

H*ART ON



a film by Andrea Culkova

**73 min | Czech Republic | HD | 16:9 | DCP | EN, FR, CZ, JP, GE with
EN subtitles**

©

2016

Duracfilm

Czech TV





Original title: H*ART ON

Trailer: <https://vimeo.com/137883533>

Genre: Philosophical craziness

Country of origin: Czech Republic

Country of filming: Japan, France, Swiss, Czech

Film language: English, French, Czech, Japanese, German

Duration: 73' (short TV version also possible to create)

Sound: Dolby 5.1

Format: 16:9 - HD

World premier: DOK Leipzig, November 2016

Film website: www.hartonfilm.com

FB: @hartonfilm

Produced by: Duracfilm and Czech TV (contact: Andrea Culkova, culkovaandrea@gmail.com, +420777184520)

Sales: Syndicado, Aleksandar Govedarica, aleksandar@syndicado.com, +421949635890

**Cast:**

Karin Pisarik (<http://karinpisarik.tumblr.com>)

Mark Divo (www.markdivo.com)

Stanislav Müller - 1st. MIRROR MAN (FB:@mirrorman1st)

Cedric Philippe (http://cedricphilippe.com/projet_images_dices.html)

Sonja Vectomov (<http://www.sonjavectomov.com>)

Yoshiko Saito

Jitka Cempírková

Zdenek Rykr

Milada Součková

Motoráček

Director:

Andrea Culková

Script:

Andrea Culková

Thomas Ernst

Cinematographer:

Lukáš Milota

Andrea Culková

Aleš Hart

Editor:

Thomas Ernst

Edit supervisory:

Yael Bitton

François Sculier

Menno Boerema

Iikka Vehkalahti

Sound design and audio post-production:

Petr Čechák

Film design:

Despina Kannaourou

Constantinos Hadjidemetris

Music:

© BAZEL

N's Umbrella (2015)

This (2015)

Horizon (2015)

Production:

DURACFILM (Pavlína Kalandrová, Miroslav Novák, Andrea Culková)

Czech TV (Petr Kubica)

DURACFILM



cinematography
state fund
cinematography czech republic
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n á r o d n í g a l e r i e



DOK.
INCUBATOR

Logline & Synopsis & Critique



Logline #1:

How do you find meaning in everyday fear, love, sex and loneliness?

Logline #2:

"A documentary positioned in the crossfire between a semen-squirting penis and milk-spouting breasts."

Hilde Susan Jaegtnes, Moderntimes

Synopsis #1:

H*ART ON dives off the deep end of modern art. A film about the yearning to create, to mould everyday emotions into a meaningful life and, most of all, to live beyond one's death. A struggle that gets to the existential core of each of us...

H*ART ON invites you to actively participate in the making of meaning, so that themes of the film and the experience of watching it becomes one and

the same. An audio-visual trip whose movements challenge our perception, evoking in us the miracles and fears of our daily life.

Synopsis #2:

An artist's life can only be comprehended from another artist's perspective, because their biographies all tend to be lies, the Czech writer Milada Součková believed. Andrea Culková approaches the life and works of Součková's husband Zdeněk Rykr (1900-1940) from the perspective of contemporary artists and Rykr experts in the Czech Republic, Japan and France as well as through archive material. Rykr's graphic heritage consists mainly of the design of Orion chocolate – his commercial work was successful very early on. Aside from such commissions, however, he got very little recognition as an avant-garde artist who anticipated many developments in 1960s conceptual art.

A search for clues, this many-voiced collage film compiles programmatic, proclamatory and provoking acts and statements by different persons. The field of tension between artistic expression, provocation, lifestyle and commercialism is still an important issue for artists and curators today. It's found in the flat of a Czech artists' couple, at the margins of Art Basel, in preparations for an exhibition in Japan ... What unites them all is the exploration of the human body and (one's own) mortality.

Nadja Rademacher, DOK LEIPZIG 2016

Director's note:



With my last film Sugar Blues I wanted change the world, I traveled all around the world from Mexico to Japan from Russia to Cyprus to save the planet with an activist film... that mission sucked all my lifeblood out and I ended up in deep crisis almost burnt out...

And I found myself asking: what was the point? We are all filmmakers here – at some point, we all have to ask the question: will any of our films be remembered in 2, 10, 20, 200 years?

To bring myself back to life, I had to rediscover that essential, basic desire, yearning to create something. Without THAT, there is no life. Our life starts with desire - yes with sexual yearning - but then it's transformed to the brave, endless creativity of a child. And when we lose this yearning, the end of life is approaching.

I went on this quest to fulfill myself ... to touch this magic moment when artists suffer so much to leave some kind of footprint, to leave something behind... Even if the chance of someone picking it up and experiencing it again is almost zero.

The central character of my film is a guide stuck in a museum with dead artists, and their footprints, and her only life is through them. Is that a real life? Is it her life or their lives?

Modern art can be strange and unintelligible, and this film in one sense takes you OFF THE DEEP END. But it's in swimming with the artists that you start to understand them! Dive in, let go, follow the stream that drives the artist.

I follow 4 artists from Japan, Switzerland, Czech, France, struggling with these issues - and through their stories, their personal rise and fall I experience my lust for life and creativity again.

For me each character represents something different – life, death, birth, sex.

Andrea Culková

Critique:



All text on: <http://www.moderntimes.online/hart-on-culkova-2016/>
(...)

«The only way to talk about deceased artists, is through living artists», writes Součková. This may be the film's goal: to enable artists to speak about themselves and others, about art's function and possibilities.

*H*ART ON's* contributors demonstrate art's potential through their own work and artistic conversations. Each one is, in their own way, able to discuss challenging topics including the fight against conformity and fascism (Rykr), bodily functions/transformations/erosions (Karin Pisarik), presence and emptiness (Divo), and the importance of art throughout history (Součková).

The film jumps energetically between the various contributors while adding a refreshing supply of intercalated excerpts of people from around the world and different eras with explosive expressions: mad dancing, nudity, acrobatics, play, intimacy. One man, covered from head to toe in mirror fragments, wanders silently between the scenes, connecting the film's various universes. Perhaps he symbolises Rykr, who according to the curator «avoided having a face which could be read.” What all these conceptual artists have in common, is the way in which they activate their surroundings, framing them with surprising activities and props.

Hilde Susan Jaegtnes, *Moderntimes*

«ART IS JUST NONSENSE, ESPECIALLY MODERN ART



Biography & Filmography Director



Andrea Culkova - Film director, creative artist, pedagogue and mother of three. Graduated from Charles University in Prague, Faculty of Education - Art Education Dept. and from Film school of Academy of performing Arts in Prague, Documentary Film Dept. (FAMU). Her film Sugar Blues had its international premier at CPH:DOX in 2014 and is screened at many festivals worldwide. Meta-art project H*ART ON has been made in cooperation with National

Gallery in Prague and Dok Incubator Workshop 2015. With The Brainwashing experiment became part of Camp4science 2016. With HBO project Testosterone story is part of ExORIENTE workshop 2016.

Filmography: H*ART ON (2016, DOK Leipzig, NEXT MASTERS COMPETITION), SUGAR - BLUES (2014, CPH:DOX - F:ACT AWARD), LISE FORELL - WITHOUT BORDERS (2011, AFO, World Science Documentary Film Award), COMMUNIQUE (2005, CZECH JOY JIDF), BEAUTIFUL PRAGUE TO BECOME OLYMPIC (2007, JIDF), LET'S HEAL CZECH REPUBLIC! (2013) etc.

Biography & Filmography Editor



Born in Cologne, Germany.

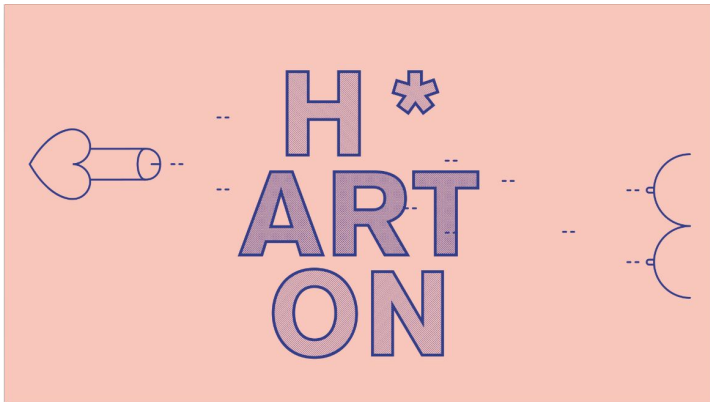
Head of film editing at Budapest Film Academy Tutor for ESoDoc and Verzio DocLab.

Filmography: Stream of Love (2012), IDFA ,Competition for Feature-Length, Drifter (2014) - First appearance award - IDFA, The Queen of Silence (2014) - IDFA Competition for Feature-Length Documentary 2014, Best edit - Germa Camera Award, H*ART ON (2016) - DOK Leipzig Next Master competition

FILM STILLS:



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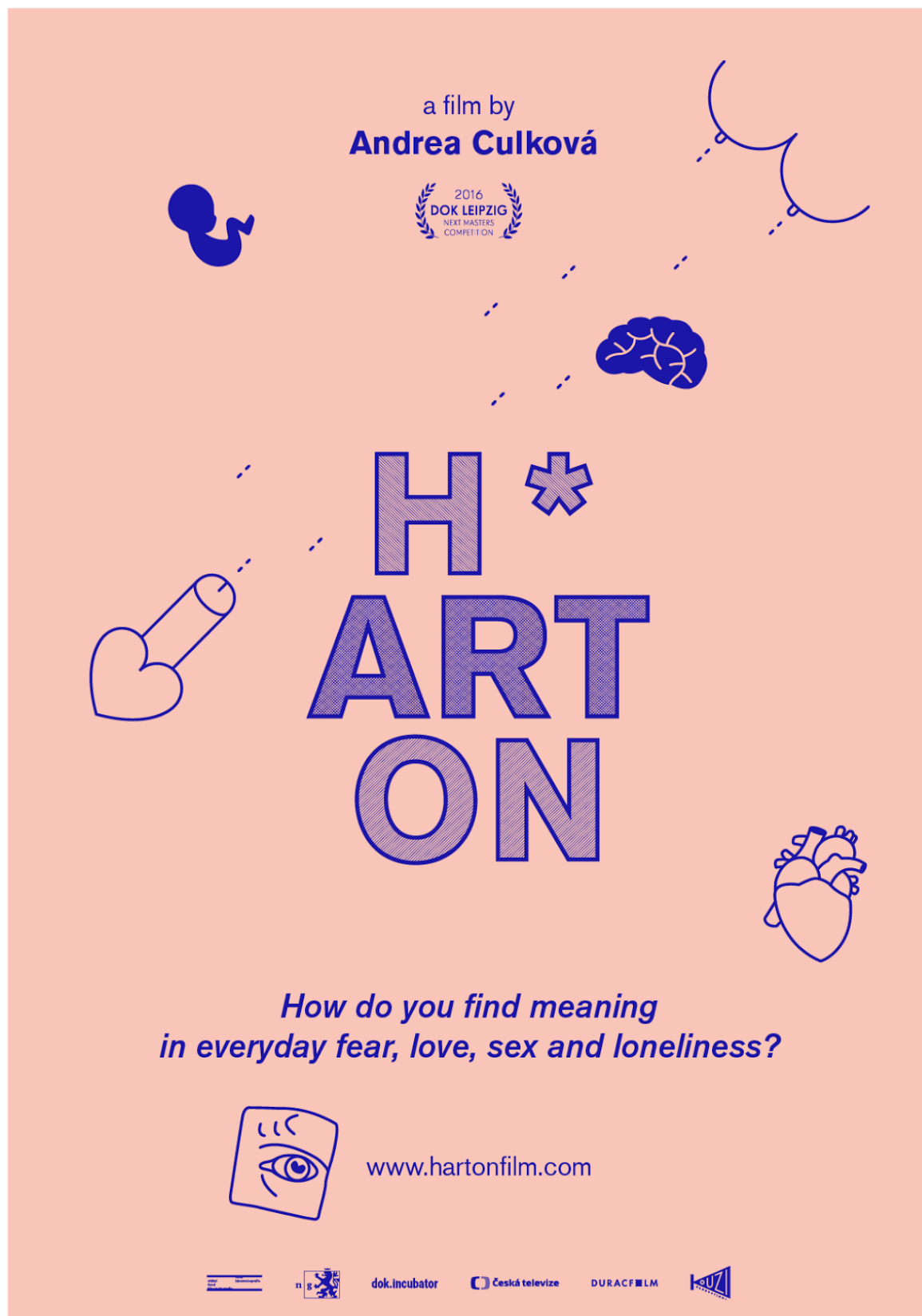


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