

## Accompanying programme

Roháč — 1<sup>st</sup> floor

**12<sup>00</sup> – 17<sup>00</sup>** — ČEZ – School of animation

Štěpánek Netolický House

**10<sup>00</sup> – 18<sup>00</sup>** — Game worlds: Another level of Czech animation

Castle gallery

**9<sup>00</sup> – 17<sup>00</sup>** — Milan Cais | exhibition

[www.anifilm.cz](http://www.anifilm.cz)

Download the free festival app and have access to the complete programme and information about all the films everywhere you go. Accredited users can also sign in to book tickets in the app.

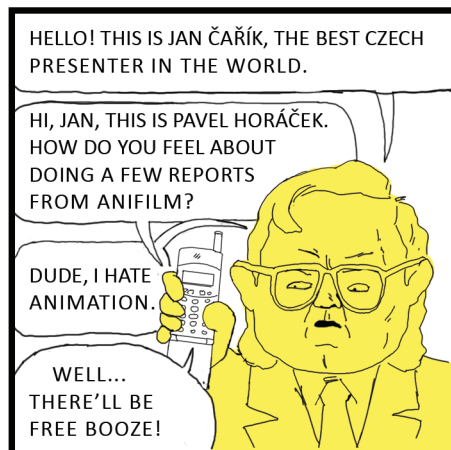


Android

iOS

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Redaction — Malvína Balvínová,  
Miroslava Janičatová, Eliška Děcká  
Translation — Lukáš Wicha  
Comic — Jan Saska, Vojtěch Kiss  
Design — Jan Šimsa



TRUE LOVERS 2018

## Game / VR Zone



## Měšťanská Beseda at the Masaryk Square

**12<sup>00</sup> – 18<sup>00</sup>** — free entry

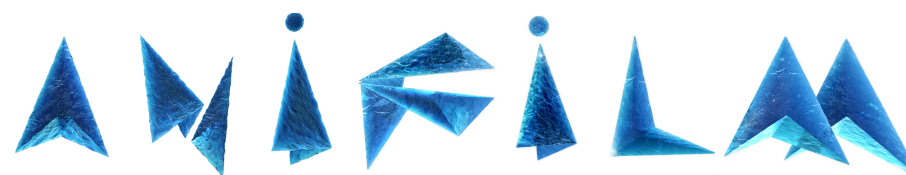
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## Robin Cooper: The Aesthetics of CG are Only Limited by Our Imagination

The main theme of this year's Anifilm is 3D computer animation. The choice of this theme naturally influenced our choice of guests as well. We are thrilled to welcome Robin Cooper who gained a lot of experience in CG animation while working as an Art Director at Pixar.

### Why did you choose CGI animation over drawn animation?

After my degree in Set design for Theater, I worked for many years as a scenic painter in theater and film. My skill is as a painter, especially a painter of textures. I was asked to give a talk at Pixar Animation Studios about scenic painting. At the time they were having people come from related fields. A few months after my talk they asked me if I would like to interview for a painter position. I was curious but not sold on the idea as I love paint and painting. After meeting with them I was really excited to be a part of a group that was forging a new industry. My skills were related and helpful in making C.G. less sharp and clean. It was an exciting challenge.

### Please, describe your work on a feature film.

Starting in preproduction we gather reference and do artwork to help build the visual world of the film. My focus would always be on surface texture and color of objects, sets and characters. During the production of the film, working with Production Designer, Director and Lighting Designer I would

put together a packet of information artwork and guide the digital artists in creating the looks for the final film.

### Which movie was your favourite and which one was the most complicated?

*Finding Nemo* was my favorite, because it was such an elaborate world full of rich textures and colors. I loved working with scientists and digital artists to help achieve a very non CG look. *Nemo* was the most complicated film because the job was big and there were very many departments to feed information to. And so many surfaces to shade.

### How has CGI Technology changed?

From the beginning, in each production, CG has grown exponentially better and more malleable. The tools have become more and more accessible to artists. It used to be like painting with pitch forks, now you can actually paint directly on a tablet. The quality of the work has also risen. When I watch CG movies today, things that were impossible for us to do are standard now. It is exciting to see what is out there and how far it has come. As well as what the future will be.

## Festival daily 1

Tuesday — 1. 5. 2018



Photo — Anifilm archive

### What are the aesthetics of CG animation?

I believe that the aesthetics of CG are only limited by our imagination. CG is just a tool, you can make ugly cold films AND beautiful warm ones, or whatever you dream up. Do not forget that it is the film makers that are making the film, not the computer. I look forward to a time when artists and designers have really pushed the boundaries of what we thought possible. There is a whole lot of opportunity for growth and fantastic design in CGI. I will be speaking more about this in my talk.

→ Read full interview on [www.anifilm.cz](http://www.anifilm.cz).

## Tips for today

**66,960 Original Oil Paintings Made into a Film**  
**15<sup>00</sup>** — Světozor Cinema

*Loving Vincent* is a feature film that combines animation of the painter's unique oil paintings with rotoscoping. If you haven't seen it yet, you definitely should! The film is not a biography but rather a crime drama with some biographical features. It was animated using 66,960 oil paintings based on 94 van Gogh's original paintings and painted by 125 artists from all over the world.

**An Absorbing Anime: KADO**  
**21<sup>00</sup>** — Světozor Cinema

The narrative style of this suspenseful and action-packed sci-fi film is so captivating that the viewers simply can't take their eyes off the screen for the whole two hours it lasts. The story of *KADO: Beyond Information*, which revolves around a giant mysterious cube that descends from the sky and absorbs a plane with more than 200 passengers as it's taking off, will immediately draw you in.

**VAF: Competition of Short Films in Development**  
**15<sup>15</sup>** — Puppet Theatre

The Visegrad Animation Forum supports young professionals and annually organizes a pitching competition of short films. A total of 11 projects in development will be competing this year. Each team will have 10 minutes to introduce the story, idea, and design of their future animated film to the audience.



## Anifilm keeps evolving

We've made several changes to the International Festival of Animated Films in Třeboň. The one visitors will notice first after arriving at the festival is that the Accreditation Centre and Guest Service have been moved. You'll now find both at 51 Krčínova Street, near the square and chateau. Furthermore, you can now book tickets for screenings in our mobile app. And we have expanded the screening programme in the Aurora Cinema, promoting it to a full-fledged festival screening venue. We asked Pavel Horáček, Anifilm's programme director, and Mirka Janičatová, coordinator of the industry programme, to tell us what's new in the festival programme.

**Anifilm has revived the Czech Horizon National Competition. What was the main impulse for reintroducing the competition and why is it divided into five categories?**

**Pavel:** Czech animation is doing well but no one knows about it. Not even people working in the animation industry know what films or commissioned projects are being developed. People need to know there are animated projects to be interested in before they can get interested in animation. It will be good for Czech animation if people learn more about it and start discussing it. The five categories of short, student, TV, and commissioned films, and music videos cover all the main areas of Czech animated production.

**The main theme of the accompanying programme this year is 3D computer animation. It may have seemed as if Anifilm was avoiding 3D animation in the past. What made you choose it as this year's festival theme?**

**Pavel:** Animators sometimes unjustly view 3D computer animation as an a priori bad, cold, and commerci-

al technique. It's usually associated exclusively with mainstream entertainment. Our programme is trying to show it in a more favourable light and introduce its critics to works they might not know – especially original author films. With the help of the British curator Aylish Wood, we also want to highlight what a massive progress this youngest of animation techniques has made in the past thirty years.

**What was it about Stanislav Sekela, the author of this year's visual identity, that appealed to you?**

**Pavel:** Stanislav is an outstanding 3D animator, which is rather important when you want a 3D visual identity designed. At the same time, we knew he has artistic feeling. He's not "stuck" in 3D animation. He made, for example, an excellent stop-motion called *Entangled*. And he sees 3D CGI like we do – as a mere tool, which can be used in different ways depending on the user.

**Last year, Anifilm introduced Business Bistro, this year, the event returns renamed to Animarket. Has anything**



**else changed besides the name? When and where will Animarket take place and what do you, organizers, expect from it? Do visitors need a special accreditation to participate?**

**Mirka:** Business Bistro reacted to the needs of the market by providing students better access to career opportunities and by interconnecting animation studios from all over the animation industry as the event gathered animation/game/VR/VFX studios in one place at the same time. We've renamed the platform to Animarket because after the first year, we found it literally imperative to invite studios from abroad as well and make the event international. We have even more changes planned for the future and we've already begun gathering our strength to implement them. We want to give all interested professionals and students a chance to find new business and creative partners, so the event will be open to everyone.

**What else shouldn't the visitors of the festival miss?**

**Mirka:** The festival's industry section also includes the ever-growing Game Day platform, which consists of an Indie Expo and a conference section. This year, we'll have, for example, the author of the famous game *Rain World* and the very first public presentation on the visual design of the recently released RPG *Kingdom Come: Deliverance*.

Photo — Jan Hromádko

## Don't Be Afraid to Animate

The festival will once again give kids a unique chance to become directors, artists, screenwriters, and animators of their very own animated films. The **ČEZ School of Animation** will be waiting for them on the first floor of the Cultural Centre Roháč. The animation workshops will take place every day from 9:30 a.m. to 4:30 p.m., and your little filmmakers will get to try all kinds of animation techniques, including cut-out, hand-drawn, and sand animation, pixilation (animation using live actors), and even puppet animation, one of the more demanding techniques. The workshops will be led by experienced teachers and students of animation from various secondary schools, colleges, and universities.

## Libuše Čihařová Through the Eyes of Her Students

Libuše Čihařová, this year's winner of Anifilm's Lifetime Achievement Award, trained a number of promising filmmakers during her years at the Film and TV School of the Academy of Performing Arts in Prague (FAMU). We asked several of her graduates what she was like as a teacher and how she influenced their work.

While I was still studying at my secondary school in Brno, a lot of people tried to talk me out of applying to FAMU. But when I found out that one of the teachers was the woman who animated or directed fairy tales such as *Nils and the Wild Geese*, *Maxipes Fík*, or *Krtek*, I knew I had to get there and learn from her. These were my favourite childhood fairy tales, and I loved them very much. By some miracle, I got accepted and had the honour of getting to know Mrs. Čihařová. Libuše Čihařová is not just a legend of animation but also a wonderful person. I'm eternally grateful for everything she taught me, and I'm very glad I had the privilege of getting to know her. **Martina Mrázová (Vybíralová)**

Thanks to her positive attitude and immense support, I was able to graduate from FAMU even with two kids. She taught me patience and perseverance. **Kristína Duřková**

Mrs. Čihařová emanated elegance. When she entered the lecture room, girls would start tidying their hair still ruffled from bed, and boys would stop swearing and being coarse. That made it all the more

## Cinema in the Spa

This year, we decided to expand the programme in the Aurora Cinema, which you'll find, as always, in the spa complex at the west end of Třeboň in the peace and quiet of a large park sprawling on the bank of the Svět Lake. This means that the Aurora Cinema becomes another full-fledged screening venue of the festival with several daily screenings. Starting tomorrow, it will offer various feature and short films. We will be screening various films competing in the International Competition as well as films included in the accompanying programme, some for kids, others for grown-ups. So spice up your festival experience with Aurora's spa atmosphere and come see, for example, Wes Anderson's eagerly-awaited new animated film *Isle of Dogs*, the cult film *The Lego Movie*, or Švankmajer's allegedly last feature film *Insects*.

endearing when I learnt that Mrs. Čihařová loves dark comedy, if it's any good. I liked her conspiratorial smile when she was joking or cheering up students who were feeling low. She was one of those teachers who don't see teaching merely as a way of making some extra money but make all the effort to understand their students' ideas, no matter how stupid they might be sometimes, so that they won't crush their creative ambitions. And for that I'm very grateful to her. **Denisa Grimmová**

Libuše Čihařová is an inspiration to me both in my professional and personal life. She supervised most of the films I made during my studies at FAMU. She was always very understanding and gave me a lot of support, which helped me find the right way, even when I got lost while working on my projects. I'd like to thank her for that very much. She shared with me her experience with working in a team and with animating for children, which definitely enriched me and I think also influenced my current work. I'm very thankful to fate for allowing me to know her. **Kateřina Karhánková**

## Visegrad Animation Forum

The Visegrad Animation Forum (VAF) is the industry section of Anifilm. Its events will take place from **1<sup>st</sup> to 3<sup>rd</sup> May** at various locations. Over the six years of its existence, the VAF has developed into a major must-go event for international film professionals. Its core part, the competition of animated projects in development was traditionally divided into two categories – short films, and series / TV specials. This year, the VAF will introduce a new category of feature-length animated films in progress. The new competition is organized by the VAF in cooperation with Anifilm and the recently established CEE Animation platform. For the first time ever, filmmakers from Central and Eastern Europe will have an opportunity to pitch their feature-length animated projects in development.



Photo — Anifilm archive

I'm really proud that Libuška Čihařová taught me how to animate and that I could make several films under her supervision. She was always very supportive and passionate about animated film. I've never seen her impose her own view on any topic or rendition on anyone. She never looked down on any of her students and perceived them as artists and authors and as her equals. Libuška is one of the teachers who are able to become friends with their students. She first offered me to set aside formalities and call her first name in my second year. Wide-eyed and embarrassed, I politely refused. She was 74. By the way, just to give you an idea what a vivacious and remarkable lady she is, three years ago, she travelled around Brazil, and last year, she took a trip to Canada. How many people like that do you know? I will never stop admiring her for her experience, kindness, erudition, and vitality. **Jan Bohuslav**

