

Festival Pass

The VISITOR festival passes can be bought during the festival, from 7th to 12th May 2019 in the Festival Centre.

VISITOR Festival Pass grants you:

- 4 free tickets to 4 screenings every day – limited by the capacity of the screening hall
- Free admission to a screening without a ticket – 5 minutes before the start of the screening only on free seats
- Free admission for selected accompanying events and concerts
- A 3-day Festival Pass entitles you to buy the festival catalogue for a discounted price of 50 CZK
- A Full-time Festival pass comes with a free festival catalogue
- All festival passes come with a free programme brochure



Festival App

Download the free festival app and have access to the complete programme and information about all the films everywhere you go. Accredited users can also sign in to book tickets in the app.

Android



iOS



Festival Centre & Shop & Café

Krčínova 51

Tuesday 7th to Saturday 11th 8³⁰ – 20⁰⁰
Sunday 12th 8³⁰ – 15⁰⁰

Ticket Offices

J. K. Tyl Theatre, Masaryk Square

Tuesday 7th to Saturday 11th 8³⁰ – 21³⁰
Sunday 12th 8³⁰ – 17⁰⁰



1. Festival daily Tuesday – 7. 5. 2019

What's There to Look Forward to This Year

Anifilm, the international festival of animated films, starts today. What's there to look forward to? Up till 12th May, visitors can choose from a very rich menu: screenings, including at an open-air cinema, workshops, lectures and masterclasses, round-table discussions, concerts, moderated meetings with filmmakers, Animarket, Game & VR Zone, various exhibitions, and also plays for kids.

Besides the international competition, which is divided into five animated film categories and one computer game category, authors will also compete in a national competition for Czech filmmakers. The feature film, short film, and student film sections along with the abstract and non-narrative animation and music video sections will introduce brand new animated films and other animated works. The juries will include, among others, world-renowned Swiss director Georges Schwizgebel, Hun-

garian-born author of award-winning short films and music videos Tomek Ducky, Swedish author of anidocs Jonas Odell, and Romanian director Anca Damian. This year, the Lifetime Achievement Award will be presented to Zdenka Deitchová who worked at the Bratři v triku studio as a production manager for many decades.

The main theme of this year's Anifilm is anidoc, a film format that combines the film languages of animated and documentary



Tips for today

Abstract Film Competition
13⁰⁰ → Světozor Cinema

Anifilm is one of only a handful of festivals that can boast a special competition category dedicated to abstract and non-narrative films. This section will allow viewers who don't shy away from experiments and atypical audiovisual projects to enjoy pure animation – undisturbed by characters, stories or information. Competing authors include renowned filmmakers, such as the British experimenter Paul Bush.

Meet the Collector in Třeboň
15⁰⁰ → Světozor Cinema

All the films competing in the international competition are worth seeing, especially the features. Today, you'll get to see the psychological action thriller *Ruben Brandt, Collector*. Slovenian director Milorad Krstić doesn't give the viewers a moment of respite as he tells the film's thrilling story in a captivating visual style, in which every character is a piece of art in its own right.



films. Several animated documentaries will have their Czech premiere and some even international premiere at the festival.

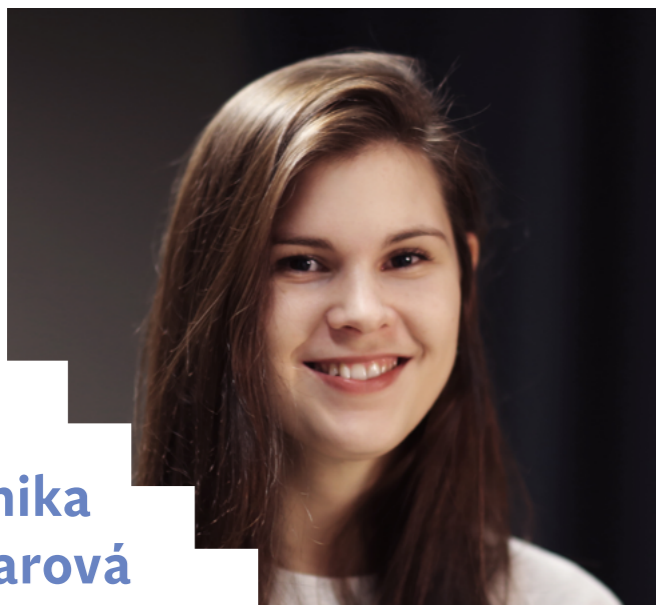
The Special Screenings section will include Czech premieres of Robert Zemeckis' most recent film *Welcome to Marwen* and the cheeky film *Seder-Masochism* (2018) by Nina Paley, a prominent figure of independent North American animation. Another, non-competitive section of the film programme will introduce visitors to the technique of hyperlapse (non-phased animation), which is used quite widely, but it doesn't get much attention at festivals yet. Anifilm will also screen a digitally restored version of *Journey to the Beginning of Time*, and as midnight draws near, viewers with a taste for the macabre and morbid will be offered a special selection of animated films that are definitely not suitable for children divided into three Midnight Animation screening blocks. Kids on the other hand will have their very own extensive screening programme, Animo, as well as their favourite animation workshops to enjoy during the entire festival. And a major exhibition entitled *Czech Animation After '89* will take its visitors through the last thirty years of Czech animation.

30 Years of Czech Animation
10⁰⁰ – 18⁰⁰ → Štěpánek Netolický House

There are not yet that many screenings scheduled for today, so you will have plenty of time to check out the Czech Animation After '89 exhibition. This major exhibition maps, comments on and reviews the past three decades of Czech animation and will run not only over the entire course of the festival but also for the following three months.



Veronika Zacharová



I haven't felt such pure joy of animating in a long time

Veronika Zacharová is the first ever female author of Anifilm's visual identity. Her rendition is more subtle but also more playful. In the following interview, Veronika talks about her collaboration with Anifilm.

When you were approached about being shortlisted for a selection procedure for the author of this year's visual identity of Anifilm, did you hesitate about whether you should give it a try or did you decide straight away you would go for it?

I didn't hesitate. I'm a member of the Czech animation infantry and I was called up to serve. But seriously now, it was actually this little, yet seemingly impossible dream of mine to contribute as a member of the inside team to a festival that I know and love to visit. So not trying was out of the question. I didn't bother myself with doubts about whether I would get the commission or not, I was just really happy that I got asked to participate.

Did you expect to get the commission?

Since the manual that I and the other participants of the selection procedure received stated in red that any designs including fish motifs will most probably be at a disadvantage, I sincerely did not expect to win. I worked on my designs of the visual identity at night after work and in a sort of strange fishy trance, and I considered even my finishing on time a small victory and a cause for celebration.

What is it like to design a visual identity for a festival with almost no clear instructions? What inspired you?

It has its pros and cons, naturally, and how it suits you depends on what kind of artist you are. I don't like restrictions, but I do like to have an assignment or a theme to work with. Especially if there's a deadline. The more I care about a project, the more I am at risk of getting creatively paralyzed. And I cared about the Anifilm project a lot.

I think I'll keep thinking about what I could have done differently for a long time to come.

Did you prepare several designs or just the one?

I submitted two motifs with similar visual styles. Basically, I split one visual identity into two concepts, one of which was not fish-centred. I didn't make any extra designs that I didn't submit. There was too little time, and what's more, I was struggling with a stop-motion film for my favourite animation studio Krutart. So I had to work hard pretty much every waking minute, but I think anyone who works in this trade is no stranger to this hectic mode of work.

What did your work as Anifilm's graphic artist entail?

More than I could have imagined. I already had experience with creating visual identities for several tiny festivals, but Anifilm is a really major event, and I had to at the very least check each and every visual element, including, for example, the festival's website, accreditation cards, filling in the awards, and even the decorations in Třeboň. Thankfully I had people helping me who were able to transform my poorly processed materials into, for example, print-ready data.

What did you enjoy doing the most and why?

I definitely had the most fun designing festival merchandise and organizing it into neat presentations for the festival decision makers to choose from. I think that's a weakness I share with quite a few graphic designers. But first and foremost

I wanted the merch on offer to be practical, to be in line with current trends or to hold value for the visitors long after the festival ends. I'm happy to say that everything is getting made except for the metal cups, which unfortunately won't work out this year.

Please tell us how the festival jingle was made.

I made my first draft for the selection procedure. That was a year before the festival. That first version didn't tick all the boxes and we spent a lot of time tweaking and tuning it up over the following year. The only two things that remained from the original concept are the motifs of the man and the endless stairs. I myself got stuck on those for some time. Eventually, I and my friend came up with the idea of changing art styles and it got approved. Originally, we wanted it to also include 3D and pixilation, but our plan turned out to be too optimistic. We had the storyboard and first artwork drafts done by November 2018, but I left all the animating until the last moment as I like it best. I hope I don't mess up if I come clean now and publicly say that almost the entire sequence of changing art styles was made naturally and intuitively as we went along. I had not control over it whatsoever, but I enjoyed it immensely. I would like to thank Anifilm for the trust and freedom I got. I haven't felt such pure joy of animating in a long time. And I would also like to thank Václav Toman for his wonderful sound track. He has a great knack for it. When Václav was working on the music, he only had an uncoloured version of the jingle, and the whole time, he thought that was the final version. It made me happy that even just in black and white it was apparently good enough in his eyes.

Take Your Kids to Roháč

The Citizens' Association for the Support of Animated Film (OSPAF), which organizes Anifilm, is working hard to dispel the persistent notion that animated films are primarily for children. But that doesn't mean we intend to ignore films for children and teenagers. After all, our visitors need a place to "leave" their kids from time to time. But how will you find out, which screenings are suitable for your kids? Easy! They are marked with smiley faces in the tables with screening schedules as well as online where you'll also find age recommendations in their descriptions. But always remember to check the programme booklet first, because some films will be screened in their original language versions with Czech subtitles and others will be live-dubbed into Czech. Most of the screenings as well as the popular School of Animation (traditional animation workshops with experienced lecturers) will take place in the Roháč Cultural Centre. Other films, mostly features, will be screened in the Aurora and Světozor cinemas, and older kids can also go to the open air cinema in the Masaryk Square. And if you don't want your children to sit in front of a screen all day, we've prepared several theatre plays for kids that will be on in the park every day starting on Wednesday (and should the weather turn bad, the plays will be performed in the Festival Tent).

Anifilm Returns to the Aurora Cinema

In previous years, you have shown great interest in screenings at the Aurora Cinema, which you'll find, as always, in the spa complex at the west end of Třeboň in the peace and quiet of a large park sprawling on the bank of the Svět Lake. This year, the Aurora Cinema will again be one of the full-fledged screening venues of the festival with several daily screenings of various feature and short films. We will be screening a number of films competing in the international competition as well as films included in the accompanying programme, some for kids, others for grown-ups. So spice up your festival experience with Aurora's spa atmosphere and come see, for example, the cult film *Waltz with Bashir*, or the new digitally restored version of Karel Zeman's *Journey to the Beginning of Time*.



Anifilm man



Ars Electronica Presents – Reinhold Bidner & gold extra

Linz organisation Ars Electronica prepares various projects in the fields of art, culture, science, education, trade and industry all around the world, ranging from exhibitions, through conferences and workshops to performances. Their projects are prepared as turn-key solutions or in collaboration with various partners. This exhibition prepared by the Ars Electronica curators will introduce the work of renowned Salzburgian graphic artist and animator Reinhold Bidner who focuses on animation and electronic media and explores in particular the possibilities of work with time, games and new media arts. He works alone or in collaboration with Austrian artistic collective gold extra. The Austrian artistic group gold extra produces artworks in and in between Fine Arts, Performance, Music and Hybrid Media. They are engaged in constant research in innovative art forms to create the most compatible formal environment for their ideas. In the Třeboň chateau gallery, you will have a chance to see videos *Ex Terrat*, *CONFusions*, *Until We Coleidescape*, *Impulse* and the computer game *The Fallen*.