

# Programme

## Světazor Cinema

14.00 – 16.00 *The Congress*  
 16.00 – 17.35 *Total animation – World's Total Animation selection*  
 20.30 – 21.46 *Cheatin'*

## Roháč Screening Hall

08.30 – 09.30 *New Bedtime Stories I.*  
 09.30 – 16.30 *Workshops of animation*  
 10.30 – 11.15 *Animo – 1st Journey to Fantasy*  
 13.00 – 14.20 *Ernest and Celestine*  
 15.00 – 16.28 *Lucky Four in the Service of the King*  
 17.00 – 17.44 *Pavel Koutský Series*

## J. K. Tyl Theatre

19.00 – 20.30 *Opening Ceremony*

## Masaryk Square

21.00 – 22.49 *Monsters University*

## Beseda

23.30 – 00.30 *Mutanti hledaj východisko – DJ's set*

## Dada Club Kasper

09.00 – 18.00 *The Department of Animation VŠMU*  
 22.00 – 23.30 *Mutanti hledaj východisko*  
 23.30 – 00.30 *Vinárenští gentlemani*

## Regent Brewery

09.00 – 18.00 *RECOURSE 1,618 (exhibition)*

## J. K. Tyl Theatre – foyer

09.00 – 18.00 *Czech Total Animation (exhibition)*

## Castle Gallery

09.00 – 18.00 *Puppet Films from Finland (exhibition)*

## Castle Park

09.00 – 17.00 *KREUS – Animation looking for a talent*

## organisers



## hosts



## financial support



## main partner



## main media partner



## media partners



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**Editor in chief:** Malvína Toupalová  
**Redaction:** Eliška Děcká, Miroslava Janičatová, Pavel Horáček, Tomáš Marek  
**Translation:** Martina Neradová, Barbora Štefanová  
**Design:** Jan Šimsa  
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[www.anifilm.cz](http://www.anifilm.cz)

# ANIFILM 05

## Festival daily

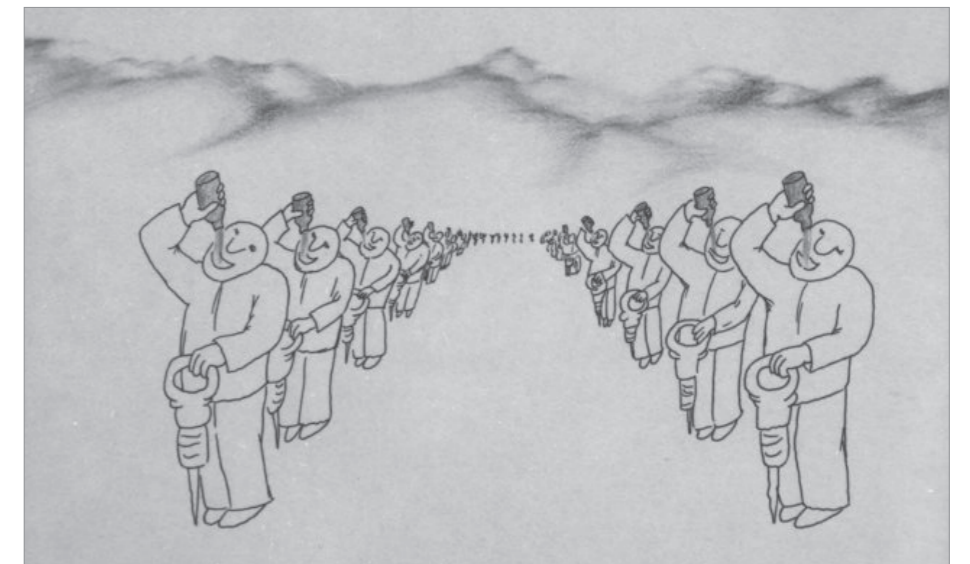
## Anifilm 2014

n.1

Tuesday 6.5.

## Anifilm 2014: A Total Experience

Festivals facilitate experiences that go well beyond the contemporary film viewing routines. Apart from experiencing films in a community, festivals offer opportunities to learn about various aspects of animation as well as personal encounters. Anifilm visitors can gain an insight into Chinese and Finnish animation, our two country focus sections this year, also thanks to our guests, members of our international jury – Haiyang Wang and Eija Saarinen. In addition, the Finnish program includes an exhibition of puppets.



*Action (Igor Ševčík, 1980)*

We had this aim in mind also in the selection of our main focus this year: total animation. This somewhat enigmatic term cannot be elucidated through film screenings only – thus it is also explored in a lecture and an exhibition. In the Czech context, total animation is linked above all with Igor Ševčík and Pavel Koutský, but we also want to commemorate a seminal figure of animation history – Frédéric Back, who has sadly joined The Man Who Planted Trees last Christmas Eve.

His film features in the Sylvain Chomet Views section. At the same time total animation is present in the work of our guests this year: Caroline Leaf, Ferenc Cakó, Florence Millaire and Kristina Dufková. Anifilm is also proud to feature guest lectures by historians and theorists, including

Eva Strusková or Nichola Dobson, addressing a range of themes in animation.

Animation in public space can take many forms: Hynek Dřížhal's concept rises to the challenge, infiltrating the town.

## Tips for today

From day 1, Anifilm offers the very best of Czech and international animation, both old and new. At 2 pm, Světazor Cinema is showing the feature-length film **The Congress** by Ari Folman (*Waltz with Bashir*). This year's focus – total animation – opens at 4 pm at Světazor with an **international selection of films** made in the said technique. And don't forget to join us at the **Anifilm opening ceremony**, starting at 7 pm at the J. K. Tyl Theatre.

## Mutants' Night

Dada Club hosts the Czech hip hop band Mutanti hledaj východisko – **Mutants searching for a way out**, at 10 pm tonight. Adding a light touch to their hip hop attitude, the Mutants are a duo of students of Prague's drama academy, rapper Jan Vejražka and instrumentalist Jiří Konvalinka.



## Interview with Kristina Dufková

„Fimfarum Made Me Fall in Love with Puppets.“



**Kristina Dufková** – member of Anifilm 2014 jury. Starting out with hand-drawn and painting-on-glass animation, she has lately gravitated towards puppet animation, with two puppet projects in the pipeline.

**What is the role of post-production in your painting-on-glass films? Does it change the outcome significantly?**

I used this technique in my 2005 film *From the Lives of Mothers*. Krátký Film Studio enabled me to use 35 mm film, an unforgettable experience.

I didn't use any post-production – any mistake meant starting all over again. I revisited painting on glass in *A Tear Is Needed* where I used painted backdrops and combined them with hand drawing in post-production, that's how I made the sky and clouds, and all the zoom-in and zoom-outs.

**Anifilm is showing a retrospective of your work on Friday at 12 o'clock, including Fimfarum – The Third Time Lucky, your first experience with puppet animation...**

That was a tremendous experience. Back at art school I always avoided puppets, they didn't appeal to me. With *Fimfarum*, I even tried to persuade the producer to go for hand-drawing. But in the end the experience made me fall in love with puppets. I can't fathom why I was so biased against them. Now I am working on two puppet projects.

**One of them is a feature-length film titled Living Large. What is it about?**

It's about growing up, being overweight and first love. It's based on a book by Mikael Ollivier. Puppets seemed the most appropriate medium for a story about weight. At the moment we are looking for funding, finishing the script, developing the puppet and lip sync technology. We have made two teasers, we finished two puppets and we are auditioning actors for the dubbing. We are ready to roll as soon as we get the funding together. I'm really looking forward to that.



Attention! So... / One who comes prepared NEVER COMES TO HARM!!!



Anna Mastříková 74

## Art supplies take to the streets

The visual design of Anifilm 2014 is inspired by animators' tools – the crayons, brushes and scissors that spark off the very first ideas for films. As stage designer Hynek Dřížhal explains: „Even though technology is still moving deeper into the world of 3D, the method of ready made animation is still very close to the Czech animated film industry and its history. We are building up on Czech tradition but at the same time we would like to express our huge admiration to the industriousness and patience of the makers of animated films.“



Hynek Dřížhal, the author of the visual design of Anifilm

## Festival opens with acrobats

Anifilm opening ceremony will feature member of the jury Ferenc Cakó, showing a sample of sand animation and the Finnish band Scandinative, heralding the retrospective of Finnish films. The evening will feature Czech acrobats from the La Putyka ensemble. Hosted by Perla Kotmelová and Tomáš Měcháček, the ceremony will present a lifetime achievement award to a noted Czech animator. „And last but not least we will have a sample of the festival program“, says Jiří Trnka, Anifilm art director.

## Třeboň, the city of Anifilm

Třeboň offers a range of experiences beyond cinema: overwhelmed by animation, you may want to chill out in the Regent Brewery – get a beer and a guided tour about brewing! Have a true local fish delicacy in one of Třeboň's many restaurants! Once you have satisfied your appetite for great films and great food, you can explore the vicinity of Třeboň on foot, on a bike or on roller skates – or in a hot air balloon, to get some perspective. And before you leave, don't forget to visit the local wellness spa!

## AniFelix – Homo Felix column

The problem of (not only) Czech animation isn't just the lack of financing and enlightened producers, but also the unfortunate habit of remaining isolated within the country, each artist to his own. This tendency spawns films made on a shoestring budget, much like the DIY scene. But a more ambitious film, both technically and artistically, requires that we join forces. And if it is to be cost-effective, it is necessary to join forces across borders. This is the thinking behind the Visegrad Animation Forum, taking place for the second time as part of the Anifilm industry section. The organizers regard the Visegrad region (i.e., Poland, Czech Republic, Slovakia, Hungary) as a much stronger partner with a better chance to make a mark internationally. For this reason they organize discussions, workshops and pitching forums, where the winning projects receive a financial subsidy from the VAF. In addition, the *Homo Felix* magazine, originally published in Slovak, has become an English language venture as of this year, with a focus on the Visegrad region (and reaching out to the post-communist block at large), as a space with a shared cultural history and identity. We build bridges. Hopefully, these bridges will help contemporary animation to cross over to a brighter future.

**Kamila Boháčková**, editor-in-chief of *Homo Felix*

*Homo Felix – The International Journal of Animated Film* is a printed English-language magazine focusing on issues of animation in the Visegrad region.

For more see [www.homofelixjournal.com](http://www.homofelixjournal.com).

