

# See you next year in Třeboň!

Call for entries starts 1<sup>st</sup> September 2019!

## Anifilm 2020 May 5.–10.

### 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



### 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 Centre & Shop & Café

Krčínova 51

Sunday 12<sup>th</sup>

8<sup>30</sup> – 15<sup>00</sup>

### Ticket Offices

J. K. Tyl Theatre, Masaryk Square

Sunday 12<sup>th</sup>

8<sup>30</sup> – 17<sup>00</sup>



### Festival Daily

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

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Translation — Lukáš Wicha

Comic — Jan Saska, Vojtěch Kiss

Design — Jan Šimsa



## 6. Festival daily Sunday — 12. 5. 2019

### Anifilm Has Its Winners

Yesterday at the closing ceremony, we finally found out which films and games will take home Animorphs this year.

The award for the best feature film competing in the international competition was awarded to the experimental and very original Chilean film *The Wolf House* (by Cristóbal León, Joaquín Cociña), and special mention went to the Canadian film *Ville Neuve* (by Félix Dufour-Laperrière). The jury decided to give the award for the best feature film for children to the anime *Mirai*. Special mention in this sub-category was awarded to *Pachamama*.

A different three-member jury judged short and student films. The jury gave the award for the best short film to the Canadian film *Animal Behaviour*, produced by NFB, and special mention went to the French short film *Egg*. The student film category found its winner in the British film *Good Intentions*, while special mention was awarded to the Czech anidoc *Apart*.



Yet another separate jury decided on the winners of the non-narrative and abstract animation category and the music video category. The award for the best non-narrative film went to the British film *Half Asleep*, while special mention was awarded to the renowned Austrian experimenter Thomas Renoldner for his animated project *Don't Know What*. Best music video was awarded to the playful *Elves of Karoo*, and special mention went to *Mr. Fear*.



Mirai (Mamoru Hosoda, 2018)

The winners of our national competition Czech Horizon were picked by the many members of the Council of Animated Film. Best short film was awarded to *Somewhere*, and best student film went to *Hide N Seek* made at FAMU. The TV series category found its winner in the *Christmas special of Sing with Us*, and the award for the best music video was given to *Shabazz Palaces: Gorgeous Sleeper Cell*. The best commissioned work made in the past year is the *Save the Chicken Initiative* TV spot by the author of this year's visual identity of the festival Veronika Zacharová.

And finally, the international competition of indie games was again divided into two categories. The award for the best game for children went to *Donut County*, and the award for the best visual art was awarded to *Homo Machina*.

### Tips for today

**Work in Progress: Even Mice Belong in Heaven**  
10<sup>00</sup> → Schwarzenberg Hall

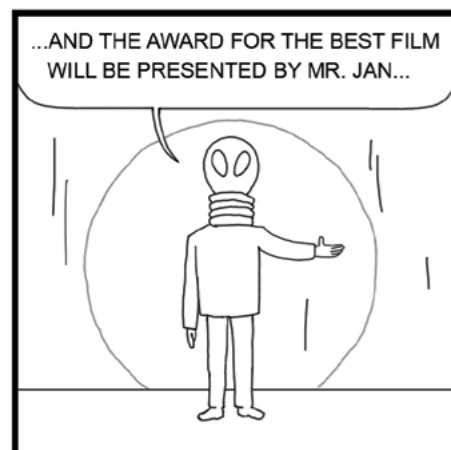
The shooting of *Mice Belong in Heaven*, an ambitious feature-length puppet-animated film, started at the end of last year. The film's directors Denisa Grimmová and Jan Bubeníček and producer Vladimír Lhoták from the Fresh Films company will talk about how the film is being made and show exclusive footage from the work in progress.

**Seder-Masochism**  
11<sup>30</sup> → Světozor Cinema

A cheeky feature-length exploration of religious concepts and their relation to the modern-day world. The author focuses on the Seder dinner feast, which is a part of the major Jewish holiday of Passover. Complemented by real footage of important global events of last year, the film presents a personal view on the meaning of Passover and the Passover Seder.

**Czech Horizon**  
16<sup>00</sup> → Puppet Theatre

If you would like to find out what interesting animated films and other works were produced by Czech authors last year, be sure to check out Czech Horizon, our national competition. Today's screening block will introduce a mix of student and short films. You will have the opportunity to compare films from individual Czech film schools (FAMU, UMPRUM, UTB, and the University of Ostrava) as well as auteur films.





## Diana Cam Van Nguyen



### Anidoc is now trendy in Czechia

We have included films by the promising Czech director of Vietnamese ancestry Diana Cam Van Nguyen in several sections of this year's festival. Diana is the author of the film *Apart*, which is competing in the national competition *Czech Horizon*. The film also matches the main theme of this year's Anifilm – animated documentary (anidoc). The following excerpt was taken from an interview with the author prepared by Natalia Něudačina for the Film a doba magazine.

#### How did you get into animation?

I haven't always wanted to do animation. I was originally studying furniture design at a secondary school of applied arts, but by the second year, I knew I wasn't good at designing furniture but pretty good at drawing. That's when I realized I would like to work in the film industry. So I thought I would try my hand at animation. My interest in animation grew as I consulted with FAMU lecturers. At the time, I didn't yet have a very clear idea about what I wanted to do in the future, but I wanted to get to the Department of Animated Film really bad. However, I really started reinventing myself as an artist only after I began my studies at FAMU.

#### What do you find so appealing about animated documentary?

I found out about anidocs by pure chance, when I started watching short animated documentaries on Vimeo in my second year at FAMU. I liked that they weren't films intended primarily for children and that they didn't depict the adventures of some main hero but rather constituted a pure, non-narrative audiovisual form with a strong role of voiceover that can realistically communicate subjective emotions. I was also intrigued by how much care their authors put into them artistically. When I was working on my bachelor's degree film *The Little One*, at first it didn't occur to me at all that it could be an animated documentary. We did eventually present it as an anidoc when it was finished, but we weren't sure whether the classification was really fitting.

#### What is the correct definition of an anidoc?

Animated documentary, as defined by theoretician Annabelle Honess Roe in her book *Animated Documentary*, is an animated film

that deals with real characters or events. It should also depict such elements that actors and live-action films in general are unable to portray. Animated documentaries should aim to be presented primarily at documentary film festivals.

#### Do you plan to continue making anidocs in the future?

I'm currently preparing my graduate film and I've already decided it will be an animated documentary. I would like to point out that I'm not really fixated on this form. It's a genre that suits me well and I chose it on purpose partly because I'm not very talented at animating as such. Some animators can really animate smooth movement and even embellish it with some extra elements, but I can't do that at all. I care primarily about the choice of a strong topic that I can then portray in an artistic audiovisual form. And I'm also aware that the genre is currently quite trendy in Czechia and that it's also been popular abroad for some time now.

#### You work with various animation techniques: hand-drawn animation, painted animation, a technique inspired by rotoscoping (in which you trace over live-action footage), etc. Do you pick your techniques intuitively or do you carefully consider in advance which one will be best able to express a specific idea or portray a specific scene or a story?

The latter is correct. I always think in advance about which technique will best fit my chosen topic. But this is probably due to the fact that I don't really have any specific artistic style. The only thing all my films have in common is that they're quite realistic and I also always strive to use handmade animation because I don't like when CGI is too obvious in a film.

#### How did you make *Apart*? How did the protagonists feel about such personal topic being made into a film? Did the people whose stories it tells see the film as a form of therapy?

*Apart* is about three of my friends who each lost one of their parents when they were growing up. I went through it with two of them as it happened when we were at secondary school. Their parents died just one year apart. It thought it was awfully strange that something like that could happen to such young people. As I grew older, more and more people lost someone and not only parents but even siblings. It seemed to me that this topic was not discussed in the society at all. (...) It was a little more complicated with the third protagonist, Ondra, because I met him later and I hadn't personally gone through the death of his parent with him. I only found out about it after I started working on *Apart*. (...)

#### What was it like to work with them?

It was very nice. The most difficult moments came when we started recording the voiceovers. That's when my friends were the most open and shared very personal things with me. These moments were so emotional that both the cameraman and sound engineer had tears in their eyes. However, later, as we were editing the audio recordings and animating, we had already become quite numb to the topic so it didn't seem as powerful anymore. The protagonists themselves were very interested in the whole shooting process. I consulted every little detail with them and did my best to be as sensitive as possible.

FILM  
A DOBA

## 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).

## 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.

## 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.



**FESTIVALOVÁ MAPA / FESTIVAL MAP**

- 1 Festival Center / Shop / Café, Křínova 51
- 2 Festival Infopoint, Masarykovo n. / Masaryk Square
- 3 Pokladny / Ticketing, Masarykovo n. / Masaryk Square
- 4 Divadlo J. K. Tyla / J. K. Tyl Theatre, Masarykovo n. / Masaryk Square
- 5 Loutkové divadlo / Puppet Theatre, Masarykovo n. / Masaryk Square
- 6 Kino Světozor / Světozor Cinema, Masarykovo n. / Masaryk Square
- 7 Schwarzenberský sál / Schwarz. Hall, zámek Třeboň / Castle Třeboň
- 8 Roháč - sál CT / Czech TV Hall, Na Sadech 349
- 9 Kino Aurora / Cinema Aurora, Lázeňská 1001 (lázně, Spa)
- 10 Hotel Zlatá Hvězda, Masarykovo n. / Masaryk Square
- 11 Letní kino / Open-Air Cinema, Masarykovo n. / Masaryk Square
- 12 Game & VR zone Městská Beseda, Masarykovo n. / Masaryk Square
- 13 Animarket, Městská Beseda, Masarykovo n. / Masaryk Square
- 14 Výstava AnimaCZ po roce 89 / Exhibition Czech Animation After '89 / Galerie / Gallery Štěpánka Netolického
- 15 Ars Electronica uvádí: Reinhold Bidner & gold extra / Ars Electronica Presents: Reinhold Bidner & gold extra
- 16 Zámecká Galerie / Castle Gallery zámek Třeboň / Castle Třeboň
- 17 Festivalový stan / Festival Tent
- 18 Pivovar / Brewery – Festival dub
- 19 Seladon – Festival Bistro

**UBYTOVÁNÍ / ACCOMMODATION**

17 Zlatá hvězda Masarykovo n./sq. 107	29 Penzion u Kubalů Husova 13	37 Penzion u zámeckého parku Chetčická 1298	45 Sportovní hala / Sports Hall Lázeňská 1283
18 Apartmány Bílý Beránek Masarykovo n./sq. 108	30 Penzion Pohádka Březanova 3	38 Turistická ubyt. Tyršák Jiráskova 815	46 Penzion Admirál Svobody 1282
19 Hotel Bílý koníček Masarykovo n./sq. 97	31 Penzion Elzet Hradební 26	39 Penzion U Bábý Pačákovo nám. 252	47 Bon Tre Pačákovo nám. 252
20 Hotel Myslivna Rožmberská 33	32 Penzion Sesta K Bertě 183	40 Penzion Maxim Riegrova 1150	48 Koleje rybářské školy / Dormitories Riegrova 484
21 Hotel Galerie Rožmberská 35	33 Hotel Romantick Dukelská 163	41 Penzion Panda Riegrova 484	49 Loďnice Lázeňská 1283
22 Penzion u Františka Rožmberská 36		42 Penzion Alfa Lázeňská 1283	
23 Hotel Pelikán Rožmberská 65			
24 Penzion Rožmberská bašta Rožmberská 59			

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