

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
13³⁰ – 14³⁰ — Discover your inner beeing!
17⁰⁰ – 19⁰⁰ — Beat Saber Tournament
21⁰⁰ – 22⁰⁰ — Role
22⁰⁰ – 23⁰⁰ — Cold cold nights

Brewery
23⁵⁹ – 1⁵⁹ — Unizone crew

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

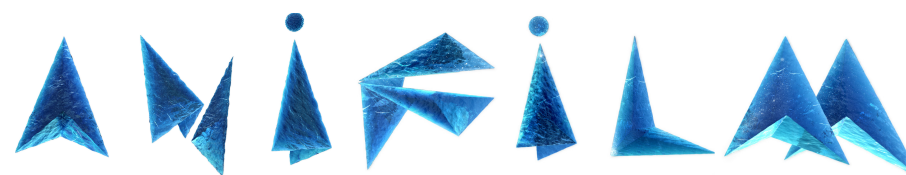


SKUPINA ČEZ

Main media partner



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Blanka Šperková Talks about Animation, Wires, and Totalitarian TV Programming

Blanka Šperková is not only a respected author of animated films (for example, she was awarded the Albín Brunovský Honorary Medal for outstanding contribution to animated film at the Biennial of Animation Bratislava in 2012) but also an original artist experimenting with wirework inspired by the ancient craft of Slovak tinkers. She has combined animation with wirework in her film *White Dreams*, which will be screened at Anifilm as part of the screening block Forgotten Czech Female Directors. And (not only) kids can enjoy her bedtime-story series *Emil Pampúšik* starring Marián Labuda.

How did you get into wire art?

As early as 1970, I was among the first students to be allowed to make installation art at the Academy of Arts, Architecture and Design in Prague under Professor Hoffmeister. The whole Prague would come to see our works, even though installations had not yet become particularly popular, not even in the world. I remember that in my second year, we had to create something inspired by the romantic poet Karel Jaromír Erben, and I made my very first wire head, inside which I then installed a bouquet of flowers. Professor Hoffmeister awarded me with the studio award, which was a big deal to me, especially since I got it so early. But then the communist regime initiated normalization and Hoffmeister was forced to leave the school. They banned installations and I was prohibited from using wires in my art because they carried connotations of barbed wire and closed borders, and that was it.

You made your film *White Dreams*, in which you combine animation with wire art, much later, in 1987. Why?

I wanted to combine wirework and animation for very long, but it was hard to get an approval from a programming department. I finally got the approval at a studio in Ostrava called Prometheus thanks to a crafty programmer named Aulický, who came up with the idea to include the film in the programme for “disability year” (laughs). We pretended the story was about a blind girl (Chantal Poullain), but her blindness in the film actually represented my inner blindness reflecting how I felt when, during normalization, I moved to Brno, where I didn't know anyone, stayed cooped up in my flat all the time and only made art. It had nothing to do with disability, but we had to present it in that way so that the programming department would approve it.

Tips for today

What Are Tehran's Taboos?
20⁰⁰ — Aurora Cinema

A daring probe into contemporary Iranian society. This rotoscoped, realistic, and almost naturalistic film follows several characters as they come into conflict with strict religious law. This topical film with a very pressing message was screened at the Cannes Film Festival and won the Award for the Best International First Feature at the Jerusalem Film Festival.

100 Years of Our History Animated
16³⁰ — Světozor Cinema

Anifilm has joined the ranks of entities, institutions, and events that decided to celebrate or commemorate in some way the 100th anniversary of the founding of Czechoslovakia. In cooperation with the Slovak Fest Anča International Film Festival, we've prepared a screening block of short films that will, in many cases, give you a better idea of some of the milestones of our history than dozens of pages in a history book.

Festival daily 5
Saturday — 5.5.2018



You also made a fun series for children called *Emil Pampúšik*, which is a lot more cheerful...

Yes, I was friends with Alois Mikulka, so I asked him if I could write a script based on his wonderful stories. We made seven episodes, and I think they came out well and they're fun for grown-ups too. It's a pity that there's a script for an entire second series, which the studio even bought from me. But then Czechoslovakia split up, and out of nowhere, the Slovak Koliba Film Studio completely changed the terms. They told me I would have to shoot in Slovakia with a Slovak crew for Slovak money, with no travel, food or accommodation allowances. But the whole team that I worked with on the first series was in Prague. It pained me, but I told them no. So in fact, the end of Czechoslovakia meant the end of my career in animation as well.

What Game to Play?
13⁰⁰ — Schwarzenberg Hall

Come discover the most interesting indie games of the past year. Jakub Dvorský, the founder of the Czech game studio Amanita Design, will introduce you to new original games that set themselves apart from their competition on the tough game market particularly with their artistic qualities.

Read interview with Jakub on page 2 →

Jakub Dvorský: Games Are Finally Being Accepted as an Art Form

Jakub Dvorský is a prominent figure of artistic game design and the curator of our International Competition of Independent Games.

Anifilm has opened an exhibition called Game Worlds: Another Level of Czech Animation. How do you feel about games spreading from computers to galleries?

I believe games belong first and foremost on computers, consoles, and mobile devices, and anywhere where gamers can enjoy playing them, but I see nothing wrong in presenting them in galleries either. I think the fact that games are being shown in galleries is evidence that the awareness of this still relatively young creative field is growing and that games are finally being accepted as an art form. I think it may also encourage artists, animators, freelance artists, writers, and designers to learn more about games, discover what incredible means of expression they offer, and perhaps even start designing games that will push the limits of what we now think possible.

How difficult is it for you as the curator of the International Competition of Independent Games to find truly interesting games among the tons of titles that are released every day?

It's true that an awful lot of games are being published, and it's increasingly difficult to keep up with them. I try to follow game media and festivals regularly, and I'm always on the lookout for titles that catch my interest. I like indie games with interesting worlds and original visual designs, which I make list of as I encounter them dur-

ing the year and play when I get the chance. Naturally, I always miss many interesting titles. I don't pick the nominees on my own, so the resulting list is a somewhat chaotic compilation of games that caught the attention of several people over the course of the past year. But I think it's still a useful overview for people who don't really follow game releases.

How do Czech games compare to foreign titles?

I'm happy to say that Czech game design is world-class. We have many studios, from tiny ones to big AAA companies, which produce wonderful, globally successful games. What I believe could do with some improvement is communication between game studios and partnerships between game developers and academia and the cultural scene. I think both are slowly improving and their improvement will prove universally beneficial.

What are you personally interested the most in games? Do you remember a game that really blew you away?

I like it when a game has an intense atmosphere and when all aspects of a game perfectly fit together, producing a great overall experience. By that I mean when the visuals, music, story, and game design perfectly fit and reinforce the main idea or message of the game. I also like a little bit of ambiguity and room for subjective interpre-



tation, which encourage players to use their imagination. In the past few years, I was really blown away, for example, by *INSIDE*, *Journey*, *Proteus*, *The Witness*, *Stanley Parable*, and *This War Of Mine*.

Amanita Design's new title CHUCHEL was recently awarded at the prestigious IGF Awards (San Francisco). How come you are constantly so successful?

For us, the IGF award means that we have to be doing something right, even though our games are always a bit different. We plan to continue making smaller offbeat auteur games. Amanita already has multiple distinctive authors, it's not a studio dominated by a single designer, and we're also open to new people.

Kids, Discover Your Inner Beings!

There's a real treat waiting for kids today – a playful and thoroughly original workshop, which aims to help them discover their inner beings. And discover them they will! They just have to come to the Festival Tent at 13³⁰. The spotted trunk-creature Nolip Nop, flickering beauty Luminous Phyllis, and crested bird Long Deliverer are the three heroes of a playful musical film that will help children look inward. These beings will tell you themselves what they like to do and how you can create them! Ester Nemjő graduated from the Studio of Film and Television Graphics of the Academy of Arts, Architecture and Design in Prague. She paints, animates, creates graphic designs, and makes pottery and music.

Rich Quade's Path to Pixar

Today, we've prepared something special for all who are interested or specialize in 3D computer animation. You will have a truly unique opportunity to meet the renowned former Pixar animating director Rich Quade. In his lecture *My Path to Pixar, and the Development of the Animation Department During Toy Story*, Rich Quade will talk about his career and describe the state of the American animation industry in the 1980s. Pixar was building a new-medium studio from the ground up and looking for a new structure. There were a number of factors, technical, logistic, and philosophical, that influenced the organization of the studio's animation department.

16⁰⁰ – Schwarzenberg Hall

Kingdom Come: Deliverance First Public Talk by the Game's Artists

Developed by the Warhorse Studios, the game was eagerly awaited by the whole gaming world despite its regional setting, demonstrating that even a story set in Bohemia in the time of the Hussite Wars can be attractive to players all over the world. The developers of *Kingdom Come* promised the game would be as historically accurate as possible, but how did they do in the end? Even though the game is planned to be used as a teaching tool at schools, its art designers will reveal where they had to let their imagination step in. *Kingdom Come* is the most expensive Czech game ever made.

11⁰⁰ – Schwarzenberg Hall



Do not miss: GAME DAY – May 5–6, 2018

An established two-day event for Czech independent game developers who present the visitors of the Anifilm festival with an opportunity to try their games and meet the authors.

Indie Expo

Měšťanská Beseda on Masaryk Square, 5th May (10⁰⁰–18⁰⁰) and 6th May (10⁰⁰–17⁰⁰)

Lectures

Saturday, May 5

Schwarzenberg Hall

11⁰⁰ – Kingdom Come: Deliverance – Estetika hry a 3000 duší / M. Podprocký, M. Hoz

13⁰⁰ – Indie Menu II: Visual Art in Internationa Competition / Jakub Dvorský

14³⁰ – The Rain World Animation Process / J. Jakobsson, J. Therrien

17³⁰ – How I Make Games / Ricky Haggett

Sunday, May 6

11⁰⁰ – Festival Tent / Meet the Geeks

Schwarzenberg Hall

10⁰⁰ – Art and Craft – How State Of Play Build

Videogame Worlds By Hand / Luke Whittaker

12³⁰ – Lessons in Quackery: A Wunderdoktor Post-Mortem / K. Kopka, P. Feller

13³⁰ – Authorial Gaming: Mashinky / Jan Zelený

14³⁰ – TheatreVR – Anyone Can Be an Actor / Jindřich Skeldal



Open-air screening on Masaryk Square
Photo – René Volfik

