

## 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

Festival Tent  
10<sup>00</sup> – 11<sup>00</sup> — Theatre for Children  
21<sup>00</sup> – 22<sup>00</sup> — Kalle  
22<sup>00</sup> – 23<sup>00</sup> — Xavier Baumaxa

Brewery  
23<sup>59</sup> – 1<sup>59</sup> — Jimmy Pé

[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.

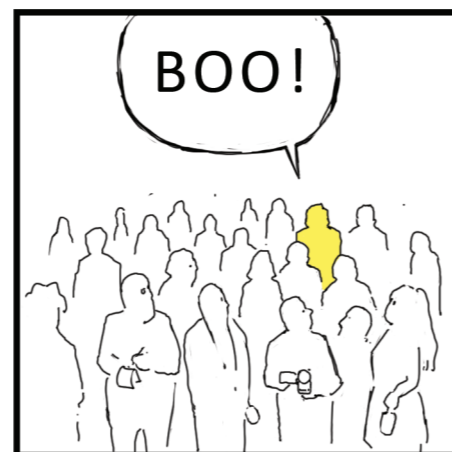
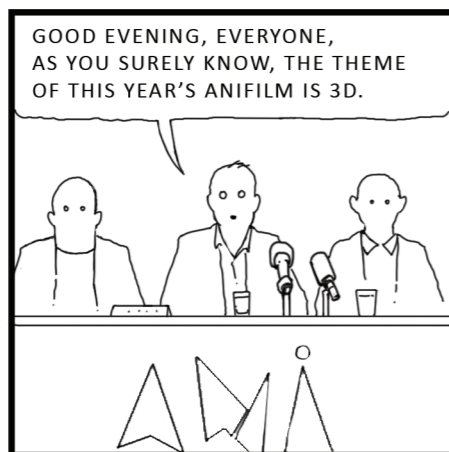


Android

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

Main partner



SKUPINA ČEZ

Main media partner



Česká televize

Financially supported by



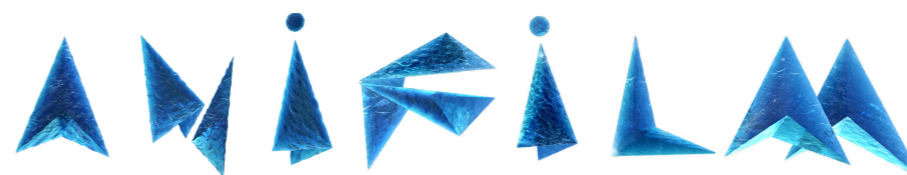
MINISTERSTVO KULTURY



státní fond kinematografie



Co-funded by the European Union Creative Europe MEDIA



## Festival daily 3

Thursday — 3.5.2018

## Pavína Řezníčková Talks About Non-Animated Animation and Being an Ambassador

Besides her graduate film *The Illustrated Woman*, which we have included in the screening block *Forgotten Czech Female Directors*, Pavína Řezníčková made two films for Krátký film Praha called *Ušatá Cecílie* and *Masožravá Julie*, and she also worked with Slovak Television (*Obyčejný příběh* and *Ako sa Mišo oženil*). In the meantime, she moved to Barcelona and after 1989 worked for 5 years as an ambassador of the Czechoslovak Republic and later Czech Republic to Spain.

*You started studying at the Academy of Arts, Architecture and Design in 1963. How was animation taught back then?*

To be honest, we weren't really taught much of animation. You could, of course, animate if you wanted to, but we kind of lazily relied on having a professional animator at hand, who would do all the animation work for us, while we would just provide artworks and do the directing. Back then, animators were held in very high regard. They were people who had been practicing animation for twenty, thirty years, so we had a lot of respect for them and none of us were really eager to animate. Even the then head of the studio, Adolf Hoffmeister, didn't consider himself an expert on animated film. He insisted that the most important thing was to be original. He would tell us that we were all geniuses, so we ought to be original.

*Your graduate film The Illustrated Woman, based on a story by Ray Bradbury of the same name, is definitely original...*

It was bugging me that all the classic animated films looked so smooth, almost like a varnished surface. I believe I used white latex paint, which I mixed with various colour paints, to sort of imitate the surface structure of an oil painting in the pictures used in *The Illustrated Woman*. It also made them pretty much impossible to animate because each individual coat of paint would move in a different way. So I decided to use crossfading, killing two birds with one stone, because I also avoided having to animate the film with my less-than-perfect animating skills.

*In addition to animation, I have to ask you about your work as the Czech ambassador to Spain. That's not something many artists have on their resumes.*



I got married in 1971, and in 1975, I moved with my husband to Spain, where I illustrated books for children but sometimes also terribly stupid texts. I wasn't crazy about illustrating children's books, but I had to make a living somehow. I was already divorced when I visited Prague for Christmas in 1989. I knew Havel, and I was, by coincidence, staying at my friend's who lived one floor down from him, so I went up to congratulate him on having been elected president, and he got this crazy idea. I thought he was joking. I told him I wasn't very interested in politics, and he replied: "This is not about politics but about saving our nation!" So I agreed... to save the nation.

## Tips for today

*Making-Of: My Life as a Zucchini*  
16<sup>30</sup> — Schwarzenberg Hall

Animator Elie Chapuis will talk about the creative and technical processes behind the film adaptation of this popular book and about making puppets and animating on the set. It took ten years of struggle between creativity and the constraints of a limited budget, but the authors eventually produced the first Swiss animated film to get nominated for an Oscar.

*CGI in the Hands of the Renowned JJ&M Studio*  
20<sup>30</sup> — Puppet Theatre

Come and learn more about what 3D animation can look like. Artist Job Roggeveen, member of the renowned Dutch studio Job, Joris & Marieke, will introduce you to the visually unmistakable films of this famous trio. You will get to see a mix of short animated films, music videos, and commissioned work, which will demonstrate that the aesthetics of 3D animation can be quite different from what we see in Pixar-type blockbusters.

*Computer Games Belong to the Children*  
15<sup>30</sup> — Schwarzenberg Hall

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.

## Miroslava Humplíková Talks about the Czech Hard-Rock Band Citron, Kája Saudek, and Love

After graduating in journalism, Miroslava Humplíková worked as a reporter for the *Mladý svět* magazine, which she was, however, forced to leave following the Soviet invasion in 1968. In 1971, she started working anonymously as a screenwriter and director for the Krátký film Praha production company. Her filmography includes, for example, the 1985 *Kronika krysaře*, a short making-of about Jiří Barta's animated film *The Pied Piper*, and the 1986 documentary short *Lááásky Jiřího Brdečky*. We will be screening her author film *Versus*, which is her only animated piece. Even though it was animated by Kája Saudek, a legend of Czech comic illustration, the film is all but forgotten today.

**Your path to film animation was a little convoluted. Can you briefly describe it?**

In 1971, after I was declared the Herostratus of Czech journalism and sacked from *Mladý svět*, Kamil Pixa, a controversial figure of Czechoslovak cinema, brought me to Krátký film Praha. He gave me work and also allowed me to stay under the radar a bit. Krátký film was a huge monopoly employing communists as well as people that the regime considered controversial but also graduates in documentary filmmaking. They sat me in the basement where I worked on film trailers for a TV programme about cinema called *Hovoříme o filmu*. That's where I learnt how to edit films. Later on, I started writing commentaries for my colleagues in the documentary unit. Gradually, I became an old hand. I knew exactly what would require how much time; I had my own inner clock – like animators do. I was drawn towards animated film. The top artists of the day were working on animation. It was enchanting and apolitical.

**Versus was very original for a 1988 film...**

Ostrava had been a lively and bustling city for some time, and Marie Rottrová was singing soul. I was listening to Scorpions, Radim Pařízek's hard-rock band Citron had already become notorious. I was going to a lot of rock concerts, which is why my hearing is so poor now (laughs). Pařízek composed the pseudo-music you hear in *Versus* (finished in 1992) and helped me capture the ritual of going to a rock concert, which is now a common thing...

**But Versus is far from being about love for rock music...**

It's a film about love. I think it was ahead of its time. It's about men looking like women and women looking like men. It shows mannish women fighting in a rough pseudo-boxing match. There's an old singer standing in front of an amphitheatre full of fans, wearing a wig, earrings, and false eye-



lashes. But in the end, it's still a man and a woman who make love. Saudek was thrilled by the idea. He immediately started drawing women with muscular figures and crew cuts for himself. No one knows about the film today. All the famous Czech animation studios were unfortunately going out of business by the time we were working on it. *Versus* took awfully long to finish, but take note of the excellent animation work when you watch it. Everything was done by hand, there were no computers!

## Forgotten Czech Female Directors

In the 60s, 70s and 80s a number of exceptional female graphic artists and animators appeared, mainly graduates of the Academy of Arts, Architecture and Design in Prague, who made one or two (rarely more) animated films for the Krátký film Prague studio, before abandoning their careers in animation for various political-cultural (for instance the dissolution of the studio after the Velvet Revolution) and personal reasons. As evidenced by the biographies of some authors included in the special curator showcase of this year's Anifilm, their life stories were often very interesting and took an unexpected turn.

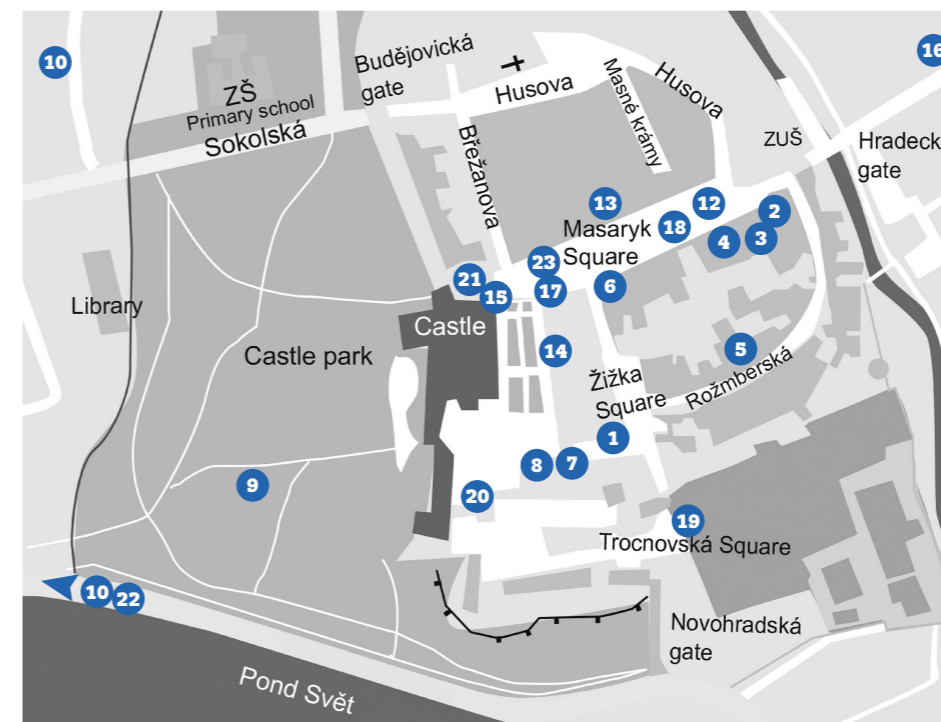
## How Does Virtual Reality Work?

Animators use virtual reality, for example, to reinforce the message of an existing piece of work (*Nothing Happens* by Michelle and Uri Kranot), but the technology has also proven to be an invaluable tool in architecture and medicine. How does the VR-film experience work? Characters in a VR film attempt to mimic the movements and gestures you subconsciously make as you explore the virtual world. The result is an imitation of the real world, to which you become connected as you take part in the unfolding story.

## 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 Třeboň. 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](mailto:info@anifilm.cz).

## Map of festival places



## Who's There to Meet

Every year, filmmakers from all over the world come to Anifilm, and since Třeboň is by no means a huge city, there's a good chance you'll meet at least some of them during the festival. This year, you can bump into, for example, the co-director of the feature film *Loving Vincent*, Dorota Kobiela, two filmmakers who worked on Wes Anderson's new animated film *Isle of Dogs* (Elie Chapuis, Ben Adler), or the Academy Award-winning filmmaker Chris Landreth. If you're into CGI, you can look out for experts on 3D computer animation such as Faiyaz Jafri (USA), and Job Roggeveen from the renowned Job, Joris & Marieke studio. You can also attend a talk by Nikita Diakur, who will present his film *Ugly*, which he animated using an unconventional technique that caused a sensation in the animation world. And you can also meet Pixar's former directing animator Rich Quade, who worked on such revolutionary films as *Toy Story*, *The Incredibles*, and *Monsters, Inc.*

Friday 4. 5. 17<sup>30</sup> – Světozor Cinema (with Q&A) / Sunday 6. 5. 14<sup>30</sup> – Světozor Cinema



- 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