

Chateau – Felberova 1/2, Liberec

Accreditation, Ticketing, Festival shop
8³⁰ — 20⁰⁰

Game Zone & Brainz VR Cinema,
School of Animation, Chill-out Zone
9⁰⁰ — 18⁰⁰

Festival daily

Festival daily is published by Anifilm on the occasion of Anifilm 2023 — International Festival of Animated Films.

Redaction Malvína Balvínová,
Natálie Kozáková, Tomáš Hubáček
Translation Lukáš Wicha
Design Jan Šimsa

Exhibitions and Installations

Kōji Yamamura: *Four Flashing Figures*
Liberec Regional Gallery
10⁰⁰ — 17⁰⁰

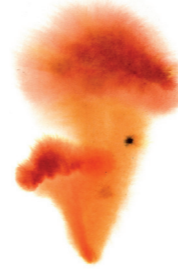
Filip Pošivač: *Anifilm 2023*
Chateau – Foyer
8³⁰ — 18⁰⁰

IOGI: *11 Stories from Everyday Life in Japan*
Chateau – Redern Wing
8³⁰ — 18⁰⁰

Darkening – VR installation
Liebieg Villa
10⁰⁰ — 18⁰⁰

Festival Partner Businesses

A gastronomic heaven in Liberec! Here's a selection of partner festival bars and restaurants. When you present your festival pass, you will get a bonus or a discount on selected foods and beverages – coffee, pastry, main dishes, cocktails, beer and more. Let's get out and give it a try!



Festival daily Friday — 5. 5. 2023

A fiddly and often lonely job

Zdeněk Junek talks about amateur animation

What was your first experience with amateur filmmaking?

Since I was little, I was obsessed with recording everything. I would draw and take pictures all the time. I liked cartoon jokes, and when I was eleven, I started cutting out cartoons by Jiránek, Kantorek, Vyčítal, and Renčín and pasting them into my notebook. In the sixth grade, I already had a darkroom set up, and later I joined a photography club and the Union of Czech Photographers. I would draw caricatures of my classmates and teachers, but I was always drawn to the idea that the pictures could move. A friend had an Admira camera, and we started shooting a slapstick comedy together, which we never finished, but I still have some parts, the script, and storyboard somewhere. In my first year of secondary school, I bought my first camera – it was a Russian Quartz, which had a fixed lens and two conversion lenses – and I started making, among other things, my first animated films. I ripped the lined sheets out of a duplicate book and drew figures in individual movement phases on the remaining blank ones. I then fixed the book under the camera, which I put on a tripod, and started taking pictures. It was actually easier than drawing on separate sheets.

How did you learn to animate? Did you read any manuals or did you teach yourself?

I started out as a completely self-taught animator. When I did my first colour animation for the film *Hrdinové strakonického nebe* in 1976, I realized that I would have to phase movement more reasonably. I was using eighteen frames per second, and at first, I made all the motions too fast and shot each picture separately. Only gradually did I work out that I could shoot some of the phases two or three times. I practiced this by doing a certain motion maybe five times in front of a mirror, timing it and then dividing the measured time, which allowed me to calculate how many frames the motion would require. Thanks to that, my animation started to resemble the animated films that I liked. I would watch them on a German TV station that I was able to tune to in Horažďovice. Disney seemed too fancied up to me. I preferred classic 2D animation – the so-called cartoons. I liked the Hanna-Barbera series the most, for example, *The Huckleberry Hound Show*, *The Yogi Bear Show*, *Pixie and Dixie* and *Mr. Jinks*, whose style I eventually picked up. The animation seems simple because the animators didn't use a lot of unnecessary phases.

You started animating when you were in college. What did you study?

I studied aircraft engineering at the Czech Technical University until 1981. During my studies, I made my first animated film that I didn't animate using those duplicate book sheets but cels. It was called *Krmtle myši*. I drew it in ink, coloured it with latex paints, and I submitted it to the Minutafilm competition in Cheb, where it won second place and was awarded the Silver Camera award. From today's point of view, the film seems



Photo: Tomáš Hubáček

FINANCIAL SUPPORT		HOSTS		SUPPORTED BY		MAIN PARTNER	
GENERAL MEDIA PARTNER		MAIN MEDIA PARTNER		IMPORTANT PARTNERS		OFFICIAL CAR	
IMPORTANT MEDIA PARTNERS				MEDIA PARTNERS			

Ubytování Accommodation

- Hotel Orion
- Hotel Praha
- Hotel Radnice
- Golden Key Apartments
- Hotel Liberec
- Clarion Grandhotel Zlatý Lev
- Hotel Stará Pekárna
- Světobáňník Bed & Wine
- Wellness Penzion U Muzea
- Penzion Jasmin
- Koleje Technické univerzity v Liberci
- Inter Hostel Liberec
- Hostel Arena
- Hotel U Jezírka
- Wimbleton
- Boutique Apartments

Partnerská místa • Partner Places

- Mlýna
- DOK
- FRESH cantine
- Stánek Maliník
- Bistro TULIPAN
- BISTRO SAPA & SUSHI SAPA
- Los Capolitos
- Chicago Bar & Grill
- Goyote Diners & Bar
- Omanifood
- Hospoda MUHU
- Zmrzlinářství Leda
- Café Bar Praha
- Kafe Kytka
- Fofrkafe — Espresso bar
- Sweet City
- Jedno kafe
- Kofein plac
- PAČKA
- Terasy Café
- KAFE BAR Varšava
- Boca Bar
- Bylo nebylo
- Pivovarský dvůr
- Stereo
- Výběp
- Switch Bar & Café
- Beer Warehouse
- Knihkupectví Fryč

Festivalové centrum
festival centre

vyhled na Ještěd
view of Ještěd

tramvajová linka, zastávka tram line, tram stop

festivální partner: jídlo
festival partner: food

festivální partner: zmrzlina
festival partner: ice cream

festivální partner: bar
festival partner: bar

festivální partner: káva
festival partner: coffee

festivální partner: knihy
festival partner: books

termínál MHD
public transport terminal

autobusové nádraží
bus station

veřejné toalety
public toilets

městské informační centrum
tourist information

nemocnice
hospital

festivální partner: kniha
festival partner: book

ANIFILM
FESTIVALOVÁ MAPA / FESTIVAL MAP

Tips for today

Audiovisual poetry, nothing more
19³⁰ → North Bohemian Museum

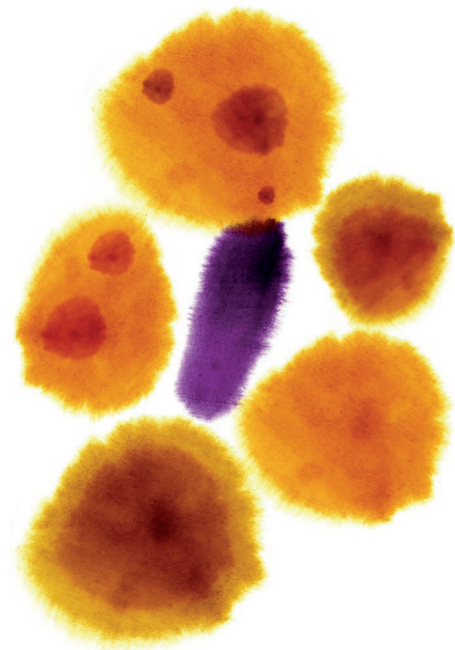
The experimental film *Nothing More* is an auteur reinterpretation of a poem by František Halas. The poem, written 80 years ago, has been adapted, or rather transposed into a 'mosaic of images', whose individual pieces range from staged scenes to territorial and family documentary scenes to shots representing journal entries. Alfons Mendorff-Pouilly, this year's winner of the Lifetime Achievement Award, worked on the animated parts of the film.

A Liberec Shark in the Head
18⁰⁰ → TUL – Aula G

It has become a custom at Anifilm to present animated films every year that are in some way connected with famous Liberec natives. This section is called Born in Liberec and has already presented the work of Michal Žabka, adaptations by Otfried Preußler, and films starring or voiced by Vlasta Burian. This year, we chose the actor Oldřich Kaiser, who is the main protagonist of the peculiar special effects film *Shark in the Head*.

Neo Tokyo
22⁰⁰ → Cinema City 4

Tonight, this anthology sci-fi film (known also as *Manie-Manie: Meikyū Monogatari* or *Labyrinth Tales*) will give its viewers an opportunity to compare the unique directing styles of three prominent authors of Japanese animation: Rintaro, Yoshiaki Kawajiri, and Katsuhiro Ōtomo.



I made several documentaries and live-action films, the most famous probably being *Statistický průměrný vodák*, which has been screened at various events for years. As for animated films, my next piece was *Deformace*, which I again drew on duplicate book sheets, coloured with chalk, and I used those duplicate frames again.

Deformace caused quite a stir, didn't it?

It's a movie about the allure of power. And I used the name Havel in it, but the main problem was that one of the characters is an officer who bullies his young subordinates in the army. And then one of them gets promoted, and it goes to his head. That didn't sit well with the people organizing the festival "Mladá kamera in Uničov", which was otherwise a free festival, but that particular year, the Union of Youth decided that they would keep an eye on it. They banned half of the films from the competition, but their mistake was that they included in the festival catalogue both the accepted and the refused films, including my *Deformace*. The post-screening discussion with the jury got very heated as there was more discussion about the films that hadn't been screened than about the ones that had. I had the editor-in-chief of the Amatérský film magazine Alena Kučerová and the journalist Josef Chuchma on my side, while one of the jury members, Dr Chocholoušek from the Union of Youth yelled at us that this was not how he imagined an ideologically correct competition. After the competition was over, he came to us and told everyone that the Communist party would hear about all of it. What a deplorable character.

Was Deformace banned from any other events besides the Mladá kamera festival?

Not really. The film was not allowed to compete at any international competitions, and at the Rychnovská osmička festival, Mrs Drahomíra Vihanová told me that it was really quite daring. *Deformace* was then screened at Haškova Lipnice, where I won the first prize. I still regret not being there because that was the year when Jan Rejžek invited Václav Havel to the stage after many years.

But your animated film Únava materiálu made it to an international competition. What makes this film unique?

It should be in the Guinness Book of World Records because it's probably the cheapest film ever screened at an international festival. I bought a reel of a 16mm Fomapan Dokument film at a second-hand shop, which I then cut in half, and by doing so, I got two reels of an 8mm film for two crowns. The film takes place at night, so I made

it in the form of a negative film, drawing with a black marker on tracing paper. I got the paper for free because I collected it from the bins in our design offices. I finished the part of the film that takes place in the morning on some leftover reversal film that I had at home – that might have cost about a crown. I coloured it with OVO, a paint used for painting Easter eggs that cost about three crowns, and then it cost me twenty crowns to record the sound for the film at Mr Rentz's studio in Prague. In total, the entire production cost about 36 crowns. Back then, a dollar was still worth nine crowns more than that. So for less than a dollar, I made a film that was shown at festivals in France, Yugoslavia, Austria, and the US.

What other festivals did you participate in besides the ones already mentioned?

Amatrik was good. Not so much in terms of atmosphere, but there were professional animators on the jury. I remember, for example, Břetislav Pojar or Jiří Brdečka. Then there was Mohelnický dostavník, which was a competition that was held as part of a country music festival, where I won the Grand Prix with my films about recreational canoeing, which was very popular. There was also a competition called Filmová písnička in Mohelnice, which Jiří Suchý, who was a great storyteller, used to attend. I participated in several regional competitions, but I competed most often in Rychnov.

Did professional filmmakers go there too?

Mainly those who weren't allowed to shoot. Mr Krejčík, the director, was amazed at what amateurs could do. Apart from animated films, there were also amazing documentaries made by cavers showing them discovering new domes in the Moravian Karst and films shot by divers. The jury members included Mr Taussig, Pavel Melounek, or Jan Špáta to name a few. Jiří Adamec came once, but he would always leave the discussions after the screenings early to see what they had cut out of his variety shows that he used to shoot for the TV station Nova. We learned a lot from dramaturge Jan Poš as well as editor Josef Valušiak, who would analyse films in great detail and whose textbook on editing I studied. I also remember director Tomáš Tintěra participating... In short, a lot of the directors and filmmakers who couldn't shoot for some reason at the time would take part in the festival.

Which festival award do you personally value the most?

Probably the one from Haškova Lipnice, which took place at a time when you could

already feel a change was coming. But I also very much appreciate that my films were screened at international festivals where they were included in Czech collections – even if they weren't awarded. For example, film festivals in Chicago, Bourgen-Bresse in France, where professional animated films from all over the world were screened as well, or in Ebensee in Austria, where I even won an award twice. In Mohelnice, *Statistický průměrný vodák* first won the award for the best film of the decade and then again the award for the best film of the past twenty years. I really appreciate these two awards as far as my non-animated films are concerned.

But you eventually used the experience that you gained as an amateur filmmaker as a professional as well.

After the revolution, we wanted to make a feature film based on Zdeněk Šmíd's book *Proč bychom se netopili*, which was to include animated passages that I had already drawn. Zdeněk Šmíd had seen my films about recreational canoeing and signed

the film rights over to me. While I was consulting with him on the script, Jarda Samson Lenk and the Hop trap band set Šmíd's texts to music and recorded a CD with the songs that were to be in the film. But we didn't get a subsidy from the Czech Film Fund, and before we were able to get the necessary funding, my film rights expired and Šmíd sold them to Czech Television. The last time we saw each other, he told me disappointedly: "I was hoping it would be about water, and it's all about who's sleeping with whom." That was one of my major disappointments. But I founded the company Batic film and made a number of documentaries, for example, the feature-length film *Strakonice dnes*, which is about 75 minutes long. I did mainly ads, commissioned work, and video clips as well as reports for Strakonice TV, which I co-founded. I still draw for fun, and my last animated piece was a trailer for my book *Mezi námi piloty*, which was unfortunately published during the COVID-19 pandemic, so it has only sold just over a thousand copies so far.

Today: aniSWAP

Liberec Chateau 2 – 5 PM

Swap gives its participants a chance to obtain new things and meaningfully dispose of the things they don't need anymore. Our swap focuses on art equipment, animation tools and materials (including puppets), books and magazines about animation, comic books, film posters and postcards, original DVDs with animated films, festival catalogues and brochures, flipbooks and film festival merch. We organised aniSWAP for the first time in autumn 2022 at the Day of Czech Animation and decided to continue organising this event – every spring in Liberec and every autumn in Prague.

The swap is free of charge and there is no need to register, all you need to do to get in is bring three things to swap. We kindly ask you to only bring things in usable condition and in a reasonable amount. You can take away what you like. Our intentions are purely environmental, we don't take into account the adequacy of the swap.

Have you met... Kamila Dohnalová?



That the festival is not only about films we probably don't need to emphasize... In short, work meets fun here and vice versa.



And who is responsible for that?

Why visit the industry programme?

KD Because it's the only way how to learn about animated films and computer games that don't exist yet, but are yet to come. And they will be top and you will be the first to know about them.

Why not be afraid to ask in the discussion?

KD Because the only question you'll regret is the one you don't ask. No question is stupid, and absolutely completely all speakers/ presenters enjoy when their programme raises questions. Dialogue is always better than monologue.

„You can run to Ještěd mountain or have a snack at the Stánek Maliník.“

Why do you like Anifilm?

KD Because Anifilm allows the audience to watch excellent films and to participate in unique masterclasses and on the same day you can run to Ještěd mountain or have a snack at the Stánek Maliník (the best gastro kiosk at Jizera Mountains). And because at the festival you can meet most of the Czech animation industry and a lot of international professionals as well – and they are alive and usually in a joyful mood. And that's wonderful!

Why have a beer with you tonight?

KD Because I don't drink wine at the beginning of May and because we can plan a post-festival beer.

Stánek Maliník
Adress: 468 12 Bedřichov

other special festival content such as podcasts, reports and interviews can be found at f-a-t.cz

too preachy to me because it's about how we shouldn't waste food, and the sound is a bit too much as well. At the time, I didn't know what other amateur films looked like, and I was trying to distinguish myself from all the commercial stuff. Using the experience I gained making *Krmtě myši*, I made a film called *How to Divide People*, which I again drew on duplicate book sheets with a marker. I made it harder for myself by repeating frames – I redrew the same picture but made it slightly different, so even though the character didn't move, the animation looked as if it were sort of "breathing". I liked that look in the films by Koutský and other filmmakers. I finished *Jak dělíme lidi* while I was still at university, and I won the Minutafilm competition with it. Back then, the cultural centre in Klatovy got me in touch with a young presenter, Petr Jančařík, who recorded a commentary for the film for me on a tape recorder, and we then used it to sound the film with Mr Rentz in Prague. That was also a new experience for me because at festivals, they screened films using a silent projector and simultaneously played the soundtrack on a synchronized tape recorder. This method of coupling sound with the film being screening wasn't exactly perfect.

Amateur filmmakers tend to have regular jobs alongside their filmmaking hobby. So where did you work after school?

After school, I started the then compulsory military service, where I had enough free time to make a film called *Pojednání o psech*, which had success in several competitions. After I finished my term in the military, I got an offer to work in aircraft engineering in Vodochody, but I didn't want to build planes for Gaddafi. So I started working as a designer of agricultural machinery, which I enjoyed. In the meantime,