

## 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

Měšťanská Beseda  
10<sup>00</sup> – 18<sup>00</sup> — Animarket

Festival Tent  
10<sup>00</sup> – 11<sup>00</sup> — Theatre for Children  
17<sup>00</sup> – 19<sup>00</sup> — Beat Saber Tournament  
21<sup>00</sup> – 22<sup>00</sup> — Vees  
22<sup>00</sup> – 23<sup>00</sup> — Opak dissu label

Brewery  
23<sup>59</sup> – 1<sup>59</sup> — DJ Casablána

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.



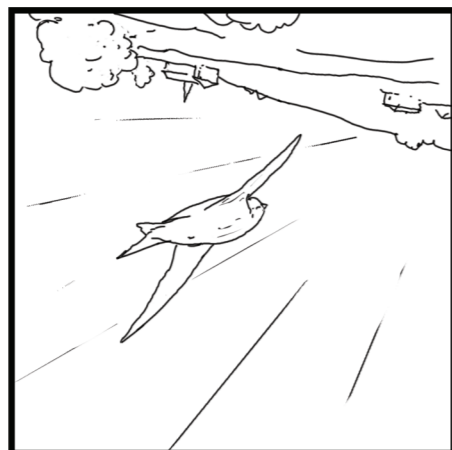
Android



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

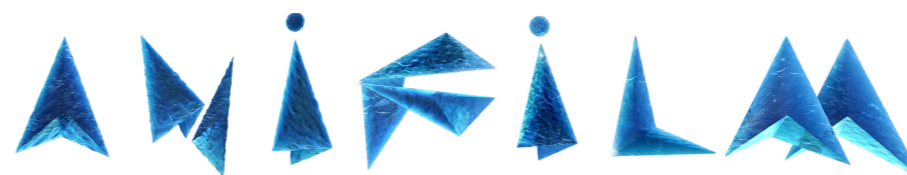
Main partner



Main media partner



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## Elie Chapuis: *Isle of Dogs* Looks like Nothing You Usually See in Animation

Wes Anderson's eagerly awaited new film *Isle of Dogs* will have its Czech premiere at this year's Anifilm. Not only can you see the film at the festival, but you can also find out how it was made – today at 1<sup>30</sup> p.m. in the Schwarzenberg Hall. The film's animator Elie Chapuis and co-producer Ben Adler will take you behind the scenes. Elie also told us how he got to work on *Isle of Dogs*, how Wes Anderson's approach to puppet animation changed since *Fantastic Mr. Fox*, and which scenes in the new film were the hardest to animate.

**What was the impulse or motivation behind your collaboration on *Isle of Dogs*?**

I had worked on *Fantastic Mr. Fox* and was eager to work for Wes Anderson's new stop-motion film again as soon as I started to hear about the project. For schedule reasons I only could come for the very last months of its shooting, and that's where I met Ben, who by then was very active producing the „behind the scenes“ and making of elements for the release. It was a really nice encounter with a lot of smiling, kindness and mutual interest for each other's work and roles on the film, I think.

***Psí ostrov / Isle of Dogs*  
dir.: Wes Anderson | United Kingdom,  
Germany | 2018 | 101 min**

**This is not Wes Anderson's first animated film. Do you think that his style or way of working with puppets has changed since *Fantastic Mr. Fox*?**

Absolutely. I think Wes has a much better and finer knowledge about what he can get from the puppets, the animators, and the whole acting range that is possible in stop-motion. He learnt a lot for sure on *Fantastic Mr. Fox* and during those 9 years between the two films and you could definitely feel that on the set of *Isle of Dogs* and the preciseness of his direction.

**Could you describe what working with the director was like? Did you meet him during the shooting?**

Wes is not at all physically present on the set, but he closely follows every step of every shot via e-mail and thanks to the producers and the animation director on set. Working with him is a mix between a lot of trust and leaving room

Festival daily 4  
Friday — 4. 5. 2018



for the animator to make a few acting proposals, and a very clear plan he has in his head about everything. He can suddenly be very specific about a detail that you would not estimate is central to the scene you're animating, and you need to help him find exactly what he wants through those kind of details.

Interview continues on next page →

## Tips for today

***Forgotten Animators Rediscovered*  
17<sup>00</sup> — Světozor Cinema**

This year's Anifilm maps the works of Czech female directors who made one, two, or rarely more author films in the 1960s–1980s, and then, for various reasons, stopped making animated films. You'll get a unique chance to meet some of them at a moderated discussion that will follow the screening block entitled *Forgotten Czech Female Directors*.

***3D by the Oscar-Winning  
Chris Landreth*  
21<sup>00</sup> — Světozor Cinema**

Come and meet Chris Landreth, an Academy Award-winning author of original CGI films, and see for yourself that his take on 3D computer animation is completely different from anything you've encountered in CG animation so far. This remarkable American author will personally introduce a screening block of his short films, most of which he shot in Canada, this evening.

***Vernissage: Game Worlds*  
17<sup>00</sup> — Štěpánek Netolický House**

The exhibition *Game Worlds: Another Level of Czech Animation* presents the phenomenon of visually remarkable Czech computer games, which more or less knowingly continue the tradition of Czech animation. For the very first time, you have an opportunity to explore a comprehensive thematic collection of games produced by Czech developers in the past 10 years.



## Elie Chapuis about *Isle of Dogs*

→ Continuation from page 1

### Which scenes were the most difficult to animate?

In stop-motion, there are not really such a thing as an „easy“ scene, and that's particularly true on a Wes Anderson film. I think the main dog scenes with a lot of emotion, dialogue where the main story developments are at stake were the most difficult to animate, but most of them were already completed when I arrived on the shooting. As mentioned in the previous point, sometimes an less crucial scene where you would think Wes will not spend too much time progressively takes more and more to shoot and reshoot because he is extremely specific on a certain character move, a certain face expression, the timing of an action, something that nobody really had expected to be central. There's a scene where Atari jumps off a slide in an abandoned amusement park, which was probably re-shot 7 or 8 times because he wanted to see all the jumping / bumping / twisting variations possible. In the final film it probably just lasts 3 seconds...



### Did the animators know the entire story or screenplay of the film?

Yes, as animators we were very privileged because we were among the rare ones who had unlimited access to the whole film and were screened a few different versions of the cut as it evolved. At such an advanced stage of the shooting, we were not shown the script anymore but rather the animatic, which is the storyboard of the film cut with the definitive dialogues and the main sound effects. I think only the very first animators working on the film were sent the script in advance before the shooting took place, in late 2015 / early 2016. So before I arrived, I had no idea of the film other than animators telling me: „It's a film in Japan with dogs, and you must come work with us, it looks amazing.“

### How do you like the final version of *Isle of Dogs*?

I only saw it once at the Berlinale during its first ever public premiere, and the atmosphere and expectations around the film were so special and intense that maybe only half of my attention was on the screen because I was equally thrilled by how and when the audience was reacting to the film in that huge and packed theatre. I am looking forward to watching the film a few more times until I can get a better idea, even if it's quite impossible to be objective about a film you've worked on. The only thing I could say for sure is that it is visually stunning and that it looks like nothing you usually see in animation, it's very fresh and sometimes pretty radical, which is a great pride to have been part of.



## Screenings

Friday 4. 5. — 19<sup>00</sup> — J. K. Tyl Theatre  
Saturday 5. 5. — 17<sup>30</sup> — Aurora Cinema  
Sunday 6. 5. — 14<sup>30</sup> — J. K. Tyl Theatre

## Making of

Friday 4. 5. — 13<sup>30</sup> — Schwarzenberg Hall

← Elie Chapuis animating *Isle of Dogs*

## Book Days in the Tent

Come to the Festival Tent today at 15<sup>30</sup> and tomorrow at 11<sup>30</sup> to discover to discover two unusual books. The first one is a wonderfully readable autobiography by the director Gene Deitch entitled *For the Love of Prague*. The author, an American who has been living in the Czech Republic for decades now, will personally present the book and will be ready to sign your copy. The second title is a recently published Czech translation of one of the essential books of contemporary animation theory by the Estonian animator and theoretician Ülo Pikkov – *Animasophy: Theoretical Writings on the Animated Film*. The book will be presented by Kamila Boháčková, the copy editor of the Czech translation, and Eliška Děcká, the author of an expert study for the book. The presentation will include a screening of selected Estonian films.

## Do not miss: Animarket – Job Market for Professionals and Students

Animarket is a job market for studios and schools focusing on animation, VFX, game development and VR/AR. The aim is to help students and graduates of creative industries schools to find job opportunities with a natural emphasis on animation. The event builds on and extends the successful first edition held under the title Business Bistro. Come and enjoy, entrance is free. We develop the job market!

Today, Friday 4. 5. — 10<sup>00</sup> – 18<sup>00</sup> — Měšťanská Beseda venue at Masaryk Square



## Anifilm Revives National Competition

In the first years of our Třeboní festival, Czech films could compete both in the International Competition and in a Czech-only National Competition, which was later cancelled. In 2016, Czech authors produced multiple promising titles that, for various reasons, didn't make it into the International Competition. It was for them that we decided to reintroduce a competition of Czech films entitled *Czech Horizon*. We not only wanted to give Czech films an opportunity to compete among themselves but also allow them to compete for the prestigious European Emile Awards. For this reason, the competition was divided into the following categories: Short Film, Student Film, TV/Online Films and Series, Commissioned Works, and Music Videos. The winners, who will be announced tomorrow at the festival's closing ceremony, will be chosen by the Czech Animation Council.

## Where Is Czech Animation Heading?

The Association of Czech Animation organized a non-public meeting of representatives of the animation, audio-visual, and game industries, State Cinematography Fund, Czech Television, Ministry of Culture, and Ministry of Industry and Trade to initiate a discussion on where is Czech animation heading. The vice chairman of the association, Michal Podhradský, explains the context of the meeting:

*“As one of the creative industries, the animation industry in the Czech Republic has an enormous potential, which is, however, only minimally exploited at the moment. Unlike many countries with comparably developed industries, we have not yet discovered the benefits produced by some creative industries. Our state representatives as well as experts are increasingly concerned by the fact that we are a country of assembly plants operating with little added value. But creative industries, and the animation industry in particular, are typically built on education, creativity, and experience. We have rich historical experience and many educated authors in this field, and our country is a natural centre and leader of European animation.”*