

Abstract

The thesis attempts to precisely describe the production of animation in the context of the state-socialist mode of production. Through the question of “autonomy“ for cartoons and puppets films in the era of Kamil Pixa (1969–1985), we will try to specify the position of animation within the re-centralized organization and dramaturgical section in the Short Film. In the context of the normalization period, animation had a different position and function compared to the feature films. Using the example of a studio in Čiklova Street, we outline a model of making a puppet film that was more like a “craft workshop“ that retained its notional autonomy as long as it had its own space.