

Světazor Cinema

- 10.00—11.19** International Competition of Short Films – Short Film A
12.00—13.39 Jurors Programme – Nouredin Zarrinkelk
14.00—15.09 Where is my home? – Paul Fierlinger
– Exile Melancholy – Short Films II.
15.30—17.30 Bretislav Pojar and Canada / Marco de Blois
The Czech Year
18.00—19.18 Psiconautas, the Forgotten Children
19.30—20.46 Int. Comp. of Abstract and Non-Narrative Animation
21.00—22.08 – Abstract. and Non-Narrative Animation B
From Doodles to Pixels VI. Humor and Carnage
23.30—00.40

J. K. Tyl Theatre

- 10.00—11.22** Adama
12.00—13.17 International Competition of Short Films
– Short Film B
14.00—15.30 Anomalisa
16.00—17.11 Little from the Fish Shop
20.30—21.52 Jurors Programme – Rosto

Puppet Theatre

- 10.00—12.00** Paul Fierlinger's Exile Melancholy / Petr Bilík, Kristýna Erbenová
12.00—13.00 ANIMO or Czech TV Animation Studio / Anna Švehelková, Ladislav Cabicar
13.30—15.30 State Cinematography Fund: Support of Animated Cinema
15.30—16.30 Game Day – Authorial Gaming I.
16.30—17.30 Game Day – Authorial Gaming II: Indie Games Now / M. Vaňo
17.30—19.00 Puppetering Pixels / Jakub Pistecky
19.30—21.00 Interactive movies through the looking glass / Jan Pinkava
21.00—22.30 Blackandwhite / D. Špaček

House of Animation

- 09.00—17.00** 3D Animation Workshop (Nerudova School Pilsen)
10.00—17.00 KREUS – 45 Moments Before Awakening
09.00—17.00 MakersLab: 3D print / Adam Jech, Jaromír Jech
13.30—14.15 Coffee with filmmakers

Schwarzenberg Hall

- 09.30—10.30** The Oddsockeaters: reading and screening
11.00—11.52 True Štúr
13.00—14.03 From Doodles to Pixels VIII. Next Generation
15.00—16.15 Animazioni 4 – New Italian Animation
17.00—18.14 International Comp. of Short Films – Short Film C
18.30—19.51 International Competition of Student Films
– Student Film C
20.30—21.33 Where is my home? – Short Films I.

Roháč – ČT Hall

- 08.30—09.30** Mimi & Lisa
09.30—16.30 Animation Workshop
10.30—11.42 Václav Mergl – Selected Works for Children
13.00—14.45 April and the Extraordinary World
15.00—16.15 Approved for Adoption
17.30—18.59 Wrinkles

Masaryk Square

- 21.00—22.42** Inside Out

House of Štěpánek Netolický

- 10.00—18.00** Václav Mergl – Sequence of Stopped Time

Castle Gallery

- 09.00—18.00** New Czech Puppets

Castle Park

- 10.00—11.00** Ferdinand the Bull

J. K. Tyl Theatre – Foyer

- 09.00—18.00** The Tree: Stills

Tunel Music Bar

- 21.00—22.00** Alphones
22.00—23.00 Nachttante
23.00—23.59 Planety

Download our festival app for free and get information about the programme, individual films, programme changes, news and a map of the festival venues.



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Festival daily
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Home is not always so sweet

The accompanying programme of this year's Anifilm is dedicated to the phenomenon of migration. However, the introduction of this topic is not meant as a simple reaction to the current influx of migrants. We approach the issue more broadly and delve deeper into the past in examining it. Our concept includes motifs such as political or economic exile, issues of human identity, search for one's roots and the fluidity of geographical borders. Naturally, the selection of our guests reflects primarily the Czech experience and most of them are somehow connected with the Czech Republic, or more often the former Czechoslovakia. The topic is also reflected in a programme of lectures and films dealing with various aspects of migration and related motifs. Even the jury members were selected with the festival's theme in mind. **Jan Pinkava**, Czech graphic artist and director, left Czechoslovakia in the late 1960s, **Vera Neubauer** was born and studied in Prague but moved to Great Britain, Zlín-born **Jakub Pistecky** emigra-

ted with his family to Canada, **Ondřej Švadlena**, after moving several times, has settled (for now) in Germany. Unfortunately, Paul Fierlinger couldn't make it for health reasons. He was born in Japan to Czech parents, grew up in the US, lived in Czechoslovakia after the war and in 1967 defected

to the West. Nevertheless, festivalgoers will still be able to enjoy his films, including the world premiere of his latest, two-hour film combining animation with comics *Slocum at Sea with Himself*. The recent wave of migration is reflected in two screening series of short films.



Scent of Geranium (Naghme Farzaneh, 2016)

Tips of the day

Pojar's footprints in Canada
3:30 p.m. at the Světozor cinema

The Canadian curator Marco de Blois has prepared a special lecture with screenings for this year's Anifilm. Bretislav Pojar had not only many friends and co-workers in Canada but also a great number of followers inspired by his work with film puppets. We decided to explore Pojar's contemporary legacy overseas.

Animation all'italiana
3 p.m. in the Schwarzenberg Hall

Take the opportunity to see for yourselves that contemporary Italian production of animated author films lags in no way behind the rest of Europe – on the contrary, Italian films are often original and fresh. The curator Andrea Martignoni will introduce *Animazioni 4*, a new DVD collection of animated films featuring a wide variety of animation styles.

Psychedelics without borders
8:30 p.m. at the J. K. Tyl Theatre

Our recommendation for tonight to all the bold viewers who don't flinch from dark, psychedelic and surreal films is the programme by our juror Rosto. There is nothing like the suggestive films by this independent artist, musician, graphic artist, illustrator, animator and director (music to which he composes himself).



Monster of Nix (Rosto, 2011)

In today's Festival Daily:

Interview: Chintis Lundgren – **page 2**

The future is now: 3D print – **page 3**

Plan of the House of Animation – **page 3**

Chintis Lundgren: I used to do everything myself

The jury judging the International Competitions of Short and Student Films includes the Estonian director Chintis Lundgren. A prolific author, Chintis has created a number of short animated films, which she is going to personally introduce at the festival.

How old were you when you decided to become a director of animated films?

I knew I was going to be an artist when I was three years old. I knew it because my mother told me a fortune teller had told her so. I didn't know what a fortune teller was or even what an artist was, but I believed everything my mother said because I was three. For a long time I believed that painting is the only thing that could interest me. It was only when I was 27 or 28 years old that I started playing around with animation.

Why did you make this decision?

After I made some animated clips for fun, I began to realize that filmmaking is much more fun than painting. And it was especially when I started going round festivals and meeting all the amazing directors that I really really started to like that world.

Why do you use animal characters to tell your stories?

Because they look funny and are easy to relate to. People can recognize themselves in them and thus laugh at their own silliness.

Which one of your films is your favourite and why?

I don't have a single favourite, but I like the very first films I did because they're so raw and strange and kind of free of too much planning and thinking. Nowadays, having accepted that I'm no longer a painter but a director, I'm taking my job much more seriously and it sometimes makes it tougher to just be free and silly and not overthink things. But on the other hand I also like my most recent film *Life with Herman H. Rott*

because it's the first one where I spent more than one day on the script and really tried to get things right.

How many people collaborate on your films?

I used to do everything myself, except for the sound and music. But recently I have started to collaborate with others a bit more. *Life with Herman H. Rott* was co-written with Draško Ivezic and I got some good advice for the script from Priit Pärn. Also I had help with colouring and even a bit with animating. Letting others help me was not easy (I'm a control freak) but it definitely has some benefits and I intend to try to keep it up.

You participated in the Visegrad Animation Forum with your series *Manivald* and *Absinthe Rabbits*. Do you think it helped the project?

I guess it was mostly helpful in terms of my being able to see how people responded to the idea and what they did and didn't like about it. We also learned that making a TV series for adults will be very challenging if we try to approach it from a classical broadcaster-based business model. It seems that a project like this may have the best chance at success with some VOD provider or mobile platforms.

Could you shortly introduce this project?

Manivald and the Absinthe Rabbits is a social satire about the generation of 30-somethings. Most of the characters (anthropomorphic animals) are overeducated but have either very bad jobs or no jobs at all. They all hang out in a bar managed by

a cross-dressing hedgehog and frequently visited by absinthe-drinking rabbits. The main character, Manivald, is a naive fox who has just moved out of his mother's place and is discovering (at the age of 33) how to live like a grown-up.



Photo: Chintis Lundgren archive

You are a co-founder of the Adriatic Animation production company. When was it founded and why?

Adriatic Animation was founded in early 2014. It's a small studio based in Pula on the coast of Croatia (and in Zagreb), which focuses on the production of independent artistic films. The company was founded with the idea to try and create an environment for collaboration, to try to get some creative people in the same room and do amazing things together.



The future is now: 3D print

Visit the House of Animation and learn about a technological phenomenon of the near future – experience 3D printing at a demonstration by the representatives of MakersLab. The company specializes in 3D printing, scanning and modelling and shares its know-how by organizing courses for both beginner and advanced users of 3D printers as well as for people with no knowledge of this technology whatsoever. There has been a lot of talk about 3D printing lately, but few people really have a clear idea of the advantages and creative possibilities it offers or its limitations. Today till 5 p.m., the MakersLab pioneers will be ready to introduce you to the very basics of 3D printing and advanced technologies and present the latest trends in these areas. Their demonstration will give you a chance to see first-hand the potential and limitations of 3D printing and its applications.

What's in store for the kids on Friday

As always, there will be plenty to choose from, including film screenings, animation workshops and a play in the Castle Park. Our tip for today is the "odd-sock eaters programme". The director and graphic artist Galina Miklinová, co-author of the Odd-Sock Eaters trilogy about tiny thieves of odd socks, will introduce children to the original and charming world of these pesky urchins brought to life in two forms: as the original book by Pavel Šrut, which she illustrated, and as the eagerly anticipated film premiering in half a year (9:30 a.m. in the Schwarzenberg Hall). And let's not forget Katarína Kerekes, an outstanding Slovak director and graphic artist, who will present her wonderful series *Mimi and Lisa* (8:30 a.m. in Roháč – ČT Hall).

Beyond animation

In the afternoon, the Puppet Theatre will host two interesting lecture-presentations with demonstrations. *Puppeteering Pixels*, beginning at 5:30 p.m., will be given by one of our jurors Jakub Pistecky, a film special effects specialist, who works for the famous Industrial Light & Magic studio in the US. His presentation will include a peek at the production of the latest instalment of Marvel's *Avengers* film series. At 7:30 p.m. Jan Pinkava will give a lecture entitled *Interactive Movies Through the Looking Glass*. The focus will be on something entirely different – live interactive demonstrations of both earlier and recent additions to the Google Spotlight Stories project.

The House of Animation: 1st floor

