

## Světovzor Cinema

- 10.00** Old Czech Legends (dir. Jiří Trnka, Czechoslovakia 1952, 91 min)
- 12.00** Short film B
- 14.00** Extraordinary Tales (International competition of feature films for grown-ups, dir. Raúl García, Luxembourg, United States, Spain, Belgium 2014, 73 min)
- 15.30** Jury Programme: Niki Lindroth von Bahr
- 17.00** Possessed (International competition of feature films for grown-ups, dir. Sam Conflictivos, Spain 2014, 83 min)
- 19.00** Little Lord (dir. Radek Beran, Czech Republic, Slovak Republic 2015, 83 min)
- 20.30** Swedish Animadoc
- 23.30** Midnight animation: Sex and intimacy

## J. K. Tyl Theatre

- 09.30** Short film A
- 11.00** Czechoslovak animated commercials (1957-1967)
- 13.00** Ufajr vs. Petr Skoumal
- 15.00** VAF: Winners Ceremony
- 19.30** Game Day: Czech game of year 2014
- 21.00** Andrea Martinogni: Masterclass

## Puppet Theatre

- 10.00** Interactive animation / Hravouka, Lesokraj, Anim 2.0 (presentation)
- 12.30** Designing the cooperative game 'ibb & obb' / R. Boeser
- 14.00** Works in Progress
- 16.30** Lukáš Skalník: Eallin Studio presentation
- 18.30** ČT vs. Loom on the Moon / D. Špaček, M. Hejl
- 20.30** Guided tour to nearby and faraway realms (curated by Anna Ida Orosz)

## Czech TV Hall (Roháč)

- 08.30** The Little Eveninger 50 – Black and White is Beautiful
- 10.30** The Little Eveninger 50 – Best newbies
- 13.00** Beyond Beyond (International competition of feature films for children, dir. Esben Toft Jacobsen, Denmark, Sweden 2014, 80 min)
- 15.00** The World of Fireflies (Tribute to Vlastě Pospíšilová)
- 17.00** Game Day: Authorial gaming I.

## Schwarzenberg Hall

- 11.00** Artyčok TV presents: Charakter
- 13.00** Animation in science (presentation)
- 14.30** Game Day: Indie Menu / J. Dvorský
- 16.00** Street animation I.
- 18.00** Student film C
- 20.00** Lost Case (dir. Roman Štětina, Czech Republic 2014, 58 min)
- 21.30** 25 years of Czech animated commercials

## Masaryk Square

- 21.00** Big Hero Six (Don Hall, Chris Williams, United States 2014, 108 min)

## Club Beseda

- 21.30** Kyklos Galaktikos
- 22.30** Vložte Kočku
- 23.30** DJ Gadjo

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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**Redaction:** Malvína Toupalová,  
Miroslava Janičatová,  
Midhat „Ajan“ Ajanovič  
**Translation:** Lukáš Wicha  
**Comic:** Jan Saska  
**Design:** Jan Šimsa

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# ANIFILM 06

## What is Swedish Animadoc

In celebration of the 100<sup>th</sup> anniversary of Swedish animation, we have decided to introduce Anifilm visitors to the famous Swedish animated documentaries known as *Animadoc*. In 1997, the festival in Leipzig screened a selection of six films combining documentary shots with animation. Otto Alder then coined the word Animadoc. Even though animation had been used in documentaries before, these hybrids still represented a new form of artistic expression. Interest in animated documentaries in Sweden can be traced back to the 1980s, but they would not come to the fore until the turn of the century. We will be screening a selection of these animated documentaries on Friday and Sunday.

*Sweden* (1996) by Magnus Carlsson is an example of early clay animation. The film uses pre-recorded humorous and sometimes rather harsh comments of various people from Sweden on different topics. *Hidden* (2002) is the first of a series of three 3D animated documentaries on human rights by Hanna Heilborn and David Aronovitsch. *Still Born* (2014) is a beautifully animated autobiographical film by the young author Åsa Sandzén. Using 2D

and 3D animation, the heroine expresses the grief and anger she felt after losing her unborn child. One of the well-known names of contemporary animated documentary film is Jonas Odell. This Swedish director mixes various animation techniques with documentary shots and real life stories. We will be screening his films *Lies* (2008), the confessions of three liars, *Never Like*

*the First Time!* (2006), in which four people reminisce about their "first time" experiences, and *Tussilago* (2010), which marks a change in Odell's method as the author focuses on a single character – a Swedish woman telling her story.

*Never Like the First Time* (directed by Jonas Odell)



## Tips for Today

A one of a kind experience awaits you at today's *Ufajr vs. Petr Skoumal* concert. The post-rock band Ufajr will transform tunes by the classic author of music for TV bedtime stories into a unique performance. The concert begins in the J. K. Tyl Theatre at 13.00.

In what stages are Czech and Slovak animated projects currently in development, including Jan Švankmajer's *Insects?* You can find out at Works in Progress, starting in the Puppet Theatre today at 14.00.

The new Czech-Slovak feature film *Little Lord*, made as a classic puppet (marionette) film and co-produced with Czech TV, will be screened in the Světovzor Cinema at 19.00.



NEZkreslená věda

## I use thought association to create

Today, we bring you an interview with the Canadian juror Michèle Cournoyer about her latest film *Soif*, made with the demanding technique of drawing in ink on paper. The author creates primarily in co-operation with the National Filmboard of Canada and *Soif* is her fourth project animated with this technique.

### What's the story behind your latest film *Soif*?

In 1984, I was living in a rented room in Claude Jutra's house. One day I showed him a storyboard of an animated film project I had in mind. The title then was *SWAF* and the film was about delirium. Its main character was a man drinking away his life. Over the following three months we developed the project, drawing and writing together. However, *Soif* from 2014 is a different project. Its main character is a woman, who is drinking the sole spectator of her film and the only man of her life... alcohol.

### You often call your films autofictions. What do you mean by that?

It's not easy to explain. It is as if I were directing myself in a silent film without dialogues. I animate myself with the pictures I create – meaning that I project my body, my hand, my brush onto a paper canvas. I become the woman who appears on the canvas to tell her story.

### You have applied various techniques in the past. Why did you choose ink drawing on paper for *Soif*?

*Soif* is my fourth film made with this technique. It is characterised by very varying aesthetics, simple black lines, the use

of mere gestures and just a touch of the brush. I chose black to symbolize wine so that alcohol could be the dominant element. I think it make sense in an animated film for alcohol to be able to flood a list of paper and bury everything on it. So wine is black in the film; it's black in the little girl's head and it's black in the heads of the couple in love. This is because alcohol floods the brain and it can feel as if your brain was really drowning. I use thought associations a lot to create. When I'm working on a film, I have its subject on my mind all the time so my head is constantly filling up with ideas; and these ideas are black as ink. This brings us back to ink, which represents alcohol – the alcohol flooding my head all the time... Thus the circle is closed. When I draw on paper, I have a very intimate relationship with the ink, the paper and the story growing inside me.

### Your way of working surly requires flexibility in production, including from people working with you...

It requires a lot of faith. The making of a film like *Soif* is a long process of deconstruction and reconstruction of the visual language and animation. I never know beforehand, how the story will develop or end.

### How does one feel after working three years on a film like *Soif*?

I used heaps of bottles of ink and drew thousands of drawings – each in so many different versions that I might have as well been on drugs. I am trying to free myself of them, but some still keep reappearing in my dreams. When I look at the drawings for the film now, I can hear the sounds and the music playing in the film. I can finally rise to the surface and emerge from the story.



Photo: National Filmboard of Canada



## Get ready, Game Day is here!

**Game Day for fans and authors** of interactive virtual entertainment will be held as a part of the festival on 8<sup>th</sup>–9<sup>th</sup> May. The first day will offer a chance to meet Richard Boeser, who will speak about the process of creating his first game *ibb & obb*, and Jakub Dvorský from the *Amanita Design* studio, who will introduce visually interesting games of recent years. On 9<sup>th</sup> May, Game Day visitors can attend a lecture by Anders Gustafsson on his nearly finished game created from everyday materials. Over the course of the two days, you will also have an opportunity to try out indie games, meet their creators or attend a workshop for designers.

There is no admission fee and no accreditation is required.

[www.gameday.cz](http://www.gameday.cz)

## Kids at Anifilm

**Today, as every day**, Anifilm brings kids a new load of programmes. *Little Eveninger* will once again be waiting for them in the Czech TV Hall (Roháč). Two selections will be screened this time – the nostalgic *Black and White is Beautiful* at 8.30 and later, at 10.30, a block of more recent fairy tales entitled *Best Newbies*. In the afternoon, we will be screening the cult series *Fireflies* by Vlasta Pospíšilová, starting at 15.00. Older children can come to the Světozor Cinema to watch Trnka's *Old Czech Legends*, starting at 10.00. And finally at 19.00, we will be screening a new Czech-Slovak puppet fairy tale *Little Lord* by the director and puppeteer Radek Beran.



## Eallin means "life"

**Come to the Puppet Theatre** at 16.30 to meet Lukáš Skalník, one of this year's jury members, who will introduce, as one of its founders, the famous Czech studio Eallin. Together with its creative director Bernie Roux, they will talk about some of the major successes achieved in the studio's 15 years of operation. They are going to explain and analyse some of their projects, providing insight into many aspects of commercial and pro-bono work as well as short films. The Eallin studio has so far worked on more than 500 animated projects including TV commercials, music videos, PSA animations and short films. The word "Eallin" means life, fittingly expressing the studio's philosophy.

## 100 years of Swedish Animation: '70s,'80s,'90s

**Despite the financial cuts** that hit television in the 1970s became a period when children's film bloomed strong. Johan Hagelbäck, who is one of Swedish most influential animators, began his successful career at that time. His peculiar productions have amused children and grownups alike. Besides this immense work with children's film he created even some personal and some wayward short films intended for adult audiences.

After the 1980s many talented female animators have come forward fighting for gender equality in Swedish animation. A special place in that context belongs to Brigitta Jansson. Her biggest success was Sweden's first clay animation, 13 minutes

long award winning *Semesterhemmet (Holiday home, 1981)*. Animations bring to life conversations recorded at a retirement home, where the tenants tell their life stories. The film's documentary qualities, which laid the groundwork for a whole genre, make it fascinating event to this day. With this film, Jansson started another genre that would also become important identifying feature of Swedish animation – animated documentary.

An important event for Swedish animation occurred in 1996, when Konstfack, University College of Arts, Crafts and Design in Stockholm founded its department training in animation located in a small town Eksjö. Driving force behind the project was Stig

Lasseby, and since 1999, also Witold Nowak. In addition to educational activities the Department also managed to conduct serious research, organize conferences and seminars, start an animation festival and a regional resource centre for film and animation, expose the students' work at various places in the world as well as publish *Animagi*, a journal for the animation studies. Most important of all was the fact that over 120 pupils and students have graduated there, which changed the Swedish animation for all times.

To be continued tomorrow

Midhat „Ajan“ Ajanović