

Světový Cinema

- 10.00** Beyond Beyond (International competition of feature films for grown-ups, dir. Esben Toft Jacobsen, Denmark, Sweden 2014, 80 min)
12.30 Giovanni's Island (International competition of feature films for children, dir. Mizuho Nishikubo, Japan 2014, 102 min)
14.30 Old Czech Legends (dir. Jiří Trnka, Czechoslovakia 1952, 91 min)
17.00 Student film A (International competition of student films)
19.00 A Tribute to Vlasta Pospíšilová - Virtuoso of Animation and Direction
21.00 Kahlil Gibran's The Prophet (International competition of feature films for grown-ups, dir. Roger Allers, Canada, France, Lebanon, Qatar, United States 2014, 84 min)

J. K. Tyl Theatre

- 10.30** Student film B (International competition of student films)
13.00 Short film B (International competition of short films)
15.30 Short film C (International competition of short films)
17.30 Street animation II.
19.30 Short film D (International competition of short films)
21.30 Lost Case (dir. Roman Štětina, Czech Republic 2014, 58 min)

Puppet Theatre

- 10.30** Czechoslovak animated commercial from 1957–1967 / P. Ryška (lecture)
13.00 HS Luzern meets Cartoon Network / J. Ehmann (lecture)
15.00 Artyčok TV presents: Selection
16.30 Studio Oficina presents / L. Fišárek (presentation)
18.30 Bastien Dubois: Masterclass
20.30 Jury Programme Anna. Ida Orosz: Guided tour to nearby and faraway realms

Czech TV Hall (Roháč)

- 08.30** The Little Eveninger 50 – A Tribute to Zdeněk Smetana
10.30 The Little Eveninger 50 – Tribute to Adolf Born
13.00 The Jerboas (režie Bára Dlouhá)
15.30 Fimfarum according to Vlasta Pospíšilová
09.30 – 15.30 Animation workshop for children

Schwarzenberg Hall

- 10.30 – 13.30** Music workshop (Nik Phelps) – for registered participants only
14.30 Animated journalism round table workshop / N. Phelps (seminar)
16.00 – 19.30 VAF – Visegrad Animation Rallye, Round table

Masaryk Square

- 21.00** Fish Soup at the Square (curator's selection – AniPromítačka)

Chateau Gallery

- 10.00 – 17.00** sedUM Exhibition

J. K. Tyl Theatre Foyer

- 09.00 – 21.00** Re-Cycling Exhibition

Club Beseda

- 21.30** Depakine Chrono
22.30 Vogjetgraik
23.30 Aid Kid

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

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ANIFILM 06

Festival daily
Wednesday 6. 5. 2015

Anifilm Industry Programme – – the Visegrad Animation Forum

The Visegrad Animation Forum (VAF) will be held on 6th–8th May and its organisers have prepared several projects for the visitors of Anifilm, especially for active authors and producers.

Day one, 6th May, will bring the Short Films and Book Publishing panel, which begins at 14.30 in the congress hall of the Zlatá Hvězda hotel. **The Animation Short Films in Schools** panel begins at 13.30 at the same venue. The programme will continue with the screening of the **Visegrad Animation Rallye** in the Schwarzenberg Hall, starting at 16.00. The eight best films made within the Visegrad region last year constitute a screening block that will be screened at various European festivals after its premiere at Anifilm. The programme in the Schwarzenberg Hall will then continue with a round table where producers and filmmakers can learn about support funds, incentives and minority co-productions available in Central and Eastern Europe (CEE).

Day two, 7th May, aka Television Day. Třeboň will host a meeting of TV professionals, mostly programme directors, from seven televisions from CEE. The winning project of the **Television Day** will go on to compete in the Cartoon Forum competition. A case study will be presented by **Frédéric Peuch**, one of the few people who successfully realized several West-East co-productions. You can find out how he achieved this at the Zlatá Hvězda hotel at 12.30. The British producer Greg Boardman will describe a typical dialogue between a producer and the BBC at 14.00. The animating public should watch out for the round table beginning at 14.45. Top representatives of several national TVs will speak about what kind of animated projects TVs are looking for.

Day three, 8th May, will see a discussion on the future of Czech animation for children in the Zlatá Hvězda congress hall at 13.00; you can listen to Helena Bezděk-Franková, the director of the Czech Cinematography Fund, and Jiří Kubíček, its board member. **Baltic Focus**, a presentation of studies from the Baltic, begins at 15.00 in the theatre, followed by a debate at 16.00 that will be interesting primarily to young authors: the topic will be the possibilities, issues and the future of digital distribution of short films.

Tips for Today

Enchanting travel documentaries that will take you to exotic places around the world will be screened under the **programme dedicated to the juror Bastien Dubois**. Screening begins at 18.30 in the Puppet Theatre.

The curator Anna Ida Orosz has compiled a selection of **Hungarian music videos** and

other non-narrative films, including the last year's winner of Anifilm. Screening begins at 20.30 in the Puppet Theatre.

There will be a fishy evening screening in the square today. A special selection of short author films entitled **Animated Fish Soup at the Square** will be screened at 21.00. Be sure not to miss it!



James: All I'm Saying (dir. by: Péter Váczi)

I didn't have patience for comics so I turned to animation

The French director Bastien Dubois, the author of **Madagascar, a Journey Diary, Cargo Cult** and the animated series **Faces from Places**, is going to introduce his work to the visitors of Anifilm in the Puppet Theatre today at 18.30.

How do you work on your films inspired by your journeys? Do you draw during the journeys and then animate after you return?

The idea for my first film *Madagascar, a Journey Diary* was indeed to draw and then animate. But I faced several problems. The first problem was how to make all the shots match. When you draw in the street you can't produce enough material to meet all your needs in terms of subject/point of view/colour/time of day etc. If I wanted to do it like that I would have to have drawn a thousand times more. Then, I wanted to put my sketches in 3D. It's much easier to make your drawings match your 3D model than the opposite. So 95% of the artworks of *Madagascar* were specially made for the film... But I sketched a lot, almost every day, and that gave me inspiration, the texture and the characters for the film.

And what about *Faces from Places*?

For *Faces from Places* it was also very different. I had only a year to create from scratch a 60-minute animated series including 20 different countries. It was obvious that we could not travel for all these films. So we chose as many countries as we could from the countries that I or my crew had already travelled to; then we interviewed people from these countries living in France.

It was also much more practical because the TV channel that ordered the programme asked me to make it in French.

Madagascar, a Journey Diary was a huge success - even nominated for an Oscar. Did you expect it? Or did it come as a surprise?

It was a big surprise, especially because I had never cared about the Oscars before. I'm not sure if I was even aware there was an Oscar for animated short films. Anyway, going to LA, having this trip to this surreal environment, the Hollywood business jungle, was one of the most entertaining trips I have ever had. From a sociological point of view I mean.

Which TV station did you make *Faces from Places* for? Was it your idea?

It was for Arte, a French-German TV station. I was working on a file explaining the idea of *Faces from Places* and, when I had it almost finished, they contacted me and asked: „How do you feel about doing 20 episodes based on *Madagascar*?” So I just gave them the file and said: „Here it is.” A month or two later we signed the contract and a year later it was finished. The most exhausting year of my life...

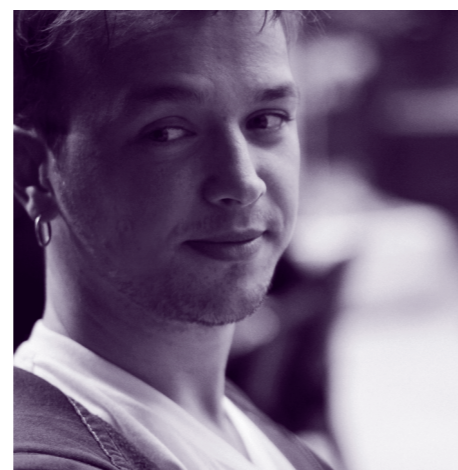


Photo: Bastien Dubois' archive

You also illustrate. Are you thinking about making a comic book as well?

When I was kid, I wanted to become a comic strip author. It was my dream. I started several projects but I always got lazy after a couple of pages. I didn't have enough patience. So I turned to... animation! That makes no sense, does it?

What are you working on now?

I have been writing a script for an animated feature film for a year and a half now... it's taking me pretty long. Let's talk about it in four or five years, shall we?



Trnka after facelift

Today, we are screening Jiří Trnka's first film, which has been renovated and digitized. The cult film *Old Czech Legends* won the Silver Lion award at the Venice Film Festival in 1953. Its renovation and digitization by the Magyar Filmlabor lab in Budapest followed after nearly a year of preparation and historical research. The Czech National Film Archive and the Hungarian lab focused on the improvement of the colour spectrum, which had degraded significantly in the analogue copies of the film over the years. You can watch this precious jewel of Czech puppet animation, cleaned, polished and digitized, in the Světozor Cinema from 14.30.

Kids at Anifilm

Today, the Czech TV hall (in Roháč) will once again belong to Little Evening and his birthday celebration. Children can look forward to a *Tribute to Zdeněk Smetana* and a *Tribute to Adolf Born*. The heroes of their stories are the famous characters Reddy, Křemílek, Vochomůrka, Mach, Šebestová and Žofka the monkey. In the afternoon, these classic fairy tales will be followed by *The Jerboas* by Bára Dlouhá and the day's programme will close with the screening of puppet-animated fairy tales by Vlasta Pospíšilová based on the book *Fimfárum* by Jan Werich. From 9.30 to 15.30 there will also be animation workshops in Roháč and so, besides watching them, kids can also try making films.



sedUM Exhibiton

Vystavujeme

In case you want a break from all the animated film screenings at Anifilm, you can visit one of the film-centred exhibitions. This year we have two – one Czech and one international. The Czech exhibition *sedUM*, held in the Chateau Gallery, features works by seven Czech artists whose professions and fates are inextricably linked to animated film. The second exhibition, entitled *Re-Cycling*, presents the context and the making of the competition film *Recycling*. The film was created by ten animators from various European countries in commemoration of the 100th anniversary of Norman McLaren's birth. You can visit the exhibition in the lobby of the J. K. Tyl Theatre.

100 years of Swedish animation: Between two wars

A Swedish animator with a different idea on animation was Viking Eggeling, born in 1880 in Lund but moved to Germany at the age of 15 in search of jobs and education. Eggeling became an avant-garde artist who also was interested in animation. His only completed animated work *Symphonie diagonale* (1924) has been of vital importance in abstract animation. Here geometric shapes come to life in symbiosis with rhythm and music, forming what Eggeling called a "universal language". His work attracted attention of the most respected art and film critic and is considered as a very pinnacle of experimental animation from the 1920s. Unfortunately just two weeks after the first screening of *Symphonie diagonale*, on May 19, 1925, Eggeling died.

However, Bergdahl got an unusual successor in Arvid Olsson, who was Sweden's most prolific film animator since the 1930's until the 1950's. As a young student in Paris in the 1930's he became interested in animation. Back in Sweden he devoted his time to the commercial animation. Olsson created the first Swedish animated film with sound track, a humorous commercial about Swedish monetary value, *The lunar eclipse of the krone* (*Kronans Månförmörkelse*) in 1931. In 1934 he became the first Swede to work with colour film in professional way. Apart from hundreds commercials he animated some election campaign films for the Social Democratic Party.

Cartoonists Robert Högfeldt and Einar Norelius, who learned animation from Bergdahl, achieved another great success in the early period. They produced a Disney-inspired film *Bam-Bam, so toktas trollen* (*Bam-Bam and taming the trolls*) in 1934. The film, which had a synchronized sound as well as a soft and smooth animation laid the foundation for what would become the first dominant genre in Swedish animation, animated children's film. Shortly afterwards, Norelius started his ambitious new project - a long animated film based on Selma Lagerlof's book *Adventures of Nils Holgersson through Sweden*, but the war put an end to this ambitious plan.

To be continued tomorrow

Midhat „Ajan“ Ajanović