

Accompanying programme

Roháč — 1st floor
9³⁰ – 14⁰⁰ — 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
13³⁰ – 14³⁰ — How Film was made

Měšťanská Beseda
10⁰⁰ – 17⁰⁰ — International Competition of Indie Games

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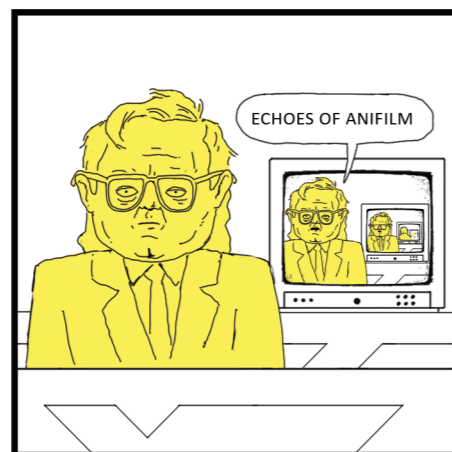
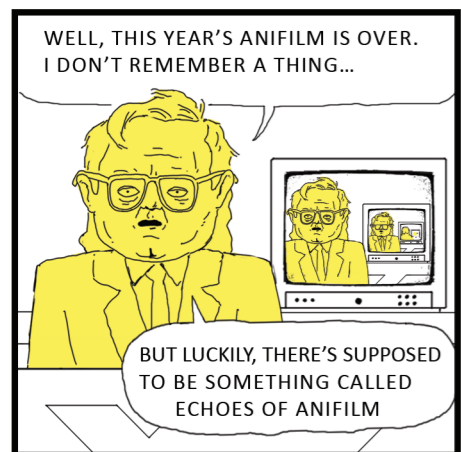
Download the free festival app and have access to the complete programme and information about all the films everywhere you go. Accredited users can also sign in to book tickets in the app.



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

10⁰⁰ – 17⁰⁰ — free entry

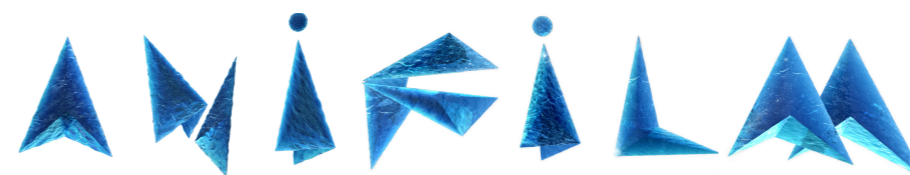
Main partner



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Tereza Kučerová Talks about Animated and Other Creative Paths

Even though Tereza Kučerová made “only” three short author films, she has plenty of experience with animated production. She made her first film called *Rytmy* (1988) at school, her second film called *On the Road* (1991; screened at this year’s Anifilm), was produced by Krátký film Praha, and her third film, *Komora* (1998), was financed with a grant from the State Cinematography Fund. She has also been painting, designing film costumes, and working with the Sklep Theatre.

What’s the story behind your film *On the Road*?

Just like my other films, *On the Road* was based in my paintings, in which I’ve always liked to explore the moment when realistic art turns abstract. I often work with drawing and with the motifs of grids or multiplication, and in this case, I tried to express, sort of philosophically, what it’s like to be looking for your way when you’re already on it – on the road. It may also have something to do with the fact that I started working on the film before the revolution of 1989 and finished it in 1991, so the film was produced in two different periods of our history.

What was the greatest challenge in making this film?

With auteur films, it’s always a challenge to realize your original idea and to maintain your own authentic style. I decided to use classic animation and ultraphan foils, but I found the colour drawings on them somewhat flat and rigid. I wanted to give the pictures more “life”, so I added a sort of grain to the animation, which actually

consisted of short “strokes” that were supposed to emphasize the movement of the characters. But since I was making the film in a studio, the contours and animation were done by several people, and it was virtually impossible to ensure this so-called grain would be done in a single, uniform way (because each of the contour artists understood it differently). So it happened, unfortunately, that it’s literally raining in some parts of the film...I decided to keep a tighter grip on the production of my next film, which meant that I would have to work with fewer people and the film would therefore take longer to make.

Besides animation, you also worked in many other creative professions including film costume design.

Well, yes, although I got to costume design sort of accidentally... But I do believe costume design is an artistic and to a certain degree psychological discipline – you co-create the visual aspect of a character. The problem is that actors may sometimes refuse to cooperate with you, while in animation, you

Festival daily 6
Sunday – 6.5.2018



create your own actors and have full control over them (laugh).

Are you tempted to return to animation?

I am, but the whole production process would have to be simpler than what I went through in making my last film, which I produced with Kristina Hejduková alone. I believe the author should be able to focus more on the creative side of a film project than on its production. Perhaps some people deal with this well, but I’m not one of them. Grant accounting is not my forte. And I think it’s also helpful to have a subject or idea that you believe is really worth making into a film... when you consider how much effort, energy, and last but not least money it takes to make an animated film.

Tips for today

The best feature for children
10⁰⁰ — J. K. Tyl Theatre

Come and watch amazing awarded feature film for children – *The Breadwinner* by Nora Twomey! The film is based on a novel of the same name by Canadian author Deborah Ellis who based her book on interviews with children in refugee camps in Pakistan. The film’s producer was Angelina Jolie, who is known for her humanitarian activities in Afghanistan and worldwide.

Meet the Designers of the Games in the International Competition
10³⁰ — Festival Tent

The games in our International Competition are wonderfully varied and so are the ideas of their designers, who let us take a glimpse into their inner worlds. Many of them have come to the festival and you will have a chance to meet them at the *Meet the Geeks* event. The designers of *CHUCHEL*, *Wunderdoktor*, *Rain World*, and other remarkable titles will take you “behind the scenes” and talk about how they made their extraordinary games.

Švankmajer, Čapek, and Insects
14³⁰ — Aurora Cinema

The allegedly last feature film by Jan Švankmajer and his producer Jaromír Kallista was inspired by *The Life of the Insects* by Karel and Josef Čapek. As usual with this famous surrealist, the film is not a straightforward adaptation but an original variation on the theme of this misanthropic play. “Viewers should also keep in mind the message of Kafka’s *The Metamorphosis*,” stated Jan Švankmajer.

Aurel Klimt: *Laika* Is Kind-Hearted But Also a Fighter

One of the competitors in our International Competition was the Czech puppet film *Laika*. We bring you an interview with its director, in which he explains how the puppets were made, who inspired the look of the main heroine, and what new films he's planning.

How do you feel now that you've finished the film you worked on for so many years?

On the one hand, it feels good that we've finished the film. On the other hand, as its author, I'm naturally anxious about how it will be received by viewers and critics. But I'm definitely glad that *Laika* is finished. I think that both I and my co-workers have put our hearts and souls into it, and we're happy with the result.

Is the finished film different from your original concept?

I have to say that owing to a fair amount of luck and, above all, determination shown by all who worked on *Laika*, the result is better than I would have dared to hope ten years ago. And that's true not just for the technical aspects but particularly for its style and content.

How did you make the puppets?

Most of the main characters were created in the development stage. In 2008, we finished the first draft of the storyboard, based on which I and the graphic artist Martin Velíšek then drafted the designs of several characters. Martin designed the evil, human characters, and I did the good, animal char-

acters. Ondřej Zika made mechanical skeletons based on our artwork and technical designs. The skeletons were then wrapped in foam and shaped, their heads were modelled, and the finished puppets were either dressed or covered in plush or a different fabric. Some of our animals were made by the master puppet maker Zdar Šorm, who is an expert on fabric-covered puppets.

Did the puppets survive the shooting, or did you need multiple puppets for each character?

As the main character, *Laika* had to have all the means of expression of a real-life dog. She had to be able to wag her tail freely, turn her ears, roll her eyes, sniff, and move her eyebrows and her four-part muzzle. All of that was done mechanically by moving the articulated skeleton of the puppet, and yet, an overwhelming majority of the scenes in this feature-length film were done with a single puppet of the character.

Does Laika in the film look like her real-life counterpart?

The puppet was inspired by my first dog, who, nevertheless, kind of looked like Laika. I wouldn't make the puppet completely different from what the real

Laika Screening

6. 5. — 11³⁰ — Aurora Cinema

Laika actually looked like. My dog was the sweetest thing most of the time, but when threatened, she would let out her inner wolf. She was mixed with a husky and very natural. Laika is a lot like her. She's kind-hearted, but when someone threatens her or her friends or puppies, she turns into a fierce fighter.

You worked with two other artists on Laika. Why?

The first third of the film is bleak, earthy, and based on the real world. I wanted it to be ugly but in a slightly funny way, which is something Martin Velíšek does best. However, I knew that if I asked him to make *Laika* as well, she would hardly turn out likeable. So I had to design her and the other animals myself. I wanted the planet Qem, where the story moves later in the film, to be an opposite of Earth – colourful and cheerful. That's why the planet's environment was designed by the Slovak artist Fero Lipták. By choosing different artists, I ensured all the different parts would look as they were supposed to and serve the purpose I intended for them.

And what are you up now?

First, I want to deal with the backlog of work I've been neglecting for the past ten years. This year, for example, I plan to digitize my older films that I shot on 35mm. But we'll also be deciding, which of my new projects has a chance of actually being made. So we're in fact preparing the ground for another shooting.

Can you tell us what projects you have in mind?

I want to shoot *The War with the Newts* and *Myslivecká Odysea*. I would like to make at least one of these films after *Laika*. Both are special-effects films combining live actors with special effects and animation. In *The War with the Newts*, I'll be going for a sort of illusive style inspired by Karel Zeman. With *Myslivecká Odysea*, I'll be aiming for a more conventional, believable special-effects film.

A Little Bit of Film Archaeology and a Quiz with a Prize

Perhaps not only kids wonder how film was invented. If you'd like to find out in a fun and interactive way, come to the Festival Tent at 13³⁰. Tereza Czesana Dvořáková and Jiří Forejt will introduce a new book called *How Film Was Made* and give an entertaining lecture on the history of film. Take a crash course in film archaeology for both kids and grown-ups and discover what had to happen before the first animated feature film could be made. Kids will learn what inventions preceded it development and how a classic projector works. Oh, and the lecture will also include a short quiz with a prize for its winner!

Anifilm 2018 Winners

International Competition of Feature Films for Children

The Breadwinner

Nora Twomey | Canada / Ireland / Luxembourg | 2017

Special mention

Big Bad Fox and Other Tales

Benjamin Renner & Patrick Imbert | France / Belgium | 2017

International Competition of Feature Films for Adults

I'll Just Live in Bando

Yongsun Lee | South Korea | 2017

Special mention

Tehran Taboo

Ali Soozandeh | Germany / Austria | 2017

International Competition of Short Films

Manivald

Chintis Lundgen | Estonia | 2017

Special mention

The Burden

Niki Lindroth von Bahr | Sweden | 2018

Loving Vincent: Take a Peek Behind the Scenes

Today at 10³⁰, Dorota Kobiela of the Polish studio BreakThru Films will take you behind the scenes of one of the most remarkable animated feature films of recent years. The co-director will present "making-of" materials and talk about how the 65,000 oil paintings, hand-painted by a team of 125 artists, were created and how they were then used to make this truly unique film. The film combines the animation of oil paintings with rotoscoping and tells a story about Vincent van Gogh. However, it is not a biography, as it might seem at first glance, but rather a crime drama that uses some biographical elements from the artist's life. The lecture will take place in the Puppet Theatre.

International Competition of Student Films

Enough

Anna Mentzaris | United Kingdom | 2017

Special mention

Pumped up

Marion Ichard | France | 2017

International Competition of Abstract and Non-narrative Animations

Divisional Articulations

Max Hattler | Hongkong | 2017

Special mention

Dreamland

Mizue Mirai | France | 2017

International Competition of Music Videos

The Shanghai Restoration Project: I Don't Like the Comics You Drew

Lei Lei | China, USA | 2017

Special mention

Antoine Debarge: Dolly.Zero

Ugo Bienvenu | France | 2017

Artistic Game Worlds

There's no denying that animated films are made by meticulous handwork, but they are not the only ones. Many game titles also boast highly artistic designs and are made using, e.g. paper, cardboard, miniature electronics, and puppets, and it is increasingly common for game studios to collaborate with artists, architects, and model makers. We've invited the co-founder of the British game studio State of Play, Luke Whittaker, who will talk about how these collaborations help realize and integrate various processes, ideas, and designs into the studio's games. Be sure not to miss this extraordinary talk – today at 13³⁰.

Czech Horizon Competition: Short Film

Walking and Running

Vít Pancíř | Česká republika | 2018

Czech Horizon Competition: Student Film

WOO-HOO!

Dávid Štumpf | Czech Republic | 2018

Czech Horizon Competition: TV / Online Film

Hungry Bear Tales: Blueberries!

Kateřina Karháňková, Alexandra Májová | Czech Republic | 2017

Czech Horizon Competition: Commission Work

Jupí Hot Drink

Michal Žabka | Czech Republic | 2017

Czech Horizon Competition: Music Video

Barbora Poláková: Krosna

Kousuke Sugimoto | Czech Republic | 2017

