

## Audience Award Vote at [www.anifilm.cz](http://www.anifilm.cz) or via Visitor Page

### Audience Award – the Liberec Region Award

You can vote across all competition categories of International Festival of Animated Films Anifilm. It is very easy to get involved and vote at [www.anifilm.cz](http://www.anifilm.cz) / VISITOR PAGE

1. Get your Festival Pass
2. Pick up to 3 candidates from all competition films
3. Select the best one by assigning medals to your picks Gold, Silver Bronze
4. Go to Votes, then Check out, submit your email and name and Send us your votes

You can change your vote freely until **SATURDAY MAY 6<sup>th</sup> 2 PM.**

The results will be announced at the festival's closing ceremony held on May 6<sup>th</sup> evening.

Thank you for being a responsible viewer!

**ANIFILM**

GOLD

SILVER

BRONZE

**festival special**  
podcasts, articles and reports  
**website f-a-t.cz**

Koji Yamamura / Sarina Nihei / Nobuaki Doi / Filip Pošivač

film  
animation  
theory

### Chateau – Felberova 1/2, Liberec

**Accreditation, Ticketing, Festival shop**  
8<sup>30</sup> – 20<sup>00</sup>

**Game Zone & Brainz VR Cinema,  
School of Animation, Chill-out Zone**  
9<sup>00</sup> – 18<sup>00</sup>

### 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  
10<sup>00</sup> – 17<sup>00</sup>

**Filip Pošivač: Anifilm 2023**  
Chateau – Foyer  
8<sup>30</sup> – 18<sup>00</sup>

**IOGI: 11 Stories from Everyday  
Life in Japan**  
Chateau – Redern Wing  
8<sup>30</sup> – 18<sup>00</sup>

**Darkening – VR installation**  
Liebig Villa  
10<sup>00</sup> – 18<sup>00</sup>

## Vratislav K. Novák – Reconstruction

22 February – 4 June 2023

The exhibition in the museum's great hall reconstructs the artistic career and life of a prominent Czech artist, solitary author of kinetic plastics V. K. Novák. Visitors can look forward to seeing large moving metal objects resembling utility machines and more inconspicuous objects capable not only of movement but also of sound. The author of the famous Prague Metronome is introduced through his imaginative work imbued with humour. The exhibition is accompanied by photographs taken by Pavel Baňka, Tono Stano and Josef Honzík.



### 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  
Saturday — 6. 5. 2023

# ANIFILM

## David Sůkup: “I enjoy trying out different techniques and exploring their possibilities”

*One of this year's jury members judging the short and student film competitions is David Sůkup, a Czech animator, director, art designers, and the author of a number of short films made using various animation techniques. In addition to directing television projects, such as the animated bedtime series Králik Fiala and Jezevec Chrujda or the series of animated songs Sing with Us, he also worked on several of the short stories included in the animated adaptation of Jan Werich's Fimfárum. Furthermore, in collaboration with producer Martin Vandas, he is also working on his own original animated films.*

*When did you fall for animation and decide to pursue it?*

Ever since I was a kid, I was strangely drawn to animation, even though I had no idea what it was all about. Towards the end of primary school, when we were deciding about our future careers, I had already made up my mind. From there I went to a secondary art school, where one of my teachers had previously worked as a cinematographer at Krátký film Praha, and through him I got quite early, at the age of 16, into Krátký film and I have been working in animation ever since.

*Can you now, with hindsight, evaluate what animated filmmaking has actually brought you? What do you think is the goal of animation?*

It has brought me huge amounts of worry, work, stress, and missed deadlines, but most of all pleasure. I still greatly enjoy it, maybe even more than before. I think the goal of animation is to show different worlds, maybe even the author's inner

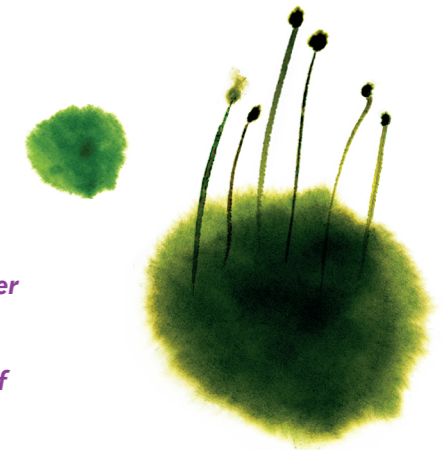
world, or to show something that is harder to show in the real world.

*One of your teachers was Břetislav Pojar. How did he influence you?*

Břetislav Pojar influenced me deeply by his approach to directing. We discussed scripts, shot sizes, etc. very intensely with him, and he helped us come up with solutions to how to express the meaning of a text with pictures.

*You initially worked as an animator, but eventually chose to focus on directing. What is it about this profession that drives you?*

I didn't really animate that much in my career. Of course, I had to animate the films that I made at the Film and TV School of the Academy of Performing Arts in Prague, but after school people tend to automatically gravitate towards directing or the artistic aspects of filmmaking. It is only after many years that I have now returned to animating itself while working on the second



season of the bedtime series *Jezevec Chrujda*. With directing, I enjoy thinking about how to grasp the chosen subject matter because there are always a thousand ways you can approach it. I find it fulfilling both first selecting the subject matter itself and then transforming it according to my interpretation and intent.

*What does an animated film director need in order to make their ideas a reality?*

They have to be lucky enough to have good co-workers. When the team doesn't work well together or when there is someone with whom you don't get along, it's hard to make your ideas a reality. It's important to pick a good art designer, animator, and cinematographer, so that everyone is able to pull together. Each of them will leave their own specific mark on the film. When you're working on a script and a storyboard, you can never know what the end result will actually look like. Most of the film gets created while shooting, which is pretty much the most exciting thing about it for me because

## Tips for today

**European animation for children**  
12<sup>30</sup> → Naive Theatre – Czech TV Hall

If you would like to show your children some really top quality art animation, you definitely shouldn't miss this programme. We've put together two screening blocks of European films made last year showcasing diverse artistic styles, animation techniques, and inventive stories. Many of the featured authors are established filmmakers whose films have been screened with great success at festivals around the world.

**Czech Kyogen**  
13<sup>00</sup> → Festival Tent

Divadlo kjógen (The Kyogen Theatre) is the only European theatre company that has been regularly studying, performing, and staging Japanese kyogen comedies in the native language of its performers. Kyogen is a form of comic theatre that flourished in the mid-14<sup>th</sup> century and has remained a staple of Japanese theatre to this day. This afternoon, the company will perform two plays: *The Persimmon Thief* and *Spring Water* (directed by Shigeyama Shime).

**The Stolen Airship**  
17<sup>00</sup> → Naive Theatre – Czech TV Hall

Tonight, in the Naive Theatre, we are screening a wonderful Czechoslovak classic – *The Stolen Airship* by director Karel Zeman. And since we are screening a new digitally restored version of this timeless adventure film from 1967, the viewers are in for a real treat. We have included the film, for which Karel Zeman drew inspiration from Jules Verne's works, in the Classics Rebooted section of our programme.

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that's when the team collectively comes up with ideas that the director would never have come up with alone at their desk.

*Initially, you worked mainly with puppets, but later on you started using other techniques as well. Which technique is your favourite now and why?*

Since I'm always switching from one technique to another, I don't really know. I'd say that puppets are the most badass thing to me, the royalty of animation techniques. I also did cutout animation for a while, which was also distinctive in many ways. I don't think I have any one favourite technique, instead I'd say that I enjoy trying out different techniques and exploring their possibilities. The one thing I don't think I would dare to do is painting on glass!



Photo: René Volfík

*You have already mentioned the bedtime series Jezevec Chrujda, but that's not the only project you have worked on for Czech Television. How did your cooperation with CT begin?*

Czech Television, specifically their programme manager Miloš Zvěřina, approached me years ago to direct the animated series *Králík Fiala*. When we were finishing our studies at the Film and TV School of the Academy of Performing Arts, Miloš asked around to see if anyone would be interested in collaborating with Czech Television. Some of us were interested, some were not, some looked down on working with CT, but I was all for it. And we have been cooperating ever since.

*Do you know what options young animators who would like to start working with Czech Television have today?*

One way this can happen is if CT has a project and they approach a director who

seems ideal for the film or series based on his or her previous work. The other way is for you, as a filmmaker, to offer your own script to CT and try to convince them that your project is a good fit for them. But I'd say that's a bit tricky because film production for children has a lot of unwritten rules that people may not be fully aware of and therefore the subject matter of their film may not quite fit CT's dramaturgical plan. I think that many times such attempts also fail because of the chosen visual style, with which young creators often want to break down various boundaries and come up with something new and original, but they don't realise that film production for children has its own rules.

*So CT doesn't, for example, call for new project proposals?*

I don't think so. At least in my case, CT approached me straight away with specific ideas, and often the art director had already been chosen as well. This was also the case with *Jezevec Chrujda*. It is often the case that CT decides to make an adaptation of a successful book that someone has already illustrated, and in order to maintain the same visual style, the illustrator also becomes the art designer of the animated adaptation. Which I think is quite logical and the right way to do it.

*The bedtime series Jezevec Chrujda, based on the book of the same name by Petr Stančík illustrated by Lucie Dvořáková, was made using semi-relief animation. Did CT also determine the animation technique to be used?*

No, as the director, you have a say in what technique will be used. On the other hand,

for example, in the case of *Králík Fiala*, the plan from the beginning was to make the series using hand-drawn animation, even though Eva Sýkorová-Pekárková's art style would be a good match with cutout animation as well. In illustrating *Jezevec Chrujda*, Lucie Dvořáková chose a more painterly style of illustration, which is hard to replicate using hand-drawn animation, so got the idea to try semi-relief animation, and it worked out very well.

*What do you think of current animated film production for children (both the Bedtime Stories series and any other animated films)?*

I don't watch a lot of *Bedtime Stories*. (Laughs) Well, of course I do watch one or two episodes whenever a new show comes out or when I know that a friend or a former classmate of mine worked on it. So I'm mainly curious about new films and series by my friends and acquaintances. But if I were to evaluate animation for kids in general, I'd say that it's great that *Bedtime Stories* are still being produced. As for what the younger generation has been making, I have to admit that I'm a bit of a barbarian in this respect, and I don't really follow what's being produced in schools. Occasionally, when a successful new film comes out, it eventually gets on my radar, and I'm happy to watch it, but I don't really have much awareness of current animated film production for children...

*You contributed to the feature film Fimfárum: the Third Time Lucky – you directed one a short story called Reason and Luck. How difficult was it to coordinate the animation process with Jan Werich's narration?*

When you're writing a script for your own original film, you can adapt or change anything to suit your needs. When the actors are recording dialogues, they can speed up, slow down, record another version, all depending on the needs of the film being made, and then you do the lip-synching, etc. In some rare cases, if something just doesn't work, you can have them record whatever you need again or fix any issues. The difference with *Fimfárum* was that Werich's stories had already been written and his narration had been recorded, and there was nothing that could be done with that in terms of editing or any changes. And Werich could have hardly anticipated that his fairy tales would be made into animated films, so he obviously didn't take into account the particular requirements of animation. But otherwise the sound work was more or less the same as with other films. Werich's delivery is perfect, though, so it was easy for the animators to follow

his narration. But the rule that the narrator should not describe what the viewer can already see on the screen couldn't really be applied here. In most cases this rule holds true, but with Werich it's the other way around – his descriptions are magical, and had they been cut out unnecessarily, the film would have lost much of its poetic charm.

*When directing Reason and Luck, you collaborated for the first time with artist Patricia Ortiz Martinez. How did you get to work together and how was it?*

I first met Patricia when I was animating another *Fimfárum* story, *The Hat and the Little Jay Feather*. It was directed by Vlasta Pospíšilová, and Patricia was in charge of the production together with Jan Balej. So once I knew I would be directing *Reason and Luck*, the first person I thought of was Jan Balej, but he was working on his feature film at the time and didn't have time, so he recommended Patricia, whom I already knew back then. Her artwork was great. Since Patricia is Spanish, her style had a different flair than what we are used to seeing in Czech puppet films, and I liked it very much.

*What is important for you when choosing an art designer?*

Firstly, their art style – whether it fits the material being directed – but I also choose based on how well we get along. It's important to me that we get on well on a personal level. For example, I am currently working on an animated adaptation of *The Chattertooth Eleven* with producer Martin Vandas, for which I have asked Tomáš and Martin Zach to be the art designers. I met them while directing a series for the Czech Academy of Sciences called *Undistorted Science*. When I saw their style, I immedi-

ately thought that was exactly what I needed for *The Chattertooth Eleven*.

*You have also been working with Martin Vandas for several years on the co-production film Of Unwanted Things and People. You are in charge of adapting the story Orphans. What was the initial impulse to film Arnošt Goldflam's book, and how is the international cooperation currently going?*

Martin Vandas got the idea when he came across a book of short stories by Arnošt Goldflam. He selected several stories and asked me if I would like to direct one of them. We found *Orphans* to be the most interesting and heart-warming one, so we agreed to make it into a short film. But when we actually started working on it, Martin realized that it would be a shame to do just one, and that we could adapt more of them. But that would have been too much of a long-term project for me and I wasn't really into it. So Martin approached various foreign producers whom he knew and who could take on more stories. Currently, filmmakers from Slovakia, Slovenia, and France are working on the film and this international collaboration has considerably protracted the entire process. While I had already finished filming and submitted my part, colleagues from other countries were, for example, still applying for grants. So now we are waiting for all the parts to get finished so that we can finally start post-production, which will also take place simultaneously in several countries. So let's hope we'll see the film finished one day.

*Is this feature film the most challenging project that you have worked on so far?*

I have to admit that the most challenging project for me so far has been *The Chat-*

*tertooth Eleven*, which I have been working on for about six or seven years now. The problem with such projects is that you don't work on them continuously, but you get to it once in a while, and in the meantime you work on ads, for example, so it all drags on a bit. I was in charge of the entire animatic, which I had to redo several times and based on which Marek Epstein then rewrote the script. Later on, the story changed as well, so there were numerous versions of both the script and the animatic. At the moment it's also challenging for me because even though we did get money for development, when we later applied for a grant for its production, we didn't get it. It's not clear yet whether the project will go ahead at all.

*Recently, you also made a short poetic film called Ivan Wernisch – In the Coffee Grinder for the series Poetry in Animation. How was this project conceived and what is it about?*

Again, it was Martin Vandas who came up with the project. He got the idea of bringing together fifty animation filmmakers and have them make short animated films using various techniques based on fifty poems by Czech authors. Each film was to be no longer than one minute, and after negotiating with distributors, Martin managed to arrange for the individual films to be screened in cinemas before feature films. In addition, the series could be screened by TV stations, at festivals, etc. But the project is on ice for now as its financial and legal aspects are still being addressed. It would be a pity if it wouldn't get completed, because I personally think the series is a fantastic idea. So far, only the pilot, meaning my film, has been made.

*Read the full interview at [www.anifilm.cz/en](http://www.anifilm.cz/en).*

## Crystal Tower

Since 2022, the museum tower has housed a work of art by brothers Jan and Ondřej Salanský – a 26-metre-long glass ladder Climax Paradisi created for the Crystal Valley project. Although it's made of glass, it looks like it's made of steel. That's because it's made of technical steel silver-coated from the inside. An audiovisual projection will introduce the history of glassmaking in our region. The tower also offers a beautiful view of the Jizera Mountains, Ještěd with Karel Hubáček's famous transmitter and the surrounding residential area full of Art Nouveau villas. The tower is 41 metres high and is an exact replica of the Town Hall tower that was demolished in 1893.

