



Světazor Cinema

- 15.00** Song of the Sea (International competition of feature films for children, dir. by Tomm Moore, Ireland, Belgium, Denmark, France, Luxembourg 2014, 93 min)
17.30 Short film A International competition of short films
20.30 Possessed (International competition of feature films for grown-ups, dir. by Sam Conflictivos, Spain 2014, 83 min)

Puppet Theatre

- 16.00** Street animation I.
18.00 Selection of commercials of Annecy Festival

Roháč – Czech TV Hall

- 08.30** The Little Eveninger 50 – Best oldies (Czech language only!)
10.30 The Little Eveninger 50: Black and White is Beautiful (Czech language only!)
13.00 How to Train a Dragon 2 (dir. by Dean DeBlois, USA 2014, 105 min) (Czech language only!)
16.30 The World of Fireflies (Tribute to Vlasta Pospíšilová) (Czech language only!)
09.30 – 15.30 Animation workshops for children

Masaryk Square

- 21.00** The Boxtrolls (dir. by Graham Annable, Anthony Stacchi, USA 2014, 97 min) (Czech language only!)

Old Town Hall

- Whole day** Artyčok TV presents (MoneyTemples, 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 Exhibitor

J. K. Tyla Theatre Foyer

- 09.00 – 21.00** Re-Cycling Exhibition

Club Beseda

- 23.30** DJ Hromek + DJ Medvěď

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

ANIFILM 06

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ANIFILM 06

Festival daily
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The Sixth Anifilm Is Here

The Sixth Anifilm starts today, bringing heaps of extraordinary film (and other) experiences. We have some new additions to the festival this year. The International Competition has been expanded with two new categories – music videos and non-narrative, experimental and boundary forms of animation. You can watch the animated experiments on the first floor of the Old Town Hall, where they will be screened in a loop for the duration of the festival.

The accompanying programme will also feature some special sections – you can look forward to the films by Vlasta Pospíšilová and an overview of Swedish animation. This year marks the 100th anniversary of Swedish animation and Vlasta's 80th birthday. In celebration of these two anniversaries, Anifilm will present Vlasta's films for both children and adults and pivotal films of Swedish animation selected by the curator Midhat Ajanović. Anifilm will also introduce the highly internationally acclaimed contemporary Swedish anidocs and puppet films by Niki Lindroth von Bahr, an Anifilm jury member from Sweden.

Another section, overlapping with the professional programme, focuses on applied animation. This year's Anifilm extends its attention to an area of animation usually ignored by other festivals despite it being of crucial importance for contemporary animators. Festival goers will have a chance to attend screenings, lectures and presentations introducing animated commercials, jingles and spots as well as interactive games, books or applications. We have also included historic Czechoslovak commercials and a selection of the world's best commercials screened at the prestigious Annecy Festival. Last but not least, there will be a new programme section on street animation.

Whatever you choose, we hope you will enjoy yourselves! You can leave your children in the playroom on the first floor of the Old Town Hall. The playroom will be open on every day of the festival from 9.30 to 18.00.



Selection of commercials of Annecy Festival

Tips for Today

The International Competition starts today with Tomm Moore's poetic-nostalgic film **Song of the Sea**, which was nominated for an Oscar. Screening begins **at 15.30 in the Světazor Cinema.**

The first **Street Animation** block will introduce for example Big Bang Big Boom, the latest film by the street artist Blu, and the Czech film *Graffitiiger*. Screening begins **at 16.00 in the Puppet Theatre.**

A selection of the **world's best commercials** shown at the festival in Annecy over the last three years; screening begins **at 18.00 in the Puppet Theatre.** The selection includes all techniques and styles imaginable.

Graffitiiger (directed by Libor Pixa)



My Favourite Film by Švankmajer is Zahrada

The Swedish jury member Niki Lindroth von Bahr has brought to Anifilm both films she has directed and those she helped create in another role. The films will be screened in the Světozor Cinema on Friday at 15.30. However, Niki also likes to sculpt...

Why did you choose puppet animation for your films?

I love to make puppets and models. I actually studied prop making in 2006 and freelanced as a prop maker for film and theatre. For me, animation is a way to use that knowledge to tell stories that I want to tell.

Your films are quite long. How long did it take to finish *Tord and Tord* and *Bath House*?

Tord and Tord took about one and a half years and *Bath House* took over two and a half years, mainly due to the great number of characters and big sets. Also with *Bath House*, a lot of scenes are over a minute long so we were often forced to work with the same scene for weeks. It was a bit unnerving, you never know if someone won't accidentally walk in front of the camera or if a light won't go out. Those things can be really hard to fix.

Where do you find the inspiration for the stories of your films?

Hard to say... I read books, follow the news and also consume a lot of films and shows of various qualities. It's always quite interesting even for me to see what comes out of combining Michael Haneke films with 200 episodes of *Keeping up with the Kardashians*.



Photo: Niki Lindroth von Bahr's archive

Which filmmakers who make puppet animation are your favourite?

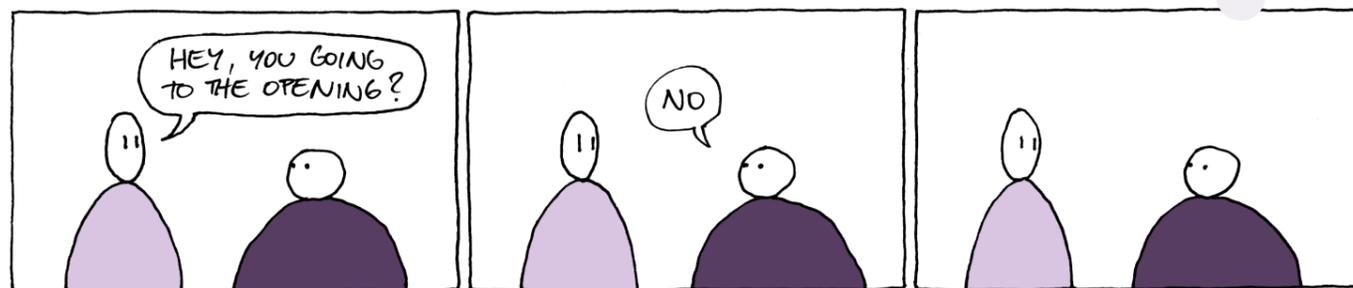
Jan Švankmajer, but the film I like the most by him is *The Garden*, which is actually a live action film. I also love the animation and sets in Wes Anderson's *Fantastic Mr. Fox*.

Have you ever played a puppet show?

I actually worked for a while as a puppet maker for a few different puppet theatres in Sweden, before I got into animation. And I also made and partly worked the puppets in Johannes Nyholms famous short film *Las Palmas* in 2010.

What are your other activities besides animation? Where did you have exhibitions?

I'm currently studying for my master's degree in Fine Arts at The Royal Institute of Art in Stockholm. In addition to animation I also sculpt. I recently had a solo exhibition at the Stene Projects gallery in Simrishamn and have participated in several group exhibitions in the past. This spring I exhibited a 2.5-meter tall black cat at Liljevalchs Vårsalong in Stockholm.



People to Meet in Třeboň

As always, the festival will be teeming with personalities not just from the world of animation. And considering how small Třeboň is, you are bound to meet them. This year, there will be for example Joan C. Gratz, Raúl Garcia, Jakub Dvorský, Vlasta Pospíšilová, Pavel Koutský, Gene Deitch, Bára Dlouhá, Midhat Ajanović, Galina Miklínová, Martin Bůfil, Maria Procházková, Tereza Brdečková, Pavel Ryška, Pavel Liška and many others. The juries consist of nine prominent authors: Michèle Cournoyer, Bastien Dubois, Andrea Martignoni, Lukáš Skalník, Nancy Phelps, Niki Lindroth von Bahr, Lou Sanitřáková, Anna Ida Orosz and Maroš Brojo.

Kids at Anifilm

We will be happy to look after your children every day of the festival between 9.30 and 18.00 in a playroom in the Old Town Hall, but you can also take them to the screenings with you. Kid's programmes are screened primarily in the Czech TV hall (Cultural Centre Roháč). As the Czech TV bedtime show *Večerníček* (the Little Eveninger) is celebrating its 50th anniversary this year, part of the screenings will focus on this traditional short animated film format. Today, for example, you can attend the *Best Oldies* and *Black and White Is Beautiful* blocks. Your children can also watch selected episodes from the *Fireflies* series by Vlasta Pospíšilová or the exciting "flick" *How to Train a Dragon 2*.



Broučci (directed by Vlasta Pospíšilová)

Circus Returns to Anifilm

As in the previous years, this year's opening ceremony will again feature some elements of circus. The hosts Tomáš Měcháček and Perla Kotmelová are going to share the stage with Ati, the ringmaster of Cirque Garuda, who will perform juggling acts accompanied by projection mapping. "The ceremony is going to be rather dream-like this year," promises its director Jiří Trnka. Today's opening ceremony will also include the presentation of a Lifetime Achievement Award to Vlasta Pospíšilová, who celebrated her 80th birthday this year. Congratulations!

100 years of Swedish animation: The beginnings

Vicor Bergdahl was a sailor, a painter, a cartoonist, a reporter and also an author. But above all he deserves his place in history as an animator. His first encounter with animation was in 1912 when he, by coincidence, had seen *Slumberland*, an early animated film from 1911 by the American genius Winsor McCay. The film, in fact a staging of McCay's cartoon drawings from the strip *Little Nemo in Slumberland*, gave Bergdahl the impulse to try animation himself. Of course he had no technical knowledge, but the cinema owner "explained" the secret of animation in the following words: "The magic is brought about by letting the pictures joined together in the shape of a book dash past with the help of one's thumbs in front of the camera, to enable the optical illusion of motional pictures to be caught on the celluloid film." After that explanation Bergdahl chose to develop a technique of his own.

And that is exactly what he did.

The same year he finished drawing his first movie, but it wasn't filmed until 1915 when the famous manager of Svenska Bio, Charles Magnusson, realized the potential of animated films. The film is *The Magic Potion (Trolldrycken)*. The bizarre contents and abstract graphic elements place it at least fifty years ahead of its contemporary animations.

The "leading character" of the film is alcohol, which continued to play an important role in the films of Bergdahl and probably in his life, too. Bergdahl was soon to create "the drawn pictorial joke" about his alter ego Captain Grogg, a discarded sailor with a pug nose, permanently armed with a pocket flask that often helps him out from difficult situations and dire straits.

Captain Grogg was in fact the first true animation of the European continent with a recurring character. In all there were thirteen episodes with the liquor-loving Grogg. Rather frank erotic passages, jokes and innovative animation made Bergdahl famous even abroad, especially in Germany and Russia. The masterpiece above all among his pictures is *Captain Grogg had his portrait done (Kapten Grogg skulle porträtteras)* from 1917. Here Bergdahl used both live and drawn pictures in an utterly complicated method of double exposure, a technique developed in the studio of Julius Pinschewer around 1910.

With Bergdahl, but also his contemporary colleagues like Emil Åberg and M. R. Liljeqvist, Swedish animation got to a striking start.

To be continued tomorrow

Midhat „Ajan“ Ajanović