

## 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



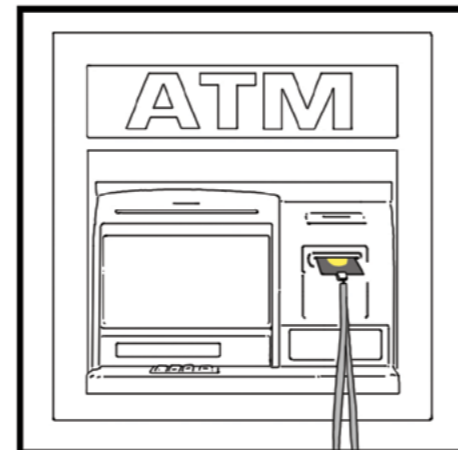
## Festival App

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



## Free Admission

During the festival it is possible also to visit for free:

- Screenings in Roháč
- Children's theatre performances in the chateau park
- School of animation in Roháč – the workshop of animation
- Midnight screenings in the Světozor Cinema
- Evening open-air screenings at the Masaryk Square
- Exhibition in Foyer of J.K.Tyl Theatre
- Game Zone and VR zone
- Saturday screenings at Hvězda

## Game & VR Zone

The festival will again open the Game and VR Zone which you can find on the 1st floor of the Měšťanská Beseda and will be available throughout the whole time of the festival. You will have a chance to play the games from our International Competition of Independent Computer Games, watch VR films and try games in virtual reality.

## Festival Daily

Published by Anifilm on the occasion of Anifilm 2019 – International Festival of Animated Films.

Texts — Malvína Balvínová  
Translation — Lukáš Wicha  
Comic — Jan Saska, Vojtěch Kiss  
Design — Jan Šimsa

## Festival Centre & Shop & Café

Krčínova 51

Tuesday 7<sup>th</sup> to Saturday 11<sup>th</sup> 8<sup>30</sup> — 20<sup>00</sup>  
Sunday 12<sup>th</sup> 8<sup>30</sup> — 15<sup>00</sup>

## Ticket Offices

J. K. Tyl Theatre, Masaryk Square

Tuesday 7<sup>th</sup> to Saturday 11<sup>th</sup> 8<sup>30</sup> — 21<sup>30</sup>  
Sunday 12<sup>th</sup> 8<sup>30</sup> — 17<sup>00</sup>



## 5. Festival daily Saturday — 11. 5. 2019



## Hyperlapse... What Is It Anyway?

The main aim of the non-competitive part of the Anifilm programme is to introduce festivalgoers to original auteur animated production, which they may have not encountered yet or they have, but they don't know the context, in which it is presented at Anifilm. And this is exactly the case of the **Hyperlapse & Co. programme**, which focuses on films made with non-phased animation techniques – **timelapses, landscape pixilation, nature animation, and object replacement.**

This type of animation is based on a completely different approach than classic stop-motion or "phased" animation. The author deliberately gives up the possibility to animate in discreet phases and chooses such objects (from small items or fonts to huge buildings) or drawings that cannot

be moved or even touched. The resulting movement is created in another way – with editing, by changing camera angles, changing the recording distance, etc. An author who chooses to create using hyperlapse or similar techniques finds connections between immovable images to create an

illusion of movement and gives these images a new meaning. Static objects come to life, pulsate, move around on the screen, and all of that usually happens in a real environment.

Some of these films can be described as hyperlapses, a term originating from the word timelapse. In Czech context, the term "contactless animation" has been used in connection with films by director Matyáš Trnka. The term is based on the fact that the author animates without ever touching the animated object. You can check out some of these films tomorrow. The films in this screening block are interesting not only because of the unconventional techniques used to make them but also because the selection unexpectedly covers a wide range of crucial topics and aspects of our lives – evolution (*While Darwin Sleeps*), natural processes (*Waves*), man's intrusion into nature (*Signs, A Year Along the Abandoned Road*), urbanisation (*Pacer, Prague!, Urbanimatio*), art (*The Da Vinci Timecode*), architecture (*Persistence of Vision III*), literature (*BOOKANIMA: Dance*), day-to-day life (*Life in Patterns, Furniture Poetry, Diversity*), and our eventual demise (*The Ossuary*).



*Pacer (Guy Roland, 1995)*

## Tips for today

**Masterclass: Georges Schwizgebel**  
11<sup>30</sup> → Schwarzenberg Hall

Georges Schwizgebel is currently probably the best-known Swiss director of animated films. His films are captivating, poetic, and artistically refined. You can learn about how he makes his films using the demanding technique of oil paint-on-glass animation at his masterclass today.

**Overview of Works by Jaromír Plachý**  
15<sup>00</sup> → Schwarzenberg Hall

In recent years, Jaromír Plachý has won renown as an author of artistic computer games. You have probably at least heard about *Botanicula* and *Chuchel*, but Jaromír's body of work is much more extensive and diverse as you can find out today at the screening of his "overview" – besides auteur films characterised by a peculiar kind of humour, he has also made various music videos and jingles.

**Autobiography of a Liar**  
20<sup>30</sup> → Puppet Theatre

This film was made by a total of 14 different animation studios. Its authors used a variety of animation techniques to portray key chapters of Graham Chapman's life, who was one of the founding members of Monty Python. This wacky film, which uncontrollably oscillates between an animated documentary and a mockumentary, is based on Chapman's book.



## Vojtěch Domlátil



### I like minimalism

**One of the non-competition sections of this year's Anifilm bears the mysterious name of Hyperlapse & Co. One of the authors who work with this method in the Czech Republic is Vojtěch Domlátil. He has done several original experiments in this field and participated in a creative artistic programme in Japan where he made the film *Fleeting Autumn*, which is competing at Anifilm this year.**

**You don't use conventional animation techniques in your films. How did you come to adopt the techniques you use and what do you like about them?**

I feel like my choice of an animation technique always depends on the subject of the project. Actually, it is often the animation technique itself that is the subject (*Waves*, *Life in Patterns*). And since it's about observing reality and I always try to work respectfully with reality, I am not very fond of using more conventional forms of animation, which might overshadow said reality with some spectacular animated action or even a story. I like minimalism. And I like that this way, I can freely work outside.

**Do you encounter similar films at festivals?**

Sure. Paul Bush and others use object replacement, that's not uncommon at all. I think I haven't yet seen anyone else work with recording speed and movement in space, but this form of animation is also so minimalistic that some people might doubt if it is animation at all. For example, recently, one festival rejected *Waves*, saying they only accept animated films.

**You called the technique you used to animate *Waves* "landscape pixilation". How would you describe the method you used to make *Life in Patterns* and *Fleeting Autumn*?**

For *Life in Patterns* I used object replacement, series of motifs. *Fleeting Autumn* was made with a mix of various techniques, including ordinary time lapses, variations in recording speed, and object replacement but also object animation and a sort of puppet animation.

***Fleeting Autumn* was made in Japan. Why did you choose this country and what was the experience like?**

I had never been to Japan before so I jumped at the chance to enter the competition for a residency there. I chose the haiku poetic form as my theme. So I began systematically studying Japanese culture, but I realized right at the start that our two cultures were radically different; actually much more different than I had ever imagined and that I had experienced elsewhere, for example in India. But I did fit in well in some respects, for example, in how I admired the individual seasons of the year.



*Waves* (Vojtěch Domlátil, 2018)



I even sometimes inspired the locals to get more engaged in their traditional pastime of photographing "momiji" (those red-leaved Japanese maple trees).

**What do you think about the abstract and non-narrative films section of Anifilm's international competition?**

I often find it more interesting than the other competition categories. This section refreshingly focuses directly on the medium of animation and experiments with this medium. The quality of competing films is increasing steeply every year, and big names and contemporary experimenters are showing up now. I'm really glad that Anifilm is one of the few international festivals of animated films that provide this much space to unconventional and avant-garde animation techniques.

**You work at the University of West Bohemia in Pilsen, how is animation taught there? What does the curriculum focus on – on puppet animation, stop-motion animation or rather computer animation?**

We teach a lot of stop-motion. We are really well equipped for it. But we also try to guide our students towards digital animation. We currently teach 4 semesters of 3D animation that build on students' previous experience with real puppets, camera work, and lighting. But we also make hand-drawn films. And moreover, every student has to take at least one semester of computer game animation. We leave the choice of technique and the decision about what they will focus on in general on the students themselves and we do our best to support them in their chosen specializations. And it works well. They often cooperate in teams and wonderfully complement one another.

## Where to Eat and Drink at Anifilm?

Festival refreshment is available at three locations in Třeboň: Anifilm Café at the Festival Accreditation Centre; Seladonovo bistro on the square adjacent to the castle; and Maringotka – a pop-up bar and crêpe stand in the castle's park – which serves Bavarian hot-dogs in the evenings. Expect a lip-smacking assault on your taste buds wherever you choose to go! Wraps, sandwiches, quesadillas, crêpes (including a gluten-free option), home-made kolaches and all kinds of spreads, soups, beer, cocktails, lemonades, ice tea, great coffee and more, including vegetarian options.

Anifilm comes of age. But you will be the ones to get a present: 18% discount on coffee and tea or ice tea at Anifilm Café at the Accreditation Centre upon presenting your accreditation.

## Winners of CEE Animation Forum 2019

### CATEGORY SHORT FILMS

**KAFKA IN LOVE** (d. Zane Oborenko, p. Sabine Andersone; Latvia) – CEE Animation Workshop WILD CARD

### CATEGORY SERIES / TV SPECIALS:

**THE CAT PRINCESS** (d. Iván Tamás, p. Bálint Gelley; Hungary)  
Special mention: **GRANDMA'S POND** (d. Friedrich Schäper, p. Ivan Zuber, Antoine Liétout, Friedrich Schäper; Germany)

### CATEGORY FEATURE FILMS:

**ALLAH IS NOT OBLIGED** (d. Zaven Najjar, p. Sébastien Onomo; France)  
Special mention: **PIECE** (d. Alan Holly, p. Ciarán Deeney, Carla Vulipiani; Ireland)

### NESPRESSO AUDIENCE AWARD

**TWICE UPON A TIME** (d. Vojin Vasovic, p. Vojin Vasovic, Milorad Kocić; Serbia) – CEE Animation Workshop WILD CARD

### ANIMATION SANS FRONTIERES SCHOLARSHIP AWARD

Category short film: **THE FAMILY PORTRAIT** (d. Lea Vidaković, p. Draško Ivezić; Croatia)

### ANOMALIA SCHOLARSHIP AWARD

**TWICE UPON A TIME** (d. Vojin Vasovic, p. Vojin Vasovic, Milorad Kocić; Serbia) – CEE Animation Workshop WILD CARD

## Czech Animation Turns Thirty!

Post-revolutionary Czech animation will turn thirty this autumn. We have prepared a major exhibition in the Štěpánek Netolický House in the Masaryk Square entitled Czech Animation After '89 that maps the last three decades of Czech animation. A brand new era of Czech cinema has begun after the revolutionary year of 1989. And naturally, animation too went through some hard times as the production and distribution environments changed radically. But the transformation also brought new creative possibilities and successes. The exhibition was prepared by the Anifilm International Festival of Animated Films in collaboration with the Aleš South Bohemian Gallery and will run until 1<sup>st</sup> September.

## 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).

### EAVE MARKETING WORKSHOP SCHOLARSHIP

Category short film: **VISKOVITZ** (d. Serghei Chiviriga, p. Ioana Lascar; Romania) – CEE Animation Workshop WILD CARD

### CEE ANIMATION WORKSHOP SCHOLARSHIP AWARD

Category short film: **WHERE TO** (d. Asparuh Petrov, p. Vessela Dantcheva; Bulgaria)

### WARSAW KIDS FILM FORUM DIRECT ACCESS

**THE VERY HAIRY ALPHABET** (d. Eliza Plocieniak-Alvarez, p. Laura Messner; Germany)

### POP UP FILM RESIDENCY SCHOLARSHIP AWARD

**PIECE** (d. Alan Holly, p. Ciarán Deeney, Carla Vulipiani; Ireland)

Find complete list of this year's winners here: [www.ceeanimation.eu](http://www.ceeanimation.eu).

