

Get a discount on tickets to the Worlds of Czech Animation exhibition

Anifilm ends today, but we have some good news for those of you who haven't yet had their fill of animation. Your festival pass will get you a discount on tickets to Worlds of Czech Animation, a large exhibition in Prague dedicated to Czech animation in the past several decades with an emphasis on the present. Its curator is Jan Bubeníček.

The exhibition is situated in one of the unique buildings located in the Prague Market. Visitors can explore two stories full of exhibits, puppets, decorations, drawings, and animated clips. There is also a playroom, a remarkable installation titled Stars of Czech Animation, and a pleasant café with convenient video booths.

Anifilm's visitors can get a 20% discount on tickets for the exhibition until the end of May. All you need to do is present your festival pass at the ticket office.

Get delicious discounts with your festival pass

We have partnered up with a number of restaurants all over Liberec, so you can turn your stay at Anifilm into a film-food-fest!

If you are wondering where to grab something to eat and refresh yourself between screenings, we recommend visiting any of the thirty restaurants, cafés, and bars (and one ice cream shop) that we have partnered up with this year to arrange attractive discounts and benefits for all Anifilm's visitors with festival passes. You can find the full list of these places on our website, and we have also marked all of them for you in our festival map. For example, you can present your festival pass to get a 30% discount on any dish on the menu at Pivovarský dvůr (Papírenská Street), a free dessert with a tortilla at the VEGway snack bar (Revoluční Street), a 15% discount or a tasting platter for CZK 99 at the Fresh Cantine salad bar and fresh bistro (Zámečnická Street), or large chips (made from Czech potatoes) for the prices of small ones at FÄNCY FRIES (Široká Street). And that's just a taste!

Festival Tram Ticket

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 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...



ANIFILM

LIBEREC 2022

FESTIVAL
DAILY
SUNDAY
15. 5. 2022

Anifilm feature for children winner: Belle

Jury statement: We choose this film for its very powerful, emotional storytelling and for its highly imaginative, but still truthful depiction of the make-believe reality that many young adults are living in and the importance for them to live with trust in their own identity.

Enter a world where you can be yourself. No limits, no compromises. Be the one you want to be, even though in the real world of a small Japanese village, home of the film's main heroine, you wouldn't dare...

The inconspicuous Suza has suffered a terrible tragedy. Not only has she lost her mother, but because she's unable to

cope with this loss, she's been drifting apart from her dad and choosing to escape into the virtual world of a social platform called U. This escape from reality, however, means an unexpected success for her. Thanks to her alter ego, a singer called Belle, she's able to find her voice and use her lyrics to express emotions she can't handle in the real world. People quickly notice the sincerity of her songs and Belle suddenly becomes a hugely popular diva, moving crowds. But even virtual reality has its bad guys. And the baddest of them all seems to be the mysterious Beast, the loved and hated protagonist of riveting

fights organised in the alternative world of U. Belle and the Beast meet and the virtual space becomes a place of struggle to save real human souls.

Director Mamoru Hosoda, whose film *Mirai* charmed juries and audiences at Anifilm 2019, uses a superbly executed combination of 2D and 3D animation to present a classical theme put in the current context of modern technology. He can see the potential of social media with faith in the human spirit and the conviction that technology can represent a platform, instead of taking control of us.

Festival daily

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Interviews Natalia Kozáková
Translation Lukáš Wicha
Design Jan Šimsa



Tips for today

Dozens of Norths
15.00, Kino Varšava

This poetic meditation is the first feature-length film by the phenomenal Koji Yamamura, a master of Japanese animation. The melancholic, visually mesmerizing film features fascinating animation and is based on Yamamura's drawings and texts created in response to the catastrophic earthquake that decimated Japan in 2011.

Born in Liberec: Vlasta Burian
13.00, Cinema City 4

When Anifilm moved north, we created a new programme section titled Born in Liberec. This year, we want to point out a little known (but still quite significant) connection between Vlasta Burian, aka the King of Comedians, and the world of Czech animation. We will be screening two films in this section – *Two Little Frosts* by Jiří Trnka (the only film Burian ever dubbed during his career) and the popular special effects fairy-tale film *Once upon a Time, There Was a King*.

Ilja Novák, the Rebel from Ostrava
15.00, North Bohemian Museum

As part of its non-competition programme this year, Anifilm is screening films by Ilja Novák, an eccentric director from Ostrava. He was afraid that viewers would not be able to get through an entire screening block composed only of his films, but the festival's programme managers were of a different opinion. This afternoon, you'll have the last chance to check out animated films directed by this rebel from Ostrava!

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Kristina Dufková: We didn't fit into any pigeonhole

This year, you had a chance to learn about the upcoming feature puppet film *Život k sežrání*, which was presented by its director Kristina Dufková under the Work in Progress section of our programme. Some time ago, we talked about the project with the director at the film studio in the Prague Vinohrady district where the film is being shot.



How was the script for the film written?

The script is based on a book by French writer Mikaël Ollivier. I started writing it with Bára Dřevíková, who had been recommended to me. She had written books, but she had never done a film before. Together we got the script to a certain stage at which we didn't really know what else to do with it. Then script editor Anna Vášová joined in, and eventually, we took on scriptwriter Petr Jarchovský, who adopted the script and reworked it after his own fashion.

How true is the script to the book it is based on?

It's not very true. The book is thin, and it doesn't contain enough material for a feature-length film. We had to come up with a lot of things to add to it. Moreover, it's narrated in the first person, which proved quite unsuitable for a film adaptation. But we were lucky in that we met the author of the book at the beginning of the whole process. He is also a scriptwriter and has written several films, so he too contributed with his own ideas at some stages of the process. When I sent him the final version of the script so that we could buy the license, he was satisfied.

How long did it take you to write the script?

Very long, which was also due to the fact that we didn't work on it continually. There were some big gaps, even a two-year-long one, for example. In the meantime, I did other things. Moreover, we were dependent on grants and assessments by Czech Television, so we kept changing the script. The process was further complicated by the fact that it's not a typical family film; it's not meant for little children. So it was hard to get co-producers and to convince people that it was worth doing a puppet film for older kids. We didn't fit into any pigeonhole.

But every time I got back to the film after one of the gaps, I would realize that I enjoyed it and decide to continue.

In what studios have you been shooting so far?

We originally arranged to shoot in the Anima studio, but we weren't sure if we would fit. There's not much space there, and we needed to be able to shoot several scenes simultaneously. So we then looked for other venues. For a while, we were shooting in Dolní Počernice in Mr Všetíček's studio, but there was not enough space there either, so we had to keep looking. Then an opportunity presented itself for us to shoot in the building of the Krátký film studio in Barrandov, where *Even Mice Belong in Heaven* and *Tonda, Slávka a Génus* were made, but that one was in turn too big for us... And then, by chance, the studio in Vinohrady freed up, which is the perfect size for us, and I hope that we'll finish the film here.

Who makes the puppets for you?

We make the puppets with my colleague Monika ourselves. Whenever the process had to be put on hold and we had no money, we would gradually



prepare our puppets, learn how to make them, and find out what we would and wouldn't be able to do on our own. For example, we don't make our own wire armatures, and I have an outside guy who makes hair for us. Some of our puppets are made in Slovakia and some by Czech Television. We then assemble them, paint them, and add any materials that need to be added. So we finish them all here in the studio. We also paint their heads ourselves.

How many puppets do you need?

There are some forty characters in total in the film. We have three puppets of Ben, the main character, but we have just one puppet for each of the other characters. They use a complicated mechanism that allows us to animate their faces when they speak. Hand-modelled lip sync is hard to make. That's why we decided to try and do it this way – to have several puppets just of the main character and not the rest. Since we're shooting multiple scenes simultaneously, it's sometimes not easy to co-ordinate everything so that there's no puppet missing anywhere.

Did you pre-record dialogues?

We have pre-recorded all of them, and we expect to make just some small corrections and add some Foley sound effects. There are a lot of songs in the film, and we have already recorded nearly all of them as well.

How is the shooting going? How long do you think it will still take to finish?

We had to put it on hold due to the coronavirus pandemic, and we started shooting again in May 2021. We plan to finish by May 2023. We planned the shooting itself to take two years, one of which has already passed. Since we're shooting several scenes at once, we're not really able to estimate how much work we have done already. If everything goes to plan, we should finish *Život k sežrání* in 2024.

Anifilm winners

Special mention in category Best Game for Children

Growbot (Wabisabi Play)

Best game for children

The Labyrinth City: Pierre the Maze Detective (Darjeeling)

Special mention for artwork in game

Papetura (Petums)

Best artwork in game

Sable (Shedworks)

Special mention in category of Best VR films

Kusunda

authors: Felix Gaedtker, Gayatri Parameswaran

Best VR film

Limbotopia

author: Wen-Yee Hsieh

Special mention in category Best Music Video

Mathieu Boogaerts: How Many

director: Bianca Scali

Best music video:

Gosheven: Until Exhaustion

director: Magdalena Hejzlarová

Special mention in category Best abstract and non-narrative animation

Skin to Skin / Azaletik Azalera

director: Mel Arranz

Best abstract and non-narrative animation

Imaginary Landscapes

režie/ director: Mykyta Lyskov

Special Jury Prize for the best humorous film

(Thematic Special Prize for the best use of humor in a student short film)

L'immoral / The Immoral

director: Ekin Koca

Special mention in category Best Student Film

Channidae

director: Pauline Morel

Best Student Film:

Love, Dad

director: Diana Cam Van Nguyen

Special mention in category of short films:

I'll be your kettle

director: Tobias Rud

Best Short Film:

Once There Was a Sea...

director: Joanna Kożuch

Best Feature Film for children

Belle

director: Mamoru Hosoda

Best Feature Film for Adults

Where is Anne Frank?

director: Ari Folman



(photo: Eva Kořínková)