

Useful information

Accreditation center – Chateau

Tuesday – Saturday 8:30 – 20:00
 Sunday 8:30 – 16:00

Price list

1 day 300 CZK / 12€
 1 day discounted* 200 CZK / 8€
 3 days 700 CZK / 28€
 3 days discounted* 450 CZK / 18€
 Full-time 1000 CZK / 40€
 Full-time discounted* 600 CZK / 24€
 KID** 1 day 150 CZK / 6€
 KID** 3 days 350 CZK / 14€
 KID** Full-time 500 CZK / 20€
 Basic Festival Pass 50 CZK / 2€

* Discount is offered to students, seniors and handicapped people upon presenting a valid ID entitling its holder to a discount (student ID, ISIC card etc.)

** Children's accreditations are intended for children to 12 years old, do not allow adult films to enter. Movies suitable for children for which this accreditation can be used are marked in the program.

Festival App

Download the free festival app and have access to the complete programme and information about all the films everywhere you go. Accredited users can also sign in to book tickets in the app.

Android



iOS



Festival Daily

Published by Anifilm on the occasion of Anifilm 2020 – International Festival of Animated Films.

Texts Malvína Balvínová, Natalia Neudačina
 Translation Lukáš Wicha
 Comic Jan Saska, Vojtěch Kiss
 Design Jan Šimsa

Ticketing

Chateau

Tuesday – Saturday 8:30 – 21:30
 Sunday 8:30 – 17:00

Cinema City

OC Forum, Soukenné nám. 669/2a

Tuesday – Saturday 9:30 – 20:00
 Sunday 8:30 – 16:00

Infopoint

Nám. Dr. E Beneše

Tuesday – Saturday 10:00 – 20:00
 Sunday 10:00 – 16:00



ANIFILM 2020

FESTIVAL DAILY 3 THURSDAY – 8. 10. 2020



Aurel Klimt: I Wanted to Ensure Fimfárum Would Be Preserved in Top Quality

Today, our visitors will have the opportunity to see a restored and digitized version of Jan Werich's Fimfárum. Anifilm is screening the film as part of its Classics Rebooted section. We asked Aurel Klimt, the film's co-director, to tell us about the demanding process of its digitization.



Why was Jan Werich's Fimfárum restored and digitized?

The film was digitized because Czech Television, one of its original co-producers, was interested in screening it again and, therefore, had to renew its screening license by purchasing licenses from the other co-producers.

What were you aiming for with the digitization of Fimfárum?

Since I see myself primarily as an author and only secondarily as a producer, my main concern is always how my films will be presented, so I cared more about what quality the film would be screened in than about immediately profiting from the license. And I also saw it as a possible way of getting it back into theatres.

So I didn't want Czech Television to digitize the film in a quality that would be just sufficient for their current screening needs, I wanted to ensure it would be preserved in top quality so that future generations of viewers could fully enjoy it. I offered CT the broadcasting license in exchange for a complete restoration of the film copy and its conversion to a 4K digital version.

What did you begin with?

First the original intermediate negative of the feature film *Jan Werich's Fimfárum*, which was its original master, was transferred. *Fimfárum* is an anthology, and its individual parts – individual stories – were filmed separately and independently of the feature film over a number of years.

Why didn't you transfer the original negatives of the individual stories?

Transferring the original negatives of the individual stories would produce an even higher-quality video, but the original negatives of *Greedy Barka*, *When the Leaves Fall from the Oak*, and *A Dream Come True* were no longer available to us. Moreover, the feature film included a re-edited and shortened version of *When the Leaves Fall from the Oak*. Like the video master of the feature film itself, the title stories *Fimfárum* and *Franta the Fearless* have been archived at CT since they were filmed and they were, therefore readily available to us. So we also scanned the original negatives of these two parts and edited their digital copies into the whole.



organisers



hosts



financial support



main media partner



main partner



official car



important partners



important media partners



Tips for today

Animated Musicals 1
 19.30 – Cinema City – Hall 5

Special screening blocks related to this year's theme of Anifilm – Hear Animation – include selections of animated musicals. You can watch the first medley (of two) of singing and dancing puppets, cut-outs, and drawings tonight in Hall 5 of Cinema City. The selection covers a wide variety of genres including fairy-tale, parody, emancipated, dramatic, and even absurd musicals.

Oskar's Legacy: Filmmaker Influenced by Fischinger
 14.30 – Varšava Cinema

Over the past decades, numerous prominent filmmakers have been inspired by Fischinger's exploration of the relationship between animation and music. These filmmakers employ a wide range of styles in their films: from hand-drawn animation on paper to direct painting on film to digital visualisations and algorithms. The selection was curated by Cindy Keefer of the Center for Visual Music.

Son of the White Mare
 17.00 – Grandhotel Zlatý lev

Thirty years after its premiere, this breath-taking feature film by the legendary Hungarian director Marcell Jankovics returns to the big screen in a digitally restored version. Don't miss this opportunity to see this mythological tale in vibrant colours and experience first-hand as Jankovics assaults the senses of the viewers with a pulsating colourful spectacle and fiercely uses his incredibly sweeping style of vivid animation lavish with numerous metamorphoses.

Who was in charge of colour adjustments?

I supervised all the colour adjustments during the entire process myself, and in the most important stages, I was joined by cinematographer Zdeněk Pospíšil. Due to the coronavirus quarantine and their age, we didn't even ask Vlasta Pospíšilová and Vladimír Malík to help us with the adjustments, but we did consult some things with Vladimír Malík, who also worked on *Fimfárum* as a cinematographer, at a distance.

What part of the entire process was the hardest?

The most time- and energy-consuming part involved, as is usually the case, cleaning the films and repairing various kinds of damage. Since we digitized the film primarily with contemporary and future viewers in mind and not film historians, who would prefer if the film was preserved under all circumstances with all its technical flaws produced in its making, we allowed ourselves to remove disruptive technical flaws.

Such as?

We removed an absolute majority of puppet strings, hairs in apertures, lighting differences between shots, unintentional reflections, items left on the scene by mistake, etc. Back when the film was made, it

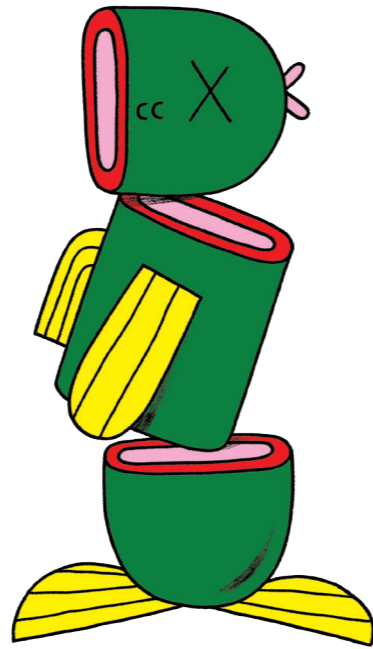
was believed that no one would notice if a pair of pliers forgotten on the scene by an animator appeared in two film frames. However, today's viewers are able to spot such a mistake even if it's only in a single frame. So yes, we did a little bit of (some people might say sacrilegious) remastering, but we definitely won't be asking to change the copyright, and we want no additional author royalties.

What did you do with the sound?

The master of the final sound mix was extracted at the Virtual studio, where it was originally produced and stored the entire time, and used in its original quality for the new digitized version of the film. When we were making the original feature-length *Fimfárum*, we had to combine the sound mixes of the older parts (*Greedy Barka* and *When the Leaves Fall from the Oak*), which had been recorded in mono, with the newer ones, which were mixed in Dolby Digital, so back then we re-encoded the older parts using the Dolby matrix to make them sound as similar as possible to the newer ones (even though their original sound mixes were recorded in mono) so that the whole film could be screened in theatres in Dolby Digital. Therefore, the 5.1. audio of the new, restored digital version of *JWF* is divided into separate parts, some of which have been converted from the original "non-Dolby" mixes.

What do you think about the digitized version of *Fimfárum*?

I'd say that we couldn't have made it look and sound any better with our currently available technology and capabilities and given the original we worked with. I hope you will enjoy our film as it returns to the big screen after eighteen years.



An on-line gallery in the times of corona and beyond

Domased is a unique online gallery. It was created in April 2020 by a group of Czech and Slovak visual storytellers and producers. Its aim was to collectively and creatively share the burden of stay-at-home situation during the COVID lockdown and transform it into visual artistry. The gallery reflects not only home offices but the unprecedented situation in general. However, it does so in a joyful, uplifting, concise, daring, sassy and funny way. Hyperbole is our middle name.

Lounging at home with Jan Čařík and his epigones

For the duration of the festival, Chateau Liberec will host an epoch-making and forgettable exhibition which will – among other things – present the biggest phenomenon of this day and age: the universally revered and very successful yellow-coloured television thinker, announcer, jack-of-all-trades and baroque multi-talent, arch-presenter, editor-in-chief and hyper-media super-tycoon Jan Čařík.

Three Voices – Puppet Exhibition in Chateau

This co-production project is the result of uniting three student films that were made simultaneously at three Czech art schools – the Film and TV School of the Academy of Performing Arts in Prague, the Academy of Arts, Architecture and Design in Prague and the University of West Bohemia in Pilsen. The creators of Three Voices share a passion for puppet animation and each of the films has a personal artistic message. The three films: *Concrete Jungle* – Marie Urbánková / *Daughter* – Daria Kashcheeva / *Noctuelle* – Martin Pertlíček have already had their individual premieres.



Hygiene – Practise good personal hygiene, use hand sanitiser

Facemasks – Cover your mouth and nose when inside*

Social Distancing – Keep a sufficient distance, avoid gatherings

Responsibility – Follow guidelines and instructions

Consideration – Be aware of your health condition and pay attention to other visitors

* Throw your disposable face masks into designated bins