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.
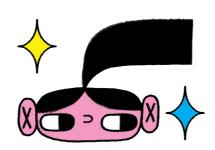
Android   iOS

Festival Daily

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

Texts	Malvína Balvínová, Natalia Něudačina
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

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MAN, I WENT THROUGH HELL, BUT I'M FINALLY HERE. I'M IN THE SQUARE.

WHICH ONE? THERE ARE A COUPLE IN LIBEREC.

OH, FOR GOD'S SAKE!

ANIFILM 2020

FESTIVAL DAILY 6   SUNDAY — 11. 10. 2020

Anna Mantzaris: I am drawn to things which are imperfect and human

Swedish director Anna Mantzaris, whose student films Enough *and* Good Intentions *were awarded twice at Anifilm in the previous years, returns to the festival as a juror of short and student films. She uses stop-motion animation to make her films, which are characterised by subtle humour and melancholy. You can read about how she empathises with her characters and about her experience with both small animation projects and high-budget animated films in an excerpt from her interview with Natalia Něudačina.*

When did you first realize that animation is something that speaks to you?

I was never into it as a kid, unlike many other people that I studied with. I was always rather into drawing and crafting things, making small books etc. Only when I went to Art Foundation course after high school I knew I wanted to do something with art, but I didn't want to become a solo artist, who spends a lot of time in the studio and paints. So that was the time I realized that animation was something that intrigued me and that's why I went to study for a BA in animation and I really liked it. I found animation very versatile and artistic. You make images but you can also create a story in so many formats. Sometimes you can be more useful and deliver some important information and other times you can focus on sound and movement. What I like about it is that it has so many aspects that you have to master, which makes it fun and it doesn't get boring.

You use stop-motion animation in most of your films, was it your favourite technique from the very beginning? Have you ever thought of switching from stop-motion to something else?

When I started I actually thought I would be rather doing 2D animation, because I used to sketch a lot and I even specialized in 2D character animation. I did not consider stop-motion until I attended a workshop dedicated to it. I remember thinking: "This is so much more fun and I want to do this instead!". I just really enjoyed working with my hands and building real objects. So far it's been the medium that I always think of when I come up with my ideas - it's the language that I use, so I don't think I would switch to a different technique with my personal project, but if I got a commission which would really fit into a different style, I would still be happy to direct it.

You often deal with topics such as social anxiety, guilt, repressing one's emotions... But you always explore them with subtle humour and melancholy. Are these themes something that that you personally deeply relate to or is just something that you often observe and find it fascinating?

I think my approach is more observational. I just try to show things that I find interesting and I am drawn to things which are imperfect and human. I have never been so much into superheroes because of how perfect they usually are. I like focusing on people that have a lot of flaws, that are doing wrong things or are a bit insecure, because I feel like we all can relate to that. We often feel wrong when we experience these feelings and I think it's really fun to show that. That's why I use warm humour to show that we all have our flaws and how hard we try to cover them up.

→

Tips for today

The Simpsons Marathon
10.00 — Chateau

David Silverman, one of this year's jurors and a co-creator of the legendary animated series *The Simpsons*, which has turned 30 this year, picked seven of his favourite episodes exclusively for Anifilm. We are screening this selection in a single 195-minute block packed with guaranteed fun!

Fritzi: A Revolutionary Tale
12.00 — Cinema City — Hall 5

An extraordinary film for the whole family that is both fun and educational. With a refined artistic style it tells the story of a brave young heroine and her thrilling adventure that takes place against the backdrop of actual historical events of 1989.

Oskar's Legacy:
Filmmaker Influenced by Fischinger
14.00 — Varšava Cinema

Even today, this famous 1992 musical still entertains and frightens kids and adults all over the world. The wild imagination of the authors of this thrilling feature film was inspired by an original poem written by Tim Burton, who picked Henry Selick to direct its animated adaptation. Nevertheless, the film is also known as Tim Burton's *The Nightmare Before Christmas*.

As you mentioned yourself, your characters are often awkward, imperfect, but they are also tender and vulnerable, which is something that people find relatable. As a director, you show them struggling with their honesty and you are very understanding or rather empathetic, you don't place any moral judgement on them. Do you think that honesty and empathy is something that the current society lacks?

Yes, of course, who wouldn't want more honesty and empathy in their lives? But it's not my primary intention to show this lack of empathy. The reason why I personally empathize with my characters is because I create them with flaws, so they are just like everybody else, like me or you...

Do you enjoy watching films that deal with these topics also as a spectator? I have read that you like the works of Roy Andersson and Emma De Swaef & Marc James Roels, which seem to have influenced your work (both visually and thematically). Are there any specific animated or life-action films that you find inspiring which deal with similar themes that you could recommend to the fans of your own work?

Yes, I do like watching things that are a little bit similar to my own work, things that are sad and funny at the same time. I think it's not too common to see characters like that without making fun of them or slipping to parody. Apart from the directors you mentioned I like films made by Austrian director Ulrich Seidl, such as *Dog Days*, *Animal Love* or *Paradise: Love*. I usually take inspiration from a lot of different things. I love films by Taika Waititi, like *What We Do In The Shadows* or *Hunt for The Wilderpeople*. I recently saw *She Dies Tomorrow* by Amy Seimetz, which I loved, or I would also recommend *Involuntary* by Ruben Östlund.

An international success of Enough was enormous. Did you think that the film would do so well?

I was hoping that it would do well and that it would be really relatable, cathartic and enjoyable, but of course I did not expect that it would be so successful and would be spread so widely across the Internet. It was my first film made at Royal College of Art, so my expectations were actually quite the opposite. I thought that it would be a film that people would care less about and so I allowed myself to experiment a bit, to get slightly weird and to try to be less classic and see if it works... Maybe that was the reason why it went so well, because I wasn't as pressured and didn't have that many eyes on me, so I could play around a lot more.

So did you feel pressured when developing Good intentions then? Or was it the other way around and you rather felt confident after the success of Enough?

I don't think I felt really that different, but I always feel a bit pressured when working on my projects, because I know that people will compare it to my previous work. That's why even when I work with a certain style or theme I always try to make my projects a little bit different from each other, so that they don't exactly follow the footsteps of one another. Of course you become nervous when you've made something that people really liked and you come up with something new, but I try not to think about it that much, because I don't find it very effective – I think you should stick with what you want to do instead of worrying about people's reaction to it.

How different was the filmmaking process with Good Intentions in comparison to Enough, where you did almost everything by yourself?

With *Enough* I had a bit of help from my boyfriend, I worked with one cinematographer and one animator, who helped me to animate a few scenes, but otherwise I did everything by myself. On *Good Intentions* I collaborated with the same cinematographer, but then I also worked with a few model makers and we had more animators involved. But *Good Intentions* was quite an ambitious project, the original script was much longer and even though I already had a slightly bigger crew, I knew that we wouldn't be able to finish the film by the given deadline. I had to edit down a lot of scenes from the film and I actually ended up working on it the same amount as on *Enough*.

You work with materials such as wire skeleton, mattress foam, felt and wool when making the puppets, which makes them look softer, gentler, sometimes more fragile than their surroundings. How difficult is it to animate puppets made of such fabric? I am asking because their movements and facial expressions seem very smooth and natural.

The good thing about my puppets is that they are quite simple and stylized, so it's not as hard to work with them as with realistic puppets, where you can easily mess up their movements and the final result feels creepy or strange. So the simplicity works to my benefit – it also allows me to simplify the animation, but it could still read as human. It's rather fiddly than

difficult to work with my puppets, because they're not very big. I don't really animate their faces that much, mostly just the eyebrows, but their hair and body language makes them seem natural too, I guess.

Do you also work with real actors in order to get all of the movement details right?

Usually I am the model actor, haha. I use some photo booth app on my computer, I act some movements out a few times and then just film myself or, if I work with an animator, then we capture each other's movements. Then I look at the footage, I may film it again with some changes and then I use that as a reference.

Awarded films and games

Feature Films
Jury: David Silverman, Luce Grosjean, Pierre Yves Drapeau

Best Feature Film for Adults
On Gaku
Director: Kenji Iwaisawa, Japan 2019

Best Feature Film for Children
Marona's Fantastic Tale
Directed by: Anca Damian, Rumunsko / Francie / Belgie 2019

Special Mention
The Bears' Famous Invasion of Sicily
Directed by: Lorenzo Mattotti, France / Italy 2019

Short and Student Films
Jury: Serge Besset, Eliška Děcká, Anna Mantzaris

Best short film
Acid Rain
Directed by: Tomek Popakul, Poland 2019

Special mention
Uncle Thomas, Accounting for the Days
Directed by: Regina Pessoa, Portugal / Canada / France 2019

Best student film
Doughter
Directed by: Daria Kashcheeva, Czech Republic 2019

Special mention
In Her Boots
Directed by: Kathrin Steinbacher, UK / Austria 2019

Abstract and Non-narrative animations + music videos
Jury: Michaela Čopíková, Milen Alempijevič, Joost Rekveld

Best Abstract and Non-narrative animation
Average Happiness
Directed by: Maja Gehrig, Switzerland 2019

Special Mention
Wind
Directed by: Dana Sink, USA 2019

Best Music video
P/\st: Tiseň
Directed by: Bety Suchanová, Nora Štrbová, Czech Republic 2020

Special mention
Resina: in (Ian William Craig rework)
Directed by: Mateusz Jarmulski, Poland 2019

Computer Games
Jury: Lukáš Medek, Rafael Varona, Marek Plichta

Best visual art
Pilgrims
Amanita Design, Jakub Dvorský , Czech Republic 2019

Best game for children
Heaven's Vault
Inkle Studios, UK 2019

VR films
Jury: Bára Anna Stejskalová, Lukáš Medek, Radim Pultera

Best VR film
BattleScar
Martín Allais, Nico Casavecchia, France / USA 2019

Special mention
Passenger
Isobel Knowles, Van Sowerwine, Australia 2019

Prasení + Sós in Chateau

During Anifilm 2020, the corridors of the Red Wing of Chateau Liberec will host an exhibition of posters of two different events which are actually similar in some respects. They are called Prasení and Sós, were created rather recently and their aim is to unite and inspire animators and affiliated artists. These informal (and sometimes even regular) meetings are organised by Czech artists themselves. Their spontaneous activity proves – among other things – that the local scene is alive, and its community awareness has become stronger.

Enough (2017)