

FRESH NEWS

02

6TH FRESH FILM FEST | THURSDAY AUGUST 13TH, 2009 | KARLOVY VARY | ENGLISH VERSION

Actualities

Tickets and Passes

Passes and single tickets enable entry to the screening halls. Passes are on sale at a special ticket counter in the festival centre at the Thermal hotel every day from 9:00am to 9:00pm. Passes are available for single or multiple days, or for the whole festival. Prices are friendly! With a student ID you get a 50% discount, for art students and teachers from art schools, passes are free of charge. Passes enable you to enter any festival screening. Tickets for single screenings are also available at 50 CZK per ticket.

Šimon Šafránek's Music Videos

From half past eight there is a screening of music videos under the selection of Šimon Šafránek, a journalist, writer and DJ. On his FB profile he revealed the programme of the screening (listed in random order):

Chew Lips – Salt Air, r: man vs magnet / **The Count & Sinden** – Mega, r: Jack Featherstone / **Simian Mobile Disco** – Audacity of Huge, r: Jo Aapps a Kate Moross / **Tiga** – Shoes, r: Alex & Liane **Klaxons** / **Magick**, r: Saam Farahmand / **Unkle** – Heaven, r: Spike Jonze / **We Have Band** – You Came Out, r: David Wilson / **Nick Cave & The Bad Seeds** – More News From Nowhere, r: Iain Forsyth & Jane Pollard / **Mickey Avalon** – Fuckin'Em All, r: Nicholas Goossen / **The Prostitutes** – Boom, r: Šimon Šafránek / **Hugo Toxxx feat. Vladimír 518** – Meleme meleme kávu, r: Jan Zajíček / **Wohnout** – Kapela na šňůře, r: Jakub Kohák / **BMB** – Can't Say Goodbye, r: Arnel Hostiou

The screenings of school films are open to everyone

The professional programme is not a closed society. On the contrary, guests from foreign film schools have welcomed the opportunity to present their schools and their students' films in the programme. This year's film school screenings will be opened by the Hungarian University of Film and Theatre. The screening will be personally presented by Krizstina Bába, in Hall A at 10.30am. In an hour block, the films *Tramp* (Linda Dombrowszky) and *Variations* (Krizstina Esztergályos) will be presented. Two more contributions into the professional programme will come on Friday from Germany and Denmark.

How do you get to the ELKO club?

Suppose that the start will be in the Thermal hotel and you have decided to walk to the club: The journey takes approximately 20 or 30 minutes. You set off from the hotel Thermal towards the stone esplanade (the big one), cross the park (named Dvořákovy sady) and you will get to the stone esplanade, it doesn't matter which bank you choose, both ways will lead you to Vřídlo. Close to Vřídlo stands a baroque church of Sv. Máří Magdalena on a hill and you pass along it (again it doesn't matter which side you choose). Behind the church, go straight ahead up the hill along the street Moravská. When you have nearly reached the top, you will see stairs at both right and left sides. Take the shorter ones at left side and you will get to Petřín. You will see a Velkopopovice pub, formerly called Orion, you either go straight to the pub or you can go to the ELKO club which is situated around the corner.

Extract from "Seneca" and One Dance



GRÉGOIRE COLIN

French director and actor Grégoire Colin presented his short debut *Fox Bay* and a new Claire Denis feature film *35 Shots of Rum* at FFF. After his Tuesday night arrival in Karlovy Vary, we asked him not only about his cooperation with this French director, but many other things.

When and how did you actually start making films with Claire Denis?

Our cooperation started about seventeen years ago in a usual way – through casting. But actually it wasn't an ordinary casting because Denis had the actors read an extract from Seneca and then dance. It was an interesting experience to work with such a text, and then simply just dance and feel how you are being observed.

How did this long-term cooperation influence you?

I met Claire Denis for the first time when I was eighteen. I remember that the first thing I told her was that I didn't want to act any more. I started acting when I was very little, when I was twelve. I worked on several movies that made me quite disappointed. I wanted to focus more on music and writing. And I wanted to work on my own film, because that time I was just shooting a short experimental movie. But Denis's approach was completely different. When we were first cooperating on *US Go Home*, she was forcing me to improvise because that's what her lifestyle was. And in this way I got the feeling that as an actor, I can work creatively on something, too. Before that, I had been feeling more like a robot, I hadn't felt anything while I was acting. In her directing, she let herself be influenced by the actor a lot, by his position and motions. Seldom did she decide in advance the width or angle of the shot. That was one of the reasons that it was hard for me to cooperate with a director because they would always have everything prepared in advance.

You acted in films of many different famous and extraordinary directors. How did they influence you in your own directing?

For example, recently I was working with director Naomi Kawase (on a film called *Nanayomachi* – editor's note) and I was shocked by her style of work because I'd never experienced anything like that before. But I learned a bit from everyone, of course. It's like looking into different kitchens and then choosing what is suitable for you from each recipe. In the end, you don't even know which particular influence is taken from where.

Could you tell us something about your short film *Fox Bay*, which you are presenting at FFF?

Working on *Fox Bay* was quite difficult for me because several years before that I had been working on feature films with very strongly directed structures. This short film was a bit different, and I shot it in a way as a compulsory pre-step before the eventual shooting of a feature-length film.

At the same time I used a short form so that I could make a more emotionally based story which probably wouldn't be possible with a longer film. The story itself came to me very quickly. I know Pier Paolo Pasolini's films and books, and it's probably good that I didn't read one of his short stories in the book *Stories from the City of God* until after the shooting. Otherwise, I would have adapted that one probably. I found many similar points in it, even in the story structure.

OP

Theatre Optique



COCOON CHILD

In **THEATRE OPTIQUE**, this year's competition section of film animation, a diverse mix of animation techniques, original ideas and catchy music are typical. Within two short blocks you will see a pleasant mixture of poetics, irony, humour and parables that make you think.

Film *In Limbo*, by Swiss director Michelle Ettlin is an animated film, which gives insight into the worlds of an adult and an adolescent. This film will capture your attention with its resourceful directing and visual concept which demonstrates the adolescent's fantastic world. *Le Son Du Pignon* is the rhythmical and originally structured film of French director David Martin, exhibiting a perfect mastery of the painting technique. German director Sonja Rohleder will present her film *Cocoon Child*. This poetically tempered animation uses an unusual play of light and colour. It tells the story of a mother trying to penetrate her autistic daughter's world. The film *L'un De Lune* tells how difficult it is to maintain ones purity. It was directed by the German directing duo, Helene Tragesser and Florian Glorig. In this film, the spiritual theme of reunion and the necessity of sacrifice is illustrated. The directors use an interesting visual play of moonlight contrasting with a dark forest. *The Law of Life* is an animated adaptation of Jack London's short story by Russian director Rishat Gilmetdinov. It is a remarkable movie about fear, courage and bravery. Swiss director Ursula Ulmi directed the film *Die Kinder im Mond*, an animated film with a magical atmosphere. It explores the themes of children's inquisitiveness and crossing the border of knowledge. The film is a pleasant throwback to older animated films. *Der Eisenturm* by German director Christoph Horche is about friendship, courage and overcoming ones own weaknesses. This film about a fight with a storm has a unique atmosphere and the tension in the film is skilfully and gradually increased throughout the movie for the greatest thrill. It creates such an impression that you have to squint your eyes against the storm. *Let There Be Sound* shows, in a very funny and ironic way, the extraordinary life of creatures living on a very strange planet. The directors of the film are Christian Lachenschmidt, Christian Scheck and Stefan J. Wühr. *Yellow Belly End* is full of original artistic designs and is an allegory for human characteristics. Director Philip Bacon is a student of the prestigious British school NFTS, where he shot this film. *Notebook* is a film by Dutch director Evelien Lohbeck. It consists of four experimental parts, each of which is playing on reality in a very original way. This unconventional and very refreshing film pleases with the simplicity of its idea, subtle humour, and with the artistic form itself. *Death in the Yellow House* by Finnish director Anna Virtanen is an animation about confrontation. It ironically comments on humanities struggle with the things that he has surrounded himself with. *Olla*, by French director Marc Hericher, combines experimental filmmaking, real actors and animation. It creates an atmosphere that builds into a strong experience and makes you think about peoples' denial of their emotions.

BP

Some notes from the competition films' selector

(April - May 2009)



OUTCASTS

15/4
First movie. South Korea. A truck driver doesn't fuel with gas, but with his own urine. So, he has to drink. Drink a lot. Otherwise, he won't get anywhere. And you know that from somewhere to somewhere else is pretty damn far! While watching the film, I'm feeling an urge to urinate all the time. As if that wasn't enough, the next film is about a man who drinks water like crazy. He's drinking the clear liquid from plastic bottles. And then? Then he vomits it out. In the following movie, there is again this urine topic. A boy is helping his disabled grandma and carries her urine bucket away. And then an Argentinean movie about a boy who is training to stay the longest under the water. Water everywhere. And it's not getting any dryer.

18/4
Why are there inner monologues everywhere? Or some narrators' insane voices? Why must you tell me, "I went to have a beer..." when I can fucking see it!? It would be better if they recorded such movies on audiotapes. The climax then is a brilliant work of genius, in which one single person in one single environment tells his whole story. Its transcription into Braille would be undoubtedly more colourful. Comparable then was only an audio-movie, whose meaning I could not get though I really tried hard and even in spite of the fact that it's text was almost as long as the credits of the Lord of the Rings. In this way, an absolutely perfect movie.

22/4
Cleaning ladies, cleaning ladies everywhere, and maids too. Old, young, fat, slim, all races and religions. Humble and quiet or loud and rude. Is it the social empathy of the new generation, calling for the abolition of modern-day slavery? A relic from the bourgeoisie times? Or a reminiscence of how they feel about their own jobs in advertisement companies? Who knows. It's a specific phenomenon.

26/4
A very depressing evening. Students love depression. They look for it and they coddle all its forms. They make themselves drunk with darkness and sadness, they snuggle in sorrow, grief, crying, injuries, deaths. They love zombies, corpses, the hanged, bottomless melancholy. They invent the least probable form of destruction and death (children are the most popular victims), individual or whole-world apocalypses, ordinary and inventive suicides, abortions, child and elder abuse, scratching in unhealed wounds. I would give a fortune for a small bit of (good) humour! And after those screenings I would give it for a pack of Xanax too.

8/5
Today, finally. A beautiful, loud and liberating laughter. A Romanian one. A girl is calling her boyfriend abroad via skype using a web cam for the first time. She plays some music, dancing in front of the tiny web cam. She throws her scarf around a coat-rack and leans backwards lustfully. But the coat-rack is attached to a wardrobe, which doesn't bare this bigger girl's weight and falls over on her. Then just the music, static shot of the room with a wardrobe on the floor. Hahaha! Bravo!

(In the above-mentioned fragments of my notes I tried to point out some form and content trends in this year's collection of student films that we received. Motives from particular movies were used there, and I would like to apologize to the directors for that. On the other hand, it's a kind of value that they stayed in my memory, out from the huge amount of films I received and watched. And for certain they weren't all just bad. I hope, that this year's Fresh will convince you of that.)

Jan Stehlik

Fresh Ambient



JEAN GAB'1 AND FFF DIRECTOR MARTIN POŠTA



PLANET THERMAL



FFF VISITORS ARE COMING FROM ALL OVER THE WORLD

HLAVNÍ SÁL / MAIN HALL	SÁL / HALL A	SÁL / HALL B	SÁL / HALL C	KINO / CINEMA ČAS	KINO / CINEMA PANASONIC	KLUB / CLUB ELKO	KINO NA ŘECE / RIVER CINEMA	BAR ČERNÁ DÍRA / BLACK HOLE
9.00 Hlavní soutěž / Main competition 1/4	10.30 Projekce školních filmů / School Films Screening University of Film and Theatre (Budapest)	10.00 Fresh Generation Sex Galaxy	9.45 Kontakt	9.15 Centropa 1/2	14.30 Petr Lébl Retrospective UŽ	15.00 Petr Lébl Retrospective Výběr z TV pořadů / Selection from TV Shows	22.00 Zvláštní uvedení / Special Event Alexei Alexeev Filmy / Films	13.30 VICE Black Hole Party
11.00 Hlavní soutěž / Main competition 2/4	12.00 Kinorama VICE Magazine Filmy / Films	13.30 Fresh Generation Truffe	11.15 Theatre Optique 1/2	11.00 Fresh Generation Black	17.00 Osma České debuty a druhé filmy / Czech First and Second Films Česká RAPublika	16.00 Petr Lébl Retrospective Naši naši furianti	23.00 Zvláštní uvedení / Special Event O princezně, která ráčkovala	13.30 VICE Black Hole Party
13.00 Fresh Classics Film With Me In It	14.00 Petr Lébl Retrospective Studio Kroměříž I.	15.30 Fresh Generation Sauna	13.30 Kinorama V-klipy / V-clips Videoklipy / Music Videos	13.30 Fresh Generation Sex Galaxy	19.30 Osma České debuty a druhé filmy / Czech First and Second Films Vítejte v KLDR!	19.00 Petr Lébl Retrospective Egon Tobías: Jak je sladké tvoje zvanění Strážce kouzel	23.00 Zvláštní uvedení / Special Event DVA DJ TVYKS	13.30 VICE Black Hole Party
15.30 Fresh Classics I Come With the Rain	16.00 Petr Lébl Retrospective Studio Kroměříž II.	17.30 Mimo Soutěž / Out of Competition Elklond	14.45 Mimo Soutěž / Out of Competition 1/4	16.00 Kinorama One Take Festival Filmy / Films	19.30 Osma České debuty a druhé filmy / Czech First and Second Films Vítějte v KLDR!	20.00 Petr Lébl Retrospective Stanislav Wyspianski: Listopadová noc Léčba neklidem - Divadlo Čmukaři z Modřic	23.00 Zvláštní uvedení / Special Event DVA DJ TVYKS	13.30 VICE Black Hole Party
18.00 Hlavní soutěž / Main Competition 1/4	18.15 Petr Lébl Retrospective Studio Kroměříž III.	19.00 Fresh Audio Samuel Beckett: Všichni kdož padají... Rozhlasová hra / Radio Drama	16.30 Kinorama One Take Festival Filmy / Films	16.00 Centropa 1/2	19.00 Fresh Generation Weiertanzen	21.00 Petr Lébl Retrospective Na Blaník! Studio Kroměříž hledá svou tvář	23.00 Zvláštní uvedení / Special Event DVA DJ TVYKS	13.30 VICE Black Hole Party
20.00 Theatre Optique 1/2	20.30 Divadelní představení / Dramatic performance Metamorphosis famfulare	20.15 Petr Lébl Retrospective Naši naši furianti	18.15 Zločin a trest / Crime and Punishment	19.00 Fresh Generation Weiertanzen	21.00 Fresh Generation The Dead Outside	21.00 Petr Lébl Retrospective Na Blaník! Studio Kroměříž hledá svou tvář	23.00 Zvláštní uvedení / Special Event DVA DJ TVYKS	13.30 VICE Black Hole Party
21.30 Hlavní soutěž / Main Competition 2/4	22.15 Kinorama Láška / Love							13.30 VICE Black Hole Party
23.30 Mimo soutěž / Out of Competition 2/4								13.30 VICE Black Hole Party

Comix

