

HAVE A NICE DAY

A FILM BY LIU JIAN

67^e Internationale
Filmfestspiele
Berlin
Competition



MUBI

Nezha Bros. Pictures Company Limited and Le-joy Animation Studio present

HAVE A NICE DAY

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CHINA / ANIMATION / 77 MIN / DCP / 5.1 / MANDARIN

A hard rain is about to fall on a small town in Southern China. In a desperate attempt to find money to save his fiancée's failed plastic surgery, Xiao Zhang, a mere driver, steals a bag containing 1 million from his boss. News of the robbery spreads fast within the town and, over the course of one night, everyone starts looking for Xiao Zhang and his money...

Liu Jian delivers a whirlwind neo-noir, cementing his place as a pioneering force in independent Chinese animation.

For further information, links and downloads visit
haveaniceday.mubi.com

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LIU JIAN

Liu Jian (China, 1969) majored in Chinese Painting and graduated from the Nanjing Art Institute in 1993. Since then, he has made various works that met with the criteria of modern art and that were presented in some of the most important exhibitions in China and abroad. He is one of the representative artists of Gaudy Art and Conceptual Photography. He began working on animations in 1995 and founded Le-joy Animation Studio in 2007. His first feature animation, *PIERCING 1*, screened in numerous films festivals, including Holland Animation FF, Annecy International Animation FF, and Hong Kong International FF. The film also won Best Animated Feature Film at the 4th Asia Pacific Screen Awards. Liu Jian also teaches animation filmmaking at the China Academy of Art.

FILMOGRAPHY

- 2017 Have A Nice Day, Writer / Director
- 2011 Look at This Man (short), Writer / Director
- 2011 Face (short), Writer / Director
- 2011 Chaos & Order (short), Writer/ Director
- 2010 Piercing 1, Writer/ Director
- 2002 Chicken Poets, Animator
- 2001 Da Wan, Animator

PIERCING 1

- 2009 Holland Animation Film Festival
- 2009 Castelli Animati - Official selection - Fabrizio Bellocchio Award
- 2010 Brussels International Animation Film Festival
- 2010 Annecy International Animation Film Festival - Competition
- 2010 ReAnimania International Animation Festival
- 2010 Beijing Independent Film Festival
- 2010 China Independent Film Festival – Best New Film Award
- 2010 Fantoche International Animation Film Festival
- 2010 Ullens Center for Contemporary Art China Premiere
- 2010 4th Cinema Digital Seoul Film Festival - Green Chameleon Award
- 2010 34th CINANIMA International Animated Film Festival - Best Feature Film
- 2010 4th Asia Pacific Screen Awards - Best Animated Feature Film
- 2010 Festival Les 3 Continents
- 2011 35th Hong Kong International Film Festival
- 2011 Museum of Fine Arts, Boston Animation Celebration
- 2011 Lisbon Animated Film Festival
- 2011 The Zagreb World Festival of Animated Films
- 2012 Centre Georges Pompidou Screenings

IN CONVERSATION WITH LIU JIAN

Can you describe your process for creating HAVE A NICE DAY? How different was it from PIERCING I, which you drew and animated single handedly on a tablet?

Generally, the process of conceiving, drawing, and animating HAVE A NICE DAY was not so much different from the way I worked for PIERCING 1 - I did most of the work by myself. At the same time the different themes and stories of the two films led me to incorporate different artistic ideas and distinct forms of visual expression, and in the end the two films each have their own visual universe. PIERCING 1 is a work that draws more on realism, and focuses on evoking the world and the society we live in, whereas HAVE A NICE DAY turns its gaze more towards the absurdity, the fantasy and the magical realism, or surrealism of the story I'm telling. In terms of the production itself, HAVE A NICE DAY is definitely more elaborate. In addition, I also tried to work with a new structure and way of storytelling for HAVE A NICE DAY, for example, there are more blank shots (blank leaving) in this film. I always try to add new and fresh elements to my films, and each new attempt is me aiming to achieve deeper artistic value and social relevance for the work.

Can you talk about the way you draw characters, as compared to the way you render urban landscapes and interiors?

My favorite artistic style (and in fact my artistic philosophy) is plain and simple. In this film, I use the minor actions and subtle movements of the characters to evoke their emotions, which, along with the vivid landscapes and interiors the characters exist in, constitute the poetic, and in some sense sad and melancholy, aesthetic philosophy of the film. In my eyes, this film as a whole can be seen as a landscape painting representing modern China.





What is your relationship to realism, and what role do the social and cultural dynamics of contemporary China play in your films?

HAVE A NICE DAY is an animation film, but it's penetrated through and through with the philosophy of realism. The film portrays an urban story that takes place on the edges of a southern Chinese city. There are so many uncertainties and possibilities to be imagined in such a dynamic and lively space as the city's borderlands. What some might call surrealism is often the reality there, and that is fascinating to me in itself. I love to observe and reflect on how people there are living, thinking, and acting. The cultural landscapes of the city's edges and the people who live there are one of the main sources and inspirations for my work.

At the same time, the coexistence of realism and symbolism emphasizes the fantasy and the absurdity of these characters and their stories. In modern China, magical realism is happening around us almost every day. Life at times can resemble a surreal comedy that is filled with both jubilation and self-paralysis.

Do you see HAVE A NICE DAY as a genre film, and does the idea of genre have a different meaning in China as compared to the West, or with animation as compared to live action films?

I like the cinematic language of genre films, and the idea of genre has had an influence on my filmmaking. HAVE A NICE DAY is an art-house animated film touching on serious themes, that is also in some ways a combination black comedy, fantasy, and crime story elements.

I see genre as a universal concept. No matter whether in China or in the West, genre is a set of parameters for cinematic language, so to

me it's not a geographically specific concept. I think there are good genre films, and there are also bad genre films, but I don't call a film a "Chinese genre film" or a genre film from the west. When it comes to animation, I'm very open-minded too. My understanding and definition of animation is broad and open, the same way I think of filmmaking and cinematic art itself. To me what animation films have in common with live action films is more important than any differences between them.

Are there any heroes in *HAVE A NICE DAY*, and how do you think the film reflects the impact of the rapid change affecting certain parts of China?

HAVE A NICE DAY is an ensemble film with no specific character who could be described as the main protagonist, unless we say that the bag of money is actually the film's lead. The movie is set in a town outside a small southern city in China, and the trends of rapid urbanization and industrialization in the country change a small town like this in vivid as well as in subtle ways. I am fascinated by all of these changes and the people whose lives are affected by these dynamics. My main goal is to stay close to them, to observe the lives of the different groups of people, listen to their voices, and then be able to share their stories through filmmaking - showing their happiness, their anger, their sadness, but also their hope.



CREW

| | |
|-------------------------------|---|
| Screenwriter/ Director | Liu Jian |
| Presented By | Nezha Bros. Pictures Company Limited Le-joy Animation Studio |
| Creation & Production | Le-joy Animation Studio |
| Executive Producer | Yang Cheng Liu Jian |
| Produced by | Lynne Wang |
| Producer | Yang Cheng Liu Jian |
| Co-Producer | Jin Rui |
| Line Producer | Guan Bo |
| Character & Background Design | Liu Jian |
| Director of Photography | Lin Shan |
| Editor | Minbing Xiaoliu |
| Music | The Shanghai Restoration Project Presents |
| Sound Director | Li Danfeng |
| Art Director | Lai Baoer |

CAST (VOICE)

| | |
|-----------------------|----------------------|
| Xiao Zhang | Zhu Changlong |
| Lao Zhao | Cao Kai |
| Fang Yuanjun | Liu Jian |
| Uncle Liu | Yang Siming |
| A De | Shi Haitao |
| Skinny | Ma Xiaofeng |
| Old 3 | Xue Feng |
| Second Sister | Zheng Yi |
| Yellow Eyes | Cao Kou |
| Ann Ann | Zhu Hong |
| Wu Lidu | Wang Da |
| Swallow's Mom | Wu Yu |
| Man Look for Money | Zhao Xingjun |
| Little Boss | Zeng Hongyu |
| Land Rover Man | Gao Jie |
| Li Er | Liu Jian |
| Zhang Cuifang | Li Haochen |
| Hacker | Liu Pincun |
| Student 1 | Zhang Renwen |
| Student 2 | Wu Qicheng |
| Desk Attendant | Li Kexin |
| Incense Burning Woman | Li Haochen |
| Brother Biao | Yang Yuexin |
| Waitress | Wang Xinyue |
| Construction Work | Yao Gaosheng |



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