



## Inside

Official Selection: All about the 12 competition films	02
Karim Aïnouz on places he shouldn't enter as a man	03
Genre films: Dead is the new alive	04



Foto: KVIFF

In the new documentary, director Miloš Forman (right) says filming during communism was like playing hide and seek with censors.

# Freedom makes you lazy

**Forman vs. Forman** presents the storytelling charisma of the most renowned Czech filmmaker

by Iva Roze and Šimon Šafránek

Miloš Forman doesn't like to analyze himself. "I don't want to be one of those people..." he says at the very beginning of the new documentary about him directed by the Czech filmmakers Helena Třeštková and Jakub Hejna. *Forman vs. Forman*, will be presented in the Czech Republic for the first time on Monday, July 1 at the Thermal Grand Hall. It had its world premiere at this year's Cannes film festival, where, incidentally, Forman vied for the Palme d'Or twice.

Třeštková says that presenting the film in Cannes felt like a movie scene. "When I was 13, I used to cut out pictures of movie stars on the beaches at Cannes from Cinema magazine. There was Brigitte Bardot and Sophia Loren," she says. "What a wonderful world, I thought!"

Some 57 years later, she was standing on that very red carpet and receiving a long ovation after the screening of *Forman vs. Forman*. "The audience was amazing, people were reacting exactly the way we were hoping they would," she says.

It was a different story in 1968,

when Forman brought *The Firemen's Ball* to Cannes and the festival was called off by the filmmakers themselves as a gesture of solidarity with the student protests. Three years later Forman won the Grand Prix, the festival's silver, with his English language debut *Taking Off*.

This year, the programmers at Cannes paid a final tribute to Forman when they screened the restored version of his *Loves of a Blonde* as well as *Forman vs. Forman*.

### Constant doubter

Třeštková says that it was obvious from the start that the docu would be a complex biographical portrait and a living film, not your usual TV profile. "We had great documentaries by Jaromil Jireš and Věra Chytilová. She took him to the Chelsea Hotel, almost into the same room where he had spent a year and a half after he

emigrated to America. She more or less forced him to put on a pair of pajamas and there in that bed he recalls the first Christmas he spent there," she says. "It's much juicier than if she had used him just like a talking head."

In the film, Forman sees himself as a constant outsider, traveling from place to place from an early childhood after his parents were taken to a concentration camp, all the way to escaping to the United States from communist Czechoslovakia.

"I ended up being completely alone," he recalls about his childhood, "and the feeling would always remain."

Perhaps because of that, he always empathized with the people he spoke about. That's why, Třeštková thinks, he was so great in his "Czech period" with non-actors. "He was able to convey emotions to them in such a way that they

understood what he meant," she says.

Apart from a storytelling talent Miloš Forman had another quality which comes out strongly in the film: doubt. "You feel like God when you rely on your intuition. And then you sit at the screening and your godliness very often shrinks," he famously said.

He was always doubtful, be it about his director's calling or freedom, which is a topic that he chased all his life, but primarily in his American movies such as *One Flew Over the Cuckoo's Nest* and *Amadeus*.

He considered his biggest inspiration to be "reacting to boredom," whether it's being bored in a constricted totalitarian regime or hanging out with a bunch of "free" but uninspiring hippies. "Sometimes, freedom makes you lazy," he says. "We want freedom, but not too much freedom." ●

## See you there

Karel Och  
KVIFF Artistic Director



I am always making tailored lists of recommendations for people. And I hate it when they share them with others. I forbid them from doing so, saying: "I only recommended them to you!" What would be on my list? *Rojo* and *A White, White Day*, which tore me apart, *Dafne* or *Introduzione all'oscuro* by Gas-ton Solnicki, who is on our Documentary Film jury. For anyone who has ever worked at a festival it's a must, a kind of Agnès Varda-type documentary. He was a dear friend of the late Hans Hurch, the head of Viennale, and this is his love letter of sorts. Then there is the

Czech documentary *Over the Hills and Smoke*, probably the biggest cult film of the last 20 years. I would also mention John Cassavetes' *Husbands*, which is the film of the festival and *The Invisible Life of Euridice Gusmão*, my absolute favourite from Cannes. You need courage to make films like that nowadays. **MB**

*A White White Day* screens today at 1 pm [Karlovy Vary Municipal Theatre], *Introduzione all'oscuro* screens at June 30 at 10 am [Karlovy Vary Municipal Theatre]. *Smoke* is shown on July 3 at 10.30 pm [Grand Hall] and July 5 at 9.30 am [Small Hall].

## Replay

### More of Moore, please

Everyone will recognize the brilliant and distinguished Julianne Moore gracefully striding down the red carpet to receive the Crystal Globe at the 54<sup>th</sup> KVIFF, and there are any number of similarly poised and elegant performances to back up this impression. Yet one thing that puts her in another stratosphere as an actress is how many striking, bizarre and disturbing roles she has pulled off with such indelible panache.

Her Maude Lebowski in the Coen Brothers' *Big Lebowski* might top the list, with her vaginal art, Viking helmet and bowling balls. On a more serious and sinister note, there is the unjustly lesser-known *Savage Grace*, where Moore plays the wife of the heir of the Bakelite plastics fortune who allegedly had an incestuous affair with her son. Add drug kingpin and porn star among many other out-there roles for a cinematic risk-taker of the first order. **MS**



**Moore was at the forefront of the independent cinema movement in the 1990s.**



Official selection



Tim Mielants' Patrick bares all in a Belgian nudist camp.

Game on!

KVIFF scoured roughly 2000 submissions to select this year's competition titles.

by Will Tizard

The twelve Official Selection features competing for the Crystal Globe this year – ten of which are world premieres - represent a snapshot of the state of indie art film from around the world.

“Premieres draw the attention of press and industry, if you discover an outstanding

film or filmmaker it does raise the profile of the festival,” says fest Artistic Director Karel Och. “We enjoy the thrill of not knowing how the reaction will be, we can only guess.”

According to Och the presence of Latin American and Asian cinema in the main section is stronger this year, since two films KVIFF launched last year – *Sueño*

*Florianopolis* and *Miriam Lies* –are still enjoying a very healthy festival career. “*Mosaic Portrait* is an exceptional Chinese film we are so proud to have in competition. It has been years since China was last represented,” he says.

The American Official Selection entry, *To the Stars*, a subtle character study set in the 60s, directed by

Martha Stephens, takes on a timely issue: bullying. Set in the era of newly budding gender role awareness, the film provides a useful context for today's continued fight for parity.

*Patrick* is a more off-beat chronicle of a surreal nudist-camp world in which the lead character, an OCD maintenance man, is obsessed with tracking down the whereabouts of his favorite missing hammer. The journey to restore perfect order, as spun out by Belgian TV director/writer Tim Mielants (*Peaky Blinders*, *Legion*), is one of escalating weirdness.

This year's South American entry, *The Man of the Future*, directed and co-written by Felipe Ríos, incorporates the misty majesty of Patagonia in this Chilean-Argentine feature debut.

German family drama *Lara*, directed by Jan-Ole Gerster, is the filmmaker's follow-up to the 2012 *Oh Boy*.

Spain's *The August Virgin*, directed by Jonás Trueba and co-written with lead actress Itsaso Arana, delves into the dreamlike atmosphere of Madrid's festival-filled summer streets.

Slovak-Czech *Let There Be Light*, written and helmed by Marko Škop in his follow-up to feature debut and KVIFF

hit *Eva Nová*, takes on the current climate of anti-immigrant fever sweeping Eastern Europe.

Bulgarian-Greek co-production *The Father*, directed and penned by Kristina Grozeva and Petar Valchanov, is a lighter take on family bonds, road-tripping along as a long-suffering middle-aged photographer grapples with his father's growing obsession with a new-age cult, which he hopes might connect him to his deceased wife.

Slovenian-Macedonian-Serbian co-production *Half-Sister*, directed by veteran filmmaker Damjan Kozole, co-writing with actress Urša Menart and Ognjen Sviličić, set their tale of family tensions in the tighter space of a Ljubljana apartment – though they are just as fond of dark humor and gritty realism. Turkish entry *La Belle Indifference*,

directed by Kivanç Sezer, also employs irony but takes a surrealist turn on corporate burnout as the filmmaker's follow-up to 2016 KVIFF contender *My Father's Wings*, the first part of his cinematic triptych.

*Monsoon*, a UK production filmed in Vietnam by Cambodian-born director Hong Khaou, follows his original script about the homecoming of an émigré who can scarcely remember his Southeast Asian roots.

China's *Mosaic Portrait*, directed by Zhai Yixiang, is a stylistic pageant of images and sound conveying a fearless young woman's stance against taboo while the Philippines' *Ode to Nothing*, directed by Dwein Baltazar, follows another tough female lead in the persona of a funeral home director who is also happy to fly in the face of convention.



Mosaic Portrait is China's first competition film in years.

Three picks for today

Jessica Kiang

Film Critic, Variety



On the town

Michael Stein

Festival Daily Writer



Bong Joon-ho's Palme d'Or-winning fable about social inequity is a treat for the eyes, the brain and the blackened, charred parts of the soul, and basically the scabrous, anti-matter version of 2018's Cannes winner *Shoplifters*.

Parasite

Director: Bong Joon-ho

28 June at 10am, Pupp Cinema

South Korea 2019, 132 min



A beautifully precise examination of a marriage founded on immense love and one huge, helpless lie, Marius Olteanu's slicing modern relationship drama is such an accomplished work, it's hard to believe it's the director's debut.

Monsters

Director: Marius Olteanu

Romania 2019, 116 min

28 June at 12:30am, Čas Cinema



I haven't yet seen Latvian director Juris Kursietis' *Oleg*, but from all I've heard about its timely exploration of migrant exploitation, its sparse, dark humor and standout Dawid Ogrodnik performance, I clearly must, and soon.

Oleg

Director: Juris Kursietis

Latvia / Belgium / Lithuania / France 2019, 108 min

28 June at 5 pm, Cinema B



Lékárna's modern, airy space is a welcome addition for festivalgoers from morning to late night

Lékárna - T.G. Masaryka 47

8 am - 8 pm + festival night program (see their Facebook page)

Last year we were psyched to introduce our readers to an alternative to the local heavy fare with Malé bistro, a charming, hole-in-the-wall with excellent coffee. So, naturally, they closed a few months ago, because who needs healthy food and caffeine after a late night? Pork and dumplings for lunch forever! But fear not, dear mindful readers. New options are popping up faster than new mold patches in Hotel Thermal. A new

café called Lékárna (*Pharmacy*) offers just the kind of remedy we've been looking for.

A spacious, stylish cafe with lots of outdoor seating opened just four months ago. It has an ample breakfast menu (8-11 am) including eggs Benedict (100 CZK) and a healthy, tasty though small lunch selection (11 am-20 pm) as well as cakes and open-faced sandwiches. Chicken legs, hummus, tomatoes, green beans and figs (150 CZK) was very fresh and satisfying. Most important of all, the coffee is first rate. During most festival nights, they have a busy program of DJs playing well into the morning (free entry).

Kviffefe Tweet of the day

Gregory Ellwood

@TheGregoryE



Oh #kviff is gonna be fun.

Replying to @nytimes: "In its largest protest in decades, Prague was flooded with people calling for the Czech prime minister to resign."





Temperature is rising in *The Invisible Life*.

## Against machismo culture

**In *The Invisible Life of Eurídice Gusmão*, Karim Aïnouz stuns with a tale of two sisters**

In his Un Certain Regard-winner inspired by Martha Batalha's novel, Brazilian director Karim Aïnouz shows two sisters, Eurídice and Guida, separated by 1950s society in Rio de Janeiro. And yet refusing to give each other up, recounting in letters whatever life throws their way.

**It feels almost shocking to listen to your female characters at times: it's like watching a Douglas Sirk movie with women openly discussing their sexual frustration.**

There was a moment when I started to question if I should be doing this at all – entering spaces I couldn't enter as a man. A lot of these scenes, written and rewritten with the actresses, are constructed on the basis of this very question.

I am happy you pointed it out, because what is a period film? Can you have a sex scene in a period film?

**Can you?**

Of course you can, because there is nothing more reactionary than nostalgia. Sirk was working within the constraints of the McCarthy era, but we have more freedom also to admit that the past was inhabited by human beings, not by costumes and furniture. There were real bodies in the past, you know? They had their desires, they suffered. Our costume designer said that no woman would be seen in her lingerie at that time, but what if she was at home? It was important for me to look for intimacy.

**Melodrama is usually based on this concept of impossible love. But in your film, this love is between two sisters, isn't it?**

I was interested in making a movie against machismo culture, I wanted to show how toxic it can be. To the extent of actually destroying somebody's life. The ties that bind these women are severed because of the concept of "honor" and maintenance of patriarchy. Politically, their love

is something I find very relevant. When I first discovered the novel that's what really caught my attention: a chance to make a film that's about complicity, solidarity and that fact that we are stronger together.

**This concept of an "invisible life" feels very current indeed.**

In terms of literature and cinema, this invisibility is becoming more visible now, but I already grew up surrounded by gossip and the joys of women. I was raised by women, by my mother and my grandmother, and thank God for that, although I don't believe in one. Their story was pretty close to the one on the screen. There was always this sense that the absence of men can be very toxic, but it can also be very liberating.

I started to work on this project in 2015, for personal reasons – I lost my mum and began to think that nobody knew how hard it was for her as a single parent. When I read the book, I found so many common points. Then,

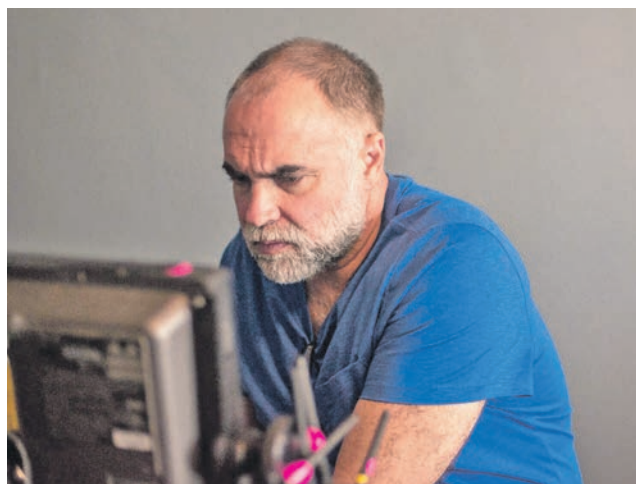
as years went by, I started to interview older women, who were of the age these characters would be today. I was very fortunate to hear things one normally wouldn't.

**There are very few moments of levity – it's a story of survival. Of acceptance rather than happiness.**

Absolutely. I was wondering: Is there redemption here? I don't think so, but there is resistance and survival. There is some joy in their lives, but also a lot of pain as these scars can't be healed through time.

I was interested in the concept of melodrama as a local genre – that's when the idea of a "tropical melodrama" came to my mind, playing out in the city immersed in the jungle. It was important to show the sweat. With Eurídice and Guida, their drives are different, but it's all about self-fulfilment. One is trying to negotiate being a mother and a professional, the other – staying alive and keeping some dignity intact, despite all the hardships. They are sort of complimentary – I always thought of them as one body. They need each other, and it's this lack of each other that defines their future. •

Screens today at 7 pm, Pupp Cinema and on July 5 at 2 pm, Grand Hall.



Karim Aïnouz will present his film today.

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Genre films



The Dead Don't Die, but even they have to watch their back.

Year of the living dead

No longer relegated to midnight screenings, genre cinema finally makes it to prime time.

by Marta Bałaga

Zombies. Dog-carrying giants. Evil doppelgangers and children's parties interrupted by some welcome stabbing. Needless to say, strange things are happening at Karlovy Vary and other the biggest festivals in the world nowadays. It all started with Cannes choosing Jim Jarmusch's *The Dead Don't Die* as its – gasp – opening film: one that saw a zombieified Iggy Pop barely standing and still demanding more coffee than the entire Scandinavian population combined, swiftly followed by Quentin Dupieux's *Deerskin* about a guy falling in love with his jacket or Robert Eggers' *The Li-*

*ghthouse* with Robert Pattinson delivering possibly one of the best lines ever spoken in the cinema. "If I had a steak right now, if I had a steak... I would fuck it." This came as a delight to some but confused many, used to splashy premieres of Bulgarian social dramas but not to films delighting in showing what happens once you slash a zombie in half with an exceptionally sharp blade or push someone down the stairs really hard. Which, as *Parasite*'s Bong Joon-ho discovered in May, can even bring you one of the most coveted awards in the world. "I view myself as a director of genre films. Today

I received Palme d'Or and I find it so surprising, but what surprised me the most was that [jury president] Alejandro González Iñárritu came to see me to say that all members of the jury have unanimously decided to give it to *Parasite*," admitted South Korean director of *The Host* (monster emerging from the river!), *Snowpiercer* (train carries the last remnants of humanity!) and *Okja* (girl tries to save her super pig!) while celebrating his country's first win for the story of a family always one step away from poverty, at least until their son takes over a well-paid gig as a tutor and brings the rest along for the ride.

Karel Och, KVIFF Artistic Director, says that Bong Joon-ho can be considered a pioneer in bringing genre cinema closer to the taste of festival programmers. "Just remember his unique *Memories of Murder* from 2003," he says. "Therefore he is, next to obvious breathtakingly amazing qualities of



In Bong Joon-ho's Parasite, it's pizza time!

*Parasite*, the most deserving Palme d'Or winner." Although Joon-ho pretty much wiped the red carpet with the rest of the competition, delivering the festival's only genuine masterpiece – social satire with an entertainment value of any *Fast & Furious* entry – *Parasite*'s win was still deemed surprising, almost as if somewhere along the way people forgot how smart and creative genre films can actually be, taking their sweet time to hide important messages instead of spelling them out, and never forgetting to entertain, like last year's Ulrich Seidl-produced *Die Kinder den Toten* proving that every film based on Elfriede Jelinek should be horror, while Johannes Nyholm's *Koko-di Koko-da* was so dark and disturbing one could only start giggling. "Obviously I am excited about this trend, it is something we have been aiming for for years," says Och. "Look at *A Field in England* by Ben Wheatley, Dietrich Brüggemann's *Heil* or *The Cakemaker* by Ofir Graizer, our competition entries from recent years from the realm of genre cinema. A genre with some extra layer, say existential or so, is very attractive for a festival programmer because it offers diversity, a certain weirdness we strive for, but within the rules of a genre which makes it more accessible for a larger audience."

Time to get rid of the prejudice, folks. Sometimes dead is better. ●

Parasite

June 28 at 10 am, Pupp Cinema

June 30 at 7 pm, Národní dům Cinema

July 5 at 11 am, Grand Hall

July 6 at 9:30 pm, Karlovy Vary Municipal Theatre

Dead Don't Die

June 28 at 1 pm, Pupp Cinema

June 30 at 4 pm, Národní dům Cinema

July 2 at 4 pm, Národní dům Cinema

July 4 at 9 am, Grand Hall

Koko-di Koko-da

June 28 at 4 pm, Národní dům Cinema

June 30 at 4:30 pm, Husovka Theatre

July 1 at 10:30 pm, Drahomíra Cinema

July 4 at 4 pm, Národní dům Cinema

The Children of the Dead

June 28 at 9:00 am, Drahomíra Cinema

June 30 at 10:30 pm, Lázně III Cinema

July 2 at 10 am, Národní dům Cinema

July 4 at 10 pm, Národní dům Cinema

Faces

**Julianne Moore** will walk the red carpet to receive the Crystal Globe at the 54<sup>th</sup> KVIFF. Together with film director **Bart Freundlich** they will present their film *After the Wedding* and the director's debut *The Myth of Fingerprints*. The main competition welcomes director **Jan-Ole Gerster** (*Lara*), director **Hong Khaou** (*Monsoon*), and director **Jonás Trueba** (*The August Virgin*) with actress and screenwriter **Itsaso Arana**. The Official Selection – Out of Competition section welcomes **Martin Krejčí** with his film *The True Adventures of Wolfboy*. Directors **Stefan Malešević** (*Mamonga*), **Lendita Zeqiraj** (*Aga's House*), and **Abdulmohsen Aldhabaan** (*Last Visit*) arrive for the East of the West competition. The Documentary Films competition



A. Aldhabaan



Lendita Zeqiraj

greet directors **Liu Feifang** (*The Fading Village*) and **Laila Pakalniņa** (*Spoon*). Former hockey commentator and film's protagonist **Martin Hosták** arrives to present the Czech film *Off Sides*. The Horizons section greets director **Karim Aïnouz** with his film *The Invisible Life of Euridice Gusmão*. Another View welcomes director **Alaa Eddine Aljem** (*The Unknown Saint*) as well as this year's jurors for the main competition: actress **Angeiliki Papoulia** (*The Miracle of the Sargasso Sea*) and **Sergei Loznitsa** (*The Trial*), and the jurors for the documentary films: director **Gastón Solnicki** (*Introduzione all'oscuro*) and **Andreas Horvath** (*Lillian*). Director **Ivan Zachariáš** presents the first two episodes of the espionage miniseries *The Sleepers*. Midnight Screenings welcomes directors of *The Lodge*: **Veronika Franz** and **Severin Fiala**.



Andreas Horvath

Cinephiles



In Satantango, good things come to those who stay awake.

It takes two coffees to Satantango

Béla Tarr's restored seven and half-hour opus arrives at KVIFF

by Marta Bałaga

With a running time clocking in at a respectable seven and a half hours, Béla Tarr's 1994 film is the stuff of cinematic legends – with those who have seen it feeling slightly superior to those who haven't. Well, not for

long. "I was too young to see *Satantango* when it premiered, so small screen was my only option. But I always had a feeling it deserves to be seen in a cinema," says Ewa Bojanowska of New Europe Film Sales. "I even tried to rent out a movie theatre in high school, but didn't man-

age to gather enough willing friends. I'm really excited to finally be able to do so!" Arriving to KVIFF in a restored and digitized 4 K version, it promises to be an entirely new experience. But one that provides a perfect excuse to compare old wounds before today's screening. "I saw it at a university film club. This means a really uncomfortable auditorium with wooden seats, so it was a beginning of my admiration for Tarr, but also my lumbago," laughs Hungarian journalist Géza Csákvári, echoed by programmer Edvinas Pukšta. "I saw it at home, on two separate VHS tapes. At that time, I think it was 1997, I still didn't travel to any festivals. Luckily, I had a provider of films, usually coming from Moscow, illegally of course. I experienced it over two days with a break." Cineuropa's writer Vladan Petkovic wasn't so lucky. "Béla Tarr had a retrospective at the Sarajevo Film Festival

and at the beginning of the screening at 11 pm, there was an announcement that he will come for a Q & A after the film... That is, in the morning," he says. "The screening had two 15-minute breaks when they gave us sweets, water and Coke, but to me it feels like one continuous, wonderfully twisted dream. As far as I am aware, I didn't nod off even once, but my friend slept through the infamous cat scene. Those who have seen the film will know what this means. When the film ended, there were about 30 sleepy or just waking-up people left, and Bela came in for the Q & A. Which took *another* 90 minutes. I particularly remember my joy at his answer to the question "How many takes do you usually need?" "What is a take?" he replied. *Satantango* will screen today at 2 pm [Drahomíra Cinema] and on July 6 at 10am [Čas Cinema]. ●