes, but the number of those films that premiere in theaters keeps getting smaller and smaller. My son [Jake Gyllenhaal] just premiered a movie at Cannes and there was a big protest over it because the movie was being distributed by Netflix so in Paris the movie wasn't going to be in the theaters. I think that's going to happen more and more. There are *cineastes* who want to watch films in the theater just like there are people who want to listen to music on LPs but for most people that's not how the music is going to be delivered and that's not how the movies are going to be delivered anymore.

So do you think it's a good time for screenwriters or will it be a slog?

Well, it depends whether you want to get paid or not. If you don't care about getting paid, yeah, it's a great time. We used to get paid six, eight times more than we get paid now, certainly for feature

films. There's a lot more work in television. So it's a matter of changing your form slightly.

What are your thoughts on the role of festivals like this one?

When I was young there were movies from around the world always available. I lived in New York. New York is a culture center, and there are a handful of cities around it where you could see movies from around the world. But I remember a time when 15 or 20 foreign films would be playing. That's not true anymore so we have lost our access to each other and I think that's a really sad thing. I think this has helped formulate this whole concept of the other that has helped create this political tension in the world and if we saw more stories about each other then we would be in a better place. So there is a role for artists and filmmakers to play with a political aspect. So for me it's nice to be here and to see and meet people because once again I'm discovering that we are all more alike than we are different. And that's nice to know. ■

SEE YOU THERE

EVGENY GUSYATINSKIY, ROTTERDAM IFF



I'd recommend *Quit Staring at my Plate* by the Croatian director Hana Jušić, a film by a very talented young filmmaker. I think it's definitely one of the most interesting films coming from the Balkans this year and I also think Hana is one of the strongest names from that region and definitely I follow her. The film is described as kind of a coming-of-age story but I think she extends the limits of the story and I would even say the style is visceral because there's a huge accent on physiology but also the language. It's a kind of family drama about blood ties and the kind of closeness that makes you suffocate. And that's also represented visually. And the film is also built on the presence of the leading actress, which is very strong.

Also *Jeanette, the Childhood of Joan of Arc* by Bruno Dumont. A crazy film, it was the love of the Cannes film festival, com-

pletely unexpected and surprising and I think it's the most challenging film for Dumont because he kind of violated all possible conventions including his own. It's actually difficult to define what he did. It's a kind of musical about Joan of Arc and she's played by a child actress and the music he uses is actually death metal. However, the sense of the setting is kind of the French Middle Ages. What we see is the children dancing, which is very awkward, and he always underscores that so it's very irrational and awkward but through that I think he managed to kind of revive the image of Joan of Arc and give it a new authenticity. (WT)

Quit Staring at my Plate screens tomorrow at 1pm in the Congress Hall.

Jeanette, the Childhood of Joan of Arc screens today at 9:30pm in the Small Hall. ■

LOVE AUTISTICALLY

One of the crowd pleasers at KVIFF this year is the romantic comedy *Keep the Change*, which follows the budding relationship of a New York couple on the autism spectrum. Director Rachel Israel is here to present the Official Selection film and so are her two main characters, Sarah and David, played by Samantha Elisofon and Brandon Polansky. Both of them are autistic and neither of them are professional actors, which makes their performance all the more powerful and utterly delightful.

The film is loosely based on Polansky's real life. Israel started filming him when he was still in a relationship with his former girlfriend.



Elisofon and Polansky arrived in Karlovy Vary.

and David thinks she is—unlike him—one of the weirdos. Elisofon said she loved working on the movie that, she hopes, will show the world that autistic people are just like everyone else. As to working with David, she said: "It was exhilarating. But it wasn't easy peasy." ■ (IR)

REPLAY

SUNDANCE'S PARTNERSHIP WITH KVIFF BLOSSOMS

KVIFF EXECUTIVE DIRECTOR KRYŠTOF MUCHA ON ATTRACTING STARS FROM THE WEST



Mucha says Sundance resembles KVIFF.



KVIFF President Jiří Bartoška, Madeleine Albright, Robert Redford and Mucha in 2005.



Wind River, starring Jeremy Renner, screens today (3pm, Grand Hall.)

by Veronika Bednářová

When Robert Redford received his Crystal Globe in 2005, he said he was grateful for the honor but he hoped his journey to Karlovy Vary would result in a more tangible partnership with Sundance. He wanted to carry his concept of talent scouting over to Europe and KVIFF seemed ideal to him for such an attempt. A few months later, KVIFF Executive Director Kryštof Mucha and Karel Och, artistic director, travelled to Sundance to check it out.

"The whole team there was very helpful, even though at first it was difficult for us to get our bearings," says Mucha. "Sundance often screens US premieres so there are only a few opportunities to get to the screenings. When we got 20 tickets the first year, we thought that wasn't all that much...But soon we found out that tickets

were the most valuable thing they could provide us with."

In the last 11 years, the Och-Mucha team has travelled to Sundance regularly and found that the festival resembles KVIFF in many ways, especially with its casual atmosphere and local audience, which ages gracefully along with the festival.

Yet there are differences. "At KVIFF, it either rains or there's a heat wave," says Mucha. "At Sundance it snows often. Sometimes there is a meter of snow. Also you have to ride buses and getting into a cinema is not as easy as here. I only envy Sundance that they don't have to worry about American stars: they come there on their own, automatically and with pleasure."

Which is why it is crucial for KVIFF to network in Sundance and meet with the movers and shakers who set the tone in contemporary US independent cinema.

One of those key figures is Craig Kestel, a guru among American film agents.

"Craig is dubbed Indie Agent Genius," says Mucha. "He discovered, for instance, David Lowery, who accompanies his movie *A Ghost Story* at this year's KVIFF, or Cary Fukunaga (*Sin nombre*, *Beasts of No Nation* and *True Detective*) who comes regularly, too. He has a perfect instinct, he knows which project to launch, when, with whom and who to connect with whom and why."

Mucha met with Kestel in New York on another occasion last October. "Craig told me: 'Look, David Lowery will have a new movie at Sundance.' And I said: 'He was at KVIFF in 2013 with *Ain't Them Bodies Saints*, starring Rooney Mara and Casey Affleck. It was great!' And Craig says: 'They'll be in the new movie, too, both of them.' And he took his phone and texted to David Lowery: 'I'm in New York with

Kryštof Mucha, they want to screen *A Ghost Story* at KVIFF.' And David Lowery replied it was a great idea. And Craig replied straight away: 'Yeah, and tell Casey to save the date.' That's how it started."

Och and Mucha share a similar story about Jeremy Renner, star of *Avengers*, who also performed in the Oscar-winning film *Arrival*. He arrived in Karlovy Vary yesterday with another Sundance hit, *Wind River*.

"Renner is a friend of another old friend of ours, Greg Shapiro, who was at KVIFF three times," Mucha says. "He shot *Child 44* in this country and we became friends. He came to Karlovy Vary and liked it here a lot." Mucha adds that international superstars prefer to travel to promote their independent movies rather than big studio action movies. "They feel it's more meaningful." ■

GREATEST SUNDANCE HITS AT KVIFF

This year's opening film and audience darling *The Big Sick* premiered in Sundance in January. So did the romantic comedy *Keep the Change*, competing in the Official Selection section, whose director, Rachel Israel, was excited to be invited to KVIFF. Other Sundance hits screening at KVIFF this year are *Axolotl Overkill*, the film noir thriller *The Nile Hilton Incident*, set during the 2011 Egyptian revolution, and the deeply human drama *Menashe* by director Joshua Z Weinstein, who was very sorry he could not come to Karlovy Vary for work-related reasons. ■



THREE PICKS FOR TODAY

P. STUART ROBINSON, CRITIC, MONTAGES, NORWAY

Blindness is the theme. The newly sighted protagonist withdraws into her shell, unwilling to leave the house. "Appearances" are deceptive, however, and her adventurous spirit eventually emerges unbowed. This story-within-a-story provides a fresh take on an old conundrum: the different obstacles, many of our own making, which may "blind" us



BLIND

Director: Eskil Vogt
Norway/Netherlands, 2014, 96min
July 7, 8:30am, Congress Hall

and stymie our potential. Just as the unsighted will struggle to picture her surroundings, the porn addict

will never evoke the thrill of a human touch through a succession of disembodied images.

Michael Glawogger's last project was perhaps his most ambitious: to capture life at its most immortal, on the move, in an open wagon ride of uninhibited possibility. It would be a film liberated from structure, a film without an end. With bitter irony, Glawogger's own life ended before the work could be completed (if that was even possible). Film



UNTITLED

Directors: Michael Glawogger, Monika Willi
Austria/Germany, 2017, 107min
July 7, 8pm, Cinema B

editor Monika Willi assembled the finished product from his raw footage and notes. The result is full of life – and the melancholy

that is its natural accompaniment. Glawogger's posthumous words and pictures have a power and poignancy not soon forgotten.

Here's one to avoid actually, unless you're really after something that pushes the boundaries of what cinema can do and audiences can endure. The explicit sex should at least temper the tedium of a plot devised with *enfant terrible*-style contempt for all narrative conventions. A convent provides the front for feminist revolutionaries bent on the eradication of patriarchy



THE MISANDRISTS

Director: Bruce LaBruce
Germany, 2017, 91min
July 7, 10:30pm, Cinema B

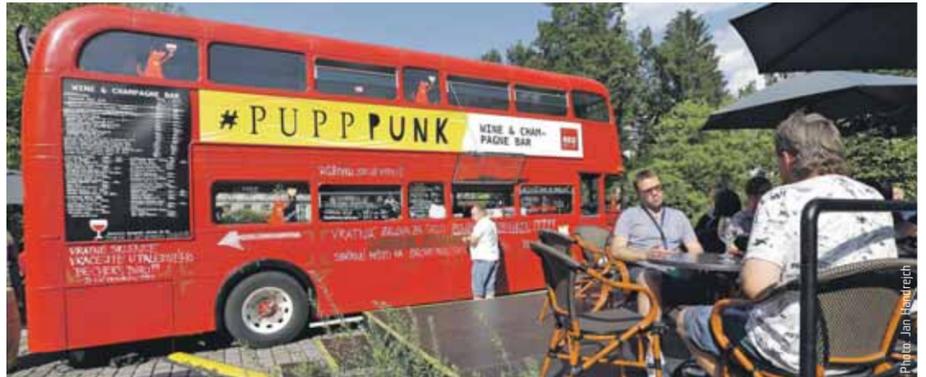
and all who sail in her – I mean him! When their hideout becomes the unlikely haven for a male fugitive, all manner of madness and

lesbian-porno filmmaking naturally ensue. Got to love-hate a film bent on offending everyone, patriarchy and feminists alike. ■



ON THE TOWN

DARINA KŘIVÁNKOVÁ, FOOD WRITER



Puppunk is a popular pop-up of Prague's Red Pif, parked in front of Grandhotel Pupp.

During the festival I rely mainly on the tried and trusted establishments but I also make an effort to explore and let myself be surprised. Last year I was excited by the Puppunk pop-up project – and apparently I was not the only one – so this year it's back with a vengeance. I also throw in two local fixtures: Promenáda and Charleston.

Puppunk \$\$\$
In front of Grandhotel Pupp
Mírové náměstí 2
Open 10am-late

Last year it was warming up and this year it's all out. Fine tuned Czech-Asian fusion dishes prepared by the chef of Prague's Red Pif, Stephen Senewiratne, good quality wine – and for a fair price if it's from the Festival edition – and a lot of other treats, such as night-time barbecue or morning hair of the dog. Lots of people have spotted the red double-decker bus near the Pupp so nights tend to be quite busy here but during the day you can come by for a quiet and,

more importantly, good meal. Glazed pork belly is a classic, followed by strawberry salad. If you can spare the fifty-crown deposit for their china, you can take home an original festival trophy.

Promenáda \$\$\$\$\$
Tržiště 31
Open noon-11pm

Everyone who's someone (or at least thinks they are someone) has been here. To be seen at the Promenáda is *de rigueur*, if only because it's the best restaurant in and around town. It's been the case for a few years now and for a few years it hasn't changed much. Nevertheless the quality standard is so high that we can consider its being "stuck in time" an advantage. The cooking is on the highest level even though the latest trends have moved on. Everything is delicious and precise, including the wait staff, who make you feel you're a star. It will cost you a fair bit but I don't recall ever regretting a single crown spent here. Promenáda is

a comprehensive experience, something like the perfect spa treatment: it pampers, spoils and pleases.

Charleston \$\$\$
Bulharská 1
Open 10am-midnight

I'm drawn here by nostalgia and the need to know some things remain in their place. In this case it's the old-fashioned interior evoking the atmosphere of English clubs, including old-school waiters and roastbeef and salmon tartare. It's as if time stood still here and I don't mean that disparagingly. The food is sound and robust just like the wooden furniture. If you have spent the festival munching on sandwiches, treat yourself to a good old steak, roast camembert, sea bass with herbs or veal cheeks with red wine. It will do you good. ■

\$ – Inexpensive
\$\$ – Moderate
\$\$\$ – Expensive
\$\$\$\$ – Very expensive
\$\$\$\$\$ – If you have to ask...

KVIFFEFE - TWEET OF THE DAY



having (finally) watched SANSO THE BAILIFF today at @KVIFFest, I am wondering why on earth it is called SANSO THE BAILIFF



GIVING GREATS A SECOND RUN

MEHELLI MODI ON REDISCOVERING CZECHOSLOVAK FILM GEMS



Modi founded a company on reviving lost treasures.

by Cerise Howard

British home entertainment label Second Run has made a great name for itself over 12 years and more than 100 releases, including many Czech and Slovak New Wave classics. After recently releasing *The Shop on Main Street* on DVD and Blu-Ray, label founder Mehelli Modi was part of the delegation for the world premiere of *Shop's* 4K digital restoration at this year's KVIFF.

How did Czech and Slovak cinema become a passion?

I grew up in Bombay and at that time India was non-aligned. The Soviets, Americans and British all took their films there because they hoped to have an impact upon the culture. The Soviets sent films from Poland, Hungary, Czechoslovakia, Russia. Nobody went to see them except for me. The first Czechoslovak film I saw was Jan Němec's *Diamonds of the Night* and it was like, my goodness, what is this

amazing film? It has the most incredible opening sequence. From that moment on, Czechoslovak cinema became really important for me.

How did you arrive at Second Run's initial selections?

There was a list of about 500 that I wanted to get over time...The idea was not to make Second Run specific to a genre or country but to make people understand it's just about film. So the first releases were from the UK, US, Thailand, Czech. The first 20 covered the world and included documentaries just so people understood it's not restrictive. We released *Markéta Lazarová* and at that point nobody knew it in the whole world including the Czechs. It's a monumental film. And a film like that when you first release it nobody quite responds. But then, little by little, the reviews begin to come in and you can keep talking and talking about it and it grows.

You've recently released films by Karel Zeman and Václav Vorlíček, Czech directors who worked in genre cinema.

I think they're very important filmmakers too. It just so happens they began a bit before what we call the New Wave. These are films that I have seen and I love and that's it. The Slovak films are very much in keeping with that. They are even less known. Štefan Uher who did *The Sun in a Net*, which we released, was not known but he was kind of the one who opened doors for the New Wave. ■

VARIETY AND VARY: A TRANSATLANTIC LOVE AFFAIR

PETER CARANICAS ON THE EVOLUTION OF FILM-MEDIA

by Cerise Howard

The 52nd KVIFF has sought to celebrate contributions to film culture from none other than the glamorous usual suspects: actors and directors. Moderator of the inaugural KVIFF Artisans in Focus panel Peter Caranicas considers another key player that this year's festival has sought to elevate in profile: the media, focusing on *Variety* magazine, for which he is managing editor for features.

Are writers on film undervalued?

In some ways they're undervalued in other ways they're overvalued. Some people think that a critic can make or break a film. That might be true in some cases, like a small arthouse movie whose viewers are very likely to read critics and be persuaded by them. But I think for large Hollywood movies the reviews make very little difference. Those movies live or die by word of mouth.

With the rise of social media, do you think *Variety's* role in generating buzz about productions has changed?

The role of *Variety* has changed dramatically over the last ten years. First of all, *Variety* is 112 years old. It's one of the oldest institutions in the industry. And for most of its life it was a daily trade paper. It was published every day, five days a week, with a weekly edition on Wednesdays. Everyone would read it every morning and learn what happened the day before, what the box office is, who's



Caranicas helps keep *Variety* looking ahead.

making what deals, which stars are signed to which projects, etc.

And then the Internet came along...

Yes. And people started using it more and more and media alerts went out on the Internet people got *Variety* in the morning and they already knew half the stuff that was in the paper. We've switched to a very big and healthy weekly print edition. And of course, there's *Variety* online, which is very robust, and there are stories every few seconds, it seems.

What does Karlovy Vary mean to *Variety*?

Other than the Cannes Film Festival, this is probably the most important one for *Variety* because

we've had a longstanding relationship with Karlovy Vary. My boss Steven Gaydos established this relationship many years ago and *Variety* has been sending multiple reporters and writers and editors and reviewers to Karlovy Vary over the years. And we have a track here called Critic's Choice, which is ten films presented that our critics like, and we've also initiated Artisans in Focus.

Why Karlovy Vary rather than another A-list festival?

I think it boils down in this case to personal relationships that have been cultivated over the years. I also think it's a good time of year; it's after Cannes, it's before the fall madness. It's a nice niche to be involved in. ■



TOČÍME PIVO

7 FILMŮ INSPIROVANÝCH
PIVEM ZA 7 DNÍ



Hlavní partner 52. MFF KV



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TRIBUTE TO JIŘÍ BRDEČKA: AWAY FROM THE LIMELIGHT

THE SCREENWRITER BEHIND BELOVED CZECH FANTASIES WAS A MASTER OF SUBTEXT

by Veronika Bednářová

The versatile artist Jiří Brdečka was not only the man behind the screenplays for classic Czech films such as *Lemonade Joe* (playing today at 6:30pm Karlovy Vary Municipal Theatre), *The Emperor and the Golem*, *Adele's Dinner* and more. He left a unique mark on Czech culture also in classics of animated film. His legacy, with an emphasis on the animated work, is diligently maintained by his daughter, the author and film critic Tereza Brdečková, who is also the curator of the KVIFF retrospective tribute to Jiří Brdečka.

You say that your father's animated movies are an escape from reality, an internal emigration. What did he have to fight in his life?

The most difficult thing for him was having to tolerate the rule of stupidity and ruthlessness, which was inescapable under communism. People don't realize how much freer life is today – despite all the problems. When you make a decision and take the right steps, your life really belongs to you. But back then it was impossible unless one was willing to comply with the regime. And that was something my father would not and could not do.

Which of his works are your favorite and why?

I really have a close relationship to his animation. His work is unmatched on a global scale because animators are usually artists too. My father was a skilled draftsman but in animated movies his intention was to revive the world of the painters whom he loved – and the story. He was involved in the roots of



Tereza Brdečková, filmmaker's daughter, is keeping her father's legacy alive on his centennial.

Czech animation. Just like Jiří Trnka, he realized that it presented a new way to make the inner life of the artist visible. In today's digital era it's quite normal. Back then it was a groundbreaking discovery.

In your monograph titled *Jiří Brdečka*, which you co-wrote with Jan Šulc, you also look at Brdečka's passion for the Wild West. Can you de-

scribe the whole evolution of *Lemonade Joe*, whose story was originally written under the Nazi protectorate for the magazine *Ahoj*?

During the war *Ahoj* wanted to publish a cowboy story and they knew Dad was a connoisseur. But it was supposed to be a parody. That's how *Joe* continued under communism too. It was presented to censors as a parody of the American way of life, but

the viewers and authors knew that *Joe* was a fascinating figure to be admired, representing a world of adventure and freedom.

You have been touring the Czech Centers abroad and presenting Jiří Brdečka's animated work...

Part of the project is to return Brdečka's animation to the international scene, where it belongs. Now the French film magazine *Positif* is paying it a lot of attention because in his day Brdečka was recognized as a major international figure, one of the first to break free from the principles of Disney's animation. Today's young animators are fascinated by my father's work because they have never seen anything like that. The film studio *Bratři v triku* was a worldwide phenomenon and my father was well aware of the fact that he would not be able to make such complex movies elsewhere in the world.

He always said that to make animated movies is like delivering a speech from a platform raised in an elevator. That hasn't changed. But part of his style is that his work may not be in the limelight but it's lasting. For instance his *fin-de-siècle* romance *Love and the Zeppelin* has kept fresh and charming from 1948 until now. ■



DAILY RANT
IVA ROZE, FESTIVAL DAILY WRITER

BORED TO RUN

I just read in a newspaper article that writing a script, or a book or anything long, is a lot like long-distance running. Both take the same kind of discipline, endurance, clarity of mind and some other scary stuff that I already forgot. (Note to self: dust off the old clarity of mind.)

Frankly, I was devastated when I read the news, mostly because there are only a few things in this world I hate more than running. One of those is sitting in front of a computer, staring at a blank page, trying to motivate myself to write. You would think that this isn't an ideal situation since I am, you know, actually paid to write. And you would be right. It doesn't make things easier that I am only paid for the words that I actually write rather than the words I fantasize about writing.

I wonder if runners, like writers, also procrastinate. If they sometimes put on their running shoes, get all decked out in their Garmin watches to measure distance, pulse and God-knows-what-else, and then spend the entire afternoon sitting on the stoop in front of their house thinking about how great it would be already *have run* and be about to jump in the shower and head out for dinner.

Something tells me it doesn't work that way. Most runners that I know love to run. On the contrary, most writers that I know hate to write. But they love to *have written*.

The problem, of course, is that

it's really hard to have written without actually writing first. But writing is so hard! And there are so many things that prevent one from sitting down on the chair, and staying there long enough to produce a story. I mean, first you have to make coffee because it's nearly impossible to write without being properly caffeinated. And while you are drinking coffee, you might as well read the newspaper because, as somebody smart once said – although I don't remember who (see above: clarity of mind) – there has never been a good writer that was not an avid reader, too. So you read and read because reading is to writers what stretching is to runners. It is simply crucial to the sport.

Several hours of stretching later, you find out there is still a war in Syria (baffling) and that Trump is still the president of the United States (even more baffling) and, you remind yourself gently, you still have a blank page in front of you. Talk about baffling.

Did I mention I also found an article about writing being just like running?

Coming to Karlovy Vary this week, and meeting so many filmmakers with so many scripts and films that were actually written and filmed – as opposed to talked about being written and filmed – made me a bit embarrassed. I realized sometimes one needs to stop stretching and actually start running.

I'll do that, just as soon as I finish this cup of coffee. ■

INDUSTRY EVENTS



Jonas Carpignano struck gold with his novel approach.

Today's festival program again includes a number of events for film professionals. At 10am at the Industry Pool in **Case Study: A Ciambra** the Italian-American director Jonas Carpignano – interviewed in yesterday's *Festival Daily* – will discuss the makings of his successful coming-of-age drama, awarded at Cannes. The film follows a Romani community in the southern Italian province of Calabria and was the result of an unusual production structure: It is a Brazilian production with co-producers from the United States, Italy, Germany, France and Sweden. Another major novelty is its financing plan as this is the first film ever to receive support from the newly launched Martin

Scorsese fund. In a panel with Artistic Director Matthieu Darras will discuss the long and meticulous preparatory work on the script, which was developed within TorinoFilmLab, the international laboratory based in Turin, Italy.

At 1pm the Industry Pool welcomes everyone who is interested in **Virtual Reality – Expanding the Cinema Experience**. The presentation of the latest trends in the technology will be hosted by Barrandov Studio CEO Petr Tichý who will discuss new aspects of the future of cinema and virtual reality and the closing gap between art, technology and business. ■ (FIS)



Jiří Brdečka was one of the early founders of Czech animation.

FACES

From today American actor and musician **Jeremy Renner** will be a guest of the festival. Nominated for a Best Actor Oscar for his role in *The Hurt Locker*, Renner has appeared in action movie hits *Avengers*, *Captain America: Civil War* and the *Mission: Impossible* series. He will receive the KVIFF Festival President's Award at the ceremonial closing gala on July 8, after which he will screen his new film *Wind River*. ■



Jeremy Renner

KVIFF TALKS

Jeremy Renner's chat with KVIFF Artistic Director Karel Och will follow the screening of *Wind River* today at 3pm in the **Grand Hall**, where the actor is expected to share his experiences of shooting in frozen climes under Taylor Sheridan's direction and of coming up through both big-budget action films and critically acclaimed indie work, in which he's established himself as distinctive performer.

This event is open to public. ■