VOLKLORE

FILM BY VIKTORIE ŠTĚPÁNOVÁ



PRESS KIT



Volklore

an experimental video essay

CREDITS

Director & Art Director VIKTORIE ŠTĚPÁNOVÁ
Screenplay HERMÍNA PERIČ & VIKTORIE ŠTĚPÁNOVÁ
Original Idea ADRIANA ŠTEFAŇÁKOVÁ & VIKTORIE ŠTĚPÁNOVÁ
Concept VIKTORIE ŠTĚPÁNOVÁ
Dramaturgy HERMÍNA PERIČ
Cinematography FRANTIŠKA BAKOŠOVÁ, EVA GABRIŽOVÁ, ADAM KÁCHA
Editing & Motion Design VIKTORIE ŠTĚPÁNOVÁ
Set Design MAFALDA MANTAS, NEBE MOTÝLOVÁ, MARKÉTA ŠPUNDOVÁ, BARBORA ŠTÝBLOVÁ, VIKTORIE ŠTĚPÁNOVÁ
Fashion Design VIKTORIE ŠTĚPÁNOVÁ
Hair & Makeup KRISTINA KOVALYOVA
Choreography ADRIANA ŠTEFAŇÁKOVÁ, NATÁLIE VACKOVÁ
Music TOMÁŠ JIŘIČKA, RAINER-MARTIN KOŽUCHAROV
Sound JAN LICEK
Production Manager ELIŠKA ŠIMKOVÁ

CAST

Vivi MONINA NEVRLÁ
Models & Dancers AURELIE RAPUŠÁKOVÁ, NATÁLIE PEŠKOVÁ, KAMA BUGALA, NELA WINKLER PETROVÁ, ŠÁRKA ŘÍHOVÁ, KAROLÍNA GRYGAROVÁ, KAROLÍNA SÍKOROVÁ, ANNA PECINOVÁ, ANNA BUREŠOVÁ, ANNA BENHÁKOVÁ, JANA HAVLOVÁ, KAROLÍNA FEJTA, KAROLÍNA PETERKOVÁ, JOLANA ŠTURMOVÁ, ADINA VOLDRÁBOVÁ
Zoom Call Participants JÁCHYM OZUNA, SEBASTIAN ŠIKL, MAGDALENA ŠTĚPÁNOVÁ, VIKTORIE ŠTĚPÁNOVÁ, ADELA KŘIŽOVENSKÁ, HERMÍNA PERIČ, MONINA NEVRLÁ

CREW

First Assistant Director HERMÍNA PERIČ
Additional Camera Operators VERONIKA POSLEDNÍ, ALEŠ ZŮBEK
Camera Assistants ALEX BUCHLETA, ONDŘEJ KLIMPAR, DOMINIK PAZDERKA
Clapper Loader ANNA UHMANNOVÁ
Gaffer ILJA ROGUVSKUI
Boom Operator MATYÁŠ BROŽ
Editing Consultant SEBASTIAN KUČKOVSKÝ
Seamstresses SOFIA BLAHÚTOVÁ, IVICA KÁČEROVÁ (SLOWTRASHION), VIKTORIE ŠTĚPÁNOVÁ, EMA BUGRIOVÁ
Footwear Design EMILY ZIMA
Jewelry Design ANNA RUSÍNOVÁ
Nail Artist ADELA KRIŽOVENSKÁ
Assistant Makeup Artist JAN VAVŘIČKA
Props (Candles) HADAIKUM
Food Styling BLÁZNIVÉ BRUSCHETTY
3D Animation DENISA MÜLLEROVÁ, ALEŠ ZŮBEK
Logo Design TEREZIE ŠTINDLOVÁ
Additional Graphic Design & VFX VIKTORIE ŠTĚPÁNOVÁ
Assistant Production Manager KLÁRA COUFALOVÁ
Runners FILIP JÍLEK, DOMINIKA ZIKULOVÁ, KLÁRA SODOMKOVÁ, YEKATERINA BAIRAMYAN
Locations BISTRO KAREL, KUZMARKT, SLÁVA! CONCEPT STORE, UMPRUM ROOFTOP, DIRECTOR'S APARTMENT
Mentors NELA KLAJBANOVÁ, MARIE LUKÁČOVÁ, PALO FABUŠ, VOJTĚCH MAŠEK, MAREK HARTL, ONDŘEJ ZIMA, PAVEL BERČÍK

Special Thanks FAMU, DELIKOMAT, JAN PRESS, VOGUE CS, MORAVIAN MUSEUM BRNO, JÁCHYM OZUNA, SHERRY BAUMGART, IRENA KOVÁŘOVÁ, AND THE DIRECTOR'S PARTNER, FRIENDS AND FAMILY

Supported by FAMU, RADEK DŽIUBAN, PPF, SFA

Distribution CINEFILA



Where does folklore live in the age of social media? Vivi, a fictional influencer who grew up in a Moravian village, now sells her folk heritage to her followers one season at a time. The fruits of the summer harvest turn into ad revenue, and her followers into a village. Speaking a mix of Moravian dialect and Gen Z slang, Vivi wears traditional folk costumes reimagined as high fashion. Her channel, punctuated by ad breaks, becomes a vibrant collage of visual styles – as if Anna Wintour had stepped into Věra Chytilová's Daisies. Here, tradition and marketing become one. Somewhere between a YouTube vlog, an ethnographic mockumentary and a fashion editorial, VOLKLORE is an affectionate satire of late capitalism, where everything becomes capital – even your own identity.



technical specifications

Year of production	2026
Runtime	00:15:54
Original language	Czech (Moravian slang mixed with anglicisms)
Subtitles	English
Screening format	DCP / ProRes / H264
Animation technique	mixed media
Fps	24
Aspect ratio	16:9
Sound mix	stereo
Colour	colour
Genre	experimental, animation, video essay, mockumentary, fictional
Keywords	digital folklore, folklore, traditions, generation Z, digital platforms, YouTube, identity, fashion, community, social media, vlog, self-brand, influencer, seasons

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viktorie štěpánová

is a multidisciplinary designer working across fashion, video, graphic design and illustration. Her practice uses visual storytelling and symbolic layering as strategic tools to build cultural relevance and shape contemporary narratives. She is particularly interested in consumer culture as a space where consumption becomes a form of production, drawing inspiration from Oliviero Toscani, platform capitalism, and everyday life. Her previous film, the animated documentary Inside, was nominated for a Student BAFTA and selected for numerous international film festivals. Viktorie's current work aims towards creative direction and using fashion as a platform for meaningful dialogue.




photo by the Academy

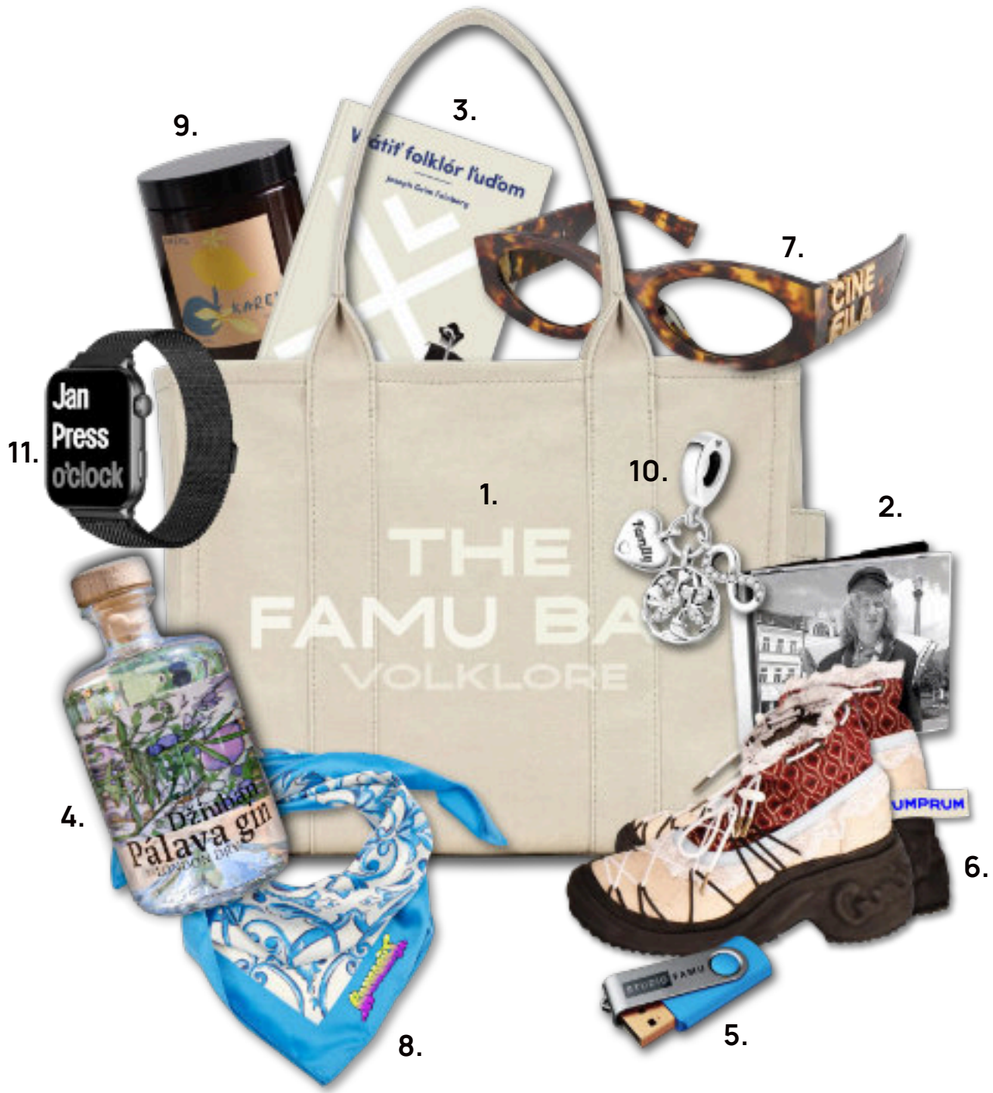
filmography

vevnitř/inside (2020) authorial movie
brighter days: always fine (2022) music videoclip
eo de me (2023) authorial movie
michal hrůza: mikádo (2024) music video
volklore (2026) short experimental film





IN VOLKLORE what's in my bag



what's in my bag

Volklore wouldn't exist without the extraordinary people who believed in it, supported it, and helped to bring it to the screen. Here are just a few of them.

1. FAMU
Without FAMU, Volklore wouldn't exist. Viktorie studied in the university fields and meadows of this institution for seven years, FAMU was her alma mater, providing her with a roof over her head and connecting her with other folks who knew how to conjure up money for film production.

2. CDčko Martin Dušek Mein Kroj
Martin Dušek – Mein Kroj was a major inspiration in Viktorie's understanding of what autoethnography is, leading her to develop her own urban (and more egocentric than geographically rooted) kroj.

3. Joe Grim Feinberg
Joe Grim Feinberg, a scholar of culture and politics in the history of Central and Eastern Europe, whose book Returning Folklore to the People was an immensely important source for Viktorie. Before making the film, she had the privilege of reading the book and consulting directly with its author. A key concept in the film's development was the discovery of folklorisms: they show that folklore must be lived, that it should emerge from contemporary society rather than from a rigid idea of romanticized history.

4. Radek Džiuban
Radek Džiuban (Café Fara, Delikomat) is the person who made it possible for Volklore to exist in the form you know from the festival screens. That's that me espresso, baby. Our breadwinner and coffee provider: no compromises. Thanks to him, some of the best collaborations came to life with incredibly talented designer folks whom Viktorie dreamed up and then actually made happen.

5. Studio FAMU
Studio FAMU. Well, it's like a younger sister to FAMU, without it, our Volklore crew wouldn't have had any technical equipment for our filmmaking plowing, mowing, or harvesting (they lent us a ton of gear and provided storage space).

"Volklore lives through the people"

VIKTORIE

6. Umprum
Academy of Arts, Architecture and Design in Prague, aka UMPRUM, and also one of our locations, where they let us film (for free, no less!). We shot on their rooftop, and the security guards and caretakers were incredibly helpful, huge thanks to them, rly. We filmed part of the harvest festival fashion kroj show there, and it was very, very windy, but we held our ground. So, not exactly a roof over our heads, but definitely solid ground beneath our feet.

7. Cinefila
Cinefila is our distribution company. Saša (Alexandra Hroncová) produced Viktorie's very first film. She later left FAMU, but Viktorie tracked her down again during her master's studies to take care of all the post-folklore stuff. So, basically, she's our bodyguard.

8. Kuzmarkt
Kuzmarkt is a curated second-hand store specializing in vintage fashion. And one of our locations. They let us film part of the movie here (specifically, GRWM to Met Seder). Thank you, slay.

9. Bistro Karel
Bistro Karel is our lil snack. Viktorie used to work there as a waitress and cook, and now she's returned to this trendy spot with her folkloric debut. #tradwife So, yet another one of our locations where we filmed. #nordiccopenhagenaesthetics #citytraditions #veryhomemade We shot the food scenes here, both for Met Seder and for the final Christmas feast, aka "Whatever someone drops, the ancestor spirit takes."

10. Mom, Dad, and the sisters
Mom, Dad, and the sisters are Viktorie's sweethearts and lucky charms. They always support her and offer advice (whether she asks for it or not). They're there whenever Viktorie needs someone to talk things through with, critique things, or whatever else.
They also introduced her to the films of Věra Chytilová, which have been a major source of inspiration for Viki.

11. Jan Press
Jan Press, director of the Moravian Gallery in Brno, our supporter and savior. Thanks to his impressive gift for oral folk storytelling, cultural slang, and spinning positive, celebratory myths, legends, and tales about the film Volklore, we received funding from PPF for our journey to world-famous Toronto. Thanks to this, several folks from our crew—not just director Viktorie—will be able to attend the Student Academy Awards ceremony. And, by the way, it's going to be a whole girls' trip! Mr. Press is simply always prepared and always in the right place at the right time, ready to ask exactly the right people.



FROM SHROVETIDE TO RUNWAY

In VOLKLORE, the year runs to a double rhythm. The first is set by the folk holidays that shaped village life for generations. The second belongs to fashion: runway shows, galas and shopping frenzies, each with its own rituals, costumes and crowds of believers. YouTuber Vivi merges both calendars into one, and in front of her camera ceremony becomes content and custom becomes a campaign. Where tradition ends and marketing begins is left for the viewer to decide.

FOLK TRADITIONS

New Year's Day (1 Jan) – "As on New Year's Day, so all year round": laughter, a morning bath in a stream or in milk, and caroling with green evergreen sprigs summon prosperity, health and beauty.

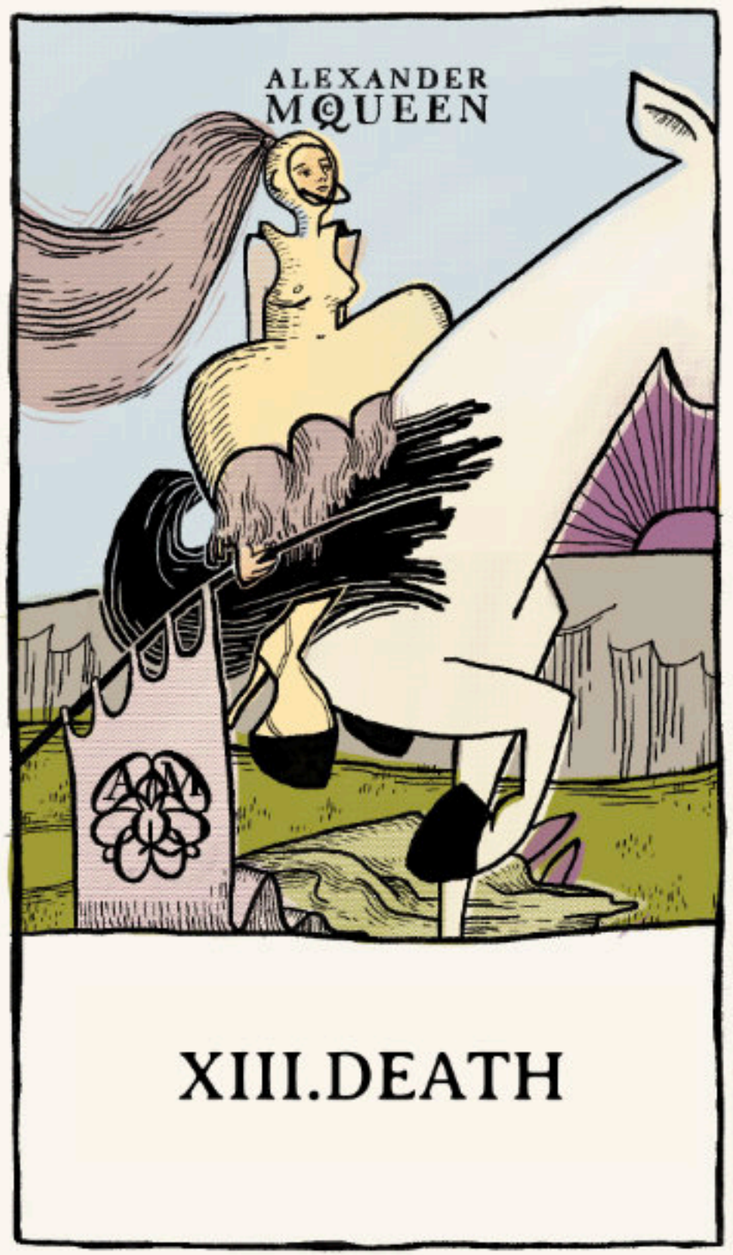
Shrovetide – A final feast before Lent, with masked processions to summon harvest and health and the mock "burial of the double bass" at the end.

Easter Monday – Men whip women with willow switches to pass on the spring's vitality and receive painted eggs in return, a custom now fading.

Midsummer Night (23 Jun) – The shortest night, devoted to the birth of St John the Baptist, when fire, water, herbs, wreaths of nine flowers and the naked body play the key roles.

Village Feast (Hody) – The community gives thanks for the harvest and the consecration of its church with feasting, dancing in folk costume and a fair.

Christmas Eve (24 Dec) – Gifts come from Baby Jesus, not Santa, fried carp is served for dinner, those who fast see the golden piglet, and an apple foretells health.



illustrations by Viktorie Štěpánová, Volklore Fashion Tarot

FASHION TRADITIONS

Haute Couture Week (Jan, Jul) – Paris shows hand-made garments.

Fashion Week A/W (Feb) – Autumn/winter collections are shown.

Met Gala (May) – Fashion's most exclusive night. The September Issue (Sep) – Vogue's September edition decides what will be worn.

Fashion Week S/S (Sep) – Spring/summer collections are shown.

Press Previews (autumn) – Brands present the season's key pieces to the press.

Black Friday (Nov) – Christmas shopping begins.

British Fashion Awards – Awards honouring the most influential designers.



THE VOLKLORE CALENDAR

Unsure with your style?
Not confident in your aesthetics?
Manifest your fashion future with
VOLKLORE FASHION TAROT
Available at Cinefila

The Kids These Days Rebuild Babylon

Sometimes ethnologists have to suffer extreme hardship to collect their data. For example: you might be sitting in a nice park bursting with flowers and caressed by the aromas of spring, under the gaze of stone-cut dignitaries of past Czech glory—but then your poor ears are assaulted by a violent volley of languages. Not from the many passersby of varying origins, but from two teenagers lounging on a nearby picnic blanket. They can't say a sentence in Czech without falling into English. They can't say a sentence in English without Czechifying it all. Then their friend stops by and adds her own Ukraino-Russianisms. Then another comes along speaking Slovak, except that every other word, if it isn't English, is in Slovakified Czech. Somehow they understand one another, but what's the world coming to? Soon there will be nothing but word porridge, no real languages left at all!

On the other hand…I imagine the young builders of Babylon crying out in a mess of high Sumerian and Akkadian slang, with some biting Hurrian curses for seasoning. I imagine ancient Greek kids horrifying their elders by filling the agora with the coolest barbarian Persianisms. And think of the chic eleventh-century Anglo-Saxon youths who started eating boef instead of cow and mouton instead of sheep. Somehow, language survived. Of such putrid seed was born the language I'm writing in now.

But what is this Czenglish we hear springing up between languages? Don't ask Wikipedia, which as of this writing (October 2026) is outdated. It gives the following example (recorded in a photo from 2007), from some "Campus Manager" of Prague's Charles University: "Please wash yours dishes from hygienics reason ! Otherwise we také the dishes and throw to garbages !" Back in the day, inexperienced Czechs suddenly needed to communicate, in English, with an influx of visitors, and they tried their best, but they made all sorts of mistakes, as catalogued in a book called English or Czenglish? Jak se vyhnout čechismům v angličtině (meaning: How to avoid Czechisms in English), first published in 1989 by a Canadian literature professor named Don Sparling. But now it's the other way around: They're not bringing Czech syntactic atrocities into English, but cleverly twisted Anglicisms into Czech.

text JOE GRIM FEINBERG

Because the kids these days speak good English. And I'm sorry to say it wasn't the universities, or even the high schools and elementary schools, that taught them. It was gaming, Instagram, and above all YouTube. They learn the latest lingo, and sometimes it just sounds better in English—in English phrases subordinated to Czech pronunciation and grammar, not as mistakes, but because that's how it works, the new Czenglish. And not just English phrases. This language is voracious in its hunger for new words—like the Moravian dialect that marks the speech of Vivi, the YouTube heroine of Volklore.

In doing research for this article, I came upon an interesting Reddit interchange. Four years ago, a certain "Asleep_Travel_6712" (account currently suspended) posted the following (which I translate from Czech): *…Lately here in Czechia we've seen a pandemic of linguistic monstrosities [lingvistických paskvilů], where people take an English word and start declining it and using it in normal speech (e.g. killnul jsem ho [I killed him], focusuješ se [you're focusing], tohle mě triggernulo [that triggered me]).*
I'd be interested in hearing what the worst is that you've come across.

Instead of answering the call, the reddit public turned against him, relishing in the wealth of new Czech words. An ironist named "ThatGuyFromFuture23" also quipped:
Yeah, honestly all these Czechified words like "lingvistický" and "paskvil"...

Asleep_Travel was caught in his own trap. Lingvistických (from the Latinate "linguistic") is just as foreign as focusuješ se; so is paskvilů (from the Latin pasquillus, a satire, which came in Czech to mean a sorry excuse for the real thing).

Because I'm not an expert in this emerging language, though, I turned for advice to a native speaker, my fifteen-year-old son. His favorite example of the playful twists of Czenglish: Máš laky, meaning "you're lucky," but literally "you have lucky" (which could also mean "you have lacquers")—made to fit the standard Czech phrase "máš štěstí" (lit. "you have fortune").

When I mentioned to him that reddit exchange—not specifying its date—he immediately laughed and said, "Triggernulo? When was that from? No one says that anymore." Well, some of my friends say it, but apparently the linguistic vanguard has moved on.

Where will it go? Czenglish is probably a long way from producing its Shakespeare. But maybe a Chaucer—more vulgar and more fun—isn't so far off.



illustration by Viktorie Štěpánová



photo by Jana Říhová

Joe Grim Feinberg is an American anthropologist, philosopher and researcher at the Institute of Philosophy of the Czech Academy of Sciences, whose work spans ethnography, folklore studies and political philosophy. His research focuses on contemporary Slovak folklore, how it changes, and how it relates to cultural identity and authenticity. In his book The Paradox of Authenticity: Folklore Performance in Post-Communist Slovakia (2018), he examines how people reinterpret traditions, make them their own and carry them into the present. The book also explores questions of who folklore actually belongs to, and who decides what counts as authentic tradition.

IN VOLKLORE glossary

HOW TO SPEAK VOLKLORISH: A GLOSSARY

A LITTLE BIT OF CONTEXT

Contemporary Czech is heavily influenced by English, and mixing Czech and English words is common, especially in informal speech. This way of speaking is sometimes referred to as Czenglish. It is most widespread among the younger generation, particularly Gen Z, who have grown up consuming foreign media, streaming services and online platforms and have been exposed to English from an early age. In contrast, people who grew up under the totalitarian regime were long isolated from the West, were required to study Russian at school and are far less accustomed to English.

THE LANGUAGE OF VOLKLORE

Our concept from the start was for the language to change over the course of the entire film. The gradual escalation and acceleration are reflected not only in the editing and production design but also in the language itself. At first, Vivi speaks fairly natural Czech with traces of Prague colloquial speech, which differs markedly from the way people speak in Moravia. Little by little, her speech becomes infused with foreign words, anglicisms, folk expressions, Moravian dialects and advertising slogans. By the end, Vivi's speech has become an entirely inauthentic linguistic game and construct, a bizarre, hyperbolic mosaic that mirrors the invented folklore of the film's universe. As a result, some of the expressions are not used in everyday speech.

HOW TO READ THE GLOSSARY:

The glossary consists of three parts, corresponding to the layers of language that gradually seep into Vivi's speech. The first part, Anglicisms and Czenglish, covers expressions where Czech meets English. It includes Czechified English words as well as phrases that switch freely between the two languages. The second part, Moravian Folk and Fashion, contains Moravian dialect words and terms related to folk costume and tradition, which give Vivi's speech its folkloric flavour. The third part, Volklore Manifesto, is made up of the slogans and mottos of the Volklore brand.



HERMÍNA PERIČ/AUTHOR OF THE GLOSSARY
Hermína Perič is the screenwriter and dramaturg of VOLKLORE. Alongside film, she writes literary fiction. Storytelling through words and images is her greatest passion. She is currently completing her studies at FAMU in Prague with her directorial debut, a short body horror film that also explores the digital world. She has known Viki for six years. The two met through mutual friends on All Souls' Day, in a log cabin deep in the forests of Kokořínsko. Throughout the filmmaking process, they both tried never to forget that it was supposed to be fun, too.

ANGLICISMS AND CZENGLISH

ANČA WINTOUROVÁ ŠPICA DĚVČICA – Annie Wintour, a top-notch gal
CRINGUJU – I'm cringing
DAJVNOUT – to dive in
EPICKÝ – epic
HEJTOVAT – to hate on
JARO GLAM – spring glam
KONEKTNOUT – to connect
LET'S GET COZY A UDĚLÁME SI TO PĚKNÝ – let's get cozy and have a nice time
LET'S STAY IN TOUCH WITH MATKA PŘÍRODA – let's stay in touch with Mother Nature
LÉTO PEAKUJE – summer is peaking
NO MORE VÍNEČKO A MASO FOR YOU GUYS – no more wine and meat for you guys
NOVÁ SEASON – new season
ONE AND ONLY MASOPUST – the one and only Shrovetide carnival
ROASTENÍČKO – a little roast
TRENDY ZRAJOU JAK FRUITS – trends ripen like fruit
VEŠKERÉ SUPPORT – all the support
WHAT A NÁHODA – what a coincidence

THE VOLKLORE MANIFESTO

BABES, CO SI KDO NAVAŘÍ, TO SI TAKY SNÍ, CO KOMU SPADNE, TO SI ANCESTOR SPIRIT VEZME – babes, whatever you cook, you also eat; whatever you drop, the ancestor spirit takes
LORE IN EVERY VOLK OF US – there is lore in every one of us; a play on "folk" and the German *Volk* (people)
NEW DAY, NEW CHOCOLATE, NEW PLEASURE, AND THAT'S THE KEY
SPOLEČNĚ SI PROSTĚ TVOŘÍME NÁŠ LORE, NÁŠ VOLKLORE, PROTOŽE S VÁMI JSEM KONEČNĚ ČLOVĚKEM – together we're simply creating our lore, our VOLKLORE, because with all of you I'm finally human
TOŽ LET'S BE REAL TOGETHER – so, let's be real together
VOLKLORE IS THE NEW WAY
VRSTVIT, VRSTVIT, THAT'S THE RULE NUMBER ONE – layer, layer, that's rule number one

MORAVIAN FOLK AND FASHION

CÉRKA – girl, daughter (eastern Moravian dialect)
ENOM – only, just (eastern Moravian dialect)
FAŠANK – Shrovetide carnival, the Moravian name for masopust, the festive days of feasting, masks and dancing before Lent
FĚRTOCH – apron (part of folk costume)
GATĚ – pants
HODY – village feast; a traditional Moravian festivity led by a young man called the první stárek (first stárek) and his partner, the stárka, all dressed in folk costume
JAK SVIŇA – as fuck
JÍZDA KRÁLŮ – Ride of the Kings, a centuries-old custom in which a young boy, the king, rides through the village with a procession of horsemen in folk costume; inscribed on the UNESCO intangible heritage list in 2011 and held in Vlčnov, Hluk, Kunovice and Skoronice
KADLE – frills at the ends of the sleeves (part of folk costume)
KORDULKA – laced bodice worn over the rukávce (part of folk costume)
KOŠTOVAT – to taste
KOŠULA – shirt (part of folk costume)
KREJZL – lace-trimmed collar (part of folk costume)
KROJ – traditional folk costume
NAČ – why, what for
OGAR – boy, lad (Wallachian dialect)
RUBÁČ – narrow underskirt (part of folk costume)
RUKÁVCE – embroidered blouse with puffed sleeves (part of folk costume)
SPODNICE – petticoat
SUKNICA – skirt
TOŽ – so, well. A dialect conjunction and particle meaning "so" or "well then". It is typical of eastern Moravia, especially the Wallachia and Slovácko regions, and is heard throughout Moravia. For people in Bohemia it is an instant marker of Moravian speech. We use it a lot in the film, as it gives Vivi's speech its distinctly Moravian rhythm.
VČIL – now
VEČEŘA – dinner
VERBUŇK – an improvised male solo dance from Slovácko, recognised by UNESCO since 2005
VESELICE – party



Adriana Štefaňáková

Dancer and Choreographer

Adriana is a dancer, choreographer and multidisciplinary artist whose main language is movement. Folk dance drew her in with its ritual nature and the collective energy and sense of belonging she also finds in rave culture. She explores contemporary folklore, from viral dances to the way TikTok and Instagram shape movement through the vertical 9:16 format. She develops these themes in her own practice and with her collective, Adria Studio.

Folklore in Motion

At the conservatory, I moved between folk dance, ballet, urban dance and physical theatre, and I kept noticing similarities between styles that seem to have nothing in common. The grounded, bouncing quality we know from hip-hop is also present in folk dance; we just call it by a different name. The energy and rhythm of the polka remind me of today's dance cultures more than one might expect.

That made me wonder what folklore actually means today. Hip-hop can be seen as contemporary American folklore: it grew out of a specific community, its culture and its shared experience. So why do we so often look to hip-hop and other urban styles for inspiration, while overlooking the rich movement traditions right on our doorstep? What happens when we bring our own folklore into contemporary dance?

The same question led me to social media and TikTok. There I recognised the same patterns: movements being shared, repeated and transformed until they become part of a collective vocabulary. Perhaps today's viral dances are simply another form of folklore. And the way we present, share and consume dance now will shape how we approach it in the future.



The 53rd Student Academy Awards®, presented by the Academy of Motion Picture Arts and Sciences, took place on September 14, 2026, at TIFF Lightbox in Toronto, as part of the Toronto International Film Festival.

For the first time in Czech film history, a Czech film received the Silver Student Academy Award in the Alternative/Experimental category. The historic honour went to VOLKLORE, directed by Viktorie Štěpánová and produced at Prague's FAMU.

The prestigious ceremony was followed by a reception celebrating the winners and bringing together emerging filmmakers and members of the international film industry.



Viktorie Štěpánová (director)
Kim Coleman (Foundation President)



SAA afterparty, Luce Grosjean (MIYU Distribution)



Bill Kramer (Academy CEO)



Františka Bakošová (DOP)



Lei He, Lara Dihmis, Jonathan Lally, Nicolás Acevedo Ferraté, Viktorie Štěpánová (directors)



Monina Nevrlá (actress, Volklore)



Viktorie Štěpánová (director, Volklore) her SAA speach



Jennifer Davidson (Panel Moderator), Kim Coleman (Foundation President),
David Dinerstein (Marketing & PR Branch Governor), Dianne Schwalm (Marketing & PR),
Andrea Grau (Marketing & PR)



Jennifer Davidson, (Panel Moderator), J. Miles Dale (Producer), Opal H. Bennett (Documentary), Michael Fukushima (Animation), Christina Piovesan (Producer)



crew of a SAA movie COWS (Elio Molinaro & girlfriend), Rodrigo Perez-Castro (director)



Bettina Sherick (Marketing & PR), Lesley Barber (Music Branch Governor), Viktorie Štěpánová (director)



Jason Elliot (director), Bill Kramer (Academy CEO)



Stanzin Jigmet (director, The Dragon Letter)



Lara Dihmis, Jonathan Lally, Leon Korzyński (directors)



photography by Ondřej Lebeda

folklore doesn't have to be a fossilized tradition frozen in time

What exactly is folklore, and what can it look like today? Creative artist Viktorie Štěpánová offers an answer with her graduate short film Volklore, which balances somewhere between a modern YouTube video essay and a distinctive, imaginative work of art. The film, a Student Academy Award® winner, shows how folk customs can be organically combined with the contemporary fashion industry and ubiquitous consumerism.

"Originally, Volklore was my master's thesis. The idea came from the fact that I myself am an 'immigrant' to the countryside," explains Viktorie, a graduate of the Centre for Audiovisual Studies (CAS) at FAMU in Prague. She recalls her childhood, when her family moved from Brno to Vranov and, instead of doing aerobics, she began learning folk dances. Her deeper interest in her roots only emerged later, after moving to Prague to study at FAMU. When she wanted to get a kroj, she realized that the Kyjov-style version commonly available for hire was merely a generic aesthetic standard that said nothing about her own life. "I started looking into the meanings that kroj carried. And I also realized that, if I wanted to make my own, I needed to find some kind of community according to which I could create it," she explains.

A major source of inspiration for her was Martin Dušek's film Mein Kroj (2011) and the concept of autoethnography. She therefore decided to create a kroj that would primarily reflect her reality in Prague: traditional linen and cotton were replaced with upcycled second-hand finds and

Adidas sportswear, giving the garment a clear symbolism of the contemporary, vibrant city. In the film, she also connects traditional rural cycles of the year, such as the harvest and Easter, with key events from the fashion calendar. The film is thus paced by both rituals associated with traditional village life and spectacular fashion events such as the Met Gala. The garments themselves deconstruct the classic kroj, making use of rich layering and the wrap skirts typical of folk dress. For the more complex construction, designers Sofia Blahutová and Ivica Káčerová of Slowtrashion eventually lent a hand. The road to the finished work wasn't easy. "At the studio, they tried to talk me out of it," Viktorie recalls of the consultations where she presented intricate mind maps packed with references that very few people understood. Yet the result makes perfect sense. The narrator is YouTuber Vivi, whose speech is initially framed by Moravian hantec dialect, only to speed up, modernize, and gradually absorb Anglicisms and the digital folklore of the internet as the year progresses.

viktorie štěpánová for vogue cs on her award-winning film volklore, updating traditions, and fashion

During the preparations, the artist consulted extensively with ethnologist and anthropologist Joe Grim Feinberg, an American scholar who has studied folklore, folklorism, and their contemporary meanings in Slovakia. "What was really important for me was realizing that many people unnecessarily remain stuck in history and forget that traditions and customs can also be created here and now. That folklore can be alive," she says, adding that clinging to empty mannerisms does nothing to keep a tradition alive. If a kroj is worn merely as a superficial costume at political events, she sees it as pure cultural appropriation. By contrast, she considers transferring traditional techniques such as modrotisk (blue-dye printing) onto ordinary jeans a meaningful way of updating tradition. This was confirmed when dancer Zizoe borrowed some of her pieces for the Red Bull Dance street-dance event, where the collection worked perfectly as a contemporary reflection of urban folklore.

"Today, the Volklore project also functions as an educational platform and an emerging agency whose goal is to connect the commercial sphere with independent fashion," Viktorie explains. Proof of that is this little taste of what's to come, a fashion editorial photographed for Vogue CS during the Karlovy Vary International Film Festival. For the occasion, Viktorie and her team dressed young acting talents in designs by local designers and, instead of the glossy red carpet, deliberately captured another side of this internationally acclaimed festival, the hustle and bustle, the exhaustion, the endless queues, sitting on the floor, and camping out. But also the unstoppable excitement about film and the chance to "be among your people." Because living culture most often happens outside official events and the glare of the spotlights. And a fashion show can look a lot like a morning walk of shame from one endless party to the next screening…

text JANA PATOČKOVÁ

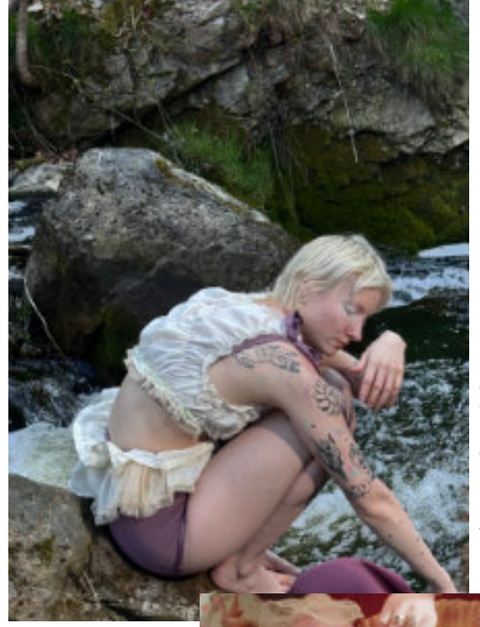




photo by Veronika Poslední

Volklore creators

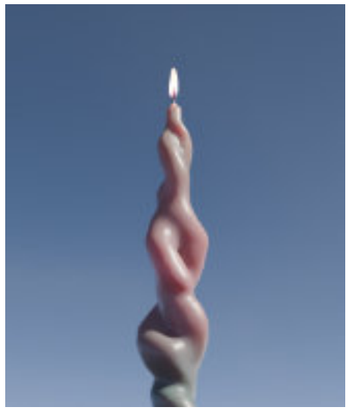
A year in Volklore, made by many hands. Following the seasons from New Year's rituals to Christmas excess, these designers, artists and makers reimagined folk traditions through fashion, objects, food and contemporary visual culture. Every piece was created for the film — and together, they shaped the world of Volklore.



01

NEW YEAR: UNDERWEAR FOR YOUR PERFECT PURIFICATION

The New Year calls for a detox, bringing with it cleansing rituals in rivers, streams, and milk. Try our Volklore purification underwear, modelled by our detox baby, dancer and model Aurelie Rapušáková.



02

ON HROMNICE: THE TRADITIONAL HADAIKUM CANDLE

Do you have your *hromnička* yet? A candle adorned with a little wreath of edelweiss, said to protect you from storms, the devil, and the dark forces of fleeting trends? A 3D model of the candle, inspired by designs from the collaborative project Hadaikum, was created especially for you by Danisa Müllerová. Protect yourself!



03

EASTER DINNER BY BLÁZNIVÉ BRUSCHETTY

You're invited to the most stylish dinner of the year—MET Seder. A new agricultural year is beginning, and with it comes a symbolic feast at Bistro Karel, where seemingly everyone wants to get in and where everything follows a prescribed order. Forget Michelin stars — you are the main star: Feast your eyes on tradition, not your stomach.



04

AS IF REBORN, THANKS TO THE EASTER LAMB!

The Easter lamb just keeps reinventing himself. Bake your own traditional *beránek*, symbolizing both the liberation of the Jewish people from slavery in Egypt and Jesus Christ, who sacrificed himself for our salvation. Spring, resurrection, a guaranteed harvest, innocence, and a little touch of queerness on top. All this and much more, brought to you in a unique form by Tereza Špundová.



05

THE OLOVORY RING, AKA AS YOU START, SO YOU'LL GO

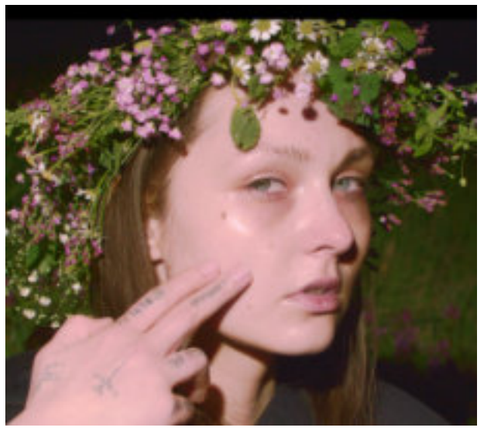
Come celebrate New Year's Eve, aka Silvestr, with us in style, with the *Olovory* ring by Anna Rusínová, from our New Year's campaign *As You Start the Year, So You'll Go Through It*. Smart wearables are so yesterday. Today's trend is all about wearing the lead ring you cast yourself at Christmas.



06

WHEN THE CONTEMPORARY MEETS TRADITION

The logo for *Volklore* was created by the talented graphic designer Terezie Štindlová, whose work brings together calligraphy and the trend of vectorized hand lettering. Let yourself be enchanted by our Volklore fairy, reflecting the culture we all share as well as the legacy of our Moravian ancestors.



07

NINE HERBS FOR RADIANT SKIN

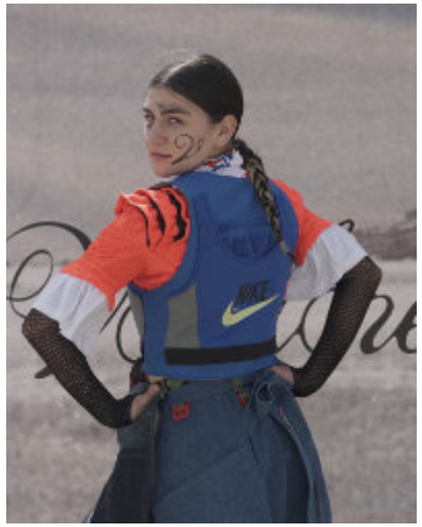
Want to glow just like our St. John's Eve fairy, model Natálie Pešková? A cream made from nine herbs gathered at the Summer Solstice, when the day is at its brightest and longest, will illuminate your skin until it shines like moonbeams.
Warning: our St. John's Eve herbs and flowers come from an ecologically sustainable forest, and we gather them by moonlight with one hand wrapped in a scarf for maximum magical effect.



08

DON'T KNOW WHAT TO WEAR? ASK THE CARDS!

The Volklore Fashion Tarot draws on traditions of folk divination, pagan rituals, the agricultural cycle, and nature magic. Folk cartomancy is making a comeback, so when you don't know what to wear, why not put yourself in the hands of the Major Arcana? Fashion godmothers like Anna Wintour and Elsa Schiaparelli can advise you on what to wear and how to wear it.



11

WELCOME TO THE MOST FASHIONABLE HARVEST FESTIVAL EVER

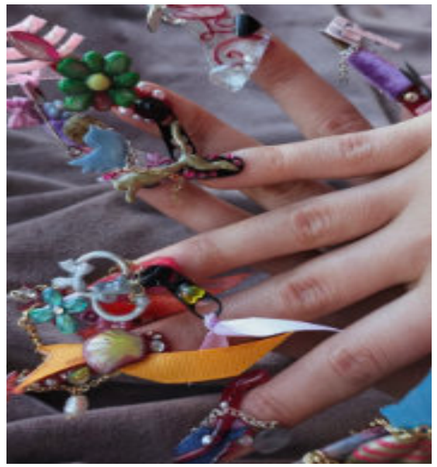
Let's gather on the rooftop of UMPRUM to give thanks for a bountiful harvest at the most stylish *dožínky-themed fashion show*, directed by choreographer Adriana Štefaňáková. Together with Viktorie, Adriana helped develop the original concept for *Volklore*, in which *hody* represent the harvest of consumerism. The more logos, the more over-the-top the *kroj*, the crazier the dance, the more bountiful the year. We love to consume.



12

INSTEAD OF A FOLK CIMBALOM BAND, A SAMPLED FASHION RUNWAY

What do spring and autumn sound like in the rhythm of today's consumerism? Forget the classic cimbalom, here comes the new folk! For Volklore, Martin Kožucharov, aka Rainer, blended traditional folk motifs into a contemporary sonic mosaic. While we stitch our kroje together from scraps of modern materials, Rainer builds a modern sound from the remnants of musical tradition.



13

NAILS FOR ALL FOUR SEASONS

Looking for nails for every occasion? With Marmnails by Adéla Křižovenská, you no longer have to mourn the fact that climate change is wiping out the four seasons: you just put the *seasons* on your nails, ok? Because connecting with the cycle of the folkloric year has never been this cool.



14

NEW DAY, NEW CHOCOLATE, NEW PLEASURE

Celebrate the pre-Christmas season, the season of patient waiting, with our *Fakelore* advent calendar. With this one, you don't have to wait for anything: every day brings you a sweet piece of premium chocolate for your consumerist pleasure. Because consumerism has never tasted this sweet.



09

SPRING BOOTS ARE THE NEW BLACK

Footwear designer Emily Zima knows all too well that ballet-core and our grandmothers' fashion are having a major moment right now. Her spring boots, inspired by the traditional shoes worn by folkloric women, are available at all the best boutiques carrying Volklore fashion.



10

BACK TO OUR ROOTS

Want to bring a piece of Volklore set design into your home? Get yourself a one-of-a-kind embroidered artwork by Barbora Štýblová and return to the roots of cottage-core. Štýblová cleverly blends imagination with ritual, bringing back into fashion images of nature that your granny wouldn't have been embarrassed to hang in her cottage. But they'll look just as good on your Insta.



15

MEET VIVI, FOLKS!

Actress, dancer, choreographer, and inspiring woman Monina Nevrlá lends her face and voice to Vivi: a girl from the countryside who grew up with folklore in her veins and *Hantec* on her lips. Now she lives in the big city and uses folklore to spice up her content: her followers are her people, and her social media account is her village. Is her folklore still authentic, or is she exploiting it? Let her know in the comments.



16

CHRISTMAS BODY READY?

Forget beach-body, it's all about the Christmas body (and we don't mean the body of Christ): it's time for some serious Christmas feasting, courtesy of the duo Bláznivé Bruschetty at Bistro Karel. But beware: *"Whatever someone drops, the ancestor spirit takes."*

DOPs

Volklore was shot by three cinematographers, Adam Kácha, Františka Bakošová and Eva Gabrižová. Each worked in their own way, and together they created an unconventional collage of visuals and approaches, closer to an endless stream of ideas than to a traditional DOP job. We sat down with Adam, who's just as hard to put in a box as the film's director. Multidisciplinary to the bone, which might have something to do with where they both studied: CAS, the kind of place that doesn't believe in boxes anyway.

How did you get involved in Volklore?
Viktorie and I met at the Centre for Audiovisual Studies at FAMU. So it just kind of happened naturally.

And did the department influence how the movie came about?
Definitely. It's not really about the fact that we met at CAS, but more that the environment leaves a mark on you. It's very multidisciplinary.

How do they approach film specifically there?
That's the thing: even within film, everyone approaches it differently, which is true of any filmmaker, of course. What influenced me most were the essay films being made around me, and I've always been drawn to them.

How was this project different from your previous ones?
Mainly because the subject, rural folklore, wasn't something I had a particular connection to. What did feel familiar, though, was remixing, both as a creative tool Viktorie used and as a social phenomenon the film explores. Everyone knows what sampling did to music, but in other fields the impact of remix culture is far less obvious.

Why do you think Volklore resonated so strongly with audiences and festival juries?
It has a bold attitude, and most of all, it has energy. For me, though, there is another crucial aspect. This film was not made as a standard professional production.

What do you mean by that?
Many elements are executed at an exceptional craft level, of course. But speaking for myself, I do not make a living as a cinematographer, and as self-absorbed as that might sound, I honestly believe that is what makes the films I shoot better.

In what way?
Carrying perspectives across media gives you a different approach to film. I do not rely on rigid muscle memory telling me how a specific shot should be framed. I do not have hardcoded templates in my head for scenario A, B, or C. To me, that is a massive advantage. It allows me to think much more freely. I do not feel tied to restrictive storyboards or overly engineered gear, which is a bad habit in my opinion. On Volklore, we could pivot and react instantly. You asked "why", this is more like "how", but I guess it still kind of explains it?

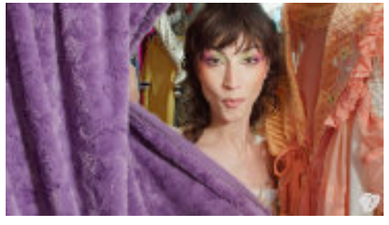
How did you get into cinematography?
I always wanted to make movies. Later I realised it's not movies I'm after, but the moving image itself. And somehow that gradually led me to game design.

What do you bring from game design onto the set?
There are really two things. One is what I bring to the shoot itself. Virtually everything I do revolves around visual composition and spatial thinking – lighting, spatial communication, environment pacing, and visual storytelling. The fundamental ability to visualize an image in your head clearly enough to understand its emotional weight, and to know how to achieve it, is essentially identical whether you're working in games or in cinema. The other has less to do with the set and more to do with how a project begins: rapid prototyping, which is a core part of game development.

What did the preparation for the shoot look like?
Honestly, I don't remember the details well enough, but what I do remember is the extensive moodboard from Viktorie, which was far more useful to me than any storyboard would have been. A strong moodboard gives you the atmosphere, the textures, and the visual language, while leaving you complete freedom in how you move through the space. Many of our visual moments came together on the spot. That's exactly the sweet spot where I feel most comfortable behind the camera: being prepared, yet able to respond to the reality of the scene in real time. It's not improvisation. You have to be prepared first, and only then can you "be flexible".

How did you work with the other cinematographers?
Each of us approached it in our own way. That's rare, and on most projects it wouldn't work. But Volklore is built on (re)mixing, both in content and in look, so our different styles didn't clash. They fed into it.

What does folklore mean to you?
To me, folklore is mainly a visual imprint of an era, though I don't think it's a particularly representative one. It's more like a collective memory of something, and memory, as we all know, is never static.

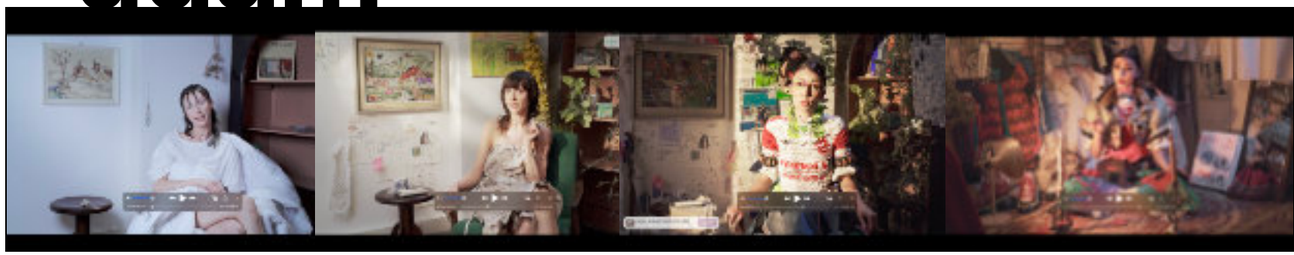


Which image from the film is the strongest for you?
Probably the one in the walk-in closet. From a cinematographer's point of view, there isn't much going on in it, but sometimes that's exactly what it needs.

What will people a hundred years from now consider the folklore of our time?
I'd say club culture.

Aspic: yes or no?
No!

adam

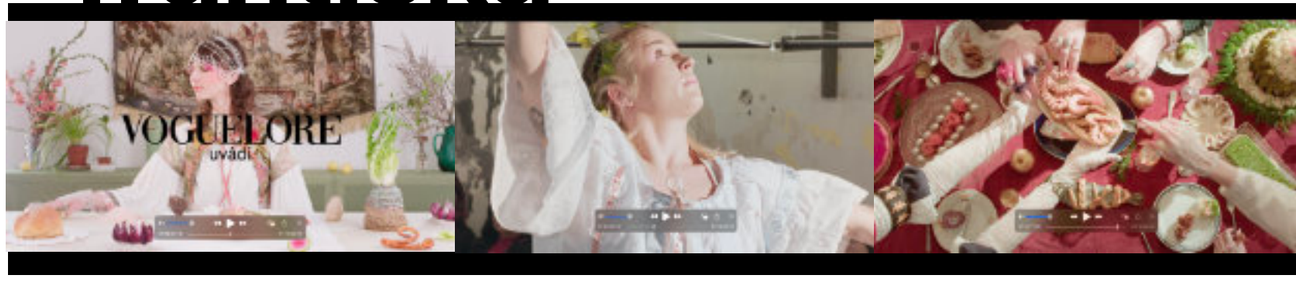


the entire calendar year_spring-summer-autumn-winter_vlogs.mov



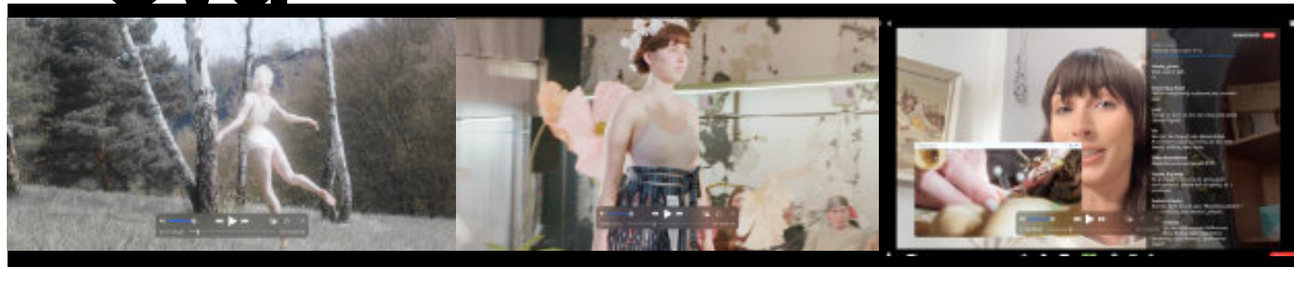
early spring_get ready with me_vlog.mov | spring_easter_S/S fashion show.mov | summer_midsummer_saint john cream_add.mov

františka



pring_easter_eat with me_met seder.mov | spring_easter_S/S fashion show.mov | christmas_chrismas eve_dinner feast.mov

eva



new year_new me_detox lingerie_add.mov | spring_easter_S/S fashion show.mov | spring_pre-spring fashion show_BTS.mov



photo by The Academy

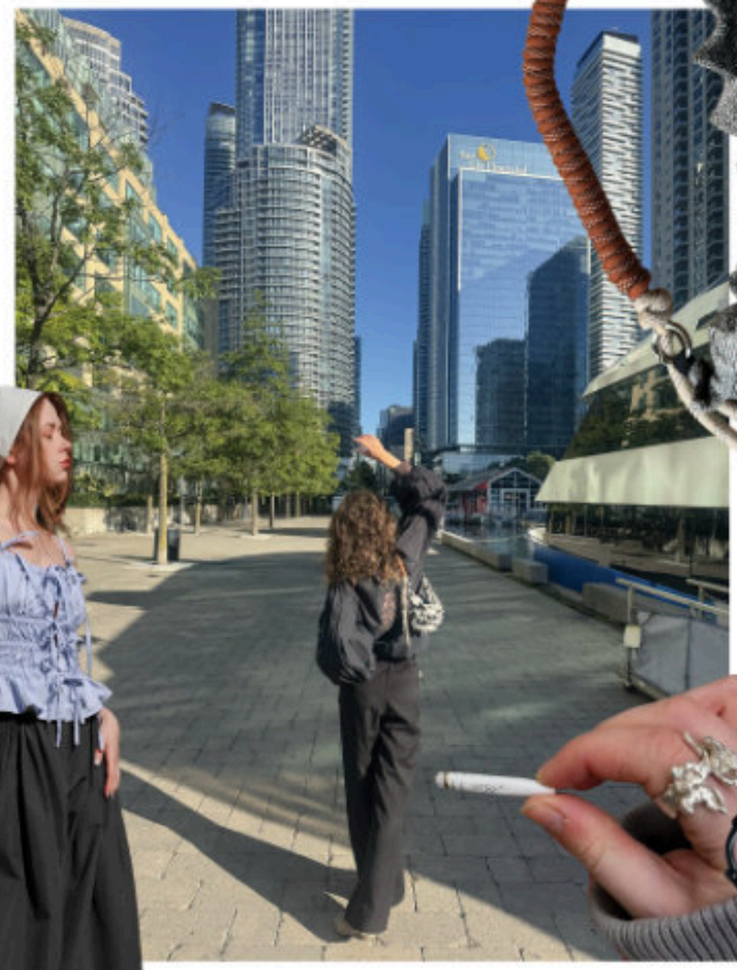
GET THE LOOK

Lore is in every volk of us, so let's get styled like queens, goddesses and fairies! A little lore for ev-eryday wear, but also for special occasions – like the Oscars. Because the winner is in every one of us!

TORONTO CORE



Windbreaker jacket,
ALŽBĚTA DRCMÁNKOVÁ,
moravian slouch core





Folk balloon pants,
JOHANA SKÁLOVÁ,
kawaii cottage core

Statement jewellery,
KATEŘINA ĎURČANSKÁ,
slimy silver core



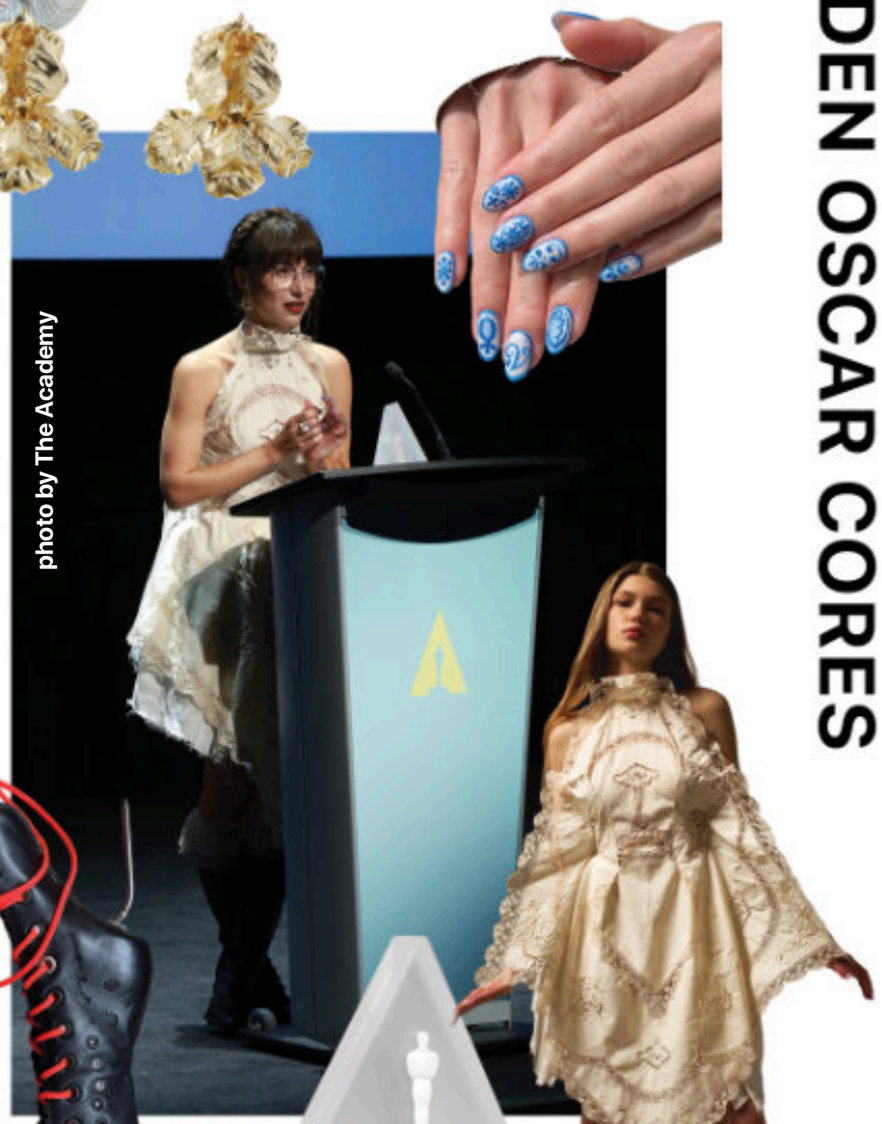
Spiky pouch,
JADE BY JADEN LI,
cool spiky-craft core

IN VOLKLORE *styling*

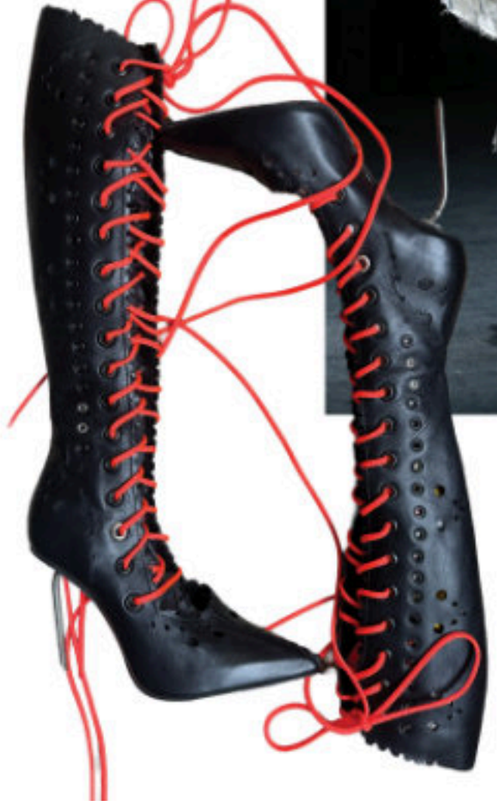
Blooming lucky charms,
JANJA PROKIĆ,
nature lucky charm core

Blue-print manicure,
@MARM_NAILLS,
trad indigo core





Deconstructed knee-highs,
VOLKLORE,
DIY folk remix core



The winner's trophy,
THE STUDENT ACADEMY
AWARDS silver medal core

Black leather boots,
AMÁLIE MAGDALÉNA
MLČOCHOVÁ, modern
Moravian slay core

Little white dress “You ate”,
NIKOLA NOVOTNÁ,
granny heirloom core

STUDEN OSCAR CORES

PREPP-PUNK CORE



Upcycled folk headpiece,
AMK_DEFINITION,
punk-city core

Ruffled cycling jersey,
SLOWTRASHION,
tour de folk core







Elegant button-up
skirt, VALÉRIE
JURČÍKOVÁ,
heritage office
siren core

Love-lost charm, JANJA PROKIĆ,
heartbreak healing core



WHY DON'T YOU...?

with Veronika Slámová, Director of the Czech Audiovisual Fund

Foto by The Czech Audiovisual Fund

The legendary fashion editor Diana Vreeland launched the "Why Don't You...?" column in Harper's Bazaar in 1936. And now we're bringing it back on the pages of *Volklore*. This time with Veronika Slámová, Director of the *Czech Audiovisual Fund*. So, why don't you...?

what if you were, say... a bird, a butterfly, or a fish for a while? And a tree, too. The older I get, the more drawn I am to nature and the more I admire it. I definitely want to return to deep-sea diving, which I tried once and have been longing to do again ever since. I'm just more afraid now, and that fear isn't easy to overcome. Being underwater is like being in another world: time moves differently in the depths, sound travels differently, and being human there means absolutely nothing. I'd also like to be a man, but only for a limited time, so I could finally understand how the opposite sex thinks.

what if you tried to "watch your way into" cinematic gems, so you could enjoy them to the fullest?

Because there's no such thing as a universal film. The ones that work well are those that manage to engage the viewer emotionally, but everyone experiences a film differently. I wish everyone could experience the fear of Alfred Hitchcock at least once, the magic of Tim Burton's worlds, the surreal animality of Luis Buñuel, the horror of Juraj Herz, the pure cinematic artistry of František Vláčil, and the sensation of nails scratching against glass with Věra Chytilová. I have a thousand favorite films. But if I had to choose just one? For me, it's Spielberg's *E.T. the Extra-Terrestrial*, probably because it moves me every single time and I can watch it with children. And also because all the effects are still mechanical, giving it an adorably old-fashioned feel.

what if you tried, say... masopust as one of the Czech traditions?

I'm not a huge traditionalist, but of all the local traditions, Masopust is probably my favorite. The masked figures used to scare me as a child. Now I enjoy the sanctioned mayhem and I'm happy to be part of it, even as the Masopust queen.

what if you had to live by, say... one tip from vivi?

Definitely "Be true, be you." That's basically me. *(laughs)*

why don't you... volklore

Volklore is super good, funny, ironic, and a reincarnation of Věra Chytilová. *Volklore* disarmed me with its spontaneity and spot-on observations. With its ability to look at the world and at the digital version of it that we've all been sucked into without even realizing it, with a healthy dose of exaggeration. Skin care, detox, fit check, vibe—that's life, too. The Czech Audiovisual Fund's mission is to support the diversity and variety of domestic creative work, including young talent. And if a film succeeds abroad, the Fund should help finance the costs associated with international participation. *Volklore* fits that definition perfectly.

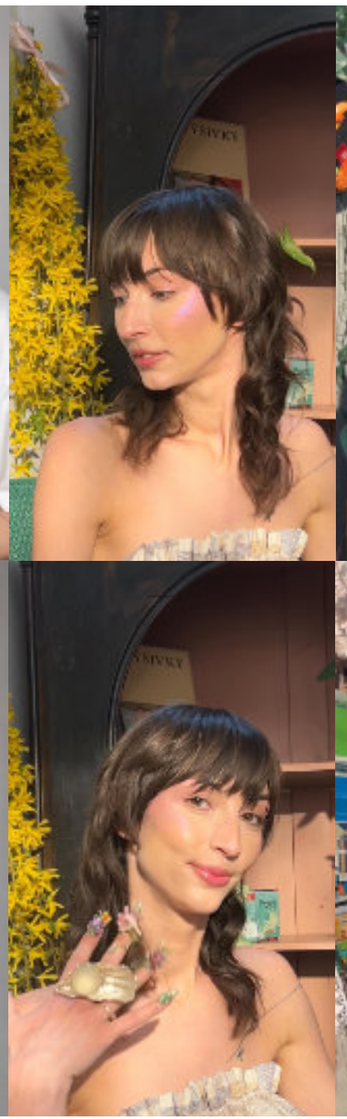
Veronika Slámová's Oscar fashion tip:

why don't you... wear just any dress to the Oscars, sneakers, and a huge, shiny diamond?!



OUR BEAUTY TIPS



WINTER	SPRING	SUMMER	FALL
			
hair like icicles Matte skin	Fresh rosy dewy Fun hairlight for that ethereal look	Explosion of color the hair is covered in dew and eyes are blooming like flowers	Eyelashes like tree branches without leaves Dark lip and slick back hair with some backcombed nots in the black Slowly losing its dewiness as the weather gets colder

by @bebikmua

IN VOLKLORE opinion



Director's Note

I made Volklore out of a personal need to get closer to Moravian folklore. I grew up surrounded by it, and yet its symbolism remained distant to me for a long time. My family moved to Vranov, near Brno, from elsewhere, and the folk festivities had arrived there from elsewhere too. At school we danced the Beseda instead of doing aerobics, and in autumn, instead of going to parties, we marched in processions wearing kroje, traditional folk costumes. Yet none of it was ours. When I wanted to sew my own kroj as a teenager, I discovered that ours had come from a costume rental and that our village chronicle made no mention of the hody, the traditional village feast, at all. If not even the clothes I wear are mine, then what is my identity? Who is my community, and what makes up its symbolism?

That was how my search for a kroj of my own began.

When I moved to Prague, the symbolism of nature grew foreign to me. So I said to myself, If the folk changes, folklore must change too.

The village became a city, and the city became the internet. Welcome to digital folklore.

Social media is now where new traditions, rituals and even regional dress are born. Communities form around Pinterest "cores," united not by place but by a love of aesthetics. My own digital village was YouTuber Emma Chamberlain's channel. I grew up on her vlogs, and I still want to taste her coffee. That is how Vivi, the main character of Volklore, was born.

Vivi is a fictional influencer who grew up in a village, now lives in the city and uses her folk heritage only to make money. Every day she works on a product called "me." Her authenticity is performed to the point of absurdity, much like that of the two Maries in Věra Chytilová's Daisies. Vivi's YouTube channel is her village, her daily routines are her rituals, her followers are her community, her Gen Z Czenglish is her dialect and her aesthetic is her digital kroj.

I have created a world in which the boundaries between folk culture and institutions, the personal and the corporate, and the online and offline worlds gradually dissolve. In the same way, the idea of individual authorship dissolves here too. Every minute is an ad, both for tradition and for the artist who created it. But Volklore is not just a film; it is a universe that reaches beyond the screen.

I don't want to romanticise nostalgia or add yet another image of folklore as a preserved past. Traditional crafts are an endless source of inspiration for me, and I hope they never disappear. At the same time, I wish them the chance to take on contemporary forms and shake off a century of dust. That is why I look for folklore in our lived reality: on the internet, in advertising, in fashion, in memes and in algorithms.



Volklore is a creative B2B hub connecting brands with the next generation of creative talent.

We offer an alternative to traditional marketing agencies, building on our network of young creatives from leading art and film schools, as well as the wider independent creative scene.

Our primary focus is fashion and film as tools for building cultural relevance and creating meaningful ways for brands to communicate with a new generation.

We respond to a fundamental shift in marketing: today, it is no longer enough for brands to simply look good. Audiences are increasingly drawn to the values, authenticity and cultural relevance a brand embodies.

Monina Nevrlá as our digital folk heroine



Monina Nevrlá is a professional dancer and multidisciplinary performer with over 20 years of experience across dance, theatre, fashion and visual arts. She currently works as a choreographer for Prague Burlesque, with a particular focus on theatre jazz and voguing, and is an active member of the Czech and international ballroom scene. In Volklore, she stars as Vivi, bringing her distinctive background in dance, voguing and performance to the heart of the film.

photos by Veronika Poslední


SWEETIE


KANVELO



photo by David Turecký

IN & OUT WITH JANA TOMAS SEDLÁČKOVÁ

Jana Tomas Sedláčková is Director of Non-Profit Projects at the PPF Group and a member of the Board of Directors of the PPF Foundation. Among other things, it was thanks to her that Volklore received financial support and that is definitely IN. What does Jana T. Sedláčková consider OUT? Find out in our regular feature.

Which tradition is IN?

Respect for craftsmanship, appreciation for the older generation, Christmas with family and carp, kissing on May Day, All Souls' Day, and going mushroom picking.

Which tradition is OUT (or one you don't take part in), and why?

St. Valentine's Day—love should be celebrated all year round. And beer as the national drink—I don't find anything particularly fun about drinking ten beers.

If you could introduce a new tradition, what would it be?

Any tradition that brings people together is great. We're constantly creating family traditions of our own, and they tend to emerge spontaneously. For example, whenever we come back from a trip, we always go to Ural for svíčková.

What do you consider your uniform or kroj? What would the outfit that perfectly represents you look like—in other words, what is your personal "kroj"?

A white shirt and black trousers. I can wear them both on a hike and to the Rudolfinum.

Which film changed your life?

Itinerary of a Spoiled Child.

What's in My Bag Oscars Edition: Three things you should have in your handbag for the (Student) Oscars?

Bubblegum, lip gloss, and a lucky charm.

What do fashion and trends mean to you?

Fashion is a way for me to emphasize my natural self and personal style. Trends tend to pass me by—they're fleeting, and I'm more of a minimalist.

Why is it important to support young audiovisual talent and projects like Volklore?

Because someone had to help us when we were starting out, too. And because people and projects with potential will have a hard time making their way into the world without support.

What was it about Volklore that won you over?

The fact that it's completely outside traditional frameworks and ambitions. It's original, authentic, and you can feel how freely it came into being.

One thing that's definitely IN for you right now:

Walking straight (in every sense of the phrase.)

and one thing that's definitely OUT:

Taking yourself too seriously and being disrespectful to others.

Volklore

A film by Viktorie Štěpánová

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