

## Chateau – Felberova 1/2, Liberec

Accreditation, Ticketing, Festival shop  
8<sup>30</sup> – 15<sup>00</sup>

Game Zone & Brainz VR Cinema,  
School of Animation, Chill-out Zone  
9<sup>00</sup> – 15<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,  
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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> – 15<sup>00</sup>

IOGI: *11 Stories from Everyday Life in Japan*  
Chateau – Redern Wing  
8<sup>30</sup> – 15<sup>00</sup>

Darkening – VR installation  
Liebieg Villa  
10<sup>00</sup> – 15<sup>00</sup>

## 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  
Sunday — 7. 5. 2023

# ANIFILM

## Jan Mika: “I like combining puppets with digital animation”

At this year's Anifilm you had the chance to see the short film *Husa* directed by Jan Mika, who also pitched his upcoming project *Kill, Kokesh, Kill!* at the festival. Jan Mika likes to combine marionettes or animated puppets with other filmmaking techniques – live action or digital animation. In the following interview, he talks about his style and his work on *Husa* and shares details about “Kokesh”.

What experience with puppets did you have as a child?

When I was little, my parents would take me to puppet shows in Opava, but I was very young and I don't really remember it. But we used to make puppets at home with my sister all the time. Simple ones made of rags and manipulated using a stick. That certainly had an influence on my life later on. But I suppose most kids make puppets.

What did you do with the puppets?

We used to put on plays. We had a puppet theatre at home, the kind that came in a wooden box. You pulled out a stage that you could rotate and by doing so change the setting. The set included marionettes manipulated by wires from above. We used to play out fairy tales with them. Whenever we had visitors, they had to watch... Now my kids are the same. They're always preparing puppet shows. They don't have a sense of rhythm and tempo yet, but that's natural, it's just about the sheer joy of putting on a show now. I think a lot of kids play in a similar way... I'm lucky in that I can still keep playing and make a living at the same time.

Did you get to work with puppets during your university studies at the Film and TV School of Academy of Performing Arts in Prague – or FAMU for short – or at the Film Academy of Miroslav Ondříček in Písek?

Not while I was studying at FAMU, but in retrospect I realize that most of my live-action films always or almost always included some animation. My very first film, which I made by myself at home, was animated. Puppets were hard to come by, and hand-drawn animation was more accessible. Nowadays, there are countless tutorials on how to make puppets using wires, how to animate them... Plus, a puppet can be anything you pick up. It doesn't necessarily have to be a figure. You can work with any object.

And in Písek?

After studying live-action film directing at FAMU, I did commercial commissions and lived in Brighton, England, for a while, earning money for a camera. When I came back, I became active in the film industry again and started teaching at the Film Academy of Miroslav Ondříček, or FAMO, and a higher vocational school in Písek.

And since I went there regularly, I decided I wanted to learn more about animation, so I started a master's degree in visual effects and classic animation at FAMO. I finished the programme in 2016 with my graduation film *We're Human, After All*, which was co-produced by my studio Filmfon.

In your latest film, *Husa*, you got back to puppets – this time animated ones. How was the film made?

When making *We're Human, After All*, I combined close-ups of a hand puppet with animated wide shots, and I thought it was an interesting approach that could be used with puppets to achieve some nice results. When I started developing *Husa*, I knew I didn't need to secure money for it. So I wanted to come up with a film that I would be able to make on my own. I would build a set in my studio and create 3D characters on a computer. But the problem with 3D animation is that it can often look too much like a computer animation, especially when it's not done well. It lacks the human touch. I knew from my experience with *Zajíc* that I could combine technologies. I realized it was possible to use



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- Wellness Penzion U Muzea
- Penzion Jasmin
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- Inter Hostel Liberec
- Hostel Arena
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- Wimbleton
- Boutique Apartments

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- Sweet City
- Jedno kafe
- Kofein plac
- PACCA
- Teray Café
- KAFE BAR Varšava
- Boca Bar
- Bylo nebylo
- Pivovarský dvůr
- Stereo
- Výběp
- Switch Bar & Café
- Beer Warehouse
- Knihkupectví Fryč

**Festivalová mapa / Festival Map**

- 1 festivalové centrum festival centre
- 3 festivalové místo festival venue
- partner festival partner
- partner festival accommodation
- parkování parking
- MHD terminál MHD public transport terminal
- autobusové nádraží bus station
- veřejné toalety public toilets
- městské informační centrum tourist information
- nemocnice hospital
- výhled na Ještěd a view of Ještěd
- tramvajová linka, zastávka tram line, tram stop
- partner festival partner: food
- partner festival partner: zmrzlina festival partner: ice cream
- partner festival partner: bar festival partner: bar
- partner festival partner: káva festival partner: coffee
- partner festival partner: knihy festival partner: books

## Tips for today

Pinocchio in Liberec  
14<sup>00</sup> → Varšava Cinema

Guillermo del Toro's *Pinocchio* is a whimsical and inventively animated film that sends *Pinocchio* on an enchanted adventure which transcends worlds and reveals the life-giving power of love. At Anifilm, you will have the rare opportunity to see this puppet-animated feature film, on which one of our jurors, Kim Keukeleire, worked as an animator, on the big screen.

Bedtime Stories voiced by  
Oldřich Kaiser

12<sup>00</sup> → Naive Theatre – Czech TV Hall

In the 1980s and 90s, Liberec native Oldřich Kaiser masterfully voiced several *Bedtime Stories* series. We have prepared a selection of episodes from the series *Life in the Horáček Family*, *Simon and Penelope's Incredible Stories*, and *Richard the Elephantheart*. Interestingly enough, a parrot plays an important role each of the three series.

Kōji Yamamura's *Four Flashing Figures* remain in Liberec

10<sup>00</sup>–17<sup>00</sup> → Regional Gallery Liberec

The festival ends today, and its guests will once again disperse to different parts of the world, but Japanese director Kōji Yamamura will, in a way, stay in Liberec a little longer. His exhibition *Four Flashing Figures*, which presents drawings (phases) from four of his films made between 2002 and 2021, will remain on display here until 2<sup>nd</sup> July. It's open daily except Mondays from 10 a.m. to 6 p.m. and until 8 p.m. on Thursdays. And the admission is free every Thursday!



a 3D CGI figure for wide shots and a real puppet for close-ups, where you can see the textures and the material of the puppet. This way the two technologies could complement each other. I figured it would be easy to make; the puppets wouldn't have to be fully functional or have screw-on legs. At the same time, I wanted to build a real puppet film set. In short, 3D CGI characters situated in real sets combined with real puppets in close-ups – that was my original intention, my starting point.

#### And then?

Then I presented the project at the CEE Animation Forum, where I got in touch with Michal Podhradský from the Animation People studio. Furthermore, by that time, I had already arranged French co-production with the Autour de Minuit studio. As for the Czech team, I left the production part to Michal Podhradský, with whom we

agreed that the filming would take place in their studio. Everything was made again, even the puppets. But most of the characters in the film are 3D. The way it worked during the filming was that we always filmed blocking in Prague with real sets, which was animated by Mr Alfons Mendorff-Pouilly, who is immensely experienced, and then we filmed the same shot without the puppets. We then sent both shots to France, where the animators superimposed them, inserted a 3D character and played out the actions with it according to the blocking filmed with our puppets.

#### How do you feel about the filming and the process?

It was all interesting. To try out the technology and see what the result would be. I was on the set during the shoot, that was fine, and I asked the French animators to animate frame by frame, to work with the 3D

figures as if they were real puppets, and to manually set each movement stage. Thanks to this the film looks as if it were stop-motion animated. There's a certain imperfection in this look that's very human though. The usual procedure is that the animator sets two key stages and the animation program then calculates the animation in between, which is more convenient. It was also difficult to match the work of the two animators so that the final output would look consistent. But they were both fantastic and were patient with me. And most importantly, they did a great job because you can't tell that the animation is digital.

#### Husa is a film for children. How have they been reacting at the screenings?

So far there has been only one test screening. There were a lot of kids there, but it was organized as a gala screening. I was interested to see what they would say about it, but at events like this, people never tell you what they really think. Instead of asking, I watched the audience during the film to see if the kids would be watching or fidgeting. And I was pleased to see that the kids watched it attentively, that they got startled when they were supposed to get startled, that they laughed when it was intended, and that the time spent watching it flew by, meaning that they didn't have time to get bored. The film is not for very young children. The story switches from dreams and fantasies to reality, which can be a bit hard to follow for smaller children, and there are some narrative leaps that could be confusing to them. The film was originally intended for kids aged seven and up, but we may have pushed this threshold up a year.

#### Can you tell us anything about your upcoming film?

The film will again combine two technologies. There will be live action in close-ups and cutout animation in wide shots. It's possible that the animation won't be digital but that we'll physically situate the cutouts in the sets like puppets. The film is titled *Kill, Kokesh, Kill!*. It's a very loose adaptation of a short story by Karel Michal. Before he emigrated, he wrote a beautiful collection of short stories *Bubáci pro všední den*, which was banned by the communist regime. Our film is based on a short story titled *Kokesh*. It's about a barber named Kotlach, whose customer Hrouda is giving him trouble, and the problems keep piling up until one day this very clean, tidy Kotlach ends up in a dirty, smelly sewer. There he meets a dwarf named Kokesh, who offers to the barber that should he ever need to kill someone, he can call him, and he'll use his mallet to dispose of his problem...

## Glass is our past, present and future

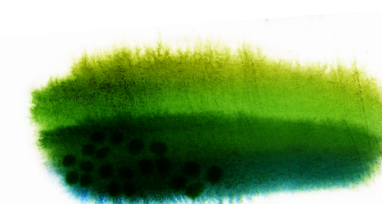
That is the motto of this year's Crystal Valley Week, a unique experience for locals and tourists from the Czech Republic and abroad. During this festival, Liberec will welcome glass and jewellery makers from the whole region. For the second year in a row, the event will demonstrate glassmaking in the city centre, install glass decorations in the streets, organise a crystal market, a PechaKucha night, and provide music and

entertainment. Children and grown-ups alike will have a chance to try glass and jewellery making for themselves. Come visit Liberec between 28 August and 2 September 2023.

## 150<sup>th</sup> Anniversary of the North Bohemian Museum

The first museum of art history in Bohemia celebrates an important anniversary and you can look forward to a season full

of surprises! The North Bohemian Museum actually houses three museums. There are, in fact, expositions focusing on art history, history and natural sciences. Get ready as this year will bring new merch, various events for visitors young and old and various new publications.



## And the winners are...

#### Best Visual Art in Game

##### *Pentiment*

Studio: Obsidian Entertainment

#### Best Game for Children

##### *Lost in Play*

Studio: Happy Juice Games

#### Best Music Video

##### *Lenka Dusilová: Biale konie*

Director: Miloslav Frič  
Czech Republic

#### Best VR Film

##### *From the Main Square*

Director: Pedro Harres, Andre Correa  
Germany

#### Special mention in VR Film category

##### *Walzer*

Director: Frieda Gustavs, Leo Erken  
Netherlands

#### Best Abstract and Non-Narrative Animation

##### *Sliver Cave*

Director: Caibei Cai  
China

#### Best Student Film

##### *The House of Loss*

Director: Jinkyu Jeon  
South Korea, Japan

#### Special mention in Student Film category

##### *Soaked in*

Director: Shiyu Tang  
China

#### Best Short Film

##### *Ice Marchants*

Director: João Gonzalez  
Portugal, France, UK

#### Special mention in Short Film category

##### *Dog-Apartment*

Director: Priit Tender  
Estonia

#### Best Feature Film for Children

##### *Ernest and Celestine*

Directors: Jean-Christophe Roger, Julien Chheng  
France

#### Best Feature Film for Grown-Ups

##### *My Love Affair with Marriage*

Director: Signe Baumane  
Latvia, USA, Luxembourg



Photo: René Volfík



Photo: René Volfík