

Světazor Cinema

- 09.30** The Tale of Princess Kaguya (International competition of feature films for children, režie Isao Takahata, Japonsko 2013, 137 min)
12.00 Best Feature Film for Children
14.00 Swedish AniDoc
16.00 International Competition for Non-Narrative, Experimental and Boundary Forms of Animation

J. K. Tyl Theatre

- 09.30** 25 years of Czech animated commercials
11.00 Short Film A
12.30 A Tribute to Vlasta Pospíšilová - Virtuoso of Animation and Direction
14.00 Anifilm Award Winning Films 2015

Puppet Theatre

- 08.30** The Little Evening 50 – Best newbies
10.30 A Tribute to Vlasta Pospíšilová - Vlasta and the Tinkers
12.30 Student Film C
14.30 The Boxtrolls (Graham Annable, Anthony Stacchi, USA 2014, 97 min)

Old Town Hall

- Whole day** Artyčok TV presents (Money Temples, Interviews about Sound, Selection)
Whole day Competition for Non-Narrative, Experimental and Boundary Forms of Animation
Whole day More than a Lost Case (Roman Štětina)
Whole day Jiří Brdečka, Animated Films

Chateau Gallery

- 10.00 – 17.00** sedUM Exhibiton

J. K. Tyla Theatre Foyer

- 09.00 – 21.00** Re-Cycling Exhibition

Download the Anifilm 06 festival app to your smartphone to access the programme and follow the news anywhere, anytime!

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Published by Anifilm on the occasion of Anifilm 2014 – International Festival of Animated Films.

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The Festival Daily is printed on EPSON RIPS printing machines. IT equipment for the festival was provided by ARGON systems Třeboň.



We have our winners

The yesterday's festival closing ceremony revealed the winners of this year's Anifilm awards. The Best Film award in the Feature Films for Grown-ups category surprisingly went to the Spanish clay-animated film *Possessed*, directed by Sam Conflictivos. The jury, consisting of Andrea Martignoni, Bastien Dubois and Nancy Phelps, decided to award the film "for the respectful treatment of a homage to great classical films. To a film that delivers on its promises and is guaranteed to give the audience a really good time." Special Mention went to the American-Latvian *Rocks in my Pockets*. The Feature Film for Children category found a clear winner in the *Tale of Princess Kaguya*, directed by Isao Takahata. The jury felt the film deserved the Best Film award for its lyrical beauty that carries the audience away. "The Princess brought us into her visually stunning world accompanied by a perfect musical score", read the jury's comment. Special Mention was awarded to the *Song of the Sea* by Tomm Moore.

The Short and Student Films categories were judged by a jury consisting of Michèle Cournoyer, Lukáš Skalník and Niki Lindroth von Bahr. The jury chose Don Hertzfeldt's short film *World of Tomorrow* and the decision was unanimous. The jury found this vision of an uncertain future, narrated with a sophisticated sense of humour and minimalist design, very refreshing. The jury

was also enchanted by the fascinating sci-fi trip portrayed as seen through the eyes of a child. Special Mention went to the Czech film *Mr. Spider's Anatomy* by Vojtěch Kiss. The Best Film award for a student film was awarded to *The Bigger Picture*. The jury loved the combination of 2D paintings and 3D stop-motion animation as well as the fact that the animated characters were integrated into real environments. Special Mention went to the Chinese film *Food* by Siqi Song.

The Non-Narrative Films category was clearly won by the film *Fugue for Cello, Trumpet and Landscape* by the Polish director Jerzy Kucia and Special Mention was awarded to Fok Nabo Distorio. The Best Music Video went to *Zhu: Paradise Awaits* by Tomek Ducki. These categories were judged by Anna Ida Orosz, Lou Sanitřáková and Maroš Brojo. Congratulations to the winners!

Possessed (directed by: Sam Conflictivos)

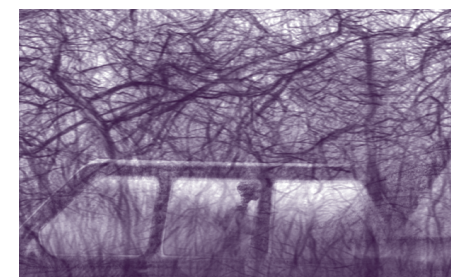


Tips for Today

Anifilm is coming to an end, but there are screenings to watch yet. For example, the *Virtuoso of Animation and Direction* selection, a tribute to Vlasta Pospíšilová, who has been awarded the Lifetime Achievement Award at this year's Anifilm, will be screened in the J. K. Tyl Theatre at 12.30.

The Artyčok TV Presents projects are still being screened all day on the first floor of the Old Town Hall. You can watch the following blocks: *Chrám peněz (Temples of Money)*, *Rozhovory o zvuku (Interviews on Sound)* and *Výběr (Selection)*.

And if you are still around at 16.00, you can come to the Světazor Cinema to watch the International Competition for Non-Narrative, Experimental and Boundary Forms of Animation, one of the new competition categories introduced this year.



Fugue for Cello, Trumpet and Landscape (directed by: Jerzy Kucia)

It's an obsession really

The famous Czech director and animator Vlasta Pospíšilová celebrated her 80th birthday this year and was presented a Lifetime Achievement Award at Anifilm. We bring you an excerpt from her 1983 interview with Miroslava Humplíková for the *Film a doba* magazine.

There was an audition for animators when Trnka's studio was preparing for *A Midsummer Night's Dream*. What did the audition to join Trnka's team look like?

There were many candidates but in the end they hired just five of us. We were instructed to perform a short scene with a puppet. Miloš Makovec was making his *Ztracená varta* at the time so we were asked to make a puppet of a soldier move as if he were patrolling on guard duty. Then we were handed three puppets made by Trnka, which are so rare today, and we had to express emotions with them – reverence, struggle and joy. I was the youngest of all the candidates auditioning for the studio.

Do you ever think of Jiří Trnka when you work today?

You could say that is all I do. I was a great admirer of his. He would arrive and wait as the cameraman was lighting the scene and there would be a crowd of people reverently standing around and behind him, watching him create – and these would not be people just from the studio. He was the person I admired the most and he has deeply influenced my life. He radiated both creative and personal power. It was impossible not to form a strong opinion about him.

What kind of puppets do you like?

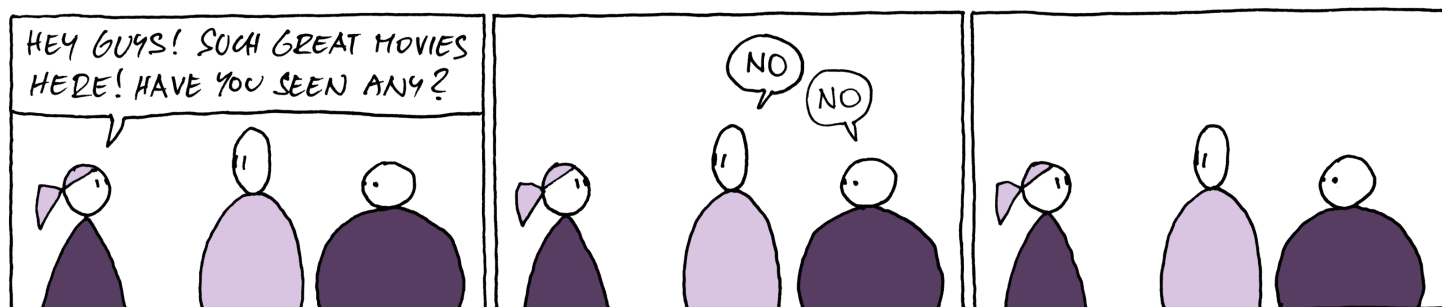
Definitely Trnka's puppets; you just immediately know how to classify them when you put them in a scene. A puppet does not smile nor frown, but it can express a certain emotion as soon as you start moving it. Trnka didn't have two different heads for one puppet. Today, it is common to have several heads with various expressions. With Trnka, the most important thing was the play, the animation. Just take Bayaya – he had only one head and it was enough to make a whole feature film.

Are you patient?

Patient! Outside work not at all but I do have to be when I am working. And it's actually easy to be. It's like a disease but I could not live without it. As an animator you can do anything. You can be a child, a cloud, water, a parrot or a line, simply anything. That's who I am – I'm nervous and trouble seems to follow me around all the time. But then I arrive at the studio and suddenly I'm singing, I feel great, I'm confident. It's an obsession really.



Foto: Jan Hromádka



About this year's festival trailer

This year, the festival's visuals were designed by David Pucherna and the trailer was directed by Martin Živocký. Wonder how the trailer was made? The logo was created first, designed as a jigsaw of building blocks. Then the idea of constructing the Anifilm logo from flying parts of Třeboň came up. And finally, Martin Živocký suggested the flying blocks should glow, with the whole trailer set at night.

Then it was necessary to figure out the technical execution of the idea. As working with real night shots of Třeboň proved quite problematic, the director eventually chose

a different method. He photographed the town streets in daylight and converted the images into 3D models using 3D camera mapping. This way, he was able to "light" them as he wished as well as e.g. add fog. He then introduced the glowing objects into this virtual 3D environment and animated them in movement. From the start, Martin Živocký was communicating with the musician Norbi Kovács, the author of the trailer's score, to ensure the visual and musical sides matched perfectly. The trailer took four months to create and you can enjoy it at every screening just before it begins.



The Tale of Princess Kaguya
(directed by: Isao Takahata)

100 years of Swedish Animation: Odell, Andersson and Nyholm

Filmtecnarna started out producing independent films but have also made commercial and music videos. *Revolver* (1993) was their breakthrough work. This tragic comedy about the passing of time is constructed as several short animations combined into a kind of musical collage. A collage-like structure can also be found in Odell's other films. The most interesting one is probably *Never like the first time* (2005), based on recorded interviews with four people who all tell recollections of their respective sexual debut. The film was a major international hit and award winner at, for example, the Berlinale. Even in his other projects *Lies* (2008) and *Tusilago* (2010) Odell continued with featuring real people's experiences.

Alongside the animated children's films and documentaries can perhaps discern a third aesthetic tendency. Among the more recent films, arising thus since the 1980s, is also reflected an influence that comes from the Swedish modern cartoons for adult audiences. A long series of animators, from Hakan Westford, Annika Giannini, Joan Rubin and perhaps the foremost representative of Max Andersson belonging to this tendency. A dark nightmarish films inspired by Svankmajer's surrealistic works is typical for Anderssons approach.

In this century's first decade something that appears to be a small renaissance occurred in Swedish animation. One of younger animators that distinguished himself was Gothenburger Johannes Nyholm.

Already his very first professional movie, *Dockpojke* (*Puppet boy*, 2007), became Sweden's probably most award-winning animated film of all time. Another great success was *Las Palmas* (2011) in which Nyholm combined live-recorded scenes with his one-year old daughter.

Among others individualists one can mention another Gothenburger Jacob Stållhammar that defies the dominance of 3D animation with its playful 2D films made in a jazzy rhythm and Niki Lindroth von Bahr, Sweden's arguably finest puppet film maker presents an imaginative and detailed world that leave you wanting more.

Midhat „Ajan“ Ajanović

Festival daily
Sunday 10. 5. 2015

Kids at Anifilm

Anifilm ends today, but we still have a few screenings for the youngest festivalgoers. At 9.30, we begin screening the Japanese fairy tale *The Tale of Princess Kaguya*. In the morning we will also be screening the Best Newbies selection of the Little Eveninger bedtime stories in the Puppet Theatre, including *Stripey the Slumber Elf*, *Rats and Viola the Bunny*. At 10.30, this selection will be followed by the popular *A je to!* duo Pat and Mat. The kids' screenings at this year's Anifilm will close with *The Boxtrolls*.