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It's the True Blood reunion for Denis O'Hare, Anna Paquin and Stephen Moyer.

About the s-word

In The Parting Glass, Denis O'Hare's story confronts the suicide taboo

In **Stephen Moyer's** directorial debut *The Parting Glass*, penned by actor Denis O'Hare and filtered through his personal experience, a family comes together after the tragic death of their sister (**Anna Paquin**). As they shuttle around freezing Missouri in cars attending to events they delve into memories and it's soon clear that everyone remembers her differently – from her husband (Rhys Ifans) to siblings (Melissa Leo, Cynthia Nixon, **Denis O'Hare**) and the aging father (Ed Asner). But it seems none of them really knew her.

by Marta Balaga

How did you put it all together? It's Stephen's directorial debut, Denis's screenwriting debut...

Stephen Moyer: ...Anna's acting debut [laughs]. We had worked all together on the same project and we wanted to do it again. I directed Denis in a couple of episodes of *True Blood*, we were bashing some ideas together and he mentioned the story of his sister. He was the engine behind getting Cynthia, Anna was the engine behind

getting Melissa and Rhys and I were very old friends. But it was hard, because when someone would get a paying gig, all I could say was, Go with love!

Anna Paquin: The biggest challenge was the budget and the weather. It was winter and the weather was just not cooperative – that's the reality.

Stephen: And an 87-year-old [Asner]. Sometimes you have exactly 10 minutes to figure it out. My friend has just worked with Spielberg. Steven has set up a shot the way he imagined

it, and my friend came in with Meryl Streep. She turned around and said, I think it should take place in the doorway. They had it moved, even though it was all prepared. As a director, if you come in with a solid plan, I bet you a dollar that something will go wrong.

All the characters bicker constantly, going from laughing to full-on breakdowns. Just like a real family.

Denis O'Hare: A lot of this film was about me writing from reality and imitating my own family. There are invented scenes and things that are idealized or edited to make it work better, but a lot of it was exactly how it went down. That's how families talk. Sometimes Steve would ask me: What does it mean? And I would go – I can't explain it. People don't always finish their sentences the way they started. You get sidetracked.

Anna, we don't really get to know your character – neither does her family. But her presence still had to be felt throughout the film.

Anna: What's interesting about how these fellas structured the story is that because you never see her clearly until the very end – each scene is completely different. I approached them as a series of individual vignettes, not necessarily having anything to do with what we already shot. It was freeing and really fun because all I had to do was to play off from what I was getting from the other actors. And I had some extraordinary actors to play with. We are learning about her through their reality and their memories so my role was to service these other characters. We were trying to tell a story about a fragmented memory.

Would you say that suicide is still viewed as some kind of taboo?

Stephen: I think we all feel that it's a hot-button topic. Very often, when talking about suicide, people don't mention mental health – it's one of the things we touch upon. I am not saying that you should walk away agreeing with what she has done or judging it in any way. But we wanted to talk about the way such a decision af-

fects other people. From the very first moment Denis told me this story, I felt it's about life and those who are left to deal with the living.

Denis: As filmmakers, we tell stories. And when you tell a story about someone who died, they live. Talking about her is like conjuring her back into the room – she is there. There is this moment at the end of the film when they are all sitting in bed but there is some space left just for her.

I would say it's a taboo only in the sense that it's such an unfathomable act for many people but I think we are talking about it more. After seeing the film somebody said to me, "I still don't really understand why she killed herself." I replied, Welcome to the club! You don't get an answer. •

The Parting Glass

USA, 2018, 96 min

July 7 at 10.30 am
Congress Hall

See you there

Aña Geislerová
Actress



Replay

I'll definitely see *Trash on Mars* by Benjamin Tuček, a fantastic film shot in Utah by a Czech team in a NASA training module. Many friends are in cast and the story of making this movie is part of my life.

And the new film by Pawel Pawlikowski, *Cold War*. I know nothing about it but I loved *Ida* so I am very interested in this director. And I would absolutely love to see *All That Jazz* by Bob Fosse on the big screen – that's a film I adore.

It's one of my favorite films. I finally saw it

all the way through like four years ago and it was very, very strong experience. The movie is deep, funny, wise, sexy, philosophical and entertaining, all in one.

Trash on Mars screens at July 5 at 10.30 pm [Grand Hall], July 6 at 9.30pm [Čas Cinema] and July 7 at 10.30pm [Drahomira Cinema]. *Cold War* screens July 3 at 2pm [Grand Hall] and July 7 at 4pm [Karlovy Vary Municipal Theatre]. *All That Jazz* screens July 5 at 9.30pm [Karlovy Vary Municipal Theatre].

It was all about poetic images and hidden messages at yesterday's KVIFF TALK devoted to Baltic poetic documentaries made between the 1960 s and the 1990 s, screened in the *Reflections of Time* section. And, well, The Beatles.

"They were very popular at the time. And it was legal to use their songs," laughed Estonian director Andres Sööt, who in *511 Best Photographs of Mars* used just about every track recorded by the Fab Four at the time. "We just wanted to be trendy," he admitted disarmingly. The event was also attended by director

of photography Ivars Seleckis and directors Mark Soosaar and Audrius Stonys, in town to present his documentary *Bridges of Time*. But it was the Latvian director Laila Pakalnina who quickly stole the show.

"Do I feel some connection with this poetic school of documentary? Well, no," she said after the screening of her 1991 film *The Linen*. "But we all went to a party yesterday and now, I feel a real connection."

Apparently, sometimes all you need is love. Particularly in the liquid form. MB



Laila Pakalnina, the life of the Baltic party.

Official selection



The couple face off across their oxygen tent in *Domestique*.

Performance anxiety

A Czech film explores the link between our bodies and our ambitions

by Michael Stein, Zbyněk Vlasák

Adam Sedlák is bringing his debut feature, *Domestique*, to the official competition after finding success with the Czech internet miniseries *The Term*. A genre-mingling story of a cyclist and his wife is sure to get attention.

The title of Sedlák's film comes from a cycling term for the team rider who doesn't actually try to win a race but provides tactical support for the good of the team. Roman is a devoted – if not obsessive – “domestique” but wants to become a successful cyclist. Yet there's another “team” in this

film, which consists of Roman's marriage to his wife Šarlota, and she is making increasingly urgent efforts to add a new member by getting pregnant.

As methodical as Roman seems to be in his training as a cyclist, Šarlota is his equal, to say the least, with her fertility chart to monitor when the couple should – and do – have sex, along with her specific vaginal reactions. What irks Roman the most is that she makes him sleep with a cooling patch on his testicles to improve his sperm count as she's worried about the effect of spending so many hours on a bike on his fertility. But Roman goes a step further

when he gets an oxygen tent and insists the couple sleep in it. That's when things veer off course.

The doping couple

“It definitely isn't your typical sports movie,” Sedlák says. “It is kind of about bicycles without bicycles. But it's true that we used a certain template. An athlete signs a pact with the devil and starts doping but I wanted to be a little more subversive within that framework.”

And subversive he is. Perhaps most of all in the sparse art direction which is both beautiful and claustrophobic, setting off the husband and wife against one another in almost bare rooms and alternating between their increasing obsessions sometimes without clear demarcation. Then the viewer gets a first-hand look at how Roman and Šarlota's obsessions manifest themselves at the most physical level.

As to what the people from the Czech Cycling Federation think about the film, having been involved in it, Sedlák doesn't know. “They haven't seen it yet,” he says. “But I think that they suspect that it won't be pretty.” •

Domestique

Czech Republic, Slovakia

Today at 8 pm, Grand Hall

July 4 at 1 pm, Pupp Cinema

July 6 at 11.30 am
Drahomíra Cinema



Oh, that's just another Panic Attack.

Under pressure

In Panic Attack, bad things come to those who wait

by Marta Bałaga

Paweł Maślona's feature debut was, by all means, long overdue. But the 35-year-old Polish filmmaker, who also co-wrote the late Marcin Wrona's *Demon*, took his sweet time and instead of making yet another social realist drama which seems to be a favoured route for debuting filmmakers these days, came up with a dark comedy so flat-out crazy one simply can't help but stop and take notice.

Although the original concept, circulating around the garbage crisis in Naples, ended up, well, right in the trash, *Panic Attack* still shows

people stubbornly pushing things aside until they just implode, flooding the streets and sweeping them along with it. But while at first sight it might seem a tad similar to a certain Argentinian comedy also depicting out-of-control brides and people whose plane rides suddenly get rather unpleasant, Maślona wastes no time for pointless comparisons to *Damián Szifron's* anthology film *Wild Tales*. As he states, neither should anyone else.

“*Pulp Fiction* and Quentin Tarantino's work in general are much closer to me as a director. I was never interested in repeating the success of that comedy,” he says. “Sure,

in both films you can find stories taking place on a plane or during a wedding, but that's it as far as any similarities go. It was never my intention to just glue some shorts together into one film – it wouldn't be challenging enough. I wanted to create a coherent world.”

And so he does, as every single storyline (however outrageous) sits comfortably right beside the other, aided tremendously by Agnieszka Glińska's slick editing and a game cast that even includes Denmark's very own Nicolas Bro, making a welcome appearance as a man whose journey – and that of his fellow travelers – is about to get much, much worse. Mostly because they all show people losing control, even though the consequences of what they are going through are not always immediately apparent.

“In real life, you have to wait for the outcome of your decisions,” says Maślona. “If you cheat on a person you love, the consequences won't necessarily be felt right away – it will take months. I decided to show the events from the past and the present as if they were happening simultaneously, because that's how our memory works.” •

Panic Attack

Poland

Today at 5 pm, Grand Hall

July 4 at 10 pm, Pupp Cinema

July 6 at 9 pm,
Drahomíra Cinema

Three picks for today

Krzysztof Kwiatkowski
Film Critic, Gazeta Wyborcza



Radu Jude, the director of *Aferim!* once again investigates the dark chapters of his country's history. He portrays an artist trying to create

a reenactment of the massacre perpetrated by the Romanian Army in 1941. Sadly, in times of rising nationalism, when politics cynically

manipulates facts, no one is interested in facing the truth anymore. “I don't care...” becomes an important voice in a discussion on how we deal with our collective traumas.

I Don't Care If We Go Down In History As Barbarians

Pupp Cinema

Director: Radu Jude
Romania, Czech Republic, France, Bulgaria, Germany, 2018, 140 min
Today at 1 pm



It's pleasant to watch, witty, entertaining. But this precisely knitted, sharp satire has much more to

offer than just laughs. Combining stories of multiple characters living through their mundane dramas the

first-time director Paweł Maślona depicts changes in Polish society. But first of all his “*Panic Attack*” is a universal, vibrant story about the turbulences of the modern world. Of its uncertainty and the anxiety it creates.

Panic Attack

Grand Hall

Director: Paweł Maślona
Poland, 2017, 100 min
Today at 5 pm



Everyone is aware of Anders Breivik. But what do we know about his victims? In *U-July 22* there's only one frame in which you can

see the perpetrator of the terrorist attack on the Utoya Island, as Erik Poppe adopts the perspective of a girl from the Workers' Youth

League summer camp. This petrifying film is a strong vivisection of fear and violence, to which we have no explanation. But Poppe also questions European values, showing their fragility in the times of terror.

U-July 22

Národní dům Cinema

Director: Erik Poppe
Norway, 2018, 90 min
Today at 10 pm

On the town

Tiffany Pritchard
Filmmaker Magazine



Foto: Milan Malíček

Handy California rolls complement burritos and curries to add spice to your fest diet.

Karlovy Vary is famous for film discoveries; for ethnic eats, not so much. A handful of oases for interanational tastes do the job, however, if you're willing to stroll just a block or two from the Hotel Thermal.

Sakura Sushi

Zeyerova 1

Open 11am-10pm Mon-Fri, noon-10pm weekends

Terrace dining on Japanese food is fitting indeed for an international fest of KVIFF's caliber, especially when you can pair Czech pivo with a light four-piece gyoza set or even better deal, the five-piece Thai spring rolls for 85 CZK or a bracing veggie tempura platter for an efficacious lunch. Naturally, the full range of sushi nagiri and maki options are also on offer, done up here with a fair bit of aplomb.

Indian Restaurant Tandoor

IP Pavlova 25

Open noon-8pm daily

While this place is no secret to regular KVIFF attendees, it still deserves a mention for its tasty Indian dishes that include a flavorful chicken tandoori that delivers a decent kick after each bite (hint: note the box of tissues on each table) along with a hearty vegetarian korma. Friendly, affordable but popular so get there early.

New York Burger and Chicken

Zeyerova 4

Open 10am-midnight Mon-Thurs
till 4am Fri, till 3am Sat

Despite the name, once you walk down the stairs at this tiny fast food eatery on a handy street off Karlovy Vary's main shopping drag, you discover it's much more than that. Yes, burgers and wings temps, and the sandwiches and salads pass muster, too. But a large menu on the wall discloses an array of Mexican grub from burritos to soft tacos (which are here simply a smaller variation of the burrito) and quesadillas large and small with a smattering of salad.

Kviffefe Tweet of the day

Thomas Logoreci
@thomaslogoreci
Filmmaker/writer living in Tirana, Albania



Today I got to see Mark Cousins profound, complex EYES OF ORSON WELLES and rub an E-bay purchased boot once worn by the director. Only @kviffest.

Czeching in



Jenověfa Boková says she would like to play “a bitch” for a change.

My terrible, kind eyes

The Czech actress **Jenověfa Boková** (26) plays a girl-next-door in the drama *Moments*. She portrays Anežka, who is crushed by relationships and doesn't know how to take the initiative or say no. Boková – known mainly from the miniseries *Burning Bush* and *Revival* along with the feature *Family Film* – says she would like to play “a bitch” for a change. But that won't be easy.

Industry



Nadira Azermi discusses artificial intelligence in screenwriting.

Robots to take over
Scriptbook offers producers
computerized script analysis

by Micheal Stein

Five years ago if AI was even mentioned at film festivals it was in the plot of a sci-fi film. That has changed, said Scriptbook CEO Nadira Azermi as she presented her company in yesterday's Industry Talk titled “Predicting commercial and critical success for European and independent film” together with the company's data scientist Michel Ruelens. What the Belgian company does is feed screenplays as data into computers, which go on to analyze them to forecast a wide variety of outcomes, ultimately indicating whether

or not they will be financially successful. “I think it's important to say sometimes there's a value in preventing the production of certain titles,” Azermi said.

Minimizing risk
The truth is that the film business is risky, with more failures than successes and Azermi says that when Scriptbook indicates a script should be greenlighted for production it has an 84 percent success rate – a rate humans, with our inherent unconscious bias, apparently can't hope to equal. The obvious objection is that having computers determine what scripts will make good

films may be a drag on good-old human creativity in screenwriting, particularly in a talk addressed at European and independent film professionals. Azermi disagrees. “I still believe Europe is full of talent and full of films,” she said, adding that the technology is meant to help bring this talent to the public. The platform only works on English-language screenplays, so most European films can only be entered into it in English translation. When pressed about the true arthouse films in their database Azermi was only able to mention Michael Haneke's *Amour*, adding that she'd like to add more. Still, questions remain about the AI measurement of art.

Dialogue versus action
Ruelens provided a graphic demonstrating the way the computer analyzes scripts by breaking down the amount of dialogue and action they contain. Using Terry Gilliam's *The Man Who Killed Don Quixote*, he indicated an amount of time that showed neither, and said that perhaps that was a section that could be looked at. But in European and arthouse films there are many scenes that would be scoring these seemingly negative indicators. Whether you are skeptical of AI in script evaluation or not there is a wide range of areas it can play a role in, and can do so at a speed well beyond human capabilities. These range from evaluating a screenplay's potential box-office (at each and every stage of pre-production), to which countries would be interested in buying the film to addressing the well-known gender imbalance in cinema. ●

by Jan Škoda

Director Beata Parkanová allegedly looked for someone “authentic and intense” for the role of Anežka. Did you have to prove it was you?
Beata found me. She wrote to me saying she had a script and had me in mind. We met over the script about a year before shooting started. Actually she told me she didn't want anyone else and I knew I wanted to do it because the film is literally built on actors and my character of Anežka. I didn't want to watch the original short film that *Moments* is based on.

Did you shoot the individual “moments” chronologically?
Yes, the shooting took place over the course of nine months, always for three or five days in a row and then a two-week break. Each “moment” – or rather Anežka's encounter with another character – was made in one piece, linearly. That was great for me because I knew precisely where Anežka was and I didn't have to adjust to a different situation every time.

Anežka often does what she doesn't want to do and is unable to say what she needs. Was she close to you in that respect?
Not at all. We are totally different – for me it was a counter-role. If something bugs me, I say it. And very quickly. Our family is open as well – we tell each other things immediately. A few times she really annoyed me but at the same time I understood her because I know a lot of people who are like her. I understood that some people are simply stuck in their feelings.

After Family Film you again play a young woman who tries to fix relationships and keep individual family members together.
I guess it's in me. For me, family is the most important thing in the world. Maybe people can feel it. A few times I had a half-joking argument with directors because I didn't see why they don't let me play a bitch. At least once! And they reply that it's not possible because I have goodness in my eyes. That annoys me a little because I know I could play a bitch really well! (laughs)

One scene sticks out – when Anežka wants to open up to a psychologist, played by Lenka Vlasáková, but she can't...
... I remember that quite precisely because it was the first time I overslept for a shoot. It was terrible! I had been staying at my friend's for three months, we went to bed around 1am and I was supposed to get up at six. There had been long shooting days and I was completely wiped

out. I woke up pleasantly rested two hours late. The shock! Suddenly the doorbell rings – Beata is outside my house. She was the only one who knew where I lived. I rushed to the set in tears, which actually helped me a lot for that scene.
I bet it wasn't difficult to burst into tears in front of Lenka.
It was quite easy because Lenka has amazing, deep, empathetic eyes. I said that if the scene was supposed to be powerful we couldn't do it too many times. I can't burst into tears like that ten times in a row. We did it about four times – and it was powerful. ●

Moments

Czech Republic, Slovakia

Today at 4:30 pm
Lázně III Cinema

July 5 at 1:30 pm
Husovka Theater



Boková (right) as Anežka in Moments.

★★★★
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Documentaries



Dream Away shows Egypt is no sunny beachside escape these days, thanks to the fallout of the Arab Spring.

Dreamier than fiction

Entries from the Middle East and Latin America bring new approaches documentary filmmaking

by Will Tizard

In world where reality increasingly proves more bizarre, compelling and sometimes inspiring than fiction, the attention focused on KVIFF’s documentary section is inevitable. This year’s crop of competitors for the docu Crystal Globe indeed span the globe with a rich mix of styles and philosophical approaches. Film critics, historically, have never settled on the question of just what defines

documentary in terms of objectivity, captured reality, perspective and other existential questions - and the experiment’s still running. As KVIFF docu programmer Martin Horyna notes, the notion of what documentaries even are – or should be – varies depending on which society you’re asking. Nonfiction films from the Middle East, an area the fest is now working hard to include in competitive sections, are, for example,

often have a “dreamlike” quality, while European ones more often are focused on exploring characters and sometimes placing them in situations that will heighten drama. North American documentaries, meanwhile, tend to be more journalistic and may feature more “talking heads” in an effort to gather diverse and credible sources.

Point of view
KVIFF looks to expand the

boundaries, says Horyna. “We have a very nice selection of very edgy films, in a certain sense, some much more edgy – for example we have a Swiss documentary, *Walden*, that is really a piece of conceptual art.” And, he notes, “The Baltic New Wave really has strong, poetic film.”

More work from Latin America is also on screens throughout the fest, as KVIFF programmers have said, though certainly the docu section looks for more than just region of origin. “The doors are opening so we have more entries from that region. Definitely it was recommended but the producer behind it is also quite well known.”

While the fest places a high priority on seeking out diverse styles and approaches, Horyna says, “all of those films have in common strong direction and a strong author’s vision. And they’re not usually working with classical conventions of documentary filmmaking. There is not so much voiceover and if there is it’s more personal than descriptive - and the same applies to images. It’s not illustration, it’s not so much about facts but facts are somehow behind this and you have to dig through this author’s point of view. We feel once the author admits that it’s your point of view the film feels much more honest and authentic than if you try to present an objective look.”

The docus from Latin America are often co-productions with European filmmakers, adding further to the mix, such as *The Best Thing You Can Do with Your Life* by Zita Erffa (Germany / Mexico), which weights why the director’s brother entered a conservative Roman Catholic order, causing him to sever all ties with the outside world.

And *Cielo* by Alison McAlpine (Canada / Chile) is a fascinating, immersive tour of the cosmos from the point of view of astronomers based in Chile’s Atacama desert. Night there falls cold, unveiling millions of stars, which invariably lead observers, whether scientists or filmmakers, to ask deep questions indeed.

Dreaming away
One Middle East-based docu, *The Swing* directed by Cyril Aris (Lebanon) turns on the story of Viviane and Antoine, who have lived together for 65 years and are determined to overcome any obstacle, physical or otherwise. Another, *Dream Away* by Marouan Omara and Johanna Domke (Germany / Egypt) takes on the aftermath of instability in Egypt, where the one-time buzzing tourist resort of Sharm El Sheikh now finds its economy wracked. The story is “saturated with elements of surreal fiction,” as the fest programmers put it, conveying a haunting quality that transcends many nonfiction films’ ethos.

Another kind of dream unfolds in *Walden* by Daniel Zimmermann (Switzerland/ Austria), where “Gentle bird-song filters through dense forest vegetation only to be drowned out by the sudden roar of chainsaws.” The film then unspools thirteen 360° panning shots, challenging audiences to rethink the very notion of what the documentary genre means. In *the Stillness of Sounds* by Stéphane Manchegatin and Serge Steyer (France) also challenges formal notions as it follows Marc Namblard, who works in biology and as a sound engineer, as he explores the nature the tranquility emanated by the forest setting. One docu exploring another unknown world through new eyes is *A Little Wisdom* by Yuqi Kang (Canada / Nepal / China), which immerses viewers in the lives of children living in isolated Buddhist monastery in southern Nepal, which serves as a refuge for monks and orphans up to the age of 16. ●



The night skies in Cielo offer far more than views of stars, comets and galaxies.

Faces

KVIFF welcomes American director **Barry Levinson**, who will be screening *Paterno*, *Rainman* and *Wag the Dog* in the Special Events section. Also arriving at the festival is **Terry Gilliam** with *The Man Who Killed Don Quixote*, to be shown in the Horizons section.



Barry Levinson

This section also is bringing directors **Romain Gavras** with *The World is Yours* and **Isao Yukisada** with *The River’s Edge*. Director **Ivan I. Tverдовский** is presenting *Jumpman* in the main competition, which is also



Isao Yukisada

welcoming director **Ana Katz** with *Sueño Florianópolis* and director **Peter Brunner** and actor **Caleb**

Landry Jones representing *To The Night*.



Ana Katz

Director **Jana Andert** is coming to screen *Inside Mosul* in the documentary competition section while director **Daniel Zimmermann** is also arriving with his documentary *Walden*.



Jan Gebert

The Out of the Past section welcomes **Marina Zenovich** with the documentary *Robin Williams: Come Inside My Mind*. Director **Valeria Bertuccelli** presents her film *The Queen of Fear* in the Another View section. The Czech Films 2017–2018 section is bringing directors **Jan Gebert** (*When the War Comes*) and **Jakub Šmíd** (*Short Cut*).

Events



Peter Caranicas of Variety magazine will moderate today’s Artisans in Focus.

Industry events you don’t want to miss today

Eurimages Lab Project Award

11 am – 12.30 pm
Cinema Čas

The award will be given for the third time to the most promising film project made outside of the traditional framework of filmmaking. Eurimages prioritizes investing in new forms of cinematographic expression that are often at the crossroads of other art forms. The presentations are closely watched by

representatives of film festivals, art institutions, students of film as well as industry professionals.

Serial Killer – presentation of competition section

1 – 2.45 pm, Industry Pool, Hotel Thermal

New international TV festival Serial Killer presents best original TV series from Central and Eastern Europe from this year’s competition, also taking in several extraordinary titles from Western

Europe and the key trends in contemporary TV drama. www.serialkiller.tv

Docs in Progress

2 – 3.30 pm, Cinema Čas

Producers and directors from Central and Eastern Europe, the Balkans, the former Soviet Union and the Middle East will come to this event to introduce new documentaries that will premiere after KVIFF. The most promising project will receive an award of 5,000 euros.

Artisans in Focus panel and cocktails

4 – 6 pm, Terrace Thermal

Last year *Variety* magazine launched a new event titled Artisans in Focus. Its objective is to celebrate talented filmmakers – the “invisible” ones – whose names may be known to only a few yet without whom there would be no films. Editors, cinematographers, sound engineers and other film artisans deserve more awareness. The second edition of this panel, hosted by *Variety* in partnership with Barrandov Studio and Czech Anglo Productions, will illuminate crafts such as cinematography, production and costume design and editing – and explore how creatives work with directors, producers and actors. “This year we are spotlighting the brilliant individuals who create the images and sounds that form the magic of movies,” says KVIFF head of Industry Hugo Rosák. Moderated by *Variety* editor **Peter Caranicas**, the session will survey the future of filmmaking as the digital revolution and streaming transform the industry. Guests include Czech film editor **Jana Vlčková**, Latvian sound engineer **Jonas Maksvytis** and Austrian cinematographer **Matthias Grunsky**, who has gained acclaim for his work with US independent filmmakers.