

## Festival Centre Chateau Felberova 1/2

Accreditations, Festival Shop,  
Info Point, Festival Café  
8.30 – 20.00

Covid-19 testing facility  
9.00 – 19.00

## Exhibitions & Installations

„ani“ – 20 Years of the festival  
of animated films  
10.00 – 18.00

20 years of animation, 24 posters,  
24 visual identities, 3 cities, 1 idea.

## Where can you take your dog at Anifilm?

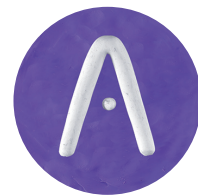
Some of our visitors come to Anifilm with their four-legged friends. If you're one of them, please be advised that dogs are not allowed in screening theatres or inside the Liberec Chateau (where the Festival Centre is located). On the other hand, you are free to take them with you to the Varšava Cinema café, the chateau gardens, the festival tent, and the open-air cinema in the Dr. E. Beneše Square.

## Come to festival by tram!

Travel around the festival by tram and on lines 2 and 3, from Nádraží to Lidové sady route, take advantage of discounted festival fares: day ticket for 25 CZK, weekly ticket for 120 CZK. To be purchased at festival venues: Chateau, Dr. E. Beneš Square, Cinema Varšava, Lidové sady, Cinema City or at the Ticket Office at the DP terminal Fügnerova.

## Festival App

Festival programme, film details with screening times and locations, festival map with navigation, festival news, ticket reservation, your screenings, your schedule...



**Oz animation: Shapeable Visual Identity**  
10.00 – 18.00  
Scraps of scenes that can be seen in our wild festival jingle created by Eliška and Lee Oz.

**INITI – INVADERZ**  
10.00 – 18.00

INITI Playground is an interactive platform designed to integrate virtual reality games into the real world.

**Alexandra Májová: VTIPinky**  
10.00 – 18.00

An exhibition of humorous pen-and-ink drawings from 2018–2021, inspired by different words.

**Even Mice Belong to an Exhibition**  
10.00 – 18.00  
Puppets and spacious decorations from new Czech feature film *Even Mice Belong to Heaven* (directed by Denisa Grimmová and Jan Bubeníček).

**Vojtěch Domlátil: Dawn**  
10.00 – 18.00

Spatial light meditation. Layers of selected abstract natural phases from the film *Morning*. Depth of layer, depth of reflection. Anifilm overhead projector gallery.

**Game Zone  
Infinite VR Exhibition  
Brainz VR Cinema**  
10.00 – 18.00

## Festival daily

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Design Jan Šimsa



# Anifilm 2021 LIBEREC



FESTIVAL  
DAILY  
WEDNESDAY  
23. 6. 2021

## Edgar Dutka: Contemporary Czech animation needs dramaturges

Yesterday, the Lifetime Achievement Award for Animation was presented to university professor, writer, director, screenwriter, and dramaturge Edgar Dutka, who has contributed to more than 43 films over the course of his prolific career. Many of these films were awarded at renowned film festivals - for example, the film *The End of a Cube* won the Jury Prize at Cannes. In our interview, he explains how he came to work in animation and talks about his project *Golem* - a film he has been working on with Jiří Barta for the past several decades.

You are well known as an exceptional writer, screenwriter, and dramaturge - many of the interviews you've given so far focused on your literary work. What I would like to know is how you came to work in animation in the first place? I got into animation by sheer chance. I originally wanted to be a writer. When I was twenty-three, I wrote a book called *U útulku 5*, and I thought it was good, but I couldn't have it published because my mother was a political prisoner, and if that weren't enough, she later emigrated overseas. I started studying scriptwriting and dramaturgy at the

Film and TV School of Academy of Performing Arts in Prague (FAMU) because it had to do with literature. After I graduated, I joined the Screenwriting Department at Barrandov, but after a year, Ludvík Toman dismissed me (again due to my family history). However, professor Vladimír Bor presented my graduation script *Bláznivý čáp* to his group Šebor-Bor, and the script was included in their shooting plan. He sent me a letter to Australia, where I was visiting my mother, telling me that if I want my script to be made into a film, I have to come back. So

I did, but in the meantime, the situation in the Czech Republic deteriorated, and the shooting of my script was cancelled. Luckily, I learned by chance that the Barrandov Animated Film Studio was looking for a dramaturge. I didn't know anything else about it, but I went there to ask about the position, and they hired me. It turned out that dramaturges were in high demand because all the authors there were artists and directors, and they needed someone to help them with scripts commissioned by Czech Television and soon also with their projects for the big screen. In one

Interview continues >

## Tips for today

**Little Vampire**  
14.00, Lidové sady – CZ TV Hall

The phenomenal graphic artist Joann Sfar has created a number of successful comic books. He first tried the role of a director some ten years ago when he adapted his popular comic book series *The Rabbi's Cat* for the screen. Now he returns with an adaptation of another one of his popular series named *Little Vampire*. This suspenseful feature film for the whole family plays on fairy-tale and horror stereotypes. It was previously nominated for the César Award and competed at Annecy in 2020.

**Darwin's Day Off**  
15.00, Varšava Cinema

Vladimír Jiránek, Václav Mergl, but also, for example, Paul Bush - these are just some of the authors whose films we'll be screening in this block of animated shorts that have the common theme of evolution. The authors reflect on "things that went wrong" in the evolution of life on our planet in the last few decades. Each of them does so in their own way - some in all seriousness and some light-heartedly, using irony, slapstick comedy, or elements of the absurd. This varied block of films of different genres, animation techniques, and artistic styles is part of the themed Planet A non-competition programme.

**Feature films in progress**  
17.00, North Bohemian Museum

Sections introducing so-called works in progress are popular parts of many festivals. What films are currently being developed, prepared, filmed, or finished? Today, Anifilm offers its visitors a unique opportunity: to take a peek at the current stages of production of two upcoming Czech feature films - *Golem* and *Newts* - and get the scoop on how far along they are directly from their authors. *Golem* is a project by director Jiří Barta and screenwriter Edgar Dutka, the winner of this year's Lifetime Achievement Award for Animation.



year, I became a sought-after animated film dramaturge. After the first year, I started writing my own scripts, and I simultaneously worked both as a dramaturge and a scriptwriter. I started to enjoy my work, and everything was going swimmingly with one exception – I was not allowed to work on co-produced films that paid in German marks, and I was only allowed to go to festivals in socialist countries. I wasn't supposed to be allowed to work in the culture sector at all, but since the director back then, Kamil Pixa, was a seasoned State Security colonel, he was able to employ me. What a paradox! At that time, we were bringing home at least ten awards a year from renowned foreign festivals. And I was writing scripts for young artists, for example, for Dáša Doubková (*Křesadlo*), and I really enjoyed writing for Zdeněk Smetana (*Všehochlup*, *The End of a Cube*, or *The Tinker's Tale*). And then, when he started shooting *Malá čarodějnice*, I met Jiří Barta, with whom I've been working happily ever since.

**What did the world of animation mean to you back then under the communist regime and what does it mean to you now?**

At first, it was just about getting a job and surviving as I've already hinted, but very soon, I was able to put my education in dramaturgy to excellent use. Had the regime not changed, I would have kept working there to this day. The new director of Krátký film Praha fired all the dramaturges because he decided he would hire them as needed for individual projects. At that moment, I knew it was over for me. Luckily, they were looking for a scriptwriting and dramaturgy

teacher at FAMU where I eventually made professor and was later simultaneously lecturing on the history of Czech and world animation (and I was also lecturing at the Academy of Arts, Architecture & Design - UMPRUM - and at the Film Studies Department of Charles University), which I loved doing. I even wrote two textbooks on the history of animation. In the end, I taught Erasmus students as an outside lecturer, but when classes were moved online, I realized that my time as a teacher was done. But I didn't quit. Recently, I delivered a screenplay for a live-action film based on my book *U útulku 5* to the State Cinematography Fund. And I'm working with Jiří Barta and our new producer Vladimír Lhoták on our old project *Golem*, which we have been developing for many years. At the moment, we're waiting for foreign co-producers to decide whether they want to get in on it or not. Hopefully, it will finally work out!

**As you mentioned, you contributed to many animated films as a scriptwriter – what do you personally think is the most important aspect of writing a screenplay for an animated film? Are there any dramaturgical rules that always need to be observed in animation or do you see it as a relatively freer branch of filmmaking?**

Essentially, animated films should follow the same rules as live-action films – Aristotle's Poetics. Nowadays, there are many versions and extensions of these poetics, but the underlying principles are still the same. I recently watched some new animated films, and a lot of them felt like a pure happening. All that work wasted... They really could use a bit

of dramaturgy. But I'm not going to tell them what to do. Back in our time, we were praised for making films that viewers could understand, that were thought out, and that had a clear message. The more profound the message, the better – that's essential to every animated film. Just watch Švankmajer's shorts or Chuck Gamble's *Shadow puppets* on the internet, and you'll see how powerful animated films can be.

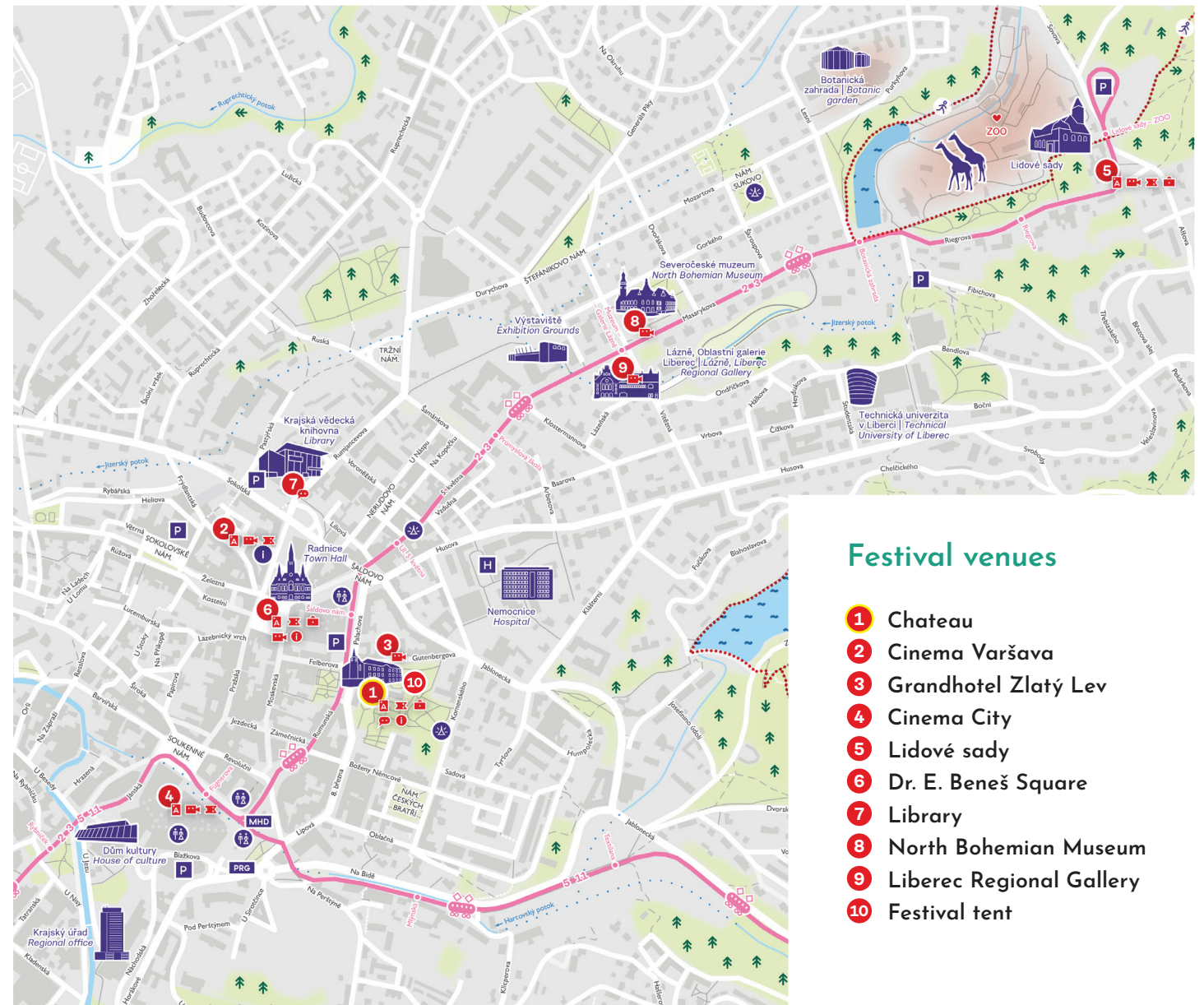


**In your books, you deal with heavy, rather personal topics, but in your animated films, you mostly steered clear of autobiographical and political topics – even after the revolution. Why?**

We did make a film with Jiří Barta that deals with a political topic – *The Club of the Laid Off* (1989). It was about people who disapproved of the Soviet invasion of Czechoslovakia and were sacked from their jobs and ostracized (Švankmajer's seemingly purely surrealist film *Darkness-Light-Darkness* deals with a similar topic). But in general, films about serious topics were taboo under the communist regime. The totalitarian regime practiced political censorship, and many films were destroyed, often senselessly, or weren't even allowed to be made in the first place. For that reason, authors usually opted for civil satire (Bulgarians were especially good at this) or harmless artistic topics or fairy tales. And, absurdly, even those had to be edited and shortened sometimes. For example, we were shooting *Děvčátko se sirkami* (directed by Milada Kačenová), and the film was originally meant to combine live-action and animated scenes. It was a variation on Andersen's fairy tale *The Little Match Girl* about a little girl from a rich family who has everything she could wish for from a materialistic point of view but suffers mentally. However, we had to edit out all the live-action scenes from the finished film because Kamil Pixa was not fond of our producer, who was supposed to play in them. So in the end, nothing was left of the original message of the film.

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Full interview at [www.anifilm.cz](http://www.anifilm.cz).



## Festival venues

- 1 Chateau
- 2 Cinema Varšava
- 3 Grandhotel Zlatý Lev
- 4 Cinema City
- 5 Lidové sady
- 6 Dr. E. Beneš Square
- 7 Library
- 8 North Bohemian Museum
- 9 Liberec Regional Gallery
- 10 Festival tent

## Today: Queer characters in mainstream animated series

In mainstream animated series, queer characters are a very recent phenomenon, especially if we look at titles primarily for children and adolescents. This lecture will try to outline the development from subversive interpretations of Smurfs to the inclusion of openly queer episodic and main characters in milestone series such as *The Legend of Korra* and *Steven Universe* to icons who came out later, such as *Spongebob Squarepants* (lecture by Jiří Fligl, 11 AM, Library).

## Red Shoes on the horizon

The Czech Horizon national competition was dominated by *Red Shoes*. The film by Anna Podskalská won both the award for the best student film and the new Czech TV Award for the best Czech animated work chosen from all works competing across all the competition categories. Jan Balej won the category of short and feature films with his feature *A Colourful Dream*. Best music video was awarded to Aliona Baranová for her music video for *Tanči* by Pavel Čadek. The award for the best commissioned work went to *Radiotherapy at the Yellow Hill* by director Noemi Valentíny. The winners, who were announced yesterday at the opening ceremony, were chosen by the Czech Animation Council.

## Spit it Out today at 21.00

After a six-month-long house arrest, *Prasení* returns to Liberec in its sixth edition, called *Spit it Out*. This joyful showcase of dozens of Czech animators will traditionally be accompanied by a GIF Competition. Each author has 4 minutes to create any audio-visual content they can think of. Add your own content to the showcase or just come hang out and have a beer. *Prasení* is organised and its visual identity was created by Mikoláš Fišer, Adela Křižovenská, Viktorie Štěpánová, and Filip Zatloukal. We'll see in the Varšava Cinema tonight at nine!

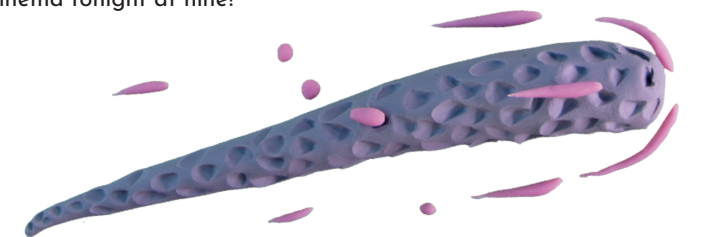


Photo: René Volfík