Self-reflexivity is an important aspect of your cinematic work. You are interested in the mythos of the artist and the condition of contemporary art. What are, according to you, the main challenges art faces nowadays?

While writing and creating our first films with my brother Džian and script writer Vojtěch Mašek, we felt need to reflect the art milieu we live in, and since we found it a bit enclosed and strange, we decided to make a self-critical video series on this topic. Today I do not search for themes in the art itself any longer. And I really don’t know what kind of challenges the contemporary art faces and where it is heading...

How do you balance the real and the fictitious in your artistic decision-making?

At the very beginning of almost every film, we found a model in reality. In the Neptune film we kept the frame of the real story, emphasizing the symbolic level of events that had occurred in the Šumava mountains in 1964. We made use of the same principle of manipulation through which the communist State Security had violated facts, mystified people and influenced the public space. Sometimes people ask us what had then actually happened. But that is not so relevant, everything can be looked up in historical sources. Our film is about something else.

My approach to the I Have Been Thirty for Sixty Years film was different. The fictitious figure of Eva Weber made her way to the real house inhabited by real people. The villa built by Ladislav Žák in the Prague Baba neighborhood may not be sinking in the real life as depicted in the film, but it was in a deplorable technical state, its owner did not have to think it up. Everything got interconnected quite naturally.

Irony often appears in your work. Is it an evidence of your skepticism towards the reality or rather a defense strategy applied to the contemporary narratives of uncertainty and relativism?

Maybe both. The absurdity of some contemporary and historical events is simply worth highlighting. Nothing can be reversed in time, but everything can be reinterpreted through a subjective version of the story. And it is even a bit more joyful to work subversively with the narrative itself, calling it into question and blending it with elements boldly transgressing its proper genre.

How do you work with archival material? How do you weave the fabric of the past? What is your perception of time as the major vehicle of moving image?

The archival materials in the Neptune film are slightly distorted for the purpose of the fictitious story. Obviously, such an approach is not, in technical and legal terms, easy as it consumes a lot of time and energy. We tried to incorporate original material as naturally as possible, smoothing cuts between single scenes so that the archival materials do not stand out too much next to the shot scenes. The story of the false ideology in the Neptune film can make even a more horrifying impression when we see with our own eyes that it had really happened and had been recorded.

Can you unveil the cinematic tactics in the Neptune operation? How do you approach and rewrite the “based on real events” filmic cliché? What is the (artistic) autonomy of your storytelling?
It was impossible to treat the original story of the *Neptune* secret operation totally arbitrarily, it was important to maintain certain facts so that it would work.

But as our memory is selective and our subjective interpretation of the past sometimes merges with our subconscious, so our narrative contains slightly irrational and dreamlike scenes that slow down the sequence of events.

And since disinformation and lie are the main themes of the film, the principle of lie becomes part of the game and can be actually approached in any possible way. The film offers me this kind of free space.