

Accompanying programme

Roháč — 1st floor
12⁰⁰ – 17⁰⁰ — ČEZ – School of animation

Štěpánek Netolický House
10⁰⁰ – 18⁰⁰ — Game worlds: Another level of Czech animation

Castle gallery
9⁰⁰ – 17⁰⁰ — Milan Cais | exhibition

Festival Tent
10⁰⁰ – 11⁰⁰ — Theatre for Children
21⁰⁰ – 22⁰⁰ — The Maggie's Marshmallows
22⁰⁰ – 23⁰⁰ — Lazer Viking

Brewery
23⁵⁹ – 1⁵⁹ — Barbora

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.



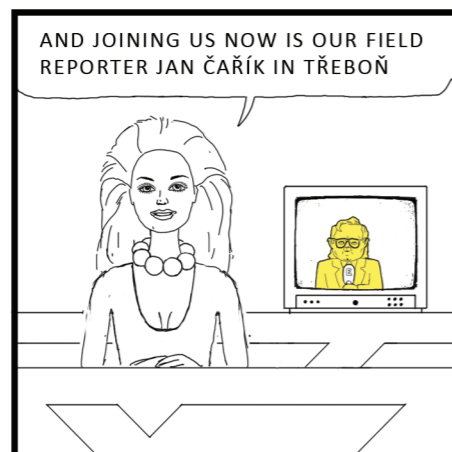
Android



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

12⁰⁰ – 18⁰⁰ — free entry

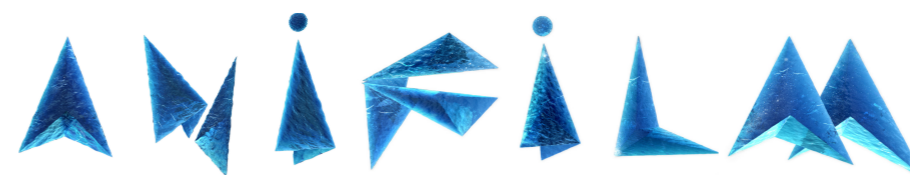
Main partner



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Libuše Čihařová: An Animator Must Think like the Artist They're Adapting

We present an excerpt from an interview with Libuše Čihařová *Memories of the Craft and its Masters* recorded by the then student, now graduate, of the Film and TV School of the Academy of Performing Arts in Prague (FAMU) Jan Bohuslav for his master's thesis *Animation Oeuvre of Libuše Čihařová*.

Have you ever adapted an art style that proved hard to animate?

That has never happened to me. The directors wouldn't allow it. They always picked artists who were easy to work with and whose art style suited the animators. Sometimes, the director would change the art style a little bit to fit the animation. For example, the design of *Maxipes Fik* was altered. The character looks different in the book.

Did you have your own art style before you started drawing for the Bratři v triku animation studio?

Of course, but I gradually lost it. Animators and graphic designers have to constantly adapt their styles to other people's art styles. You have to think and draw like another artist. It's one of the things an animated film's success depends on.

You started out in a group of animators with Zdeněk Smetana. What was it like to work with him?

Fantastic! Not only did Zdeněk Smetana teach me more about animation than anyone else, but he is also responsible for my developing a lifelong passion for hand-drawn animation.

Unlike Smetana, Václav Bedřich picked a different artist for each of his films. Was that interesting for animators?

Above all, it was refreshing. If we had worked like Disney and kept doing the same types for 25 years, it would have got too boring, and I think we wouldn't have stayed at *Bratři v triku*.

Which of Bedřich's professional qualities did you appreciate the most?

I admired his impeccable organization of work, excellent sense of timing, and knack for structuring stories.

Which other directors do you remember fondly?

Jiří Brdečka and Gene Deitch. Mr. Brdečka was very sophisticated and well-mannered. He commanded respect but also radiated kindness. Brdečka was well-rounded and very versatile, and I admired his perfectionism, which he also demanded from everyone else. But he demanded it in such way that everyone was happy to oblige. I took great pains to ensure he was satisfied with my work. And he also always picked interesting artists and musicians.

Festival daily 2

Wednesday — 2. 5. 2018



Which of Gene Deitch's films do you like to think back on?

The Pig's Wedding, for example. I was mainly in charge of animation preparation. Doing that, you get to work more closely with the director and get the chance to understand them better.

In the 1980s, production targets were introduced in the animation studio. How did it affect your work?

When we were working on *Bedtime Stories*, we were paid by the metre. That is depending on the length of film we managed to animate. Animators were ranked by performance. What's more, the Czechoslovak Television had less and less money and our wages kept shrinking. And it was hard to keep to the budget.

→ Read full interview on www.anifilm.cz.

Tips for today

Milestones of 3D Animation
12⁰⁰ — Světozor Cinema

One of the core parts of our extensive programme section Dimensions of 3D Animation is a screening block of short films – milestones that helped shape the aesthetics of 3D animation, redefined them or diverged from them considerably. You can look forward to the first, pioneering films by Pixar as well as original authorial experiments that at their time enjoyed enormous international success.

The Game and VR Zone
12⁰⁰ – 18⁰⁰ — Měšťanská beseda

Come visit the festival's Game and VR Zone on the 1st floor of Měšťanská beseda in the Masaryk Square. You can immerse yourself in VR games (*Rick and Morty*, *Google's Tilt Brush*, *Dreams of Dalí*, etc.), play computer games competing in the International Competition (*Cuphead*, *CHUCHEL*, *Gorogoa*, etc.), or get inspired by VR films (*Asteroids!*, *Nothing Happens*, *Song of the Sea*, etc.).

China in the Hands of Gangsters
19⁰⁰ — Puppet Theatre

The director uses a chain of dark but humorous plot twists to set in motion a mixed-genre story reminiscent of noir films and full of absurd gangster dialogues inspired by Tarantino's cult films. The despair of ordinary lowlifes makes a direct statement on the hopelessness of life at the bottom of the social ladder. The film premiered at last year's Berlinale and was subsequently withdrawn from Annecy by Chinese officials.

Petra Fundová Talks about Animation and Looking for Creative Solutions

Petra Fundová is a living proof that you can never know what fate has in store for you and that experience in animation can come in handy no matter where life takes you. In late 1980s, after graduating from the Studio of Film and TV Graphic of the Academy of Arts, Architecture, and Design in Prague (AAAD) and working for Krátký film Praha for a little while, she went on a maternity leave and started freelancing. Later, she entered the corporate world and joined the Burda Praha publishing company, which she now manages as its CEO. She says that she still uses much of what she learnt, for example, while directing *Sněžný muž* (screened at this year's Anifilm) in her current job.



when we're designing but also when we are, for example, starting a new business project, doing a merger, moving employees, etc. I learnt how to look for various solutions at the AAAD and at Hollarka (the Vaclav Hollar College and Secondary School of Fine Arts), where we got used to working on projects. No matter what they were called, they were still projects. We had to do exactly the same stuff that project managers do, only no one called us that back then (laughs).

Do you really believe that animation has something in common with company management?

Yes I do, and I think that what links these two worlds is creativity. You could say that my current job is all about constantly looking for creative solutions, day in day out. I believe that we use our creative minds not only

Your current job also requires single-mindedness and willingness to work hard. Would you say your animation roots prepared you in this respect as well?

I always put my heart and soul into everything I did, thanks to which, I think, I did well both at Hollarka and



the AAAD, to which I was accepted on my first try. Then again, watching my schoolmates (for example, Pavel Koutský or František Skála), it often seemed to me that drawing somehow came more naturally to them, while I had to work harder for it. I think that perhaps the greatest challenge for me was to learn patience, a necessary thing for something as time-consuming as animation, which I was lacking at first.

Anifilm will screen your film *Sněžný muž*, based on a fairy tale by Alois Mikulka who was a very popular author among AAAD animators at the time...

Yes, I had already made some films based on his short stories (e.g. the film *Kos v parku*) at school, and later, after I started working for Krátký film, I remembered his text about the abominable snowman. I liked *Sněžný muž* for its poetic and playful literary style but also because it was very modern for its time and because it was a fairy tale but a really crazy one with a lot of action, which made it easy to visualize in animation. And I think even today's viewers will still find the subject of *Sněžný muž* interesting and topical.

Decoration of the festival venue according to visual by Stanislav Sekela. Photo – Eva Kořínková

Face to Face

From today to Saturday, you can attend **Meet the Filmmakers**, a series of informal meetings in the Festival Tent. These afternoon get-togethers with directors of films competing at the festival will be moderated by the festival's programme director Pavel Horáček and curator Eliška Děcká. You'll have a rare opportunity to meet these filmmakers in person and ask them your own questions. We have been holding these popular meetings for several years now and are thrilled to see that more and more filmmakers are interested in participating every year. You'll find the Festival Tent in the Castle Park. The meetings will begin at 2:00 p.m. every day except Saturday, 5 May, when it will begin an hour later.

How to use festival App

You can download our free festival app ANIFILM 2018 to your mobile device and carry the festival's complete programme with you at all times. To be able to use all the app's features including the booking system, you need to sign up to our festival database Eventival and pick up your accreditation at the Festival Center in Trebon. Although you already may have an account in the festival database, not everybody knows their log in details – please check your e-mail box. In case you have any questions, do not hesitate to contact us via info@anifilm.cz.

More TV This Year

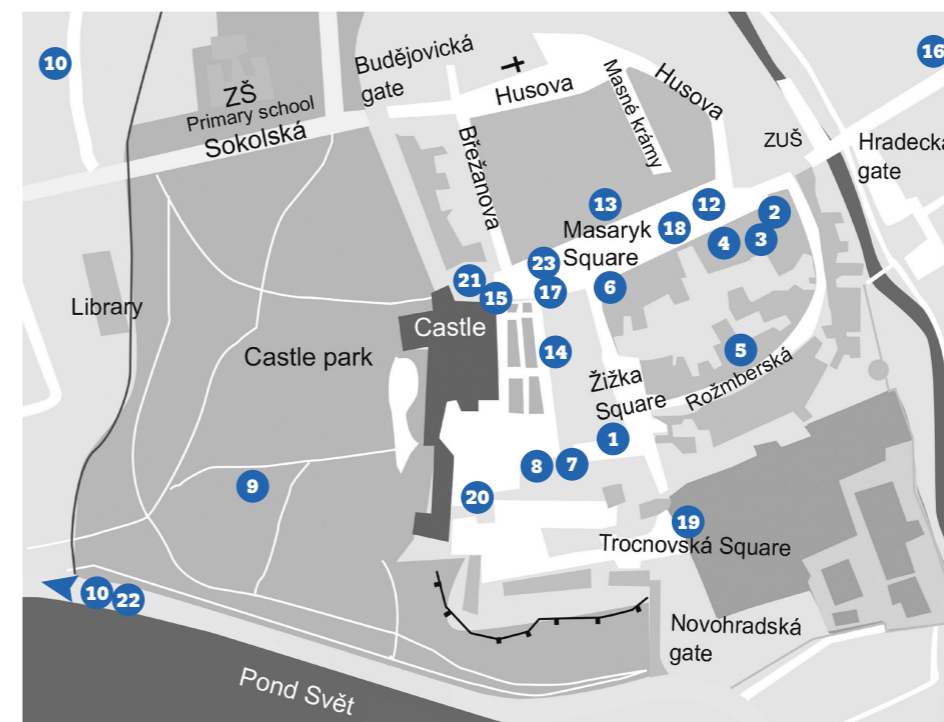
Anifilm has always covered the phenomenon of television animation to some degree, but the animation landscape is changing, and similar to live-action series slowly overshadowing films, television animation is becoming more and more progressive. Anifilm has therefore decided to give it a more appropriate amount of space and map the series that we find the most interesting – most of which will be officially screened in the Czech Republic for the very first time. The programmer Jiří Flígl helped Anifilm select 35 series and films. While European animated production is characterized primarily by emancipated and technically diverse films and series for children, animated TV shows produced in the US tend to be more adult-oriented.

VAF and Anifilm Provide Space to Animated Feature Films in Development

Thanks to the Visegrad Animation Forum (VAF), Anifilm, and the recently established CEE Animation platform, filmmakers from Central and Eastern Europe now, for the first time ever, have an opportunity to pitch their animated feature films in development. Competing projects include the Polish film *Fatima and the Secret Treasure* (by director Barter Kik), Hungarian film *Helka* (by László Nyikos), Czech film *Jack Russel: Zachránce planety* (by Ondřej Pecha), Macedonian fantasy film *John Vardar vs the Galaxy* (by Goce Cvetanovski), Czech short-story film *O nepotřebných věcech a lidech* (by David Sūkup), and the Polish film *Schlemiel* (by Włodzimierz Matuszewski). The winner will get to participate at **Cartoon Movie 2019** (Bordeaux, FR).

15¹⁵ – Puppet Theatre

Map of festival places



- 1 – Festival Center, Shop, Café
- 2 – J. K. Tyl Theatre, Theatre Foyer
- 3 – Puppet Theatre
- 4 – Světozor Cinema
- 5 – Měšťanská beseda
- 6 – Hotel Zlatá Hvězda
- 7 – Schwarzenberg Hall
- 8 – Castle Café
- 9 – Festival Tent
- 10 – KC Roháč
- 11 – Aurora Cinema
- 12 – Evening open-air screenings
- 13 – Štěpánek Netolický House
- 14 – Castle Gallery
- 15 – Festival Infopoint
- 16 – ENKI
- 17 – Seladon
- 18 – Fire Foodtruck
- 19 – Brewery
- 20 – Castle Attic
- 21 – Castle Court
- 22 – Sports Hall
- 23 – MINT Market

