

První český viet-film



Karlovy Vary
International Film Festival
Zvláštní uvedení

Letní škola, 2001



HRÁJÍ **Đoàn Hoàng Anh Tô Tiến Tài Bùi Thế Dương Lê Quỳnh Lan Ngô Xuân Thắng Nguyễn Dũng**
CASTING **Valeria Borkovcová** HUDBA **Jonatán Pastirčák** ZVUK **Petr Koleč Adam Bláha** KOSTYMY **Veronika Varcholová** GRAFKA **Jiří Mocek**
MAKE-UP **Denisa Bontempo Veronika Varcholová** ARCHITEKTY **Marek František Ďo Spítalský** STYL **Jakub Jellínek Jakub Podmanický**
KAMERA **Adam Mach** VÝKONNÁ PRODUCENTKA **Mai Thuy Linh** VEDOUcí PRODUCENT **Kristýna Milaberská Valeria Borkovcová** DRAMATURGIE **Tomáš Hrubý**
SCÉNÁŘ **Dužan Duong Jan Smutný Lukáš Kokeš** KOPRODUCENT **Jakub Viktorín**
PRODUCENTI **Lukáš Kokeš Dužan Duong** REŽIE **Dužan Duong**

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SUMMER SCHOOL, 2001

Czechia 2025, 102 min

Director: Dužan Duong

Script: Dužan Duong, Jan Smutný, Lukáš Kokeš

DOP: Adam Mach

Editing: Jakub Jelínek, Jakub Podmanický

Sound: Petr Kolev a Adam Bláha

Music: Jonatan Pastrčák

Script editor: Tomáš Hrubý

Coproducer: Jakub Viktorín

Producers: Lukáš Kokeš, Dužan Duong

Executive producer: Mai Thuy Linh

Line producer: Kristýna Milaberská, Valeria Borkovcová

H&Mu: Denisa Bontempo, Veronika Varcholová

Wardrobe: Veronika Varcholová

Set design: Marek František Do Špitálský

Casting: Valeria Borkovcová

Cast: Đoàn Hoàng Anh, Tô Tiến Tài, Bùi Thế Dương, Lê Quỳnh Lan, Ngô Xuân Thắng, Nguyễn Dũng, Nguyễn Đức Quân, Vũ Xuân Thành, Tô Xuân Tiêm, Phạm Thị Nhung a další

The film was produced by nutprodukce, the main producers are Lukáš Kokeš and Dužan Duong, in co-production with AZN kru and Jakub Viktorín from Slovak nutprodukce. Other co-producers are Czech Television - creative producer Helena Uldrichová, Biofilms and Magiclab. The production of the film was supported by the State Audiovisual Fund, the Slovak Audiovisual Fund, the Pilsen Region and was also financed by the European Union - Next Generation EU through the National Recovery Plan and the Ministry of Culture of the Czech Republic.

Release date: 24. 7. 2025

Czech distributor: Aerofilms

More details: <https://www.aerofilms.cz/letni-skola-2001/>

PRESS CONTACT:

Aerofilms | Beata Mrazíková | beata@aerofilms.cz | +420 773 101 998 and Martina Kolská | kolska.martina@gmail.com | +420 739157582



SYNOPSIS

Summer 2001. Seventeen-year-old Kien with a bright red haircut returns to his family in a market in Cheb after ten years in Vietnam. Instead of a warm welcome, he is greeted by an estranged father, a worried mother and a younger brother who gives him nothing. In between ironing Pokémon onto T-shirts, practicing Czech and dating by the lake, a secret surfaces that will turn the life of the market upside down... Told with lightness and wit, director Duzan Duong's film provides an authentic look into the community through the eyes of the first Vietnamese generation to grow up in the Czech Republic.

WHY THIS FILM?

"While I was going to the seaside in the summer, my Vietnamese classmates had to help their parents at the curfew and toil for their high school entrance exams. Of course, they also had their first loves and troubles, but their summer adventures had a completely different flavor than ours. Thanks to Duzan Duong, we now have a chance to understand what the first generation of Vietnamese children went through, as well as their parents, who often forgot about the present in their efforts to provide them with a better future. And Duzan delivers it all in a way that is funny, cheeky, and yet so believable that after less than two hours spent with the Nguyen family, you will never perceive your local curfew in the same way again." - Anna Šenfildová, Aerofilms

SUMMER SCHOOL IN TIME

- Start of filming: July 2023
- 28 shooting days including filming on real locations in Vietnam
- 13 months of work in the editing room
- approx. 20 000 000 CZK budget for the production of the film
- 23 Vietnamese overwhelmingly non-professional actors standing in front of the camera for the first time and 19 Czech professional and non-professional actors in supporting roles

4 QUESTIONS FOR DUŽAN DUONG

What made you return to 2001 and tell a story set in a Vietnamese community in the Czech-German border area?

For my first film I chose a subject that is naturally close to my heart. The year 2001 is the period of my adolescence, so for me it is full of personal memories and nostalgia - one might even smile today at the way we were then.

At the same time, I wanted to tell the story of the Vietnamese community in the Czech Republic, because our fate is already an integral part of Czech history - a history that our parents began to write the day they decided to emigrate to the Czech Republic. And I believe that our time on the screen is coming.

Themes such as family relationships, tensions between generations and the search for identity are explored in the film. Why were these themes so crucial for you?

Yes, these themes are absolutely fundamental and deeply personal to me. My own adolescence was shaped to a large extent by the experience of having 'surrogates' instead of a constant parental presence - be it a Czech nanny, school or even the world of television. That feeling of a certain absence of parental attention and of being a bit of an 'only child' resonates strongly with me. So for me, making a family drama that deals with these feelings and their consequences was not a choice, but rather an inner need.

You work with non-actors in the film. What led you to this decision and what did it bring to the film?

Working with non-actors, or as I like to call them, naturals, was a key and absolutely deliberate decision for this film. And it's a path I would not hesitate to take again. What fascinates me about them is that they don't have to 'play' their characters in the traditional sense - they very much are. For the film, that means a huge gift in the form of raw, unadulterated authenticity. Their emotions and reactions stem from their own, often deeply personal experiences, they are not artificial but truly lived. A great example is the character of Kien. We discovered him at the age of 16, when he had only lived in the Czech Republic for a short time, and he immediately identified with the role because he knew many of the situations in the script intimately. This makes his speech incredibly convincing and brings a unique truthfulness to the film.

How much of a personal statement is this film for you? Was there anything that surprised you during the filming process that helped you gain a new perspective on the Vietnamese community in the Czech Republic, or something that you had perceived differently? What do you take away from this experience?

Yes, this film is deeply personal for me. The key impetus was my own childhood experience - when I was five or six years old, my parents unexpectedly sent me to my grandparents' house in Vietnam to be raised. I managed to return then, but the event left me with lasting question marks that only grew stronger with age: how different is the Vietnamese and Czech concept of family? And how great must be the parents' determination to succeed in a new country if they are willing to undergo such a drastic separation from their child, even for ten years?

The film tries to open a discussion about these very things. My great wish is that our community learns to slow down for a moment, to take a breath and just 'be', instead of the constant pursuit of material security which can cost us much more internally. It is a profound paradox: family is sacred to us, but we often sacrifice family relationships themselves in the name of 'providing' for it.



DUŽAN DUONG – director, script

Director and cinematographer of Vietnamese origin. He made his debut at the South Head IDFF with the short film *Mat Goc*, and made a significant impact with *Bo Hai* (FAMUfest, Finale Plzeň, Prague Shorts, SGIFF, Cottbus IFF). His work focuses on the theme of identity and cultural memory. He also works as a cinematographer in advertising under the brand Novák+Nguyen.

LUKÁŠ KOKES – producer

Director, producer, screenwriter. Co-author of the documentaries *Pevnost* (CPH:DOX) and *Nic jako dřív* (IDFA) and producer of the successful film *I Am Not Who I Want to Be*, which premiered at the Berlinale 2024 and won the Czech Lion in the Best Editing and Best Documentary categories as well as the Czech Film Critics Award for Best Documentary.

DUONG BUI THE “KIEN” – main character

Actor and rapper. He moved to the Czech Republic in 2015 at the age of twelve. He first came to attention in 2020 with a teaser for the Summerschool project, followed by the making of the main film. His work combines his Vietnamese roots with his Czech experience. His work focuses on issues of identity and intercultural understanding.



FILMMAKER QUOTES

"My strongest memories are of my childhood in Cheb at the turn of the millennium. It was a period full of adventurous experiences and fun, but it also brought with it some painful moments, and it was this mixture of feelings that became the inspiration for my film."
- Duzan Duong, director

"It's funny that Duzan and I met back in 2013, when Klara Tasovská and I made a short film for CT about young Vietnamese women and men who see their future in a world other than diners, restaurants or nail studios. Since then, I have been looking forward to the film, which will finally be narrated by someone from the community. Summer School, 2001 opens the door to a rich world of authentic Czech Vietnamese stories that few of us can imagine. Because no one has ever told them. But that will change in Czech cinemas this year." - Lukáš Kokeš, producer

"When we first went to see Summer School, 2001, we knew it was the first real Vietnamese Czech film. But that's not enough, it doesn't mean anything in itself, we kept a skeptical distance. But we were delighted to discover that the film was also very good. Duzan Duong is undoubtedly a directorial talent regardless of nationality. The energy of the entire creative team imprinted in the lived story absorbed us. Apparently, we agreed with the programme team of the Karlovy Vary festival, where the film will premiere. We believe in the contagiousness of the energy that is put into the film and we want to pass on this contagion to as many viewers as possible with the same vigour."
- Ivo Andrlé, Aerofilms