

## Světazor Cinema

- 10.00** Moomins on the Riviera (International competition of feature films for children, dir. Xavier Picard, Hanna Hemilä, France, Finland 2014, 80 min)  
**12.30** The Tale of Princess Kaguya (International competition of feature films for children, dir. Isao Takahata, Japan 2013, 137 min)  
**15.30** International competition of Music videos  
**17.00** Rocks in my Pockets (International competition of feature films for grown-ups, dir. Signe Baumane, USA, Latvia 2014, 88 min)  
**19.00** International Competition for Non-Narrative, Experimental and Boundary Forms of Animation  
**20.30** 100 Years of Swedish Animation - 100 Years of Swedish Animation  
**23.30** Midnight Animation | A deeper insight

## J. K. Tyl Theatre

- 10.30** Short film C  
**13.00** Student film A  
**15.00** Short film D  
**17.30** Student film C  
**19.30** Cartoon d'Or 2014 - Nominees  
**21.00** Short film B

## Puppet Theatre

- 10.00** Hand-drawn Animation as a Computer Science / D. Sýkora  
**11.30** Czech Television Animated Spots and Graphics for Children  
**13.30** Czech TV Graphics  
**15.30** 100 Years of Swedish Animation / M. Ajanović  
**17.00** History of Motion Design / V. Zemčík, J. Netušil  
**18.30** Animation in School Films of the Socialist Czechoslovakia / P. Ryška  
**21.00** Jury Programme Nancy Phelps: Tunes n' Toons

## Czech TV Hall (Roháč)

- 08.30** The Little Eveninger 50 – We Like Czech  
**10.30** Song of the Sea (International competition of feature films for children, dir. Tomm Moore, Irland, Belgium, Denmark, France, Luxembourg 2014, 93 min)  
**13.00** The Little Eveninger 50 – Smells Like Fish  
**15.30** Vlasta and the Tinkers (Pocta Vlastě Pospíšilové)  
**09.30–15.30** Animation Workshop

## Schwarzenberg Hall

- 13.30** 25 years of Czech animated commercials  
**15.00** Old Prague Legends (Ondřej Žatečka, Česká republika 2014, 65 min)  
**17.00** DVD Jiří Brdečka, Animated Films - Launch  
**19.00** Student film B

## Masaryk Square

- 21.00** The Penguins of Madagascar (dir. Eric Darnell, Simon J. Smith, United States 2014, 90 min)  
**Whole day** Kreuz - F.A.F.N.M.F.A.F. (happening)

## Club Beseda

- 21.30** Leto  
**22.30** Ufajr  
**23.30** Kewu

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# ANIFILM 06

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# ANIFILM 06

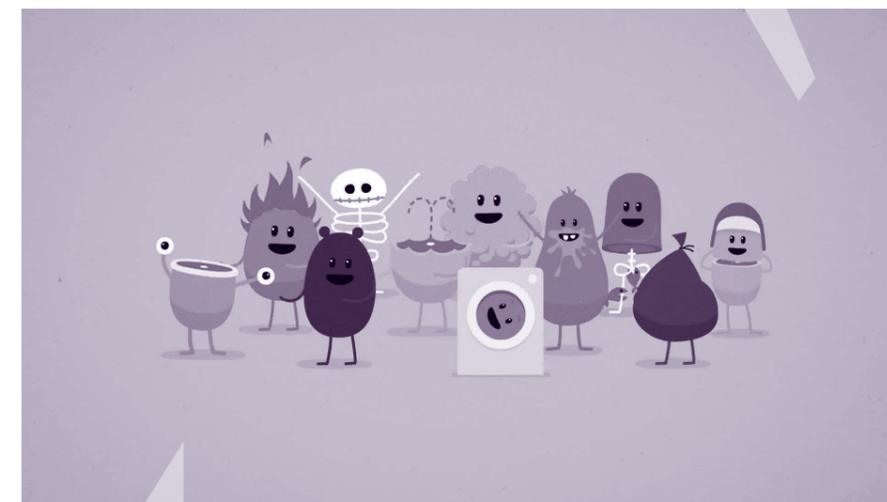
**Festival daily**  
Thursday 7.5.2015

## Topic:

### Applied Animation

**Where do we encounter animation the most often today?** In interactive applications, video games, film and TV credits, commercials, educational films, jingles, graphs and special effects in most contemporary live-action films. Without animation - graphic design in movement – most of these things would not exist. This year, Anifilm includes a section focusing on this unjustly ignored and, paradoxically, currently richest area, which gives animators the essential opportunity to create.

The topic is reflected in a series of professional lectures and presentations as well as two standard screening blocks. One of these will introduce Czech animated commercials created after the Velvet Revolution, showing how applied animation has changed over the last 25 years and how the individual authors managed to apply their own styles. The block includes commercials and spots by e.g. Michal Žabka, Noro Držiak, Bára Dlouhá, Jan Balej and Jaromír Plachý. The second block consists of commercials from around the world, compiled in cooperation with the Annecy Festival, which has its own special competition category for commercial animation.



*Dumb Ways to Die (Selection of commercials of Annecy Festival)*

The topic will be covered in a more comprehensive manner by a number of presentations and lectures with numerous examples. Pavel Ryška will present historical Czech commercials and talk about school and educational films. The representatives of Ealinn and Oficina will introduce these two successful Czech studios. Jochen Ehmann, a lecturer from Hochschule Luzern, will talk about the advantages of combining studies with practical training. The visitors will also

have an opportunity to learn about the French interactive education game *Anim 2.0* and the Czech novel projects *Lesokraj* and *Hravouka*. Representatives of the Czech Academy of Sciences will introduce various activities that apply animation and present the entertaining educational cycle *NEZkreslená věda*. Finally, there will also be lectures on graphic design in Czech Television.

## Tips for Today

The block **25 Years of Czech Animated Commercials** offers a rich selection of Czech commercials created after the Velvet Revolution, including spots by Michal Žabka, Noro Držiak, Jan Balej and Jaromír Plachý. Screening begins in the Schwarzenberg Hall at 13.30.

Films nominated for the traditional and prestigious **Cartoon d'Or** award will be screened in the J. K. Tyl Theatre at 19.30.

**Midnight Animation** starts today. For three nights, you can visit the Světazor Cinema to watch films you would not imagine existed. The screening of *A Deeper Insight*, today's special selection of short films with the themes of decomposition and entrails, begins at 23.30.



*Cartoon d'Or 2014 – Nominees*

## Composing for film has always been a pleasure

Andrea Martignoni is a renowned musician and sound designer who has designed sound and original scores for many Italian and foreign films. Anifilm will be screening a selection of these films, including several famous pieces by the street artist Blu.

### Why did you decide to be a sound designer?

My university graduation thesis was about sound and music in the world of short animated films and I focused my research on Normand Roger's works for animation. Then I won a research award to pass one year in Canada where I continued my studies. When I came back home to Italy, I decide to start composing soundtracks for short animated and experimental films.

### How did your cooperation with Blu start?

This one time we met in a friend's bookshop in Bologna and he asked me if I would like to compose a 2-3 minute long soundtrack without having the script of the film, so I prepared a two and a half minute long "blind" soundtrack and he started conceiving and drawing the film afterwards. The result is a film titled *FINO* from 2006.

### Does Blu try to influence the sound of his films or is it all just your work?

Not really, but we've had some disagreements and exchanged suggestions.

### What film was the most difficult to design sound for?

I have always found composing for film to be very interesting and a real pleasure, so I can't answer the question...

### Are you also a musician?

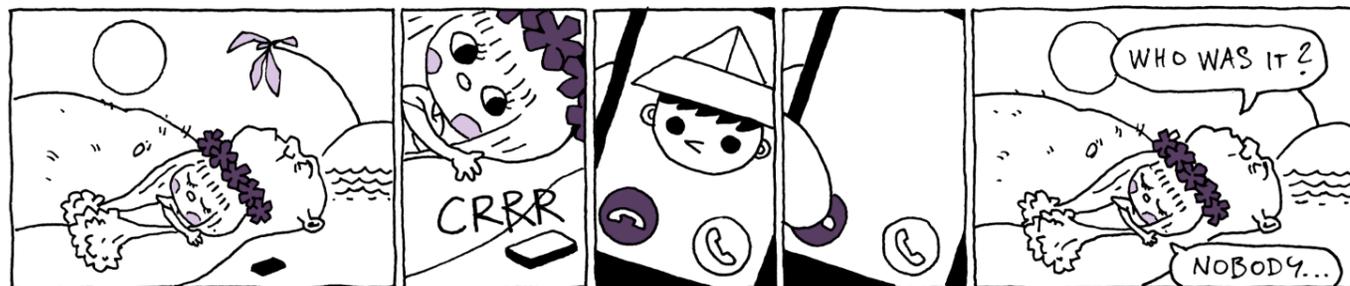
I usually perform live music with a band called Compagnia d'Arte Drumatica for a "ciné-concert" project which produces live soundtracks for old animated films. Sometimes I also play with Saul Saguatti (Basmati) and with Pierre Hébert in experimental audio visual performances. The last project I participated in was with Pierre Hébert entitled "Rolling over Blinkity Blank".

### What are you working on now?

Between the end of 2014 and the beginning of 2015 I finished soundtracks for 5 films. I also went to Porto at the beginning of April to record sound for a Portuguese production and now I am starting work on a personal animated project involving Maria Steinmetz.



Photo: Jan Hromádka



## New competition categories

This year's International Competition features two new categories. In the previous years we saw some very original films that were definitely worth watching but would not fit in the existing categories. That is why we introduced a category for music videos and another one for non-narrative, experimental and boundary forms of animation. The music video category will show you how animators visually interpreted e.g. songs by the bands DVA or Kafka Band. The experimental category includes such rare pieces as the nearly 20-minute-long opus by Jerzy Kucia *Fugue for Cello, Trumpet and Landscape* or the ice-cream-animated film *Flavour of the Month*.

## Kids at Anifilm

Today, we have prepared screenings for children both in the Czech TV Hall and in the Světozor Cinema. At 10.00, we begin screening the Finnish-French *Moomins on the Riviera* in the cinema, followed by the Japanese *Tale of Princess Kaguya*, starting at 12.30. The Czech TV Hall will be once again dedicated to Little Eveninger – this time we have chosen the selections *We Like Czech Puppets* and *Smells Like Fish*. In the meantime, we will also screen *Song of the Sea*, a feature-length fairy tale that is competing in the International Competition along with the films screened in the Světozor Cinema. The day's programme will close with another part of the tribute to Vlasta Pospíšilová – *Vlasta and the Tinkers* and you can look forward to the adventures of the resourceful but clumsy duo *Pat and Mat*.



*Song of the Sea*  
(dir. by: Tomm Moore)

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## Experience Brdečka

We invite all fans of Jiří Brdečka, the Czech (and international) classic author of animated films, to the launch of a unique triple-DVD set recently published by Anifilm. The launch will take place in the Schwarzenberg Hall today at 17.00; you will also have a chance to buy the set consisting of 3 DVDs with a total of 34 films. Brdečka won international acclaim with film such as e.g. *Love and the Zeppelin*, *Gallina Vogelbirdae* and *Do lesička na čekanou*. Brdečka's acute vision of the magical inner world together with his irony and poetic sensibility make his works an important and valuable part of world animation. See for yourselves – Brdečka's films will also be screened on the first floor of the Old Town Hall during the whole festival.

## 100 years of Swedish animation: After the 2<sup>nd</sup> World War

After the break caused by the Second World War animation production restored since the mid-1950s. During the coming years, Nils Holgersson, Alfons Åberg, Peter-No-Tail, Laban, Pettson and Findus, Bamse and other popular characters from children's literature became heroes of TV series and animated features. Sweden was actually one of the European countries with, relatively speaking, most animated feature films, which were almost exclusively produced in the Disney inspired cell animation technology. Thanks to such a considerable production Gunnar Karlsson, Stig Lasseby, Olle Hallberg, Tor-Erik Flyght, Rune Andréasson, Jan Gissberg and Per Åhlin as a lead-

ing figure built the second-generation professional animators. Thanks to television, a new market for animated children film, several companies specializing in animated films started.

With his enormous contributions to Swedish animation Per Åhlin appears as Bergdahl's rightful heir. He is one of Swedish foremost and most beloved, animators making everything from short films, commercials and TV series to features. In the early 1960s he got the chance to make animated vignettes on various television programs, where he began his collaboration with Hasse Alfredson and Tage Danielsson, the team behind *I huvet på en gammal gubbe* (*In the Head of an Old Man*, 1968), an animated feature not intended for children.

Per Åhlin distinguishes himself primarily as a cartoonist whose style is characterized by an Åhlin-typical twisted and curvy line (as if he was sitting in a swivel chair as he draws). His animation and drawing style was totally in tune with the most modern trends in the contemporary world of animation, enriched with distinct Scandinavian traits and feelings. International fame came with *Dunderklumpen* (1974), which was also a feature film with mixed cell animation and live-action. Then came short film *Karl-Bertil Jonsson's Christmas Eve*. With films that followed since then Åhlin became one of Europe's animation giants in the field of animated features.

To be continued tomorrow

Midhat „Ajan“ Ajanović