

16. MEDNARODNI FESTIVAL ANIMIRANEGA FILMA INTERNATIONAL ANIMATED FILM FESTIVAL

ANIMATEKA

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LJUBLJANA

KINODVOR, SLOVENSKA KINOTEKA,
STARA MESTNA ELEKTRARNA –
ELEKTRO LJUBLJANA



16. Mednarodni festival animiranega filma Animateka 2019
16th International Animated Film Festival Animateka 2019

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Festival posvečamo
spominu na
umetnika in
prijatelja Rosta.
The festival is
dedicated to the
memory of artist
and friend Rosto.



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16. ANIMATEKA – NO PLACE LIKE HOME*

16TH ANIMATEKA – NO PLACE LIKE HOME*

Ljubljanski jesensko-zimski filmsko-festivalski vrvež se tradicionalno konča z Mednarodnim festivalom animiranega filma Animateka. Filmski festivali večinoma prinašajo premierne projekcije, za razliko od ostalih pa Animateko obišče tudi več kot sto mednarodnih filmskih ustvarjalcev in ustvarjalk, producentov in producentk, programskih direktorjev in direktoric ter množica domačih in tujih ljubiteljev animiranega filma. Bogat filmski in razstavni program Animateke dopolnjujejo tudi strokovna predavanja in pogovori z avtorji znotraj platforme AnimatekaPRO, ki se v dopoldanskih urah odvijajo v Stari mestni elektrarni.

V času festivala bo prostore Kinoteke krasila razstava animiranih slikofrcov (ang. flipbook) francoske umetnice Marie Paccou, ki je tudi članica letošnje mednarodne festivalske žirije. Drugi žirant je latvijski režiser in animator Edmunds Jansons, ki je ustvaril letošnjo festivalsko podobo in bo svoje risbe razstavil v galeriji Kinodvora. Vabilu v žirijo se je odzval tudi legendarni švedski avtor Jonas Odell, ki že od osemdesetih let prejšnjega stoletja uspešno kroji zemljevid svetovne avtorske animacije. V zadnjih letih se podrobno posveča subtilnim animiranim dokumentarnim filmom, ki jih bomo v filmski retrospektivi videli skupaj z njegovimi animiranimi videospoti. Zadnji

The Ljubljana autumn/winter film festival rush traditionally ends with the Animateka International Animated Film Festival. While film festivals generally feature first-time screenings, Animateka is the only one of this set that brings together more than one hundred international filmmakers, producers, artistic directors, along with a host of local and international animation enthusiasts. Animateka's wide-ranging line-up of films and exhibitions is complemented by talks and Q&As with filmmakers in late morning sessions at the Old Power Station as part of the AnimatekaPRO platform.

During the festival, Kinoteka will host an exhibition of flipped books by French artist Marie Paccou, a member of this year's festival jury. Another jury member is Latvian director and animator Edmunds Jansons, the author of the 2019 festival poster, who is showing his drawings in the Kinodvor Gallery. The jury also includes Jonas Odell, a legendary Swedish artist who has been shaping the global animation landscape since the 1980's. The subtle animated documentaries that have been at the centre of Odell's work in recent years will be shown in a retrospective along with his animated music videos. The remaining two jury members are the award-winning Serbian artist Ana Nedeljković, and Waltraud Grausgruber, the director of the Vienna-based

dve žirantki sta mednarodno nagrajevana srbska avtorica Ana Nedeljković in umetniška direktorica dunajskega festivala Tricky Women Waltraud Grausgruber; slednja bo predstavila animirani omnibus *Happiness Machine* (2019), v katerem je dvajset režiserk in skladateljic iz vse Evrope sodelovalo v razmisleku o vprašanju, kako močno sedanje gospodarsko ozračje vpliva na naše življenje. Omnibus kot kolektivna in ustvarjalna razprava preizprašuje svet, v katerem živimo, in nas uči gledati nanj z drugačnimi očmi.

Letošnja zgodovinska retrospektiva v bližnji plan postavlja animirani film iz baltskih držav, o katerem v pričujočem katalogu podrobneje piše urednik spletnega portala Zippy Frames Vassilis Kroustallis. Za razliko od predstavitev estonskega, latvijskega in litvanskega animiranega filma, ki so se ob lanskega stoletnici nastanka njihovih nacionalnih kinematografij dogajale na mnogih mednarodnih filmskih festivalih, smo pri nas filme programirali po stilskem in časovnem ključu ter jih predstavljamo v petih programih kratkih filmov in treh programih celovečerciev. Festival bo obiskala številčna zasedba gostov iz baltskih držav, ki nam bodo predstavili svoje filme in produkcijske pogoje za njihovo ustvarjanje.

Zadnja leta je globalna produkcija celovečernih animiranih filmov v porastu, vendar večina kakovostnih del ne pride na redne programe slovenskih kinematografov. Letos bomo zato na Animateki prikazali kar deset celovečerciev. Špansko-nizozemska koprodukcija *Buñuel in the Labyrinth of the Turtles* (*Buñuel en el laberinto de las tortugas*, Salvador Simó, 2018) prinaša zgodbo o nadrealističnem

Tricky Women festival. Grausgruber is bringing to Animateka *Happiness Machine* (2019), an anthology feature connecting 20 women animators and women composers from across Europe, who were asked to consider to what extent the current economic climate affects our lives. The result is a collective and creative discussion that questions the world we live in and teaches us to look at it from a new perspective.

This year's historical retrospective foregrounds animation from the Baltic states, a phenomenon discussed at some length further on in this catalogue by Zippy Frames editor Vassilis Kroustallis. Rather than presentations of the Estonian, Latvian and Lithuanian animated cinemas, which have been held widely across the international festival circuit to mark last year's centenary of these national cinemas, Animateka has programmed their works by style and historical period, to produce five programmes of shorts and three programmes of feature films. The festival will also host a strong Baltic delegation to learn more about the films and the production conditions for filmmakers in the respective countries.

While global feature animation production has recently been on the rise, most of the quality animation never reaches cinemas in Slovenia. To help close this gap, the 2019 Animateka is showing as many as 10 animated features. The Spanish-Dutch co-production *Buñuel in the Labyrinth of the Turtles* (*Buñuel en el laberinto de las tortugas*, Salvador Simó, 2018) tells the true story of the surrealist film director Luis Buñuel. Thorough a narrative that is beyond imagination, the animation takes us behind

režiserju Luisu Buñuelu. Animirani film prek pripovedi, ki prepega domišljijo, posreduje resnično zgodbo o ozadju fascinirane epizode iz filmske zgodovine. Zgodba v francosko-belgijskem koprodukcijem filmu *Funan* (Denis Do, 2018) je postavljena v leto 1975, v čas krvave revolucije Rdečih Kmerov v Kambodži. Film s pretresljivo silovitostjo pripoveduje o boju mlade matere, da bi rešila sina ter v dobi barbarstva spet združila in zaščitila svojo družino. Po knjižni uspešnici alžirskega pisatelja Yasmina Khadre sta francoski animatorki Zabou Breitman in Éléa Gobbé-Mévellec mojs-trsko režirali film *Lastovke iz Kabula* (*Les Hirondelles de Kaboul*, 2019), v Afganistan postavljeno zgodbo dveh parov različnih družbenih slojev ter njihovih tragičnih usod, zaznamovanih s prihodom talibov na oblast v državi strahov in nasilja, ki ga tudi ljubezen s težavo preseže.

Romunsko-francoska koprodukcija *Maronino fantastično popotovanje* (*L'extraordinaire voyage de Marona*, Anca Damian, 2019) je pripoved skozi oči psičke mešanke, ki pri ljudeh, s katerimi pride v stik, pusti globoko sled. Ko doživi nesrečo, se ji pred očmi odvrtijo podobe vseh domov in najrazličnejših izkušenj, ki jih je doživela. Na krilih spomina odpotuje v preteklost, kjer z neusahljivo empatijo in ljubeznijo vnaša svetlobo in nedolžnost v življenje vsakokratnega lastnika. Brazilski *Tito in ptice* (*Tito e os Pássaros*, Gustavo Steinberg, Gabriel Bitar, André Catoto, 2018) prinaša zgodbo o desetletnem dečku, ki poskuša rešiti svet pred nenavadno epidemijo, njegov lov na protistrup pa se prelevi v iskanje odsotnega očeta in lastne identitete. Ob obisku režiserja Gustava Steinberga bomo izvedeli tudi podrobnosti

the scenes of a fascinating episode in the history of cinema. The French-Belgian co-production *Funan* (Denis Do, 2018), set in 1975 in Cambodia during the brutal Khmer Rouge revolution, is an incredibly powerful story of a young mother's fight to save her son and keep her family together in a barbaric time. Based on the best-selling book by Algerian author Yasmina Khadra, French animators Zabou Breitman and Éléa Gobbé-Mévellec created a directorial masterpiece with *The Swallows of Kabul* (*Les Hirondelles de Kaboul*, 2019). Set in Afghanistan, this is a story of two couples from different social classes and their tragic fates affected by the Taleban's rise to power in a country steeped in fear and violence on a scale which even love struggles to overcome.

The Romanian-French co-production *Marona's Fantastic Tale* (*L'extraordinaire voyage de Marona*, Anca Damian, 2019) is a story told through the eyes of a mixed-breed Labrador whose life makes a difference for the humans she encounters. After an accident, she reflects on all the homes and different experiences she's had. As Marona's memory journeys into the past, her unfailing empathy and love brings lightness and innocence into each of her owners' lives. The Brazilian feature *Tito and the Birds* (*Tito e os Pássaros*, Gustavo Steinberg, Gabriel Bitar, André Catoto, 2018) tells the story of a 10-year-old boy whose search for the antidote to save the world from a strange epidemic becomes a quest for his missing father and his own identity. The Animateka audience will have the opportunity to learn about the making of *Tito and the Birds* from Gustavo Steinberg himself. Another acclaimed festival guest is the Paris-based Italian illustrator and comics artist Lorenzo Mattotti, whose animated feature debut

o produkciji filma. Obiskal pa nas bo še en pomemben umetnik: v Parizu delujoči italijanski ilustrator in stripovski avtor Lorenzo Mattotti je po knjižni predlogi italijanskega pisatelja in novinarja Dina Buzzatija režiral svoj celovečerni animirani prvenec *Slavna medvedja zasedba Sicilije (La Fameuse Invasion des ours en Sicile, 2019)*, ki je doživel premiero na canskem festivalu. Film sledi grafičnemu slogu knjige z nadgrajeno izvirno estetiko, ki ponuja gledalcu na velikem platnu izjemen užitek. Zadnji trije celovečerci spadajo v program Slon: vzgojno-izobraževalni animirani filmi za šole in družine, v katerem so vsebine skrbno izbrane in z vodenimi pogovori prirejene za različne starostne skupine. Novost letošnje Slovene edicije je program evropskih animiranih serij za televizijo, ki ga predstavljamo v sodelovanju z Emile European Animation Awards. V tem programu si boste med drugimi lahko ogledali tudi epizodo iz serije *Ariol* (prva sezona 2009, druga sezona 2017), ki je nastala v francoskem studiu Folimage po predlogi tudi pri nas uspešne istoimenske stripovske serije Emmanuela Guiberta in Marca Boutavanta.

Med več kot 700 prijavljenimi filmi smo tudi letos izbrali najboljše, ki jih predstavljamo v treh tekmovalnih programih. Na Animateki lahko vsako leto gledate in glasujete za najboljše animirane filme iz vzhodne in srednje Evrope. Letos se bo za veliko nagrado, nagrado občinstva ;DSAF in posebne omembe žirije potegovalo 32 kratkih avtorskih animiranih filmov. Tekmovalni program Mladi talenti Evrope kot vsako leto prinaša vizualne in narativne presežke evropskih študentov in predvsem študentk. Standardno po kakovosti

The Bears' Famous Invasion of Sicily (La Fameuse Invasion des ours en Sicile, 2019), based on the book by Italian writer and journalist Dino Buzzati, premiered at Cannes. Enhancing the original graphic style of the book through novel aesthetics, the film is an outstanding experience when watched on the big screen. These last three features are part of The Elephant Programme: Educational Animation Films for Schools and Families, where contents are carefully selected and tailored to specific age groups as well as accompanied by educational talks. A new addition to this year's edition of The Elephant is a programme of animated European TV series, brought to you in collaboration with Emile European Animation Awards. This is a chance to see on the big screen an episode of *Ariol* (Season 1 2009, Season 2 2017), a series made by the French-based studio Folimage and based on the hugely popular collection of graphic novels by Emmanuel Guibert and Marc Boutavant.

Selected out of more than 700 submissions, our choice of the best works will be shown in three competition programmes. Each year at Animateka, the audience can see and vote for the best animated films from East and Central Europe. This year, 32 short auteur animations are in the running for the Jury Grand Prix, the ;DSAF Audience Award and Special Jury Mentions. Meanwhile, the European Young Talents Competition Programme features visually and narratively outstanding works by European (mainly female) students. By tradition, in terms of quality and quantity the selection is dominated by British, German, Swiss, French, Hungarian and Polish films, joined this year by the Czech, including *Daughter (Dcera, 2019)*, Daria Kashcheeva's

in številu prednjačijo britanski, nemški, švicarski, francoski, madžarski in poljski, letos pa tudi češki filmi, med katerimi posebej opozarjam na s študentskim oskarjem za kratki animirani film ovenčano diplomsko delo *Hči* (*Dcera*, 2019) avtorice Darie Kashcheeve. V procesu letošnje selekcije so na plan znova privreli zanimivi animirani dokumentarci, kar priča o potrebi sodobnih avtorjev in predvsem avtoric po pripovedovanju avtobiografskih, socialno angažiranih in vedno bolj družbeno kritičnih zgodb.

16. edicijo Mednarodnega festivala animiranega filma Animateka posvečamo spominu na letos preminulega umetnika Rosta, ki je leta 2015 oblikoval podobo našega festivala ter nas bo s svojimi filmi in človeško držo navdihoval tudi v prihodnje.

Igor Prassel

** "There is no place like home, there is no place like hell..." Rosto (1969–2019)*

graduation film and winner of the Student Academy Award for Animated Short Film. Once more, the selection process revealed intriguing animated documentaries that demonstrate the need of contemporary authors, especially women, to tell autobiographical, committed stories increasingly infused with social critique.

We dedicate the 16th edition of the Animateka International Animated Film Festival to the memory of the recently departed artist Rosto, who designed the Animateka poster in 2015 and will continue to inspire us with his films and his stance as a human being.

Igor Prassel

** "There is no place like home, there is no place like hell..." Rosto (1969–2019)*

ŽIRIJA
JURY



Waltraud Grausgruber



Waltraud Grausgruber je direktorica in soustanoviteljica dunajskega festivala Tricky Women/Tricky Realities, prvega in edinega festivala animiranega filma, ki se posveča izključno ženskim ustvarjalkam na področju animacije.

Waltraud Grausgruber je študirala gledališke, filmske in medijske študije na Univerzi na Dunaju ter turizem na Ekonomski univerzi na Dunaju. Magistrirala je iz afriškega filma ter bila gostujoča raziskovalka v Franciji, Senegalu in Burkini Faso. Zasnovala je več filmskih festivalov, kot kuratorica pa pripravlja nacionalne ali mednarodne filmske programe (animacije) ter sodeluje v festivalskih žirijah. V soavtorstvu z Birgitt Wagner je objavila delo *Tricky Women_Animations Film Kunst von Frauen / Women in Animation*, v sodelovanju z ženskimi organizacijami pa je producirala tri kratke filme.

Avstrijsko zvezno ministrstvo za šolstvo, umetnost in kulturo ji je leta 2010 podelilo nagrado za izjemne umetniške dosežke.

Waltraud Grausgruber is festival directress and co-founder of the Tricky Women/Tricky Realities Festival in Vienna, Austria, the first and only festival of animated film that is dedicated exclusively to animation by women.

Waltraud Grausgruber studied theatre, film and media studies at the University of Vienna and tourism at the University of Economics of Vienna. She wrote her master's thesis about African cinema, was a visiting researcher in France, Senegal and Burkina Faso, has conceptualized film festivals, curated (inter)national (animation) film programmes, and has been jury member at several festivals. Her publications include *Tricky Women_Animations Film Kunst von Frauen / Women in Animation* (with Birgitt Wagner). She produced three shorts in cooperation with women organisations.

In 2010, she was presented the Outstanding Artist Award by the Austrian Federal Ministry for Education, Arts and Culture.

Edmunds Jansons (1972) je animator, režiser, ilustrator in ustanovitelj animacijskega studia Atom Art. Študiral je televizijsko režijo na Latvijski akademiji za kulturo in režijo animiranega filma na Estonski akademiji za umetnost. Med njegovimi najvidnejšimi deli so animirani dokumentarec *Little Bird's Diary* (2007), ki je prejel nagrado za najboljšo baltsko animacijo na MFF Arsenal in veliko nagrado Talinskega grafičnega trienala; animirani kratki film *Zborovska turneja* (2012), ki je med številnimi lovorikami osvojil tudi nagrado za najboljšo animacijo na 29. Mednarodnem festivalu kratkega filma "interfilm" ter nagrado za zvok in glasbo na Londonskem mednarodnem festivalu animiranega filma LIAF; in animirani kratki film *Otok tjulnjev* (2014), ki je bil leta 2016 predvajan v Annecyju. Jansons je soavtor in režiser serije za predšolske otroke *Pokrpančki* (*Lupatiņi*, 2015) ter režiser 25-minutne božične zgodbe *Kitka in g. Nikolinespi* (2017), ki je osvojila nagrade v treh kategorijah latvijskega nacionalnega filmskega festivala Lielais Kristaps in prejela nagrado za najboljši otroški kratki film na Festivalu animiranega filma v Fredrikstadu. Njegov celovečerni prvenec *Jakob, Mimi in govoreči psi* je doživel premiero na začetku leta 2019 in osvojil nagrado za najboljši otroški animirani film na MFF za otroke in mlade v Isfahanu ter novinarsko nagrado na 6. MFF Kids Kino v Varšavi. Edmunds od leta 2013 poučuje režijo animiranega filma na Latvijski akademiji za umetnost, sicer pa je tudi priznan in priljubljen ilustrator otroških knjig.

Edmunds Jansons (1972) is animator, director, illustrator and founder of the animation film studio Atom Art. He studied TV directing at the Academy of Culture of Latvia and animation directing at the Estonian Academy of Art. His filmography notably includes the animated documentary film *Little Bird's Diary* (2007), which was awarded the Best Baltic Animation award at IFF Arsenal and received the Grand Prix at Tallinn Graphic Triennial; the animated short *Choir Tour* (2012), which received numerous awards, among them the Best Animation Award at the 29th "interfilm" International SFF and the Award for Sound and Music at the LIAF London IAF; and the animated short *The Isle of Seals* (2014), screened at Annecy 2016. He is co-author and director of the pre-school series *Shammies* (2015), and director of the 25-min Christmas story *Pigtail and Mr. Sleeplessness* (2017), which was the winner in three categories at the National Film Festival Lielais Kristaps, and received the Best Children's Short Film Award at the Fredrikstad Animation Festival. In the beginning of 2019, his first feature film *Jacob, Mimmi and the Talking Dogs* premiered and received the Best Animation Film for Children Award at the IFF for Children and Young Adults in Isfahan, Iran and The Journalist's Award at the 6th Kids Kino IFF in Warsaw, Poland. Since 2013, Edmunds has been teaching animation directing at the Academy of Arts of Latvia. In addition to his main line of work, Edmunds is a recognized and beloved children's book illustrator.



Ana Nedeljković



Ana Nedeljković je bila rojena leta 1978 v Beogradu. Na Fakulteti za likovno umetnost v Beogradu je diplomirala iz slikarstva in zagovarjala doktorat iz umetnostne prakse. Je vizualna umetnica, režiserka in animatorka, ki deluje tudi kot likovna pedagoginja.

Njen animirani prvenec *Rabbitland* (2013, v so-režiji Nikole Majdaka, Jr.) je osvojil kristalnega medveda na Berlinalu, prejel pa je tudi številne druge nagrade in bil prikazan na več kot stotih festivalih po svetu. Njen drugi film *Nepotovanja* (2018, v so-režiji Nikole Majdaka, Jr.) je bil prav tako predvajan na številnih festivalih, med drugim na Berlinalu, v Annecyju in na Sundanceu, ter bil nominiran za nagrado annie.

Ana Nedeljković was born in Belgrade in 1978. She graduated in painting from the Faculty of Fine Arts in Belgrade. She was awarded a PhD in art practice at the same faculty. She is a visual artist, director and animator and is also active in art education.

Her first animated film *Rabbitland* (2013, co-directed by Nikola Majdak Jr.) was awarded the Crystal Bear at the Berlinale. It has also received numerous other awards and has been shown at more than a hundred festivals worldwide. Her second film *Untravel* (2018, co-directed by Nikola Majdak Jr.) was also screened at numerous festivals including Berlinale, Annecy and Sundance, and was nominated for the Annie Award.

Jonas Odell (1962) pri svojem filmskem ustvarjanju značilno združuje igrane prizore z animacijo v mešani tehniki. Pri številnih produkcijah je sodeloval tudi kot scenarist, soscenarist ali avtor glasbe. V nekaterih novejših delih raziskuje prepletanje dokumentarnih, igranih in animiranih elementov.

Odell je bil eden od ustanoviteljev stockholmskega animacijskega studia FilmTecknarna. Avtorske kratke filme ter naročena dela in oglase je sprva ustvarjal v okviru tega studia, pozneje pa na samostojni režiserski poti.

Njegov kratki film *Nikoli kot prvič!* je na Berlinskem filmskem festivalu leta 2006 osvojil zlatega medveda za najboljši kratkometražec, film *Laži* je bil nagrajen kot najboljši mednarodni kratki film na festivalu Sundance leta 2009, trije Odellovi kratki filmi pa so prejeli švedsko filmsko nagrado *guldbagge*.

V njegovem režiserskem opusu so tudi videospoti za skupine kot The Rolling Stones, Goldfrapp, U2 in Franz Ferdinand; za slednjega je prejel nagrado za prebojni video leta 2004 na MTV-jevih glasbenih nagradah ter nominacijo za nagrado grammy. Režira tudi oglase: na seznamu njegovih mednarodnih naročnikov so se med drugimi zvrstili BMW, Volvo, McDonald's, IKEA in Google.

Jonas Odell (1962) specializes in making films mixing live action and various mixed-media animation techniques. He has also scripted, co-scripted and written the music to a number of productions. In some of his more recent short films he has explored a mix of documentary, staged and animated elements.

Jonas was one of the founders of the Stockholm based animation studio "FilmTecknarna" and has made short films as well as commissioned work and commercials through the studio and later as a freelancing director.

His short film *Never Like the First Time!* was awarded the Golden Bear for best short film in the Berlin Film Festival 2006. His short *Lies* was awarded as Best International Short at the Sundance Film Festival 2009. Three of his short films have also been awarded the "Guldbagge", the Swedish film award.

Jonas Odell has also directed music videos for artists such as The Rolling Stones, Goldfrapp, U2 and Franz Ferdinand. For the latter, he received an award for the breakthrough video of the year at the MTV Music Awards 2004 as well as a Grammy nomination. He has directed commercials for a number of international clients including BMW, Volvo, McDonald's, IKEA and Google.



Marie Paccou



Marie Paccou ni niti režiserka niti umetnica niti pesnica. Sanja o tem, da bi bila vse to in še več, zato pazite, da je ne zbudite ...

Marie Paccou, ki je bila rojena leta 1974 v Senegalu, je otroštvo preživela na jugu Francije. Animacijo je študirala na ENSAD v Parizu in RCA v Londonu. Prvi kratki film *Nekega dne* ji je prinesel dvajset mednarodnih nagrad. Od leta 2000 živi in dela v bližini Clermont-Ferranda. Režirala je dva kratka filma za Les Films de l'Arlequin in ustanovila dodiplomski program animacije, režira in producira pa tudi videospote in eksperimentalne kratke filme za La Maison aux Mille Images (Hiša tisočerih slik), pogosto z animatorji, ki to niso.

Marie Paccou is neither a director, nor an artist, nor a poet. She dreams of being the big both, don't wake her up...

Born in Senegal in 1974, she spent her childhood in the south of France. She graduated in animation from ENSAD (Paris) and RCA (London), and her first short *One Day* brought her twenty international awards. She has been based near Clermont-Ferrand since 2000. She has directed two shorts for Les Films de l'Arlequin, founded a BA animation course, and directed and produced music videos and experimental shorts for La Maison aux Mille Images (The House of Thousand Pictures), often with non-animator animators.

NAGRADE
AWARDS



VELIKA NAGRADA MEDNARODNE ŽIRIJE / JURY GRAND PRIX

Za nagrado se potegujejo filmi iz Vzhodno- in srednjeevropskega tekmovalnega programa. Denarna nagrada v višini 1000 evrov. / Awarded for films in the Eastern and Central European Competition Programme. A monetary award in the amount of €1,000.

MLADI TALENT, NAGRADA AKADEMIJE UMETNOSTI UNIVERZE V NOVI GORICI IN AKADEMIJE ZA LIKOVNO UMETNOST IN OBLIKOVANJE UNIVERZE V LJUBLJANI / YOUNG TALENT: A SCHOOL OF ARTS (UNIVERSITY OF NOVA GORICA) AND ACADEMY OF FINE ARTS AND DESIGN (UNIVERSITY OF LJUBLJANA) AWARD.

Za nagrado se potegujejo filmi iz Tekmovalnega programa Mladi talenti Evrope. Denarno nagrado v višini 1000 evrov skupaj podeljуетa Akademija umetnosti Univerze v Novi Gorici in Akademija za likovno umetnost in oblikovanje Univerze v Ljubljani. / Awarded for films in the European Young Talents Competition Programme. A monetary award in the amount of €1,000 is presented jointly by the School of Arts (University of Nova Gorica) and Academy of Fine Arts and Design (University of Ljubljana).

NAGRADA OBČINSTVA ;DSAF / ;DSAF AUDIENCE AWARD

Za nagrado se potegujejo filmi iz Vzhodno- in srednjeevropskega tekmovalnega programa. Denarno nagrado v višini 1000 evrov podeljuje Društvo slovenskega animiranega filma. / Awarded for films in the Eastern and Central European Competition Programme. A monetary award in the amount of €1,000 is presented by the Slovenian Animated Film Association.

NAGRADA OTROŠKE ŽIRIJE SLON / THE ELEPHANT: CHILDREN JURY AWARD

Za nagrado se potegujejo filmi iz Slonovega tekmovalnega programa. Denarna nagrada v višini 1000 evrov. / Awarded for films in the Elephant in Competition programme. A monetary award in the amount of €1,000.

**VZHODNOEVROPSKI IN
SREDNJEEVROPSKI
TEKMOVALNI PROGRAM
EASTERN AND CENTRAL
EUROPEAN COMPETITION
PROGRAMME**



**VZHODNOEVROPSKI IN
SREDNJEEVROPSKI TEKMOVALNI
PROGRAM I**
EASTERN AND CENTRAL EUROPEAN
COMPETITION PROGRAMME I

SWEETIE PIE

Claudia Röthlin, Yves Gutjahr
(Tiny Giant Animation)
Švica/Switzerland, 2018, 2'15"



Sweetie Pie je prvi pes v zgodovini, ki se poteguje za olimpijsko zlato v smučarskih skokih. Bo kos temu pritisku?
Sweetie Pie is the first dog ever competing for Olympic gold in ski jumping. Can he withstand the pressure?

ORPHEUS

Priit Tender (Eesti Joonisfilm)
Estonija/Estonia, 2019, 12'45"



Orfej s svojo glasbo očara vse in vsakogar, celo živali in rastline. Njegova pesem ima celo tako moč, da reši njegovo ljubljeno Evidiko iz podzemlja – a pod enim pogojem: dokler Orfej ne prestopi praga dežele živih, se ne sme obrniti, da bi videl, ali mu ljubljena zares sledi.
Orpheus can enchant everyone with his music, including animals and plants. His song can even rescue his beloved Eurydice from the underworld. But there is one condition – until Orpheus reaches the land of the living, he must not turn around to see if his love is truly following him.

STORY

Jolanta Bańkowska (Munk Studio – Polish Filmmakers Association/Letko)
Poljska/Poland, 2019, 4'45"



V dobi vseprisotne tehnologije, kjer se virtualno staplja z realnim, dekle opazuje svet skozi platformo družbenega omrežja. In the age of omnipresent technology, where the virtual sinks into reality, a young girl observes the world via a social media platform.

PRIHAJA POVODENJ / THE FLOOD IS COMING

Gabriel Böhmer (Rational Vagabund)
Švica, VB/Switzerland, UK, 2018, 9'03"



Gozdni samotar se pripravlja na povodenj, vendar ga pri tem moti glasni sosed – ki je pravzaprav njegovo levo oko. Sledi meditacija na temo tesnobe, spojena s potencialnimi posledicami obsedenosti. Film se ukvarja z naraščajočo zaskrbljenostjo nad stanjem okolja in z našim mestom v njem. A forest hermit tries to prepare for a flood, but he becomes distracted by his noisy neighbour – who happens to be the hermit's left eye. What follows is a meditation on worry, and the potential consequences of obsession. *The Flood is Coming* explores the growing anxiety about the state of nature, and our place in it.

DEŽ / DESZCZ / RAIN

Piotr Milczarek (Fumi Studio)
Poljska/Poland, 2019, 5'



Dež je preprost animirani film o kolektivni zavesti. Njegovo sporočilo: kadar ne prevzemamo odgovornosti za svoja dejanja, začnemo lahko miselno slediti množici, to pa lahko privede do tragedije. Prikazuje boj posameznika proti kolektivni hipnozi ter posledice za posameznika in množico. *Rain* is a simple animated film on collective consciousness. It talks about how no accountability for our actions pushes us to thoughtlessly follow the crowd, which may lead to a tragedy. The film also depicts the struggle of an individual with collective hypnosis and its consequences for both the individual and the crowd.

**MAČKA JE VEDNO ŽENSKA /
MAČKA JE UVIJEK ŽENSKA /
A CAT IS ALWAYS FEMALE**

Martina Meštrović, Tanja Vujasinović
(Kreativni sindikat)
Hrvaška/Croatia, 2019, 15'43"



Ustvarjalci filma se skozi prizmo feminizma poklonijo svoji profesorici Mariji Ujević Galetović, eni najpomembnejših hrvaških kipark. Marijino življenjsko zgodbo in nazore predstavijo s prepletom videoposnetkov in animacije njenih ženstvenih skulptur.

Through a feminist lens, the filmmakers pay homage to their professor Marija Ujević Galetović – one of Croatia's most important sculptors. Marija's life story and views are told through a combination of video footage and animation of her feminine sculptures.

MOTIVI / MOTIVI / THEMES

Danijel Žeželj (Zagreb Film)
Hrvaška/Croatia, 2019, 6'30"



Animirano popotovanje po motivih iz sveta umetnosti, opremljeno z enciklopedičnimi definicijami. A kar je videti kot poučna predstavitev zahodnega figurativnega slikarstva, je pravzaprav vidno-slušna sekvenca o begu pred vojno in poskusu vstopa v Evropo. Potovanje skozi humanistično tradicijo evropskega slikarstva trči ob resnično tragedijo sodobnih migracij. An animated journey through a series of art themes accompanied by encyclopaedic definitions. The seemingly educational presentation of Western figurative painting is actually a visual and aural sequence of fleeing war and trying to enter Europe. A journey through the humanist tradition of European painting clashes with the real tragedy of current-day emigration.

**TOOMAS POD DOLINO DIVJIH VOLKOV /
TOOMAS TEISPOOL METSIKUTE
HUNTIDE ORGU / TOOMAS BENEATH
THE VALLEY OF THE WILD WOLVES**

Chintis Lundgren (Chintis Lundgreni
Animatsioonistuudio/Adriatic Animation/Miyu
Productions)
Estonija, Hrvaška, Francija/Estonia, Croatia,
France, 2019, 18'



Ko mlad, privlačen volk Toomas izgubi službo, začne služiti družinski kruh kot žigolo. Svoj novi poklic prikriva pred nosečo ženo Viivi, a tudi ona ima skrivnost: udeležuje se seminarja opolnomočenja žensk, ki vključuje moške sužnje. Ko Toomas dobi vlogo v seksploatacijskem filmu, se skrivalnice zelo zapletejo.

After losing his job, Toomas, a sexy wolf, starts secretly working as a gigolo to support his family. His pregnant wife Viivi has a secret too: she's attending a female empowerment seminar involving male slaves. When Toomas gets a role in a sexploitation movie, it becomes harder to keep his new profession a secret.

**VZHODNOEVROPSKI IN
SREDNJEVROPSKI TEKMOVALNI
PROGRAM II**
EASTERN AND CENTRAL EUROPEAN
COMPETITION PROGRAMME II

DON'T KNOW WHAT

Thomas Renoldner (neodvisni/self-produced)
Avstrija/Austria, 2018, 8'07"

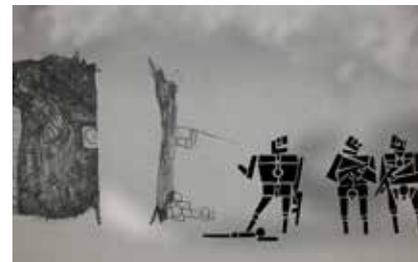


Osnovna ideja *Don't Know What* je preplesti film kot izdelek zabavne industrije ter avantgardni film oziroma videoumetnost. Z metodo montaže posameznih sličic, ki je v prvi vrsti usmerjena v zvok, se hiperrealistični film spremeni v fantastično, nadrealistično, strukturalno in celo abstraktno delo.

The basic idea of *Don't Know What* is to combine entertainment cinema and avant-garde film / video art. With the method of single frame editing, which in the first step focuses on the sound, the hyper-realistic film transforms into a fantastic, surreal, structural and even abstract film.

PREHOD / PRELAZAK / PASSAGE

Igor Čorić (Artrake)
Srbija/Serbia, 2019, 6'50"



Ko protagonist, mlad fant, ostane sam sredi vojne in uničenja, obsojen na smrt, se poslednji pripadniki njegovega plemena v sovražnikovem ognju razgradijo v osnovne geometrične oblike. Fant v bolečini ob tragični izgubi iz njihovih ostankov ustvari totem. Oborožen z novo pridobitvijo se poda naslednjemu soočenju naproti, takrat pa se zgodi nepričakovan preobrat.

After our hero, a young boy, is left alone to die in the midst of war and destruction, the last members of his tribe are dismantled to basic geometric forms under enemy fire. Taken by the feeling of sorrow and loss, the boy builds a totem out of their remains. Armed with this new structure, he continues towards another confrontation, with an unexpected twist.

FLORIGAMI

Iva Čirić (Adriatic Animation/Akademski
Filmski Centar DKSG)
Hrvaška, Srbija/Croatia, Serbia, 2019, 5'35"



Osamljena bela cvetlica raste obkrožena z drugimi rastlinami in se dan za dnem bori za preživetje.

A lonely white flower grows surrounded by other plants and every day, it struggles to survive.

ALMA

Demir Mekić, Nebojša Petrović (Belgrade
Centre for Human Rights)
Srbija/Serbia, 2018, 7'44



Film je plod dela z mladimi na področjih družbenega spola, spolnih norm in nasilja na podlagi spola. *Alma* s simbolično predstavitvijo vedenja, kakršno pričakujemo od ženske, in vsega, česar ta ne sme početi, odpira vprašanje dušečih spolnih vzorcev.

Alma is the result of working with young people on the subjects of gender, gender norms and gender-based violence. The animated film raises the issue of oppressive gender patterns through the symbolic presentation of women's desirable behaviour and the things they are prohibited from doing.

SH_T HAPPENS

Dávid Štumpf, Michaela Mihályi (FAMU –
Academy of Performing Arts in Prague/Bfilm/
Bagan Films)
Češka, Slovaška, Francija/Czech Republic,
Slovakia, France, 2019, 13'07"



Od vsega izčrpani hišnik. Njegova razočarana žena. Strahovito potrjen jelen. Vsesplošni obup jih privede v absurde zaplete – se pač zgodi, jebiga.

The caretaker exhausted by everything. His frustrated wife. Totally depressed deer. Their mutual despair leads them to absurd events, because... shit happens all the time.

**NOČNE SEANSE / GAMIS
SEANSI / NIGHT SESSIONS**

Petre Tomadze (Mifasi Animation)
Gruzija/Georgia, 2019, 3'40"



Film govori o tem, kako na sosede, ki jih povezuje skupno dvorišče, vpliva družinsko nasilje in kako ga včasih tudi brezbržno spregledajo.

This film explores how the neighbours sharing a courtyard are both shaped by domestic violence and also indifferent to it.

SYMBIOSIS

Nadja Andrasev (Miyu Productions/Salto Films)
Francija, Madžarska/France, Hungary, 2019,
12'51"



Prevarana žena začne preiskovati moževo ljubico in ljubosumje počasi začne pre-raščati v radovednost.

A betrayed wife starts to investigate her husband's mistresses. Her jealousy is gradually replaced by curiosity.

**ALBINI SPOMINI / MEMORIE DI
ALBA / ALBA'S MEMORIES**

Maria Steinmetz, Andrea Martignoni,
(neodvisni/self-produced)
Italija, Nemčija/Italy, Germany, 2019, 6'20"



Alba se spominja, kako se je v Italiji na začetku 50. let zaljubila v bratovega prijatelja Pierina.

Alba remembers how she fell in love with Pierino, friend of her brother, in Italy in the early fifties.

ŽIVLJENJE24 / ELU24 / LIFE24

Kristjan Holm (Karabana)

Estonija/Estonia, 2019, 9'



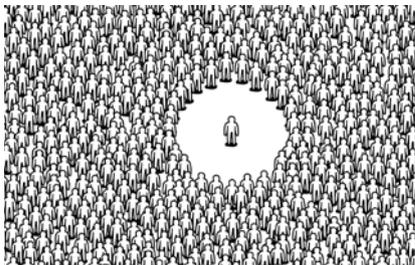
Zapriseženi samec Einar Jernskjegg zaden na loteriji.

Confirmed bachelor Einar Jernskjegg wins the lottery.

**VZHODNOEVROPSKI IN
SREDNJEVROPSKI TEKMOVALNI
PROGRAM III**
EASTERN AND CENTRAL EUROPEAN
COMPETITION PROGRAMME III

KIDS

Michael Frei (Playables)
Švica/Switzerland, 2019, 9'



Animirani kratki film raziskuje skupinsko dinamiko. Kako se definiramo, kadar smo vsi enaki?

An animated short exploring group dynamics. How do we define ourselves when we are all equal?

PUSTITI ODITI / LAH GAH / LETTING GO

Cécile Brun (Virage Film)
Švica/Switzerland, 2019, 6'32"



Grgrajoče testo
steče skozi smejoče oči,
mimo očeta in obzorja.
Intimni trenutek, tako preprost.
Skozi dno modela v svet.
Izgubljene roke. Izgubljeni dotiki.
In poskus uloviti,
kar ni otipljivo.

Gurgling dough
runs through laughing eyes
past father and horizon.
An intimate moment, so simple.
Through the base of the pan into the
world.
Lost hands. Lost touches.
And trying to grasp
What is not tangible.

**ŠPANSKI BEZEG V RIGI / RĪGAS CERĪŅI /
LILAS DE RIGA / RIGA'S LILAC**

Lizete Upīte (Papy3d Productions/Atom Art)
Francija, Latvija/France, Latvia, 2019, 14'



V javnem potniškem prometu v Rigi lahko pokličete policijo, če kdo moti vaše potovanje z neprijetnim telesnim vonjem. Pa bi jo zares poklicali? To sklene ugotoviti amaterska izpraševalka Lizete: imamo pravico smrdeti?

In Riga's public transport you can call the police if someone smells bad and disturbs your ride. But would you call? Lizete, an amateur interviewer, tries to figure out – do we have the right to stink.

NEWSPAPER NEWS

Sophie Laskar – Haller (Papier Perforé/
Punched Paper Films)
Švica/Switzerland, 2019, 5'47"



Ženska bere časopis tako zavzeto, da jo ta dobesedno požre. Na njegovih straneh je priča tragičnim dogodkom našega časa, utopi se v smeteh v oceanu, se spopada z vremenskimi posledicami podnebnih sprememb. Kljub obupu preoblikuje to temačnost v gibanje in umetnost ter zase seme upanja.

A woman reads the newspaper with such intensity that she gets literally devoured by it. Painted on its pages, she witnesses some of the tragic events of our times, drowns in ocean trash, is threatened by the elements unleashed by climate change. Yet in her despair she transforms this darkness into movement and art, and plants the seeds of hope.

**VDIHNJENO ŽIVLJENJE /
UDAHNUT ŽIVOT / IMBUED LIFE**

Ivana Bošnjak, Thomas Johnson
(Bonobostudio)
Hrvaška/Croatia, 2019, 12'15"



Mlada ženska svoj talent za gačenje živali uporabi za »povrnitev« živali v njihovo naravno okolje. A šele ko se v živalih, ki jih obdeluje, začnejo pojavljati zvrtki nerazvitega filma, se odloči poiskati odgovore. Ta povezava, ki jo občuti in ki jo preganja tako v budnosti kot v snu, ji ne da več miru – zanjo mora obstajati razlog.

A young woman uses her talent for taxidermy to "restore" the animals to their natural habitat. However, the true search for the answers begins when she starts finding a roll of undeveloped film in each of the animals she treats. Her obsession drives her to seek an explanation for the connection she feels, haunting her dreams, as well as her waking moments.

PRELUDE

Rick Niebe (neodvisni/self-produced)
Italija/Italy, 2019, 1'



Izmaličeni najdeni posnetki kratkega klavirskega dela Galine Ustvoljskaje. [Ustvarjeno na podlagi eksperimentiranja na delavnici s Péтром Lichterjem v sklopu festivala Primanima 2018 (Budaros, Madžarska).] Glasba: Galina Ustvoljskaja, Preludij št. 5 (1953) v izvedbi Hayka Melikjana (2009).
Tortured found footage for a short piano piece of Galina Ustvoljskaya [Based on my experiments during a workshop at Primanima Festival 2018 (Budaörs, HUN) held by Péter Lichter] Mus: Prelude n°5 by Galina Ustvoljskaya (1953) performed by Hayk Melikyan (2009).

ACID RAIN

Tomek Popakul (Animoon)
Poljska/Poland, 2019, 26'16"



Nekje v vzhodni Evropi. Dekle pobegne iz depresivnega domačega kraja. Tako spozna Skinnyja, labilnega čudaka, ki živi v prikolicini in se ukvarja z manj legalnimi posli. Pot ju vodi v čedalje bolj srehljive okoliščine.
Somewhere in the Eastern Europe. A young girl runs away from her depressing hometown. That's how she meets Skinny – a kind of unstable weirdo who lives in a camper and runs his not-so-legal errands. Their journey gradually leads them towards more and more eerie settings.

**VZHODNOEVROPSKI IN
SREDNJEVROPSKI TEKMOVALNI
PROGRAM IV**
EASTERN AND CENTRAL EUROPEAN
COMPETITION PROGRAMME IV

MORNING

Vojtěch Domlátil (neodvisni/self-produced)
Češka/Czech Republic, 2019, 3'33"



Jutro. Kava. Zajtrk. Prha. In potem? Izlet ven? Ali izlet noter? Dihalna meditacija v preobleki peresno lahkega eksperimentalnega risaneega filma.

Morning. Coffee. Breakfast. Shower. And then? A trip outside? Or a trip inside? A breathing meditation wrapped in the disguise of a feather-light experimental drawing animation.

**SUZANNIN PORTRET /
PORTRAIT EN PIED DE SUZANNE /
PORTRAIT OF SUZANNE**

Izabela Plucińska (Clay Traces/Films de Force Majeure/The Las Sztuki Foundation)
Nemčija, Francija, Poljska/Germany, France, Poland, 2019, 14'55"



Neki moški v majhnem hotelu teši svojo žejo po ljubezni s prenajedanjem. In njegovo levo stopalo se na vsem lepem spremeni v njegovo izgubljeno ljubezen Suzanne. A to je šele začetek nadrealistične zgodbe o osamljenosti, ljubosumju in ljubezni, upodobljeni v plastelinu.

In a small hotel, a man tries to stop his hunger for love by eating excessively. Unexpectedly, his left foot transforms into his lost lover, Suzanne. Still, this is just the beginning of a surreal story, made of plasticine, about loneliness, jealousy and love.

**RADIOVIZIJA – GOVORI MIHOVIL
LOGAR / RADIOVIZIJA – GOVORI
MIHOVIL LOGAR / RADIOVISION
– MIHOVIL LOGAR SPEAKING**

Miloš Tomić (Platforma)
Srbija/Serbia, 2019, 3'01"



Svobodna igra animacije s kosi polomljene plastike in razbitega stekla, kristalnim okrasom, perjem, starimi fotografijami in gumijastimi bonboni. To je poskus povzeti bogato in glasbi posvečeno življenje Mihočila Logarja.

A free animation play with broken plastic pieces, broken glass, crystal decorations, feathers, old photos and gummy candy ... as an attempt to summarize the rich and music-dedicated life of Mihovil Logar.

**ZIMA V DEŽEVNEM GOZDU /
TALV VIH MAMETSAS / WINTER
IN THE RAINFOREST**

Anu-Laura Tuttelberg (Nukufilm/Moon Birds
Studios/ Estudio Carabás /Art Shot)
Estonija, Mehika, Litva/Estonia, Mexico,
Lithuania, 2019, 8'35"



Prizori plesa življenja in smrti v bujnem tropskem okolju, kakršni se odvijajo dan za dnem, leto za letom, za čarobna bitja, ki naseljujejo divjino naših sanj.

Scenes of the dance of life and death in the lush tropical nature as it is lived day by day, year by year, by the magical creatures that inhabit the wilderness of our dreams.

PASSAGE

Anja Sidler (Schattenkabinett)
Švica/Switzerland, 2019, 6'40"



Dva zelo različna človeka zapustita poznano okolje in se podata pustolovščini naproti. Njuni poti se nepričakovano prekrizata. Film o hrepenenju po spremembi in vrednosti naključij v družbi, ki jo zaznamujeta osebni razvoj in pritisk uspeha.

Two very different people set off on an adventure and leave their familiar environment behind. Unexpectedly, their paths cross. A film about yearning for change and the value of coincidence in a society shaped by individual development and the pressure to achieve.

LILIANA

Milanka Fabjančič (Zvviks)
Slovenija/Slovenia, 2019, 6'53"

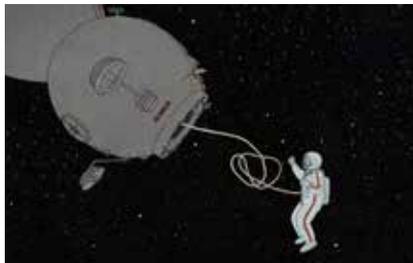


Mlada Lilijana je simbol vztrajnosti, truda in dela, ki jih krepi notranja želja po izpolnitvi zastavljenega cilja. Poetična pripoved, kjer ni mogoče definirati niti časa niti kraja, nas v marsičem spominja na nostalgичno preteklost.

Young Liliana is the epitome of modesty, dedication, and hard work. These facets are even more pronounced because of her desire to achieve her goal. The tale lies beyond time and space, nostalgically reminding us of the past.

KOZMONAVT / KOSMONAUT / COSMONAUT

Kaspar Jancis (Eesti Joonisfilm)
Estonija/Estonia, 2019, 11'37"



Junak ostane junak. Zgodba o starem sovjetskem astronautu.

A hero remains a hero. The story of a senior soviet spaceman.

G. MORA / LIDÉRC ÚR / MR. MARE

Luca Tóth (Boddah/Sacrebleu Productions)
Madžarska, Francija/Hungary, France, 2019, 19'33"



Mlad privlačen moški ob preučevanju rentgenske slike zgrožen ugotovi, da je čudna bula na njegovem prsnem košu v resnici glava debelušnega človečka, ki ugnezden v njegovem telesu čaka, da se rodi ...

G. Mora je nadrealistična animirana komorna drama, postavljena v strašljivo, klavstrofobično okolje, v katerem ob odnosu čudaško soodvisnega para spremljamo dinamiko neuslišane ljubezni.

Looking at an x-ray image, a young handsome man is horrified to learn that the weird, tumour-like lump on his chest is the top of a tiny plump man's head. Nested in his body, he is waiting to be born...

Mr. Mare is a surreal animated chamber play, set in a 'haunted' claustrophobic space, in which we witness the dynamics of unrequited love as we follow the relationship of an oddly co-dependent pair.

**TEKMOVALNI PROGRAM
MLADI TALENTI EVROPE
EUROPEAN YOUNG TALENTS
COMPETITION PROGRAMME**



TEKMOVALNI PROGRAM MLADI TALENTI EVROPE I EUROPEAN YOUNG TALENTS COMPETITION PROGRAMME I

ENTROPIA

Flóra Anna Buda (Moholy-Nagy University of
Art and Design Budapest)

Madžarska/Hungary, 2019, 10'20"



Entropia je prostor treh vzporednih vesolj, kjer tri dekleta živijo v različnih okoliščinah. Nekoč vesolja preleti muha in v sistem vnese hrošča. Vesolja se začnejo sesuvati in pregrade med dekleti izginejo.

Entropia is a container of three parallel universes where three girls are living in different circumstances. Suddenly a fly flies over the three universes and makes a bug in the system. As a result, the three universes start collapsing and the girls are able to move towards each other.

OVULE

Natalia Durszewicz (Polish National Film
School in Lodz)

Poljska/Poland, 2019, 4'14"

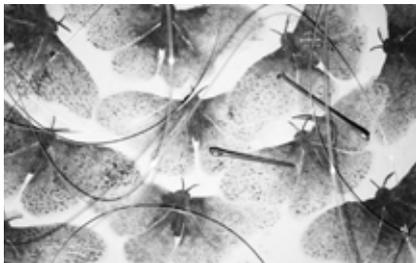


Ženska sumi, da ji je partner nezvest. Kaj bosta prinesla neprestani strah in negotovost?

A woman suspects her man for being unfaithful. What will be the result of constant fear and uncertainty?

V POLSNU / HALF ASLEEP

Caibei Cai (Royal College of Art)
VB/UK, 2018, 5'16"



En prostor, dve poltelesi, tih odnos.
One room, two half bodies, a silent
relationship.

BLIESCHOW

Christoph Sarow (Filmakademie
Baden-Württemberg)
Nemčija/Germany, 2019, 9'38"



Prostrane planjave, barvite pokrajine,
rdeči pes, ki kot da bi segal do neba. Tako
Tom doživlja poletje na dedkovi kmetiji
v Blieschowu. Obilje narave ga skorajda
ohromi, obenem pa se mu zdi, da mora
nenehno tekmovati z bratrancem, ki mu
gre vse bolje od rok. V malem Tomu se
prebudi ljubosumje. V zagrizenem hlasta-
nju po priznanju in ljubezni kmalu trči ob
svoje meje.

Vast plains, colourful sceneries, a red
dog that seems to reach into the sky. This
is how Tom experiences summer in Bli-
eschow, his grandfather's farm. He feels
overwhelmed by the exuberance of nature
and finds himself in constant competition
with his cousin, who is seemingly better
at everything. Envy starts to grow in little
Tom. Doing everything to be recognized
and loved, Tom soon reaches his limits.

10 METER

Erik Waeijen (HKU University of the Arts
Utrecht)
Nizozemska/Netherlands, 2019, 1'06"



Film o skalki v vodo, ki se pripravlja na
skok z 10-metrске skakalnice. Manj kot
o skoku samem govori o protagonistki-
ni poti do tega, da je skok pripravljena
opraviti.

The film is about a high diver who is about
to make a jump from a 10-meter diving
platform. It isn't as much about the jump
itself but rather the character's journey to
be able to make the jump.

VROČINSKI VAL / HEATWAVE

Fokion Xenos (National Film & Television School)

VB/UK, 2019, 7'14"



Plažo na nekem grškem otoku poleti zavzame množica takih in drugačnih posameznikov. Ko sonce postaja neusmiljeno, se ljudje zataknejo v svoje osebne malenkostne težave. Izgubijo se v negativnosti, stresu in norosti. Neka deklica pa ubeži črnogledosti in vse skupaj spodbudi, naj skočijo v vodo, uživajo življenje in se zabavajo!

In the summertime, a quirky crowd occupies a Greek Island beach. As the sun gets increasingly hot, people get lost in their petty personal problems. Negativity, stress and madness engulfs everyone. A little girl escapes this troubled mindset and encourages everyone to jump in the water, appreciate life and have fun!

SKRIVALNICE / SCHOVKA / HIDE 'N' SEEK

Barbora Halířová (FAMU – Academy of Performing Arts in Prague)
Češka/Czech Republic, 2019, 6'56"



Luknja za vrati, za to praznino ves svet.

A hole behind doors, behind this void, the whole world.

ADVERTISING THE EARTH RADIO – STEPHEN P. MCGREEVY'S VLF CUT-OUTS

Zbyšek Semelka (Ladislav Sutnar Faculty of Design and Art)

Češka/Czech Republic, 2019, 5'44"



Oglas za elektromagnetno sevanje z valovnimi dolžinami od 0,1 do 15 kHz, ki je v okolju naravno prisotno. Po zaslugi bogatega arhiva posnetkov Stephena P. McGreevyja ter z uporabo običajnih mavčnih plošč in preprostega prostorskega trika lahko ta zanimivi naravni fenomen z nevsakdanjega področja človekovega zanimanja tudi opazujemo in se potopimo v osupljivi svet skritih zvokov.

An advertisement for electromagnetic radiation in wavelengths of around 0.1 to 15 kHz, which occurs in the atmosphere naturally. With the help of Stephen P. McGreevy's huge recordings archive and using ordinary drywall and simple space illusion, we can see this non-traditional field of human interest and a fascinating natural phenomenon, the fascinating world of hidden sounds.

TEKMOVALNI PROGRAM MLADI TALENTI EVROPE

EUROPEAN YOUNG TALENTS COMPETITION PROGRAMME

MA GEÔLE

Bianca Scali (Filmakademie
Baden-Württemberg)
Nemčija/Germany, 2019, 6'10"



Otrok odkriva čudesa sveta, ki mu ne more ubežati. Dialog med telesom in umom.

A kid discovers the wonders of a world it cannot escape from. A dialogue between body and mind.

MEGLA / NIEBLA / MIST

Julian Arias Garzón (Kask Ghent)
Belgija/Belgium, 2019, 4'22"



V megli se izgubiš, čas in prostor izgineta in ostanejo samo še sledovi zvokov in podob, neke zgodbe, sanj ali spomina.

Surrounded by mist, you are lost, time and space vanish, and all that remains are traces of sound and images, of a story, a dream or a memory.

GRAND BASSIN

Héloïse Courtois, Victori Jalabert, Chloé Plat,
Adèle Raigneau (École des Nouvelles Images)
Francija/France, 2018, 6'37"



Popoldan na bazenu.

An afternoon at the swimming pool.

MONSTERS WALKING

Diego Porral (Gobelins/Diego Porral)
Francija, Španija/France, Spain, 2018, 1'05"



Kratki film o pošastih, ki hodijo.
A short film about monsters that walk.

ČEŽANA / APFELMUS / APFLESAUCE

Alexander Gratzner (University of Applied Arts
Vienna)
Avstrija/Austria, 2019, 6'51"



Medtem ko se uniformirana stražarja izkažeta za bitji brez hrbtenice, živali nadaljujejo filozofske razprave o pomembnih eksistencialnih vprašanjih.
While two uniformed guards divulge themselves as spineless beings, animals carry on philosophical dialogues about important existential issues.

DREAM CREAM

Noam Sussman (Estonian Academy of Arts)
Estonija/Estonia, 2019, 4'46"



Zgodba o starejšem paru, ki je odvisen od psihedelične kreme za obraz.
An elderly couple is addicted to a psychedelic face cream.

**TEKMOVALNI PROGRAM MLADI
TALENTI EVROPE II**
EUROPEAN YOUNG TALENTS
COMPETITION PROGRAMME II

NIGEL

Natasza Cetner (Royal College of Art)
VB/UK, 2019, 9'



Kratki film o ptici, ki se zaljubi v betonski kip. Do skrajnosti prignano idealiziranje in utvara pokažeta, kako zelo smo podobni pticam.

A short film telling a story of a bird that fell in love with a concrete statue and how extreme idealisation and delusion shows how similar us and birds are.

**JACQUESOVO DIVJANJE ALI KDAJ
IZGUBIMO ZAUPANJE VASE /
JACQUES ÁMOKFUTÁSA, AVAGY
MIKOR VESZÍTJÜK EL BIZALMUNKAT
ÖNMAGUNKKAL SZEMBEN? /
JACQUES' RAMPAGE OR WHEN DO
WE LOSE OUR SELF-CONFIDENCE?**

Máté Horesnyi (Budapest Metropolitan
University)

Madžarska/Hungary, 2018, 8'28"



Film proste kompozicije, ki opredeli srž vsakdanjega življenja z občutkom, doseženim pri povezovanju med seboj neodvisnih prizorov. Bistvo filma je v odnosu med temi prizori.

A free-composition movie that defines the real substance of day-to-day life with the sensation achieved by connecting scenes that are independent from one another. The essence of the work is in the relationship between these scenes.

PENUMBRA

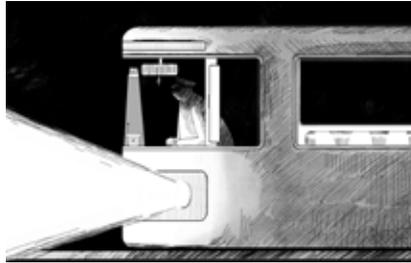
Wilma Harju (Animationsakademien Stockholm)
Švedska/Sweden, 2019, 3'52"



Kako se spopadati s stanjem mentalne negotovosti? Kaj se dogaja v telesu in umu, v kakšnem odnosu sta ob stresu, anksioznosti in dezorientiranosti? Being in a state of mental limbo, how do you cope with it? What happens inside the body and the mind and how do they relate to each other during stress, anxiety and disorientation?

METRO

Natalia Krawczuk (WJTeam/Polish National Film School in Lodz)
Poljska/Poland, 2019, 10'45"



Kratka zgodba o življenju Arseniyja, ki se preživlja kot voznik vlaka. Svojo službo obožuje, moti ga le eno: potniki. Nekega dne sklene, da jim bo že pokazal. A short story about the life of a train operator named Arseniy. He loves his job, but there is just one thing that keeps bothering him: passengers. One day he decides to teach them a lesson.

PICKPOCKET

Théo Guyot (ENSAV La Cambre Brussels)
Belgija/Belgium, 2019, 1'19"



Žepar postopa med potniki na primestnem vlaku. A pickpocket wanders among other passengers on board a suburb train.

O TISTEM PO / O TOM CO POTOM / AFTER

Matouš Valchář (Ladislav Sutnar Faculty of
Design and Art)
Češka/Czech Republic, 2018, 5'25"



Kaj se zgodi po smrti? O tem razmišljajo mnogi. Različne skupine imajo zelo različna mnenja, a večina ima nekaj skupnega: skoraj vse religije so prepričane, da imajo prav.

What happens after death? A lot of people think about this question. A lot of groups have very different opinions, but the majority of them share one thing: almost all religions are convinced that they are right.

SOMA

Sandra Jovanovska (School of Arts University
of Nova Gorica/Famul Stuart/Kino Atelje/
Mnogougao)
Slovenija/Slovenia, 2019, 9'05"



Mislili smo, da smo narejeni iz prahu, v resnici pa smo samo duh.

We thought we are made from dust, but in fact we are just spirit.

PILGRIM

Andrea Berardi, Matteo Ricci (Centro
Sperimentale di Cinematografia Piemonte)
Italija/Italy, 2019, 6'40"



Neki človek se umakne iz civilizacije, s katero ne najde več povezave. Da bi se našel, se poda v divjino, postane lovec, preučuje svoj plen in se poistoveti z njim.

A man abandons the civilization with which he no longer identifies. In search of himself, he challenges the wilderness, becomes a hunter, studies his prey and identifies with it.

INES

Élodie Dermange (La Poudrière)
Francija/France, 2019, 4'



Ines je pred težko izbiro. Še zadnjič razmisli o odločitvi, ki jo bo sprejela.

Inès is facing a difficult choice. She thinks one a last time about the decision she is going to make.

BROKEN THINGS

Panni Gyulai (Moholy-Nagy University of Art and Design Budapest)
Madžarska/Hungary, 2018, 9'55"



Zgodba o osamljeni deklici, ki odrašča v samotarski družini, od koder se potaplja v svoj intimni fantazijski svet.

The story of a lonely young child growing up in an isolated family from where she digs into her inner fantasy world.

KO ODIDEMO / EN AVANT / CUANDOS NOS VAMOS / WHEN WE LEAVE

Mitchelle Tamariz (La Poudrière)
Francija/France, 2019, 3'59"



Ko Rosa prečka mehiško puščavo, se njen pulover po malem, a vztrajno para.

Rosa's jumper unravels little by little as she crosses the Mexican desert.

CANTE

Teresa Baroet (Estonian Academy of Arts)
Estonija/Estonia, 2018, 5'



Anonimni mož se sam v sterilnem okolju pisarne v stiku s tradicijo sooči z lastnim obstojem. Ko zasliši Cante Alentejano, tradicionalni način petja, mu to pokaže pot skozi monotone, nesmiselne geste sodobne družbe in načina dela.

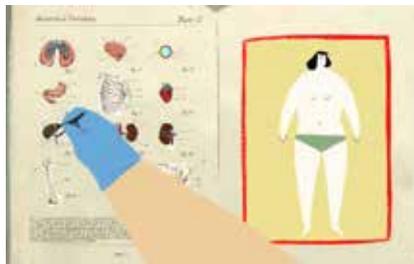
An anonymous man, alone in the sterile environment of an office, comes to grips with his own existence through the medium of tradition. He hears Cante Alentejano, a traditional singing that guides him through the monotonous meaningless gestures of modern daily work and society.

**TEKMOVALNI PROGRAM MLADI
TALENTI EVROPE III
EUROPEAN YOUNG TALENTS
COMPETITION PROGRAMME III**

PATCHWORK

Maria Manero Muro (Polytechnic University
of Valencia)

Španija/Spain, 2018, 8'25"



Patchwork je zgodba o Loly, 60-letni ženski, ki čaka na presaditev jeter. Pripoveduje jo darovalec, ki je svoja jetra dal Loly. Koliko organov lahko zamenjamo, preden prenehamo biti to, kar smo, in postanemo nekdo drug?

Patchwork is the story of Loly, a 60-year-old woman who needs a liver transplant. The story is told by the donor who gave his/her liver to her. How many organ transplants does it take to stop being yourself and become someone else?

**VSE BO SPET V NEREDU / TOUT
VA RENTRER DANS LE DÉSORDRE /
EVERYTHING WILL FALL OUT OF PLACE**

Cheyenne Canaud-Wallays (La Poudrière)
Francija/France, 2019, 3'56"



Vsako soboto po ustaljenem vzorcu: na mestni trg pripeljejo kombiji in tržnico preplavijo kupci. Every Saturday, it's the same routine: vans arrive in the town square and customers flood the marketplace.

ŽERJAVICA / BRAISES / EMBERS

Sarah Rothenberger, Estelle Gattlen (Lucerne University of Applied Sciences and Arts) Švica/Switzerland, 2018, 6'33"



Eva je mlada ženska, ki se seli od doma, da bi začela odraslo življenje v mestu. Trdno odločena čaka na avtobusni postaji. A preplavljena s spomini ter razpeta med pričakovanji in strahovi začne dvomiti o svoji odločitvi.

Eva is a young woman about to leave her home to start her life as an adult in the city. Determined, she is waiting at the bus stop. But torn between her memories, hopes and fears, she starts to doubt herself.

INSOMNIA

Klaudia Kádár (Partium Christian University) Romunija/Romania, 2018, 4'



Animirani film o pogosti težavi, nespečnosti. V procesu ustvarjanja je bil avtoričin cilj z vizualnimi elementi prikazati čustveno doživljanje nespečnosti.

An animation about a frequent problem, insomnia. In the process of making it, the author's aim was to create an animation that focuses on the emotional experience of insomnia through visual elements.

HČI / DCERA / DAUGHTER

Daria Kashcheeva (Famu – Academy of Performing Arts in Prague /MAUR film) Češka/Czech Republic, 2019, 14'44"



Hči se v bolnišnici spominja trenutka iz otroštva, ko je kot deklica hotela z očetom deliti svojo izkušnjo z ranjeno ptico. Nesporazum in izgubljeni objem sežeta od tistega davnega časa vse do njene bolniške postelje, dokler se okno ne razbije ob trku drobne ptice.

In a hospital room, Daughter recalls a childhood moment when as a little girl she tried to share with her Father her experience with an injured bird. A moment of misunderstanding and a lost embrace have stretched across many years all the way to this hospital room, until the moment when a windowpane breaks under the impact of a little bird.

SAMOONA / SEBONA / SELFSHE

Kamila Müllerová (Ladislav Sutnar Faculty of Design and Art)

Češka/Czech Republic, 2019, 2'48"



Črno-beli film iz okolice hotela Kladno, kjer se zdi, kot da bi se čas ustavil, prinaša poetičen pogled na funkcionalistično stavbo s praznimi hodniki, prašnimi parapeti za čipkastimi zavesami in edino osebo, izgubljeno na tem čudovitem kraju.

A black and white film from the surroundings of hotel Kladno, in which time seems to have stopped, offers a poetic view at a functionalist building with empty halls, dusty parapets behind lace curtains and at the only person lost in this beautiful place.

INSIDE ME

Maria Teixeira (Film University Babelsberg Konrad Wolf)

Nemčija/Germany, 2019, 5'14"



Jasna odločitev sredi mešanih občutkov. Mlada ženska pripoveduje o svoji izkušnji splava.

A clear decision surrounded by mixed feelings. A young woman recounts her experience with abortion.

DUŠICA / DUSZYCZKA / THE LITTLE SOUL

Barbara Rupik (Polish National Film School in Lodz)

Poljska/Poland, 2019, 9'14"



Človeška duša zapusti mrtvo telo in se poda na pot v posmrtni svet.

A human soul leaves the dead body and sets off on a journey through the post-mortem world.

**NAPREJ IN NAZAJ / HEEN EN
WEER / BACK AND FORTH**

Lisa Foster (Kask Ghent)
Belgija/Belgium, 2018, 4'26"



Vsak ima svoj ritem. Naprej in nazaj je plesna pripoved o posameznih ritmih, ki se ujamejo, prihajajo v navzkrižje ali preprosto ostajajo vsak zase.

We all have a different rhythm. Back and Forth is a dance about individual rhythms that go together, seem to clash or just stay separate.

**IZGUBLJENI SPOMINI / ZAGUBLJENA
SJEĆANJA / MISPLACED MEMORIES**

Ivana Radić (Animation and New Media
Department ALU Zagreb/Zagreb Film)
Hrvaška/Croatia, 2019, 6'17"



Izgubljeni spomini je klasična lutkovna animacija o humanoidnem zajcu, ki živi sam v koči in se s svojo »hudobno« platjo spopada tako, da svoje spomine izloča v stekleničke. Tako ohranja nadzor nad sabo in tej plati prepreči, da bi počela škodljive stvari, ki bi jih obžaloval.

Misplaced Memories is a classic puppet-animated short film about a humanoid rabbit who lives alone in a cabin, trying to fight his "evil" side by extracting his memories into little bottles, so that he can take control over himself, and stop that side from doing harmful things that he ends up regretting.

SVINJARIJA / SCHWEINEREI

Vera Falkenberg, Livia Werren, Stephanie Thalmann (Lucerne University of Applied Sciences and Arts)
Švica/Switzerland, 2019, 4'25"



Anita že leta trpi ob tiraniji znanstvenikov na kliniki za opravljanje poskusov na živalih. Ko spozna prašiča Siriusa, se zave, da mora vzeti svojo usodo v svoje roke.

Anita has been suffering under the tyranny of the professors at the animal research clinic for years. When she meets the pig Sirius, she realizes that she has to take her fate into her own hands.

KMALU PRISPEMO / ALMOST THERE

Nelly Michenaud (National Film & Television School)

VB/UK, 2019, 8'44"



Med vsakdanjo, a zelo posebno vožnjo z vlakom se vse prej kot naključna opazovalka na vse pretege trudi izogniti drugim potnikom, orjaški dojenček pobegne staršem, romantična ženska se zaplete v nesrečen odnos s kukavico in naiven fant spozna, da nekaterih težav ni mogoče rešiti s slikami samorogov.

On an everyday train journey quite unlike any other, a not-so-casual observer goes to extreme lengths to avoid other passengers, a giant baby runs away from his parents, a romantic woman starts an ill-fated relationship with a cuckoo, and a naïve boy discovers that some problems can't be fixed by pictures of unicorns.

**TEKMOVALNI PROGRAM MLADI
TALENTI EVROPE IV**
EUROPEAN YOUNG TALENTS
COMPETITION PROGRAMME IV

**PRISLUHNI MOJI PESMI /
LISTEN TO ME SING**

Isabel Garrett (National Film & Television
School)
VB/UK, 2019, 11'12"



Uboga hotelska pevka se nauči izražati samo sebe, ko se zaljubi v mroža. A miserable hotel performer learns to express herself when she falls in love with a walrus.

**PRAŠTEVILA / PRÍMEK /
PRIME NUMBERS**

Anna Ottlik (Maholy-Nagy University of Art and Design Budapest)
Madžarska/Hungary, 2018, 7'50"



Film prikazuje jutranjo rutino nekega moškega. V njegovo sedanost pronicajo spomini na otroštvo. The film depicts the morning routine of a man. Memories seep into these present moments as he is remembering his childhood.

**NAVZKRIŽNI OGENJ / ÇAPRAZ ATEŞ /
GULE BERDANA ÇEPRAST / CROSSFIRE**

Ekin Koca (EMCA Angoulême)

Francija/France, 2019, 7'05"



Star kurdski kozji pastir Mahmut s svojimi kozami kot običajno potuje po gorovju Kandil. Kljub spokojnemu življenju pa ne more ubežati spopadom med gverilskimi separatisti in turškimi oboroženimi silami. Mahmut, an old Kurdish goatherd, wanders in the Qandil Mountains with his goats as is his custom. Despite the quiet life he leads, he cannot escape from the conflict between the separatist guerrilla and the Turkish armed forces.

UNIFORM

Răzvan Micorici (Faculty of Theatre and
Television Cluj-Napoca)

Romunija/Romania, 2018, 5'02"



Film prikazuje, kako se domorodno prebivalstvo okroglega planeta odzove ob srečanju z bitjem drugačnega videza: kvadratnega bitja prebivalci planeta ne sprejmejo in mu na silo spremenijo obliko, da bi jim postalo podobno.

The film presents the way in which the native population of a round-shaped planet reacts at the encounter with a character of a different physical appearance. Being square in shape, the character is not accepted by the inhabitants of the planet and is physically changed by force to be one of them.

NE BOM / NE ĆU / I WON'T

Jasna Čagalj (Animation and New Media
Department ALU Zagreb/Zagreb Film)

Hrvaška/Croatia, 2019, 4'21"



Vidim žival s spomini. Nima repa, ima izbuljene oči, močne okončine in sluzasto kožo. Hočem jo ujeti, pa ne gre. Žaba je. Spremljajo jo štiri bitja. Imajo roke, nimajo repa in niso ljudje. Radi jedo za mizo. Niso žabe, vendar bi jih zlahka zamenjali zanje. I see an animal with memories. It doesn't have a tail, it has protruding eyes, strong limbs and slimy skin. I try to catch it but it's impossible. It's a frog. It is accompanied by four beings. They have arms, no tail, and are not humans. They love eating at the table. They are not frogs but could easily be mistaken for them.

ROČNO IZDELANO / HANDMADE

Phoebe Morrison (UCA Farnham)
VB/UK, 2019, 2'10"



Ročno izdelano predstavlja eksperimentalno raziskovanje procesa animacije. Film uporabi roko, ki se odziva na knjigo in s tem vzbuja občutek agresije, in posodo, ki je namenjena raziskovanju vseh predstavljenih tehnik (od oglja in piksilacije do izrezljanke).

Handmade is an experimental exploration of animation processes. The film uses a hand reacting with a book to instil a sense of aggression and as a vessel to explore each of the techniques (ranging from charcoal, to pixilation to cut out).

POT K ČAROBNEMU SLAPU / WYPRAWA DO MAGICZNEGO WODOSPADU / JOURNEY TO THE MAGIC WATERFALL

Bogna Kowalczyk (Polish National Film School in Lodz)
Poljska/Poland, 2018, 12'57"



Protagonist ima klavno življenje. Dela na bencinski črpalki, kjer prodaja zažgane hotdoga in kavo iz pokvarjenega avtomata. Potem pa nekega dne lahko uresniči svojo največjo željo.

Our character has a pitiful life. He works in a petrol station selling burnt hot-dogs and coffee from a broken coffee machine until, one day, he can make his biggest wish come true.

SMEJALNE GUBE / LACHFALTEN / LAUGH LINES

Patricia Wenger (Yk Animation Studio/SRF/Lucerne University of Applied Sciences and Arts)
Švica/Switzerland, 2018, 5'50"



Pogumni ljudje ob srečevanju z drugimi ugotovijo, da če imaš le dovolj zaupanja, se zenice spremenijo v kljuko vrat, ki se odpirajo v svetove, kjer obzorje izgine v nič. Film obsega osem kratkih, prepletanih zgodb o prijateljstvu.

Where people meet, the brave ones discover that with enough confidence pupils turn into doorknobs, opening up worlds where horizons dissolve into nothing. The film tells eight short, interlaced stories about friendship.

HER COOKIE

Geena Gasser (Lucerne University of Applied Sciences and Arts)
Švica/Switzerland, 2018, 2'56"



Prasketajoče sladkorno nebo in sladki piškotki, ki plešejo svoj obredni ples ob plemenskih bobnih čistosti. Film slavi ženskost, ki se svetlika v temi. Crackling sugar skies and sweet cookies dancing their ritual to tribal drums of purity. *Her Cookie* is a celebration of femininity sparkling in the dark.

BALANCE

Timotheé Crabbé (Luca School of Arts)
Belgija/Belgium, 2019, 7'



Akrobata Alec in Theo, partnerja na odru in v življenju, ujmeta popolno ravnovesje med dvigovanjem in letenjem, med pristajanjem in sledenjem, dokler se krhka harmonija v nesreči ne poruši. Alec se mora spopasti s svojim fizičnim stanjem, Theo pa se medtem zakoplje globoko vase, da bi našel moč za soočenje z realnostjo.

Partners on stage and in life, acrobats Alec and Theo find each other in a perfect balance between lifting and flying, between leading and following, until this fragile balance is turned upside down in an accident. While Alec has to understand his physical situation, Theo climbs into the depths of his being, looking for the strength to deal with reality.

DOBRI NAMENI / GOOD INTENTIONS

Anna Mantzaris (Royal College of Art)
VB/UK, 2018, 8'30"

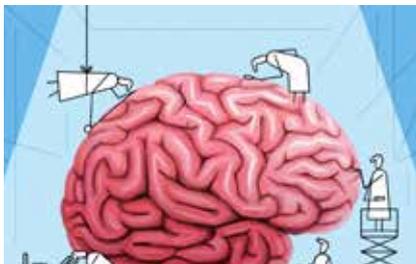


Ko mlada ženska povzroči nesrečo in pobegne, se ji začnejo dogajati čudne, strašljive reči ... Drobna napeta zgodba o ljudeh, ki jim sprejemanje odločitev ne gre vedno najbolje od rok.

After a young woman is responsible for a hit and run, strange and spooky things start to happen... A little thriller about people who are not always the best at making decisions.

DEEPNESS OF THE FRY

August Niclasen (The Animation Workshop)
Danska/Denmark, 2019, 4'02"



Kaj nas dela posebne? Je kaj, po čemer iz-
stopamo? Je kaj, v čemer smo edinstveni?
Nič. *Deepness of the Fry* je eksistencialna
kriza v filmski obliki.

What makes us special? What makes us
stand out? What makes us unique? Not-
hing. *Deepness of the Fry* is an existential
crisis in film form.

**SLONOV
TEKMOVALNI
PROGRAM
THE ELEPHANT
IN COMPETITION**



SLONOV TEKMOVALNI PROGRAM I THE ELEPHANT IN COMPETITION I

MAESTRO

Illogic (Bloom Pictures)
Francija/France, 2019, 1'42"



Globoko v gozdu zbor divjih živali začne nočno opero pod taktirko dirigentke veverice.

Deep in a forest, a gathering of wild animals start a nocturnal opera, conducted by a squirrel.

TAKO ZRASTE ... ŽABA / HOW IT GROWS... FROG

Miha Kalan, Jernej Žmitek (Invida)
Slovenija/Slovenia, 2019, 5'



Mala živalca se rodi. Kmalu si mora poi-skati hrano, da lahko začne rasti. Včasih mora biti previdna in se skriti pred plenilci. Dnevi minevajo in mala živalca ni več tako majhna. Zrasla je v odraslo žival in sama raziskuje svet, dokler ne opazi nekoga zelo posebnega. Družico iste vrste! Zaljubita se in življenjski krog se znova prične.

A little animal is born. Soon, it has to go out looking for food to start growing. Sometimes it has to stay alert to avoid the predators. Days go by and the little animal is not little anymore. It has grown into an adult. It keeps exploring the world on its own until it finds someone special. A mate of the same species! They fall in love and the circle of life begins again.

**ZADNJI JESENSKI DAN / LE
DERNIER JOUR D'AUTOMNE /
THE LAST DAY OF AUTUMN**

Marjolaine Perreten (Nadasdy Film/Les Films
du Nord/RTS)

Švica, Francija/Switzerland, France, 2019,
7'20"



Gozdne živali skrivaj zbirajo zapuščene dele koles, da bi izdelale zase primerna vozila. Pripravljajo se na izjemno dirko. Dirka zadnjega jesenskega dne.

Forest animals secretly collect abandoned bike parts with the intention of building vehicles that fit their size. A great race is preparing. The Last Day of Autumn race.

**SAMOVE SANJE / LE RÊVE
DE SAM / SAM'S DREAM**

Nolwenn Roberts (Gabi Production)

Francija/France, 2018, 7'18"



Nekega sončnega pomladnega jutra se mišek Sam odloči, da bo uresničil svoje sanje. In te sanje niso kar tako: mišek hoče leteti z lastovicami. Na voljo ima točno eno leto, da premaga zakon gravitacije in nerazumevanje drugih živali.

One sunny spring morning, a small mouse decides to make his dream come true. And quite a crazy dream it is: flying with swallows. Sam has one year to the day to make it real by defying the laws of gravity and the lack of understanding from the other animals.

IDLE

Pablo Muñoz Naharro (Pangur Animation)

Španija/Spain, 2018, 3'40"



Robert S. Medved ima smolo: božiča ne more preživeti s svojimi najdražjimi, temveč je obsojen na družbo precej zdolgočasenega tipa. Sicer se trudi prilagoditi okoliščinam, a če nočeš, da je božič popoln polom, nujno potrebuješ iskro življenja. Robert S. Bear has the misfortune of having to spend Christmas away from his loved ones and in the company of a rather bored guy. Although he tries to adapt to this circumstance, only a spark of life can make your Christmas not a disaster.

TOOFA & POOFA

Denis Alenti (Recircle)
Hrvaška/Croatia, 2019, 3'20"



To je zgodba o mačjih damah – Toofi in njeni mlajši sestri Poofi. Dvojica, ki prekipeva od brezmejnega navdušenja in energije, je vedno pripravljena na nove dogodivščine.

This is the story of two sisters cat ladies – Toofa and her younger sister, Poofa. Full of endless enthusiasm and energy, the two are always ready for action.

KOYAA – IZMUZLJIVI PAPIR /

KOYAA – ELUSIVE PAPER

Kolja Saksida (Zvviks)
Slovenija/Slovenia, 2019, 2'45"



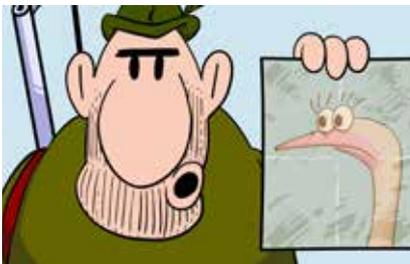
Koyaa si zaželi slikanja, a prazen list papirja se na lepem začne prepogibati; zloži se v papirnato letalo ter vzleti. Koyaa se požeze za njim. Toda papir prehaja v različne oblike in je skrajno izmuzljiv!

Koyaa wants to paint, but his sheet of paper suddenly starts folding into a paper airplane, taking off with a buzz. Koyaa chases after it as it keeps transforming into various shapes, being super elusive!

SLONOV TEKMOVALNI PROGRAM II THE ELEPHANT IN COMPETITION II

PRINC KI-KI-DO: BEGUNEC / PRINCE
KI-KI-DO: ON THE RUN

Grega Mastnak (Zavod Ozor)
Slovenija/Slovenia, 2018, 5'



V Ki-Ki-Dojevem gozdu se na begu pred brezobzirnim lovcem skriva čudno bitje – prestrašeni dolgovrati Noj. Ker pujsi Rozi ne uspe ubraniti Noja pred Lovcem, je nujno posredovanje Princa Ki-Ki-Doja. Vendar Ki-Ki-Doja zadene uspavalni naboj in sladko zaspi. Vse kaže, da bo Noj preostanek življenja prebil za zapahi ...

In Ki-Ki-Do's forest, a strange creature – a frightened long-necked Ostrich – is on the run from a ruthless hunter. As Rosalia the Pig fails to protect Ostrich, Prince Ki-Ki-Do is called to action! But Ki-Ki-Do has been hit by a tranquilizer gun and is sleeping like a baby. Ostrich seems to be doomed to spending the rest of its life behind bars...

MATILDA

Irene Iborra, Eduard Puertas (Les Films du Nord/ La Boîte, ...productions/Citoplasmas Stop Motion)
Belgija, Španija/Belgium, Spain, 2018, 6'35"



Matilda ne more zaspati, zato se začne igrati z nočno lučko. Igra se toliko časa, da žarnica pregori. In Matilda se znajde v temi! A ko premaga začetni strah, začne z ročno svetilko raziskovati svojo sobo v drugačni luči ter tako odkrije vso čarobnost noči.

Matilda can't get to sleep and starts playing with her bedside lamp until the light bulb finally burns out. She finds herself plunged into darkness! She soon overcomes her fear and, using her torch, starts exploring her room in this new light, and discovers all the magic of the night.

ZMAJ / POUŠTĚT DRAKA / THE KITE

Martin Smatana (Bfilm/Famu/Ceta)
Češka, Slovaška, Poljska/Czech Republic,
Slovakia, Poland, 2019, 13'05"



Film govori o smrti, vendar na preprost, metaforičen in simboličen način prek odnosa med fantičem in njegovim dedkom. Pojasni nam, da nihče od nas ne bo večno živ el in da vsa živa bitja umrejo, obenem pa pokaže, da smrt ne pomeni konca naše poti.

The Kite deals with the issue of death, but it does so in a simple metaphorical and symbolic way based on the relationship between a little boy and his grandpa. It explains that none of us are here forever and that all living creatures must die, but also shows that death doesn't mean the end of our journey.

TIGER BREZ ČRT / LE TIGRE SANS RAYURES / A TIGER WITH NO STRIPES

Raul 'Robin' Morales Reyes (Folimage/
Nadasdy Film)
Francija, Švica/France, Switzerland, 2018,
8'33"



Mali tiger se odpravi na dolgo pot, da bi našel svoje črte.
A little tiger decides to take a long journey
in search of his stripes.

ČOKOLADNO SRCE / CŒUR FONDANT / MELTING HEART CAKE

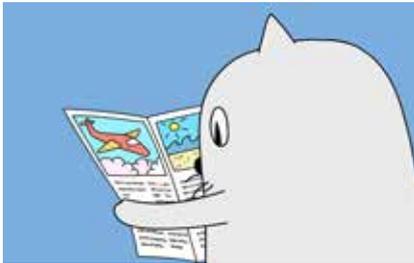
Benoît Chieux (Sacrebieu Productions)
Francija/France, 2019, 11'20"



Anna bi rada delila svoje čokoladno srce s prijateljem, a pot do njega vodi skozi ledeni gozd, po katerem lomasti nov prebivalec – strašljivi bradati velikan. Vse živali, ki mu prečkajo pot, izginejo ... Toda velikan ima mehkejšo srce, kot se morda zdi.
To share her chocolate "cœur fondant" with her friend, Anna must cross a glacial forest haunted by a new resident, a terrifying bearded giant. All animals that cross his path disappear... But the giant's heart is gentler than it may seem.

CAT LAKE CITY

Antje Heyn (Protoplanet Studio)
Nemčija/Germany, 2019, 6'41"

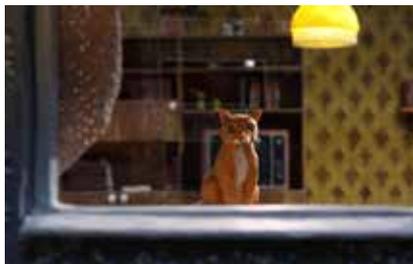


Maček Percy se veseli sproščenega dne v Cat Lake Cityju, mačjem letoviškem rajju. Toda tam ni ravno tako, kot je pričakoval. Niti prostor na brisači ni povsem varen ... Percy Cat is looking forward to a relaxing day in Cat Lake City – the cats' vacation paradise. But the place is not as expected. Not even the spot on the towel is as safe as he thought ...

SLONOV TEKMOVALNI PROGRAM III THE ELEPHANT IN COMPETITION III

TEOFRASTUS

Sergei Kibus (Nukufilm)
Estonija/Estonia, 2018, 15'



Zgodba o svobodi in sočutju, postavljena v sovjetsko Estonijo 80. let, skozi oči mačka in v pripovedi njegovega lastnika. Maček Teofrastus kot brezdomec živi na železniški postaji. Nekoč mu družina, ki živi v bližnji podeželski hiši, ponudi dom. Toda sreča je kratkega daha: ko mačka nekoč odpeljejo v velemesto, se na ulicah izgubi. A tale of freedom and compassion, set in the 1980s Soviet Estonia, as experienced by a cat and recounted by its owner. Cat Teofrastus lives a homeless life at a train station. One day, he is offered a home by a family living in a nearby countryside house. However, the happy life is short-lived when the cat is taken to the big city and gets lost on the streets.

LISJAK IN PTIČICA / LE RENARD ET
L'OISILLE / THE FOX AND THE BIRD
Sam & Fred Guillaume (Fvp Film Production)
Švica/Switzerland, 2018, 12'05"



Osamljeni lisjak se znajde v vlogi provizoričnega očeta sveže izvaljene ptičice. Dve poti se prekrizata in ustvarita družino, ki pa ju usoda neizbežno opomni, kakšno življenje jima je namenjeno. A solitary fox finds itself improvising fatherhood for a freshly hatched baby bird. Two paths cross and a family is formed, until fate reminds each of the life it is meant to lead.

OČKA / PAPPA / DAD

Atle Blakseth, Einar Dunsæd (Gimpville/
Eldorado Film)

Norveška/Norway, 2018, 7'40"



Oče se nekega večera pojavi na oknu z darilom za svojega sina, v obleki in kravati, večji od življenja. Oči je močen in pogumen – rešuje živali iz ujetništva, z dirkalnim avtom zmaguje na tekmah, se potaplja v globine oceana. Očka je čarodej, ki se zna kar čarobno pojaviti in izginiti. Film prikazuje otrokovo ganljivo hrepenenje po odsotnem očetu.

Larger than life, dressed in suit and tie, dad appears at the window one evening, with a gift for his son. Daddy is strong and brave – he frees animals from captivity, wins races with his superfast car, dives down into the depths of the ocean. Dad is a sorcerer who can make himself appear and disappear magically. The film tells of a child's poignant longing for his absent father.

VOLK IN VOLKEC / GRAND LOUP & PETIT LOUP / BIG WOLF & LITTLE WOLF

Remi Durin (Les Films du Nord/La Boîte,
...productions)

Francija, Belgija/France, Belgium, 2018,
13'26"



Volk živi zadovoljno življenje pod svojim drevesom. Nekoč opazi, da se mu približuje Volkec, ki je očitno trdno odločen, da mu bo delal družbo. Toda Volk si ne želi družbe, rad ima umirjeno življenje in svojo rutino. Vsaj tako je mislil ... Film je nastal po istoimenski otroški slikanici avtorjev Nadine Brun-Cosme in Olivierja Talleca. Big Wolf lives quite contentedly alone under his tree. One day he sees Little Wolf approaching him who seems determined to keep him company. But Big Wolf has no need for his company. He likes the quiet life and his routine. At least, that's what he thought... Based on a children's book by Nadine Brun-Cosme and Olivier Tallec.

ATHLETICUS: TELOVADNICA / ATHLETICUS: SALLE D'ENTRAÎNEMENT / ATHLETICUS: TRAINING ROOM

Nicolas Deveaux (Cube Creative Productions)
Francija/France, 2019, 2'15"



Divje živali tekmujejo v športnih disciplinah: mladi zagrizeni plamenci v fitnesu odkrijejo tekalne steze. Trener bo moral pošteno zavihati rokave, da bo ohranil red!

Wild animals compete in athletic events: at a gym, young overexcited flamingos discover treadmills. The supervisor will have to work double time to keep things under control!

MATE

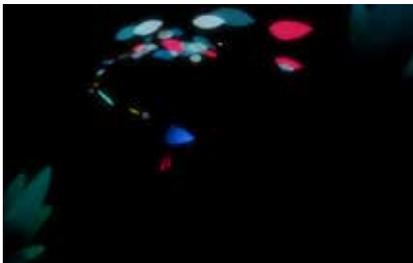
Skupinsko delo/Collective film (Buda TV)
Argentina, 2019, 2'20"



Dandanes vse delimo na družbenih omrežjih, v Latinski Ameriki pa vse delijo ob pitju mateja v krogu.
In today's world, we share everything in the social media, but in Latin America we share everything in a round of mate.

NEST

Sonja Rohleder (Talking Animals)
Nemčija/Germany, 2019, 4'10"



Nekoliko naiven rajski ptič se na vse pretege trudi pritegniti pozornost samice.
A slightly naive paradise bird is going out of his way to attract a mate.

VŽIGALICE / MATCHES

Géza M. Tóth (Kedd Animation Studio)
Madžarska/Hungary, 2019, 11'25"



Osamljeni deček se igra s pisanimi vžigalicami. Medtem ko pripoveduje o svojih sanjah, strahovih in upanju, vžigalice oživijo njegove vizije. Film je nastal na podlagi pogovora s sedemletnim L. S.
A lonely boy is playing with his colourful matchsticks. While he is talking about his dreams, fears and hopes, the matchsticks bring his visions to life. The film is based on an interview with the 7-year-old L. S.

ŽIRIJA SE PREDSTAVLJA
JURY PROGRAMME



WALTRAUD GRAUSGRUBER: FILMSKI PROGRAM

Od leta 2001 vsako leto v marcu okoli mednarodnega dneva žensk na Dunaju poteka festival Tricky Women/Tricky Realities. Posveča se animiranim filmom, ki so jih ustvarile ženske, in s tem v festivalni krajini zavzema edinstveno mesto. Osrednji stebri festivala so zgodovinske kuriozitetne, animirani dokumentarci, dela študentov in akademij ter filmska refleksija današnjega kompleksnega dela in družbe. Glavni cilj festivala Tricky Women – ustvariti svetovno mrežo žensk v animaciji – je že dosežen, a pri enakopravnosti spolov v življenju in filmskem svetu je dela še veliko!

Izbor za Animateko prinaša vrhunec naše festivalske »ženske zgodovine«, kot je zmagovalac prve edicije festivala iz leta 2001, film *Klobuk* Michèle Cournoyer – trk spominov, mor in resničnosti ter mojstrsko delo, ki velja za prelomnico v zgodovini animiranega filma.

Prejemnik nagrade občinstva iz leta 2016, film *Pod tvojimi prsti* avtorice Marie-Christine Courtès, postavlja v ospredje nepoznano, nevidno zgodovino izkoriščanja žensk. Tri ženske na podlagi pričevanj o življenju v taborišču izrazijo svoja občutja skozi ples, tek ali objeme. Izjemno delo!

Prejemnik nagrade občinstva v sekciji avstrijske panorame leta 2019 pa je film *The Outlander*, risani dokumentarec Ani Antonove o prvem slonu na Dunaju. Perspektivna nadarjena avtorica v njem preplete zgodovinske vire, tudi freske, ter animirane motive s kovancev in portrete iz časa, ko se je odvila ta nenavadna procesija. Film je ganljiva zgodba o debelokožnem migrantu, ki ponuja tudi refleksijo o sodobnem svetu. Prijeten ogled!

Waltraud Grausgruber

WALTRAUD GRAUSGRUBER: FILM PROGRAMME

Since 2001, Tricky Women/Tricky Realities has taken place in Vienna every year in March around the date of the International Women's Day. Tricky Women focuses on animated films made by women* and therefore holds a unique position within the festival landscape. Historical curiosities, animated documentaries, works of students and academies as well as the cinematographic reflection on the complex work/society have been established as festival anchors. The primary aim of Tricky Women, i.e. to create a worldwide network of Women in Animation, has been achieved by now, but a lot remains to be done about gender equality in life and in the film business!

The selection for Animateka includes highlights of our festival "herstory", such as the award winner of the first festival edition in 2001: *The Hat* by Michèle Cournoyer – a clash of memories, nightmares and reality, a masterwork which has become a milestone in animation history.

Our Audience Award winner in 2016, *Under Your Fingers* (Sous tes doigts) by Marie-Christine Courtès, brings into focus an unknown, invisible history of exploitation of women. Based on the testimonies of women in a camp, three characters convey their emotions through dancing, running or hugging. Outstanding!

The winner of the Audience Award of our 2019 Austrian Panorama, *The Outlander* by Ani Antonova, is a hand-drawn documentary about Vienna's first elephant! The up-and-coming Antonova interweaves historical sources including frescoes and animated coin motifs and portraits from the time of this extraordinary procession. It is a touching migration story of a thick-skinned immigrant, reflecting also on our contemporary world. Enjoy!

Waltraud Grausgruber

KLOBUK / LE CHAPEAU / THE HAT

Michèle Cournoyer (NFB)
Kanada/Canada, 1999, 6'



Dekle dela kot erotična plesalka v baru. Spomni se dogodka iz otroštva, ko jo je neki obiskovalec telesno zlorabil. Miselno popotovanje spet prebudi boleče spomine, med drugim jo preganja slika klobuka. Grobe in hitre skice v črnem tušu se stekajo v zaporedje mučnih, osupljivih preobrazb.

A young woman works as an exotic dancer in a bar. She recalls an incident from her childhood in which she was physically abused by a male visitor. This inner journey brings back painful memories, including the obsessive image of a hat. Black-ink drawings, spare and rapidly executed, flow together in a succession of troubling and striking metamorphoses.

POD TVOJIMI PRSTI / SOUS TES DOIGTS / UNDER YOUR FINGERS

Marie-Christine Courtès (Vivement Lundi !)
Francija/France, 2014, 13'



Evrazijsko dekle ob babičini smrti podoživi preteklost svojih družinskih prednic, od časa kolonialne Indokine do osamljenosti v prehodnem taborišču.

When her grandmother dies, a young Eurasian girl relives the story of the women of her family, from the colonial Indochine to the isolation in a transit camp.

THE OUTLANDER

Ani Antonova (Omega Films/St. Pölten University of Applied Sciences/Universidade Lusófona de Humanidades e Tecnologias)
Bolgarija, Avstrija, Portugalska/Bulgaria, Austria, Portugal, 2018, 5'



Film pripoveduje o dolgem, napornem potovanju prvega dunajskega slona Süleymana. Bil je v 16. stoletju, ko je žival sprva pripotovala s Cejlona v Lizbono, potem pa so jo poslali na mesec dni dolgo pot na Dunaj kot živo kraljevsko darilo za tamkajšnjega cesarja Maksimilijana II. *The Outlander* tells the tale of the long and arduous journey undertaken by Süleyman, Vienna's first elephant. It was in the 16th century that the animal initially voyaged from Ceylon to Lisbon, before being sent on a month-long journey as a living royal gift to Vienna under Maximilian II.

EDMUNDS JANSONS: FILMSKA RETROSPEKTIVA

Edmunds Jansons, radovedni popotnik

Latvijski animator in ilustrator Edmunds Jansons je eden redkih neodvisnih animatorjev, za katere se zdi, da so se povsem našli v ustvarjanju filmov za mlado občinstvo. In še dobro. Dandanes je veliko tako imenovane animacije za otroke smetišče, polno neizvirnih in odvratnih del odraslih, ki so izgubili občutek za radosti, svoboščine in strahove otroštva ali pa jih niti nikoli niso okusili.

»Kakovostna otroška kultura,« dodaja Jansons, »je pomemben del družbe. Ni dovolj, da preprosto uvozimo lepe vsebine iz tujine. Posredovati moramo estetske in etične vrednote krajev, iz katerih prihajamo. Ne zdi se mi, da bi veliko ljudi ustvarjalo taka dela, zato sem se odločil, da poskusim sam.«

Jansonsova dela (npr. *Kitka in g. Nikolinespi*, *Mednarodni dan očetov in Zborovska turneja*), ki se ohlapno navdihujejo pri otroških filmih in knjigah iz sredine 20. stoletja (predvsem U. P. A., seriji *Golden Books* in avtorjih, kot je Ludwig Bemelmans), so čudovito oblikovane in skrbno izgrajene sodobne zgodbe (pogosto govorijo o otrocih, ki imajo težave v odnosu s starši). Med popotovanjem po teh toplih svetovih, ki očarajo, zabavajo, zmedejo in navdihujejo, lahko mladi gledalci pustijo radovednosti in čudenju prost pot.

»Slog in podoba filmov nastajata podzavestno,« pravi Jansons. »Odraščal sem ob knjigah in filmih 20. stoletja in v meni ta esteti-ka gradi občutek varnosti. To želim deliti z mladimi gledalci.«

Jansons se s svojimi filmi živahno, sveže in domiselno pokloni izjemni domišljiji in zvedavosti otrok, ki še le iščejo in se trudijo, da bi si izborili svoj glas in prostor v raztresenem in skrivnostnem svetu odraslih.

Chris Robinson

EDMUNDS JANSONS: FILM RETROSPECTIVE

Edmunds Jansons, The Wondering Wanderer

Latvian animator and illustrator, Edmunds Jansons, is one of the few independent animators who seem to thrive on making films for younger audiences. It's a good thing too. These days much of the so-called children's animation is a garbage dump littered with unimaginative and obnoxious works created in boardrooms by adults who either lost sight of – or never tasted – the joys, freedoms and fears of childhood.

"Quality children's culture," adds Jansons, "is an important part of our society. It's not enough to just import some nice content from abroad. We should communicate esthetical and ethical values from the places where we are from. I don't see many people creating those kinds of works, so I decided to try this myself."

Loosely inspired by mid-20th century children's films and books (notably, U.P.A, the *Golden Books* series and authors like Ludwig Bemelmans), Janson's works (e.g. *Pigtail* and *Mr. Sleeplessness*, *International Father's Day*, and *Choir Tour*) are beautifully designed and carefully crafted modern stories (often about children struggling to connect with their parents) that create warm worlds where young audiences are free to wonder as they wander through a world that is mesmerizing, amusing, confusing, and inspiring.

"The style and look of the films is something unconscious," says Jansons. "I grew up with these 20th century books and films and for me this aesthetic builds a feeling of safeness. And that is something I want to share with younger audiences."

Jansons' films are vibrant, refreshing and imaginative celebrations of the remarkable imaginations and curiosity of children as they roam about trying to carve out a voice and space in a world of distracted and mysterious adults.

Chris Robinson

**POKRPANČKI UGIBAJO / KĀ LUPATĪŅI
UZMINĒJA / HOW SHAMMIES GUESSED**

Edmunds Jansons (Atom Art)

Latvija/Latvia, 2012, 2'



Nogavička najde gumb. Ker ne ve, da je odpadel z Rokavičkovih hlač, skupaj z drugimi Pokrpančki ugiba, kaj bi to lahko bilo. Pokrpančki so animirani projekt za predšolske otroke, ki kombinira različne medije in odkriva svet prek otroških iger, domišljjskih predstav in besednih iger. Sockie finds a button from Mittens trousers and together with other Shammies they try to guess what it could be. Shammies is an animated cross media project for pre-school children - about discovering the world based on children games, fantasies and word plays.

**KITKA IN G. NIKOLINESPI /
BIZE UN NEGŪĻA / PIGTAIL
AND MR. SLEEPLESSNESS**

Edmunds Jansons (Atom Art)

Latvija/Latvia, 2017, 25'



Šestletna deklica, ki jo kličejo Kitka, pogreša pozornost staršev, zato z namišljenim prijateljem g. Nikolinespijem izdelata pretkan načrt, po katerem bi njenega malega bratca in babico poslala na Luno. To win back her parents' attention, a six-year-old girl nicknamed Pigtail and her imaginary friend Mr. Sleeplessness come up with a clever plan to send her Baby Brother and Grandma to the Moon.

**MEDNARODNI DAN OČETOV /
STARPTAUTISKĀ TĒVA DIENA /
INTERNATIONAL FATHER'S DAY**

Edmunds Jansons (Estonian Academy of Arts/Atom Art)

Estonija, Latvija/Estonia, Latvia, 2012, 5'



Dan očetov je za ljudi priložnost za slavlje, za malega ptička pa običajen delovni dan. In skrbi ostajajo enake: kako priskrbiti živež za družino. For people, Father's Day is a celebration, but for one small bird – an ordinary working day. And concerns are the same old – to get food for his family.

**OTOK TJULNJEV / RONU
SALA / THE ISLE OF SEALS**

Edmunds Jansons (Atom Art)

Latvija/Latvia, 2014, 6'



Sredi sivega morja je siv otok. Na tem sivem otoku živijo sivi lovci. Življenje je preprosto in trdo. Tjulnji in lovci živijo v neusmiljenem ravnovesju. Nato na otok nekega dne prispe fotograf, da bi zabeležil ta vsakdan, a kot se izkaže, je zanj usodno zapleten.

In the middle of a grey sea there is a grey isle. On this grey island grey hunters live. The life is simple and harsh. Seals and hunters live together in a cruel balance. One day, the Photographer arrives to document this everyday life. For him it turns out to be deadly complicated.

**ZBOROVSKA TURNEJA / KORA
TURNEJA / CHOIR TOUR**

Edmunds Jansons (Atom Art)

Latvija/Latvia, 2012, 5'



Slavni deški zbor se med turnejo v Seulu izmakne dirigentki. Divjanje se lahko začne in v hotelu zavlada norišnica.

It's a wild free-for-all when a famous boys' choir breaks away from their conductor while on tour in Seoul and causes mayhem in the hotel.

ANA NEDELJKOVIĆ: FILMSKA RETROSPEKTIVA

Umetniška svoboda in svoboda izražanja v animaciji

Svet je prvič slišal za Ano Nedeljković leta 2013, ko je na Berlinalu s soredizerjem, direktorjem fotografije in življenjskim partnerjem Nikolo Majdakom jr. osvojila kristalnega medveda v sekciji Generacija, ki s sodobnimi filmi raziskuje življenje ter svet otrok in mladih. Ana in Nikola sta v prvem skupnem projektu *Rabbitland* z lutkami rožnatih zajcev izpovedala zgodbo z močnim političnim nabojem, ki govori o demokraciji in zlorabi demokracije ter sodi med vrhunce sodobne srbske produkcije animiranega filma. Navdih za njun drugi film, stop animacijo *Nepotovanja*, so bile osebe izkušnje in vojne, s katerimi je v 90. letih razpadla nekdanja Jugoslavija; kot pravita režiserja, je bilo takrat potovanje njenim državljanom za dolgo obdobje močno oteženo. A to ni zgolj analiza življenja na Balkanu v devetdesetih, temveč film o (lokal)patritizmu, turizmu in migracijah, treh izjemno pomembnih temah sodobne družbe, sta dejala avtorja sama v intervjuju za portal Zippy Frames, ki skrbi za promocijo evropskega in neodvisnega animiranega filma po svetu.

Ana in Nikola trenutno pripravljata novi film *O denarju in sreči*, zadnji del trilogije, v kateri postavljata v ospredje teme, kot so demokracija, migracije in nazadnje ekonomija. Ekonomija je največji in najpomembnejši dejavnik, ki po svetu povečuje ineeenakost. Z velikimi gospodarstvi pridejo tveganja korupcije in revščine, od tod pa izvirajo vse težave.

Ko so Ano pri Zippy Frames vprašali, kaj zanjo pomeni sreča, je odgovorila: »Meja med utopijo in distopijo je izjemno tanka. Večina distopičnih projektov je nastala, ker je nekdo hotel za vse državljanee definirati, kaj je sreča, in to tudi poskusil veeespolšno uveljaviti. Zame bi sreča pomenila ustvariti si lasten prostor, v katerem lahko normalno živii in si resnično ustvarjalen. Kjer imaa umetniško svobodo in svobodo izražanja.«

ANA NEDELJKOVIĆ: FILM RETROSPECTIVE

Artistic freedom and freedom of expression in animation

The world first heard of Ana Nedeljković when together with her co-director, DOP and life partner Nikola Majdak Jr., they won the 2013 Crystal Bear in Berlinale Generation, a programme of contemporary films exploring the lives and worlds of children and teenagers. In their first collaborative project, *Rabbitland*, Ana and Nikola used their pink puppet rabbits to tell a highly politically charged story of democracy and its abuse. The film has become one of the highlights of contemporary Serbian animation production. Their second stop-motion film, *Untravel*, started out from personal experience and the 1990s wars that broke the former Yugoslavia apart; for a long time, its directors state, it was very difficult for its citizens to travel. However, rather than just an analysis of the life in the 1990s Balkans, this is a film about (local) patriotism, tourism and emigration, three very important topics in our society, according to the directors' interview for Zippy Frames, an animation portal that promotes European and Independent Animation worldwide.

Currently Ana and Nikola are working on a new film, *Money and Happiness*, the last piece in the trilogy that foregrounds topics such as democracy, migration issues and ultimately economy. Economy is the biggest and most important element that drives differences around the globe. In a big economy, there's always corruption, poverty; this is where all problems start.

Asked by Zippy Frames what happiness meant for her, Ana answered: "There's a tiny border between Utopia and Dystopia. Most of the dystopian places were created because somebody tried to define what happiness is for all its citizens, and tried to apply this to all. Happiness for me would be to create your own place, in which you could live in a normal and really creative way. With an artistic freedom and a freedom of expression."

RABBITLAND

Ana Nedeljковиć, Nikola Majdak Jr. (Arhitekta)
Srbija/Serbia, 2012, 7'20"



Neumnješji od Teletubbies, bolj absurdni od Spužiija Kvadratnika, srečnejši od Barbike – Topoglavi zajci predstavljajo doslej najpopolnejšo stopnjo evolucije. Prepoznamo jih po luknji v glavi na mestu, kjer bi morali biti možgani, živo rožnati barvi in poblaznelih očeh. Njihova inteligencija nikoli ni ovira, saj nižjega kvocienta v zgodovini še niso namerili. Zajci so srečni.

More stupid than Teletubbies, more absurd than Sponge Bob, happier than Barbie – Brainless Rabbits represent the most perfect stage of evolution so far. They can be identified by a hole in the head where the brain should be located, by the intense pink colour and frantic eyes. Their intelligence does not interfere with anything because its quotient is the lowest ever measured. Rabbits are happy.

NEPOTOVANJA / NEPUTOVANJA / UNTRAVEL

Ana Nedeljковиć, Nikola Majdak Jr. (Baš Čelik/BFilm/Your Dreams Factory)
Srbija, Slovaška/Serbia, Slovakia, 2018, 9'20"



Film o (lokalnem) patriotizmu, turizmu in migracijah. Dekle živi v sivi izolirani državi, ki jo obdaja visok zid. Nikoli ni nikamor potovala, že vse življenje pa sanja o tem, da bi se izselila v popolni svet po imenu »Tujina«.

A film about (local) patriotism, tourism and emigration. The girl lives in a grey, isolated country, enclosed by a huge wall. She has never travelled anywhere, but all her life she has dreamt of leaving forever for a perfect world called "Abroad".

JONAS ODELL: FILMSKA RETROSPEKTIVA

Vesolje Jonasa Odella

Jonas Odell rad pripoveduje zgodbe in ustvarja: postal je pravi ambasador kratkega filma in animacije. Z leti je pridobil mednarodni ugled pionirja kratkih filmov v mešani tehniki, v katerih raziskuje preplet dokumentarnih, igranih in animiranih elementov. Kritičsko hvalo in nagrade žanje na festivalnih animiranega filma, pa tudi na festivalih igranega filma, kot sta Berlinale in Sundance. Odell zna do konca izkoristiti specifične možnosti in izzive kratkega filma, obenem pa dokazuje moč animacije v dokumentarcu, predvsem pri obravnavanju težkih vprašanj. Zvok in glasba pri tem igrata pomembno vlogo, zato ni presenetljivo, da Odell ustvarja tudi videospote z lastnim podpisom.

Jonas Odell uspešno izpostavlja svoje teme in tehnike, naj gre za prvo spolno izkušnjo (*Nikoli kot prvič!*), prikrivanje osebnih skrivnosti (*Laži*) ali posledice odvisnosti (*Zmagal sem*). Njegovo delo podaja precej izzivalen pogled na sodobno življenje in človeške slabosti, kjer se znano prelevi v nelagodno ali melanholično. S svojo značilno uporabo resničnih intervjujev prinaša intimne in osebne zgodbe o temah, ki vplivajo na usode posameznikov, denimo partnerice terorista, ki v filmu *Tussilago* napeto pripoveduje o svojem uničenem življenju. Odell je našel način, kako z grafično prepričljivimi podobami, pogosto z uporabo rotoskopa in kolaža, posredovati močna, presunljiva sporočila, ki pričajo o njegovi družbeni angažiranosti, in ohranjati zanimanje občinstva.

Gerben Schermer,
kurator za animacijo in sodobno umetnost

JONAS ODELL: FILM RETROSPECTIVE

Jonas Odell's Universe

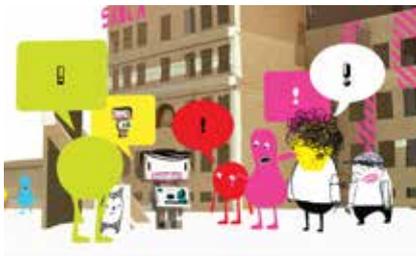
Jonas Odell likes to tell stories and create stuff. Doing so has made him a true ambassador for short films and animation. Over the years, Jonas Odell has acquired prestige internationally as a pioneer of mixed-media shorts, exploring mixtures of documentary, staged and animated elements. He has received critical acclaim and awards at both animation and live-action film festivals, such as Berlin and Sundance. Odell gets the most out of the specific possibilities and challenges of short films and demonstrates the strength of animation in documentary film, especially its ability to deal with difficult topics. Sound and music play an important role; unsurprisingly, he also made music videos with his own signature.

Whether it concerns the first experience of having sex (*Never Like the First Time!*), hiding personal secrets (*Lies*) or the effect of addiction (*I Was a Winner*), Jonas Odell manages to emphasise his themes and techniques. His work presents a rather edgy view on modern life and human weakness, where the familiar turns a bit uneasy or melancholy. It is typical of him to use actual interviews to tell intimate and personal stories on topics that affect the lives of individuals, like the terrorist's girlfriend who tells grippingly about her ruined life in *Tussilago*. In graphically powerful images, often using rotoscope and collages, Jonas Odell has found a way to communicate strong and touching messages that demonstrate his engagement with society and keep the attention of the audience.

Gerben Schermer
Curator Animation and Contemporary Art

LAŽI / LÖGNER / LIES

Jonas Odell (FilmTecknarna F. Animation AB)
Švedska/Sweden, 2008, 35mm, 13'



Tri popolnoma resnične zgodbe o laganju. V treh epizodah, nastalih na podlagi dokumentarnih intervjujev, spoznamo vlomilca, ki se izdaja za računovodjo, ki dela na črno; dečka, ki v laži prizna zločin, ki ga ni zakrivil; in žensko, katere življenje je eno samo nizanje laži.

Three perfectly true stories about lying. In three episodes based on documentary interviews, we meet a burglar who claims to be a moonlighting accountant, a boy who finds himself confessing to a crime he didn't commit and a woman whose whole life has been a chain of lies.

REVOLVER / HÅR ÄR KARUSELLEN / REVOLVER

Jonas Odell, Stig Bergqvist, Martti Ekstrand,
Lars Ohlson (FilmTeknik, FilmTecknarna)
Švedska/Sweden, 1993, 8'



Eksplozivni kratki film o ponavljanju, ki se trenutno. Glavni namen je bil ustvariti film na podoben način, kot bi ustvarjali glasbo – ne z običajno naracijo, temveč s temami, ki se gradijo in razvijajo. An experimental short film based on repetitive movement. The main intention was to create a film much in the same way as you would create a piece of music; themes that build and develop rather than a traditional narrative.

AUDIO BULLYS: SHOT YOU DOWN

Jonas Odell (FilmTecknarna, Nexus Studios)
VB, Švedska/UK, Sweden, 2005, 35mm, 4'



Videospot za pesem Shot You Down skupine Audio Bullys v sodelovanju z Nancy Sinatra. Music video for the track "Shot You Down" by AudioBullys ft. Nancy Sinatra.

**ZMAGAL SEM / JAG VAR EN
VINNARE / I WAS A WINNER**

Jonas Odell (Apparat, Johan Edström
Filmproduktion AB)
Švedska/Sweden, 2016, digital, 14'10"



Trije posamezniki nam prek svojih avatarjev zaupajo izkušnjo odvisnosti od računalniških igrvic. Izrišejo življenje, ki ga zaznamujejo osamitev in pobeg, pa tudi maščevanje in olepševanje. Domiselno oblikovan in animiran dokumentarni film, ki gledalca hkrati očara in gane.

In the semblances of their avatars three people tell us about their experience with their gaming addiction. They paint a picture of an existence characterized by isolation and flight response, but also by revenge and romanticism. An ingeniously designed and animated documentary that both captivates and moves you.

**IDA MARIA: BETTER WHEN
YOU'RE NAKED**

Jonas Odell (FilmTecknarna, Nexus Studios)
Švedska/Sweden, 2005, 35mm, 4'



Videospot.
Music video.

**NIKOLI KOT PRVIČ! / ALDRIG
SOM FÖRSTA GLNGEN! / NEVER
LIKE THE FIRST TIME!**

Jonas Odell (FilmTecknarna)
Švedska/Sweden, 2006, beta SP, 15'



Kratki animirani film temelji na dokumentarnih intervjujih, v katerih štiri osebe pripovedujejo o tem, kako je bilo prvič. Vse od komedije do tragedije, od zgodbe iz dvajsetih let prejšnjega stoletja do tiste iz lanskega leta; zgodbe, ki jih spremlja nostalgija, zadrega in celo groza. Vsem pa je skupno eno – nikoli ni tako, kot je bilo prvič!

Four people each get to tell the story of their first time in an animated film based on documentary interviews. These stories range from comedy to tragedy, stories from last year or from the 1920's, stories that are remembered with nostalgia, embarrassment or even horror. All these stories have one thing in common: it is never like the first time!

FRANZ FERDINAND: RIGHT ACTION

Jonas Odell (Nexus)

VB/UK, 2013, 4'



Videospot.
Music video.

TUSSILAGO

Jonas Odell (FilmTecknarna)

Švedska/Sweden, 2010, 35mm, 14'30"



31. marca 1977 so v Stockholmu aretirali zahodnonemškega terorista Norberta Krögerja, vodjo skupine, ki je načrtovala ugrabitev švedske političarke Anne-Grete Leijon. V dneh, ki so sledili, so aretirali še nekaj osumljencev. Med njimi je bilo Krögerjevo nekdanje dekle A. To je njena zgodba ...

The West German terrorist Norbert Kröger was arrested in Stockholm on 31 March 1977. He was leading a group planning to kidnap the Swedish politician Anna-Greta Leijon. A number of suspects were arrested in the following days. One of the people arrested was Kröger's ex-girlfriend, "A". This is her story...

MARIE PACCOU: FILMSKA RETROSPEKTIVA

Od Nekega dne do animiranih slikofrcer

Marie Paccou, ki se je rodila leta 1974 v Dakarju, se je z animiranim filmom prvič srečala pri 15 letih na majhnem festivalu blizu Montpelliera. Kot študentka pariške visoke šole ENSAD je režirala svoj prvi kratki film *Nekega dne*, ki je osvojil številne nagrade po vsem svetu, med drugim leta 1998 tudi evropsko filmsko nagrado za kratki film. Delo, ki izvira iz režiserkine otroške zmedenosti glede angleškega izraza, povezanega s spolnostjo, pripoveduje absurdno, a čustveno zgodbo o ženski, ki se nekoč zbudi in ugotovi, da ji iz trebuha raste možic. Črno-belo animacijo, ki po slogu spominja na skicirko, dopolnjuje filozofsko razmišljanje pripovedovalca, končni izdelek pa je nadrealistična metafora, ki ponuja obilo snovi za razmislek in nujno sproža različne interpretacije. Čeprav bi po vizualni podobi sklepali, da je film naslikan na steklo, gre za računalniško podprto animacijo z uporabo sistema Tic Tac Toon proizvajalca ToonBoom Technologies. To digitalno orodje animatorju omogoča animiranje s skeniranjem risb ali animiranje neposredno na grafično tablico. Tako avtor lahko poustvari analogno patino – in za film *Nekega dne* Marie Paccou bi v resnici prej rekli, da temelji na lesorezu kot na rabi računalnika.

Marie je leta 2000 zaključila študij na RCA v Londonu, kjer je režirala filma *When You're Asleep in Me, the Other*. Odtlej ustvarja v Auvergnu v bližini Clermont-Ferranda, kjer je najprej režirala dva kratka filma, animacijo (čudovitega) slikanja na steklo *Vrt* in animirani dokumentarec *Hubert, l'homme aux bonbons*, soustanovila šolo animiranega filma v Cournonu in v svoji vasi zasnovala majhen filmski festival. Nato se je preusmerila h krajšim in eksperimentalnim projektom ter delavnicam animiranega filma za otroke in mlade. V zadnjih letih se je zaljubila v animirane slikofrcer. To so zelo kratki filmi, narisani v starih knjigah iz njene domače knjižnice, med drugim v delih Martina Heideggerja, Raymonda Queneauja, François Doltoja, Draga Jančarja in v drugih klasikah. Po zaslugi številnih oboževalcev po vsem svetu je serija postala viralna.

MARIE PACCOU: FILM RETROSPECTIVE

From Un jour to animated flip books

Born in 1974 in Dakar, Marie Paccou was 15 when she discovered animation in a small festival near Montpellier. As a student of ENSAD in Paris, she directed her first short film, *Un Jour*, which won many awards around the world, including the European Film Award for Short Film in 1998. Originating in the filmmaker's childhood confusion over an English expression regarding sex, Marie Paccou's 1998 animation is an absurd, yet emotive tale of a woman who wakes up one day to find a small man growing out of her abdomen. Telling her surreal story through sketchy black-and-white animation, complemented by a philosophical voiceover, at the centre of *Un Jour* is a thought-provoking metaphor that is bound to provoke many different readings. Although visually, the film seems as if painted on glass, it was made with computer assisted animation, using ToonBoom Technologies' Tic Tac Toon animation system. This digital package allows the animator to create animation by scanning drawings or animating directly on a graphics tablet. The technology allows the filmmaker to create traditional looking films and indeed, Marie Paccou's *Un Jour* has a look which seems to have been inspired more by a woodcut than a computer.

Marie graduated from the RCA in London in 2000, where she directed *When You're Asleep in Me, the Other*. Since then, she has been based in Auvergne, close to Clermont-Ferrand, where she first directed two short films, the (beautiful) paint-on-glass animation *The Garden (Le jardin)* and the animated documentary *Hubert, l'homme aux bonbons*, helped establish an animation school in Cournon, and started a small film festival in her village. Then she switched to shorter and experimental projects, as well as animated film workshops for students and kids. In the last few years Marie has fallen in love with animated flip books. These are very short films drawn inside old books from her own library, including books by Martin Heidegger, Raymond Queneau, François Dolto, Drago Jančar and other classics. Thanks to many fans around the globe, this series went viral.

NEKEGA DNE / UN JOUR / ONE DAY

Marie Paccou (Ensad/2001 Production)
Francija/France, 1998, 4'11"



Nekega dne je nekdo vstopil v moj trebuh.
In njegov odhod me je pretresel.
One day, a man entered my belly. And it
was a shock when he left.

VRT / LE JARDIN / THE GARDEN

Marie Paccou (Les Films de l'Arlequin)
Francija/France, 2003, 6'



Par se zbudi na vrtu. Ženska hoče z dreve-
sa utrgati ribo, vendar še ni zrela. Morala
bosta počakati.
A couple wakes up in a garden. The
woman wants to pick a fish off a tree, but
it's not ripe yet. They must wait.

A LITTLE LOVIN'

Marie Paccou (Marie Paccou/EAM - Escola
d'Art Municipal Leandre Cristòfol)
Francija, Španija/France, Spain, 2018, 3'10"



Trije pesniki, štiriindvajset rok, ljubezen-
ska pesem.
Three poets, twenty-four hands, a love
song.

POSEBNE PREDSTAVITVE
SPECIAL PROGRAMMES



**POSEBNA PROJEKCIJA
OB ODPRTJU FESTIVALA
SPECIAL OPENING SCREENING**

RERUNS

Rosto (Studio Rosto A.D./Autour de Minuit/A Private View)

Nizozemska, Francija, Belgija/The Netherlands, France, Belgium, 2018, 14'15"



Vse je drugače, vendar se ni nič spremenilo. Izlet skozi potopljeni blodnjak spominov in sanj.
Everything's different but nothing has changed. A trip through a sunken maze of memories and dreams.

NO PLACE LIKE HOME

Rosto (Valk Producties/Studio Rosto A.D.)

Nizozemska/Netherlands, 2008, 6'10"



Enooki pozabljeni televizijski voditelj se z mrtvim kompanjonom zapre v hotelsko sobo, da bi gledal ponovitve iz njihovih bolj-
ših dni.
A one-eyed has-been TV presenter hides away in a hotel room with his dead sidekick to watch reruns from their better days.

**BREZOKI LOVEC. HANTIJSKA ZGODBA /
SILMADETA JAHIMEES. HANTI LUGU /
THE EYELESS HUNTER. A KHANTY STORY**

Priit Pärn, Olga Pärn (Eesti Rahva Muuseum,
Eesti Joonisfilm)
Estonija/Estonia, 2016, 3'48"



Ko se pripadnik ljudstva Hanti vrne z lova brez hrane, mu žena skrivaj sledi v gozd. Tam mu iztakne oči in sproži zgodbo v tek. After a Khanty man returns from hunting without bringing back any food, his wife secretly follows him into the forest. She then takes his sight and the rest of the story unfolds.

**ATHLETICUS: OSKRBNIK TELOVADNICE /
ATHLETICUS: GARDIEN DE GYMNASE /
ATHLETICUS: GYM KEEPER**

Nicolas Deveaux (Cube Creative Productions)
Francija/France, 2019, 2'



Slon pospravlja prazno telovadnico. Skrivaj sanja o tem, da bi bil košarkarski prvak. An elephant is tidying up an empty gym. He secretly dreams of being a basketball champion.

**POSEBNA PROJEKCIJA OB
ZAKLJUČKU FESTIVALA
SPECIAL CLOSING
SCREENING**

JONA/TOMBERRY

Rosto (Studio Rosto A.D, Rocketta Film)
Nizozemska/Netherlands, 2005, 11'40''



Borges in Murnau se srečata v vrtoglavi nočni mori. In dete zapoje: »Ne, stari ptič, ne boj se prebuditi in videti, da te sanjam.«

Borges meets Murnau in a spinning nightmare. And the baby sings: "No, not be scared old bird, to awake and see I am dreaming you".

OUT OF NOWHERE

Andrej Štular (Produkcija Laute)
Slovenija/Slovenia, 2018, 4'43''



Animirani film v tehniki piksilacije je bil posnet na potovanju z vlakom čez kazahstansko stepo. V tej prostrani deželi so razdalje drugačne kot pri nas. Pot med Almatyjem in Astano, med nekdanjo in sedanjo prestolnico, je dolga 1327 kilometrov in traja več kot 19 ur.

Using the pixilation technique, the film was made on a train journey through the Kazakh Steppe. In this vast area, distances are different than what we are used to. The trip between the former capital of Almaty and today's capital Astana is 1327 km and takes more than 19 hours.

SVETOVNI JAGODNI IZBOR I BEST OF THE WORLD I

FIZIKA ŽALOSTI / THE PHYSICS OF SORROW

Theodore Ushev (NFB)
Kanada/Canada, 2019, 27'



Fizika žalosti oriše življenje neimenovanega človeka od njegovih spominov na otroštvo, ki ga je preživel v Bolgariji, do čedalje bolj izkoreninjene in melanholične odraslosti v Kanadi.

The Physics of Sorrow tracks an unknown man's life as he sifts through memories of his youth in Bulgaria through to his increasingly rootless and melancholic adulthood in Canada.

WILDAID – HANKOGRAPH

Koji Yamamura (Grey Tokyo)
Japonska/Japan, 2019, 2'10''



Trgovina s slonovino na Japonskem je težava in jo je treba izkoreniniti. Združenje WildAid Japan in neprofitna organizacija Tears of the African Elephant sta v sodelovanju z agencijo Grey Tokyo začela kampanjo za ozaveščanje proti rabi slonovine. V kampanji so na ustvarjalen način uporabili japonske pečatnike, za izdelavo katerih v tej državi porabijo večino slonovine. Ivory consumption in Japan is a bit of a problem. It needs to be stamped out. WildAid Japan and non-profit organisation, Tears of the African Elephant, have teamed up with Grey Tokyo to launch an anti-ivory awareness drive, by creatively using Japanese stamp seals known as 'hankograph'.

CASTLE

Ryotaro Miyajima (Miyajima Animation)
Japonska/Japan, 2019, 5'

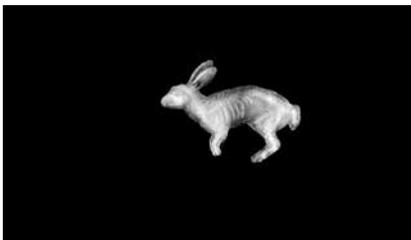


Na Japonskem je tako imenovano obdobje vojn med provincami zahtevalo številne žrtve. Arhitekt, specializiran za gradove, raziskuje vlogo čajnice kot prostora, kjer so bojvniki spet našli človečnost.

In Japan, during the period of the 'Provinces at war', many lives were lost. A castle architect discovers the possible role of a tea room as a place for warriors to regain humanity.

FREEZE FRAME

Soetkin Versteegen (Akademie Schloss Solitude/Saari Residence – Kone Foundation/ Atelier 105/Fish Factory Creative Centre)
Nemčija, Finska, Francija, Islandija/Germany, Finland, France, Iceland, 2019, 5'



Identični liki opravljajo brezupno nalogo ohranjanja ledenih blokov. Ponavljajoči se gibi oživijo živali, ujete v ledu.

Identical figures perform the hopeless task of preserving blocks of ice. The repetitive movements reanimate the animals captured inside.

MOVEMENTS

Dahee Jeong (Between the Picture)
Južna Koreja/South Korea, 2019, 10'15"



V desetih minutah afriški kruhovec zraste za 0,008 mm, hrt kot najhitrejši pes na svetu preteče 12 km, Zemlja pa prepotuje 18.000 km okoli Sonca. To je 10-minutni film, za katerega sem izrisala za 2 sekundi animacije na dan. Vsi hodimo, gledamo, delamo, tečemo in se ustavljamo skupaj. In the space of 10 minutes, the African baobab tree grows 0.008 mm, the fastest dog in the world, the Greyhound, can run 12 km, and the Earth travels 18,000 km around the Sun. Movements is a 10-minute film which I drew at a rate of 2 seconds of animation per day. We are all walking, seeing, working, running, and stopping together.

NEPOZABLJIVO / MÉMORABLE / MEMORABLE

Bruno Collet (Vivement Lundi !)
Francija/France, 2019, 12'03"



Umetniku Louisu in njegovi ženi Michelle se že nekaj časa dogajajo čudne stvari. Kot da bi se svet okoli njiju spreminjal. Pohištvo, predmeti in ljudje počasi postajajo manj resnični. Razstavljajo se, se razgrajujejo.

Louis, an artist, and his wife Michelle have been experiencing strange events for a little while now. The world around them seems to be changing. Slowly, furniture, objects, and people become less real. They deconstruct, disintegrate.

DÜRRENWAID 8

Ines Christine Geißer, Kirsten Carina Geißer
(Kiin.animation)
Nemčija/Germany, 2018, 6'50"



Hiša, vrt, potok. Čebelnjak na pobočju, koliba, lesena kočica in lopa. Vmes najdemo spomine, zgodbe in opažanja. Preteklost, sedanost in prihodnost.

A house, a garden, a stream. The beehive on the hillside, the shack, the wooden hut and the shed. In between we find memories, stories and observations. The past, the present and the future.

THE DAWN OF APE

Mirai Mizue (Mirai Film)
Japonska/Japan, 2019, 4'10"



To je prvi animirani film na svetu, ki je bil ustvarjen za šimpanze. Samo tokrat ga bomo pokazali še vam, ljudem.

Here is the world's first animation made to be watched by chimpanzees. Just for this once, we will show it to you humans.

SVETOVNI JAGODNI IZBOR II BEST OF THE WORLD II

TE STVARI V MOJI GLAVI – STRAN A / THESE THINGS IN MY HEAD – SIDE A

Luke Bourne (Birmingham City University)
VB/UK, 2018, 10'50"



V celoti ročno narisana in naslikana vizualizacija mojih vsakodnevnih misli in skrbi, ki v prepletu z igrivimi zvoki plošče pričarajo pot v neko novo plast pod resničnimi dogodki.

A fully hand-drawn and painted visualisation of the daily thoughts and worries on my mind as they interlink with the playful sounds of a record to conjure a new journey based somewhere underneath actual events.

SLADKA NOČ / NUIT CHÉRIE / SWEET NIGHT

Lia Bertels (Ambiances...asbl)
Belgija/Belgium, 2019, 13'43"



Zima je, a medved ne more zaspati. Preveč misli se mu vrtili po glavi, otožen je. Opica mu predlaga, da bi obiskala njegovo teto, kjer bi pojedel nekaj medu in pozabil na skrbi. V tisti nenavadni noči medved ugotovi, da je z nespečnostjo imel veliko srečo.

In winter, a bear cannot fall asleep. He is thinking too much and feeling blue. A monkey suggests that they go to his aunt's house, so the bear can eat some honey and take his mind off things. During that strange night, the bear realizes that he did well not to fall asleep...

**STRIC TOMAŽ: ŠTETJE DNEVOV /
TIO TOMÁS, A CONTABILIDADE
DOS DIAS / UNCLE THOMAS,
ACCOUNTING FOR THE DAYS**

Regina Pessoa (Les Armateurs/NFB/Ciclope
Filmes)

Francija, Kanada, Portugalska/France,
Canada, Portugal, 2019, 13'02"



Iz osebnih in vizualnih spominov spleten poklon Regininemu stricu Tomažu, skromnemu in nekoliko ekscentričnemu možu s preprostim in anonimnim življenjem. Film priča o tem, da ni treba biti pomembna figura, da si v očeh drugih nekaj posebnega.

From Regina's personal and visual memories, a tribute to her uncle Thomas, a humble and slightly eccentric man who had a simple and anonymous life. This film testifies that one does not have to be someone to become exceptional in someone else's eyes.

THE LEVERS

Boyoung Kim (Motion K)
Južna Koreja/South Korea, 2018, 9'24"



Moški od neznanca na ulici sprejme ponudbo za službo. S plačo za tako preprosto delo je zadovoljen, vse dokler izza zavese ne zasliši čudnih zvokov.

A guy accepts a job offer from a stranger on the street. He is satisfied with the wages for this simple job, until he hears strange sounds behind the curtains.

LEAKING LIFE

Shunsaku Hayashi (Shunsaku Hayashi Film)
Japonska/Japan, 2019, 14'32"



Na tisoče jih natlačijo v vrečko. Roke, ki drži vrečko, nikoli ne vidijo. Sledi v pesku s lahkoto zabrišejo valovi. Ob dotiku gladine morja jim zraste nova koža.

Thousands of them are packed in a bag. The hand dragging the bag has never been seen from their angle. The track on sand is easily erased by waves.

Touching the surface of the sea, they grow a new skin.

ROUGHHOUSE

Jonathan Hodgson (Papy3D Productions/
Hodgson Films)
Francija, VB/France, UK, 2018, 15'30"



Trije prijatelji se podajo na pustolovščino v neznano mesto. Ko pa se skupinici pridruži nov član, ki rad manipulira, se povezanost prijateljev znajde na preizkušnji in posledice so srhljive.

Three friends embark on a new adventure in a strange town, but when a manipulative new member joins their gang their loyalty is torn apart with terrifying consequences.

POSEBNE PREDSTAVITVE

SPECIAL PROGRAMMES

SVETOVNI JAGODNI IZBOR III BEST OF THE WORLD III

FLOW

Adriaan Lokman (Valk Productions/Dark Prince)
Nizozemska, Francija/Netherlands, France,
2019, 13'43"



Kot list v vetru spremljamo turbulenten dan, ustvarjen z močjo enega najosnovnejših elementov, ki nas obdajajo. Potegi zraka v vseh njegovih neznatnih, nežnih, silovitih in intimnih pojavnih oblikah izrišejo naš krhki obstoj na najbolj nepredvidljive, viharne načine.

Floating like leaves we witness a turbulent day in a life through the most vital element surrounding us. Brushstrokes of air in all its subtle, gentle, powerful and inner manifestations paint our fragile existence in the most unpredictable stormy ways.

THE SIX

Xi Chen, Xu An (Congrong Film)
Kitajska/China, 2019, 5'



Moški, ženska in žerjav v šestih ponavljajočih se prizorih.

A man, a woman and a crane, in six repeating scenes.

**LOLA, ŽIVA KROMPIRČICA /
LOLA ZHIVAYA KARTOSHKKA /
LOLA THE LIVING POTATO**

Leonid Shmelkov (School-studio SHAR/
Amopix/Will Production)
Rusija, Francija/Russia, France, 2018, 17'18"



Šestletna Lola živi v stari podeželski hiši z mamo, štirimesečnim bratom in psom. Zateka se v fantazijski svet, kjer se pogovarja s svojim umrlim dedkom. Vse pa se spremeni, ko izve, da je njihova hiša na prodaj.

Lola, a six-year-old girl, lives with her mother, four-month-old brother and their dog in a very old country house. Lola lives in a world of her fantasies where she communicates with her deceased grandfather. Everything changes when she finds out that their house is on sale.

**PO ČIKE GREM / JE SORS
ACHETER DES CIGARETTES / I'M
GOING OUT FOR CIGARETTES**

Osman Cerfon (Miyu Production)
Francija/France, 2018, 13'35"



Dvanajstletni Jonathan živi s sestro in mamo ter nekaj moškimi, ki imajo vsi enake obraze in gnezdiijo v omarah, predalih in pri televizorju.

Jonathan, aged twelve, lives with his sister, his mother and also some men. They all have the same faces and nests in closets, drawers, the TV set.

**SEM VOLK? / GORGAM-OGALE
MIBARAM / AM I A WOLF?**

Amir Houshang Moein (KANOON – Institute
for the Intellectual Development of Children
& Young Adults)
Iran, 2019, 8'10"



V šoli otroci z lutkami uprizarjajo znano zgodbo o volku in kozličkih. Soočita se mati koza, žalostna zaradi kozličkov, ter jezni in osamljeni volk. Kot običajno prevlada volk, le da tokrat ...

Children perform the familiar story of the wolf and yearlings in school as a puppet show. The nanny goat grieving its yearlings and the angry wolf in its solitude, face each other. As usual, the wolf triumphs, but, does he?

DRAŽLJAJ / PULSIÓN / DRIVE

Pedro Casavecchia (Nicolas Casavecchia
Productions/Atlas V/Autour de Minuit)
Argentina, Francija/Argentina, France, 2019,
6'55"



Negativna čustva, ki so se nakopičila v fantu v otroških letih, po mamini smrti nenadoma silovito izbruhnjejo. Film govori o zlorabi in disfunkcionalnosti v družinskem okolju.

The dark feelings that a boy has accumulated during his childhood suddenly and violently break out after his mother's death. An exploration of abuse and dysfunction within the family setup.

ŽIVALSKO VEDENJE / ANIMAL BEHAVIOUR

Alison Snowden, David Fine (NFB)
Kanada/Canada, 2018, 14'



Pet živali se pod vodstvom pasjega psihoterapevta dr. Clementa redno srečuje pri skupinski terapiji, kjer govorijo o svojih intimnih strahovih. V skupini so pijavka Lorraine, ki jo muči strah pred ločenostjo, bogomolka Cheryl, ki ima težave z ljubezenskimi zvezami, prašič Todd z motnjami hranjenja, ptič Jeffrey, ki ga bremeni občutek krivde, in obsesivno-kompulzivna mačka Linda.

Five animals meet regularly to discuss their inner angst in a group therapy session led by Dr. Clement, a canine psychotherapist. The group includes Lorraine, a leech who suffers from separation anxiety; Cheryl, a praying mantis who can't seem to keep a man; Todd, a pig with an eating disorder; Jeffrey, a bird with guilt issues; and Linda, an obsessive-compulsive cat.

SVETOVNI JAGODNI IZBOR IV BEST OF THE WORLD IV

ERODIUM THUNK

Winston Hacking (Clint Enns, Madi Piller)
Kanada/Canada, 2018, 2'50"



V filmu se prelivajo neskončni nizi obstreljevanja s televizijskimi oglasi. Objubljene užitke potrošniškega kapitalizma z enako mero satire in nostalgije dekonstruira sodobna oblika détournementa. (Clint Enns)

The piece is an endless barrage of hyper-linked cable television commercials. With equal doses of satire and nostalgia, the promised pleasures of late consumer capitalism are deconstructed through a contemporary form of détournement. (Clint Enns)

PLEŠOČA ŽABA / 춤추는 개구리 / DANCING FROG

Kim Jin-man (Humuhumu Studio)
Južna Koreja/South Korea, 2018, 9'



Vse je povezano.

Everything is connected.

VIHARNI VETER / HURLEVENT / WINDSHRIEK

Frédéric Doazan (12fps.net)
Francija/France, 2018, 6'23"



Veter razpihuje liste knjige ter iz vrstic in besed ustvarja abecedna bitja.
The wind rushes through the pages of a book to distort the lines and words into alphabet creatures.

TIHOŽITJA / KIIREHESSÄ LIKKUMATOIN / STILL LIVES

Elli Vuorinen (Pyjama Films)
Finska/Finland, 2019, 6'02"



Tradicionalne ljudske figurice z različnih zornih kotov govorijo o živahnem mirovanju: par na starinski nevestini skrivjici se loči in razpade v netivo, starodavni kip v vitrini se naveliča poslušanja o dinamičnem potencialu skupnih delovnih prostorov, tekač na glinenem vrču pa se zatakne v trening brez konca.

Traditional figurines from folk art explore the theme of busy stillness from different points of view: a couple on an antique bridal box breaks up, turning into tinder; an ancient statue in a glass showcase grows tired of hearing about the dynamic potential of shared workspaces, and the runner on a clay jar is stuck in a never-ending workout session.

NAD GLADINO / À TONA / AFLOAT

Filipe Abranches (Animais)
Portugalska/Portugal, 2018, 10'55"



Vojaški pilot strmoglavi sredi oceana, a letalo k sreči pristane na peščeni plitvini. Hrepenenje po rešitvi je navsezadnje uslišano z nenavadnim ritualom.

A fighter pilot crashes in the middle of the ocean. Luckily the plane lands on a sandbank. His longing for rescue finally ends through a strange ritual.

MUEDRA

Cesar Díaz Meléndez (Mizunonaka)
Španija/Spain, 2019, 9'



Življenje lahko vznikne kjerkoli, narava je muhasta in dnevi lahko trajajo nekaj minut. Čeprav se nam vse zdi znano, tukaj ni nič tako, kot se zdi. Krog življenja z drugega zornega kota.

Life can arise anywhere, nature behaves strangely and days can last for minutes. Although everything is familiar to us, nothing is what it seems in this place. The cycle of life seen from a different perspective.

SPERMACETI

Jacky De Groen (Cinnamon Entertainment)
Belgija/Belgium, 2018, 11'35"



Mornarji se kratkočasijo pod žgočim soncem in čakajo znak, da je plen blizu. Mladi um se po sledi vzorcev v lesu obrne navznoter. Ko je prelite nekaj krvi, močna roka ponudi trenutek zavetja. Fant si da izdelati prvi tatu.

Sailors are killing time under a blistering sun, waiting for a sign of their prey. A young mind turns inwards as it traces the wood grain. After some bloodshed, a strong arm offers a moment of shelter. A boy is getting his first tattoo.

INTERMISSION EXPEDITION

Wiep Teeuwisse (Valk Productions)
Nizozemska/Netherlands, 2019, 8'20"



Med sončnimi počitnicami se množica turistov le stežka poslovi od živahnega mestnega življenja. Ob odsotnosti dnevnih zadolžitvev se v neprijetnem, strašljivem kraju počuti izgubljeno.

During a sunny holiday, a flock of tourists struggle to let go of their busy city lives, and the absence of daily tasks leaves them lost in an uncomfortable and frightening place.

TOMORROW I WILL BE DIRT

Robert Morgan (Arrow Films)
VB/UK, 2019, 8'05"



Avtorizirano, nadrealistično animirano nadaljevanje filma *Schramm* Jörga Buttgereita iz leta 1993. Film, ustvarjen v obliki avtorjeve edinstveno genialne stop animacije, se poda v morasto neznan svet onkraj junakove smrti.

An authorised, surrealistic animation sequel to Jörg Buttgereit's 1993 film *Schramm*. The film ventures beyond the character's death into nightmarishly uncharted territory, told through the filmmaker's singular stop-motion brilliance.

MIMI

Lisa Fukaya (The Open Workshop/Lisa Fukaya)
Danska, Japonska/Denmark, Japan, 2018,
4'17"



Mimi se prvič v življenju naredi mozolj. Ker se boji izstopati in se počuti nelagodno v družbi vrstnic, drugačnih od nje, začne posnemati dekleta okoli sebe.

Mimi has a pimple for the first time. She is afraid of being different from other girls and is uncomfortable around those who are different from herself. Because of this, she begins to mimic other girls around her.

SAMO ZA ODRASLE ADULTS ONLY

SOMEWHERE SOFT

Satoe Yoshinari (Volda University College)
Norveška/Norway, 2018, 4'57"



Zakaj strto srce tako boli?
Je moje srce tisto, ki je strto?
Moja interpretacija srčne bolečine.
Why does heartbreak hurt so much?
Is it my heart that's broken?
This is my interpretation of a heartbreak.

V PRSNEM KOŠU / SOUS LE CARTILAGE DES CÔTES / UNDER THE RIB CAGE

Bruno Tondeur (Take Five/Autour de Minuit/
Schmuby)
Belgija, Francija/Belgium, France, 2018, 13'02"



Zgodba o človeku, ki bo umrl. Mogoče.
This is the story of a guy who's gonna die.
Maybe.

KINKY KITCHEN

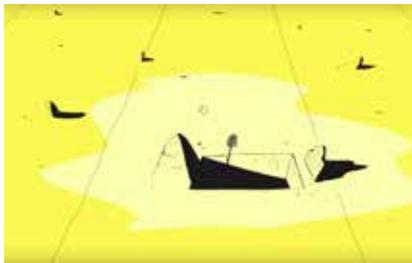
Bea Höller (Filmakademie
Baden-Württemberg)
Nemčija/Germany, 2018, 1'56"



Izbrani kuhinjski pripomočki in živila živijo svoje življenje. V intimnih trenutkih se zapletajo na nenavadne načine.
Chosen kitchen utensils and groceries are leading a life of their own. In an intimate moment they interact in an untypical way.

GODERDZI

Petre Tomadze (Mifasi Animation)
Gruzija/Georgia, 2018, 6'30"



Pokopališče. Vroče popoldansko sonce.
Grobar se med kopanjem groba zaljubi v vdovo pokojnika.
Cemetery. Hot noon. A grave digger is falling in love with a widow while digging the grave for her husband.

ZAČUTITI SEBE / SENTIR-ME / FEELING MYSELF

Joana Flauzino, Débora Rodrigues, Vanessa Santos (Instituto Politécnico Portalegre)
Portugalska/Portugal, 2018, 5'50"



Moški na balkonu živčno kadi. Ko se vrne noter, ga neznana ženska vzdraži in odpelje na pot samospoznavanja. Moški se kljub svoji negotovosti ženski prepusti in ona ga pripelje do samega sebe.
On a balcony, a man smokes nervously. When he comes back inside, an unknown woman provokes him, leading him on an introspective journey. Despite his insecurity, the man lets himself be carried by this woman and be brought to his true self.

NEST

Eszter Jánka (Academy of Media Arts
Cologne)

Nemčija/Germany, 2019, 8'55"



Blodijo po neskončni praznini. Par in ona, ženska. Čutijo nerazložljivo vez, v noči, v svetu: zunaj. Do njihovega srečanja lahko pride samo v praznem prostoru. Drug za drugim vstopajo in se ponovno najdejo. V svojem svetu pa niso povsem sami, opazuje jih Prašič.

They wander through an infinite emptiness. A couple and she, the woman. They feel an inexplicable bond, in the night, in the world: outside. Their encounter can only occur in the empty room. One by one they can enter the space and find each other again. In their world, they are not completely alone, Pig is observing them.

FINDING URANUS

Ivan Li (Emily Carr University of Art and
Design)

Kanada, Hongkong/Canada, Hong Kong,
2019, 6'56"



Znanstvenofantastična zgodba odraščanja; film o izgubljenem in najdenem.

A coming of age sci-fi film about lost and found.

A DOUBLE LIFE

Job, Joris & Marieke (Studio Job, Joris &
Marieke)

Nizozemska/Netherlands, 2018, 2'43"



Slastno črna komedija o možu in ženi ter njunem razhajanju glede podrejanja normam družbenega spola, ki privede do nepričakovanega soočenja.

A deliciously dark comedy about a husband and wife whose different ideas of gender conformity lead to an unexpected confrontation.

YOU USED TO BRING ME FLOWERS

Nofar Schweitzer (Bezalel Academy Of Arts & Design)

Izrael/Israel, 2018, 4'44"



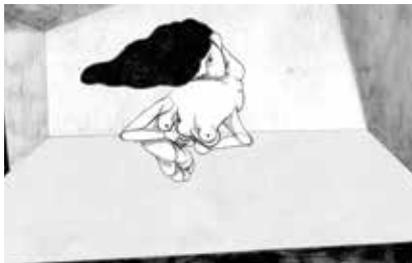
Odnosi med moškimi in ženskami skozi prizmo geste podarjanja rož.

Male and female relations are examined through the gesture of giving flowers.

SAN

Jin Woo (Sewingbug)

Južna Koreja/South Korea, 2019, 6'30"



V gorah živijo Očka, hči in mali.

Ko Očka hrani hčer, ona hoče pobegniti od mize.

- Očku nikoli ne ubežiš, tudi kadar misliš, da si se ga že rešil.

There are Appa, Daughter, and kid living in the mountain.

Appa wants to feed his daughter, but she wants to run away from the table.

- Even if you think you have completely eliminated Appa, you can never escape.

TAKOYAKI STORY

Sawako Kabuki (neodvisni/self-produced)

Japonska/Japan, 2018, 1'35"



Takoyaki jo je vedno privlačil, a se je nekaj časa obotavljala. Nato pa jo je povsem zasvojil. Takoyaki oz. kroglice s hobotnico so priljubljena in zelo okusna japonska ulična hrana.

A girl always attracted by Takoyaki but with hesitation gets addicted to Takoyaki eventually. Takoyaki (octopus balls) is a famous and very delicious Japanese street food.

FARSA / FARSE / FARCE

Robin Jensen (Mikrofilm)
Norveška/Norway, 2019, 10'50"



Pripadnik ljudstva Sami se trudi rešiti svojo čredo jelenov in žensko, po kateri hrepeni, a konča v požrešnih in dekadentnih krempljih. Grozovita pripovedka o usodni strasti.

A Sami man ends up in greedy and decadent claws as he tries to save both his reindeer herd and the woman he desires. An awful fable about fatal passion.

CAGE MATCH

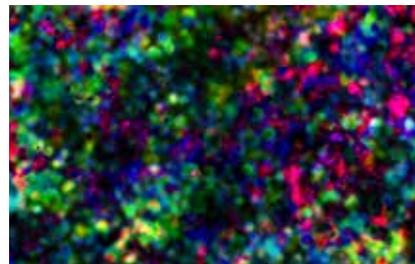
Bryan Lee (University of Southern California)
ZDA/USA, 2019, 9'08"



Poslovnež na poti v službo vstopi v dvigalo ...
A businessman enters an elevator for a day of work...

SPOZNAVANJE VZORCEV / MUSTERERKENNTNIS / PATTERN COGNITION

Thorsten Fleisch (neodvisni/self-produced)
Nemčija/Germany, 2019, 7'20"



Kadar dolgo strmiš v zaslon, se zaslon
zastirmi vate.
When you stare at a screen for long, the
screen stares back at you.

**KINOTRIPOV SVETOVNI
JAGODNI IZBOR
KINOTRIP'S BEST
OF THE WORLD**

MATTER AND MOTION

Max Hattler (neodvisni/self-produced)
Hongkong/Hong Kong, 2018, 2'15"



Ustvarjanje gibanja, prenos energije, kinetično zgorevanje. Sodelovanje skladatelja Luxa Prime, režiserja Maxa Hattlerja in skupine animatorjev Šole za kreativne medije na Mestni univerzi v Hongkongu. Rezultat je kratka, a intenzivna izkušnja, ki združuje vizualno podobo prvih abstraktnih filmov in atmosfero znanstvenofantastičnih uspešnic.

Motion creation, energy transmission, kinetic combustion. Collaboration between composer Lux Prima, director Max Hattler, and a group of animators from the School of Creative Media at the City University of Hong Kong. The result is a short but intensive experience combining the visuality of early abstract films with the atmosphere of sci-fi blockbusters.

THE LONELY ORBIT

Frederic Siegel, Benjamin Morard (Team Tumult)
Švica/Switzerland, 2019, 9'22"



Tehnik, specializiran za satelite, dobi sanjsko službo – da pa bi pregnal osamljenost, si nenehno dopisuje s starimi prijatelji. Ker zanemari svoje delovne naloge, eden od satelitov skrene z orbite in sesuje vse svetovno omrežje.

Leaving for his dream job, a satellite technician keeps solitude at bay by constantly texting with his old friends. After he neglects his duties, a satellite leaves its orbit which causes the world's network to collapse.

PURPLEBOY

Alexandre Siqueira (Bando à Parte/Rainbox Productions/Ambiances... Asbl/Luna Blue Film)
Portugalska, Francija, Belgija/Portugal, France, Belgium, 2019, 13'55"



Oscar je otrok, ki raste na vrtu svojih staršev. Njegovo telo se razvija pod zemljo, zato nihče ne pozna njegovega biološkega spola, sam pa o sebi razmišlja kot o fantu. Ko vendarle pride iz tal, ugotovi, da ima dekljiško telo. Bodo drugi po tem bolečem razkritju končno sprejeli njegovo želeno identiteto?

Oscar is a child germinating in its parent's garden. Its body is developing underground. Nobody knows its biological sex but he wants to be a boy. One day, Oscar gets out of the ground and discovers his female body. After this painful discovery, is his desired identity finally going to be accepted?

PAPER OR PLASTIC

Nata Metlukh (neodvisni/self-produced)
ZDA, Ukrajina/USA, Ukraine, 2019, 7'37"



Migrant pride v državo »prvega sveta«, da bi poslikal zid najvišje zgradbe. Čeprav se trudi prilagoditi novi realnosti, mu ob vsej ksenofobiji in čudnih pravilih ne preostane drugega, kot da se vrne.

An immigrant comes to a first-world country to paint a mural on the tallest tower. He tries to adapt to the new reality, but xenophobia and odd rules force him to go back.

MEDVEDOVA URA / L'HEURE DE L'OURS / AND THEN THE BEAR

Agnès Patron (Sacrebieu Productions)
Francija/France, 2019, 13'50"



Tisto noč bodo gorele hiše. Možje in žene bodo trepetali. Otroci se bodo v trumah zbirali in kričali ter sami plesali po pogorišču kot divji medvedi. Samo en krik je potreben, da se vsi skupaj prebudijo iz dremeža!

That very night, houses will burn. Men and women will tremble. Hordes of children will come together and howl as they dance alone on the ashes like wild bears. It only takes one shout to wake them all from their slumber!

POSEBNE PREDSTAVITVE

SPECIAL PROGRAMMES

COYOTE

Lorenz Wunderle (Yk Animation Studio)
Švica/Switzerland, 2018, 9'55"



Kojot v napadu volkov izgubi družico in mladiče. Prevzamejo ga človeška čustva in mukoma se trudi predelati svojo izkušnjo. Toda ob bolečini in iluzijah se počasi začne prebujati njegova divja plat. A coyote loses its mate and pups in an attack by wolves. Plagued by human emotions, the coyote attempts to process what it has experienced. Alongside grief and delusions, however, savagery gradually escalates.

ZAKAJ POLŽI NIMAJO NOG / WARUM SCHNECKEN KEINE BEINE HABEN / WHY SLUGS HAVE NO LEGS

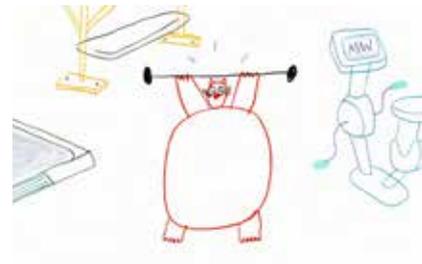
Aline Höchli (Cinéma Copain)
Švica/Switzerland, 2019, 10'45"



Polži stežka sledijo ritmu življenja v mestu žuželk. Ko udari finančna kriza, podjetne čebele vidijo samo eno rešitev. Slugs have a hard time keeping up with the pace of life in the city of insects. When a financial crisis hits, the industrious bees only see one solution.

BAMBUŠKA / BAMBOULE / BUTTERBOO

Emilie Pigeard (Les Films Du Nord/La Boite,... Productions)
Francija, Belgija/France, Belgium, 2018, 9'14"

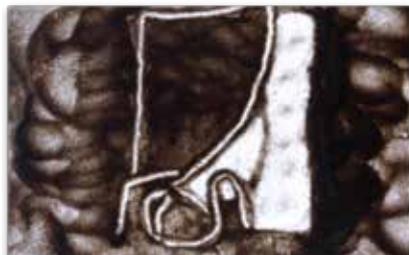


Mlada mačka se po »manjšem« posegu pri veterinarju začne nezadržno rediti. Čeprav ji je ime Bambus, jo lastniki začnejo klicati Buška. Iz tega se rodi vzdevek Bambuška. After a "minor" operation at the vets, a young cat starts putting on more and more weight. Her owners start calling her "Butterball" instead of her usual name "Bamboo". She then gets the nickname "Butterboo"!

VZHODNOEVROPSKA IN
SREDNJEEVROPSKA
PANORAMA I
EASTERN AND
CENTRAL EUROPEAN
PANORAMA I

A CORNISH SUMMER

Natalia Giorgi (neodvisni/self-produced)
Italija/Italy, 2019, 3'45"



Kratek animirani dokumentarec o poletjih, ki jih je Virginia Woolf v otroštvu preživljala v Cornwallu. Govori o počitniških navadah družine Stephen in o tem, kako so te izkušnje in dinamika vplivale na poznejše Virginiino delo, predvsem na romana *K svetilniku* (1927) in *Valovi* (1931).
A short animated documentary about Virginia Woolf's childhood summers in Cornwall. It explores the Stephen family habits while on vacation and the influence these experiences and dynamics had on Virginia's work later on, in particular their role in *To the Lighthouse* (1927) and *The Waves* (1931).

FISH ING.

Marinsky (neodvisni/self-produced)
Hrvaška/Croatia, 2018, 2'

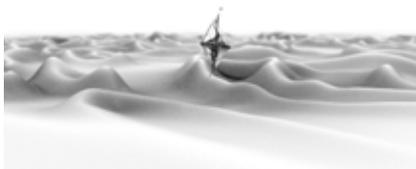


Nekega mirnega večera ribo obišče prijatelj in jo povabi na zabavo. Medtem ko se pogovarjata, se zgodi nekaj nepričakovanega.

One calm evening, a fish is visited by her friend to invite her to a party. While they are having a conversation, something unexpected happens.

PAO PAE

Bruno Quast (neodvisni/self-produced)
Italija, Estonija/Italy, Estonia, 2018, 4'03"



Spomin najde večni mir v oceanu. Abstrakten pesniški zapis o njem s hipnotičnim glasom prebere John F. Quirk. A memory is brought to rest into the ocean. Abstracted and written in poetic form, it is read by the mesmerizing voice of John F. Quirk.

YELLOW

Stella Hood (Luksuz Produkcija/Stella Hood)
Slovenija, Nemčija/Slovenia, Germany, 2019, 1'



Enominutna metamorfoza ljudi, živali in stvari. Lahko jo gledate kot naključno. Lahko jo gledate kot nujno. Interpretirate jo lahko, kakorkoli želite. A one-minute metamorphosis involving humans, animals and things. You can see it as random. You can see it as critical. You are free to interpret it as whatever you want.

NE GREM SE VEČ / JA SA NEHRÁM / I AM NOT PLAYING ANYMORE

Matej Babic (Academy of Performing Arts Bratislava)
Slovaška/Slovakia, 2018, 6'27"



Kratki animirani film tematizira željo po zmagi in prirojeno agresijo, ki se skriva v ljudeh. The short animated film *I Am Not Playing Anymore* reflects the desire to win and the congenital aggression hidden in people.

(DIANA)N

Natalia Aguilera López (Faculty of Arts
University of Ostrava)
Češka/Czech Republic, 2019, 8'18"

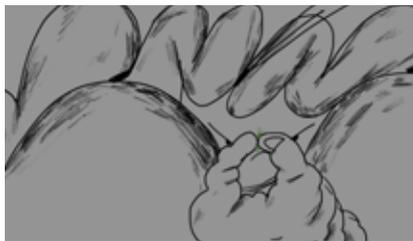


Diana potuje skozi različne dimenzije, da bi našla kraj, kjer ji bodo ljubezen vračali. Toda ali je vredno, če ob tem izgubiš samega sebe?

Diana travels through different dimensions, looking for one where she's loved back. But is it worth it if it means losing yourself in the process?

PREMOGOVNIK SMRDOUNIK / STINKY COAL MINE

Sangara Perhaj (Academy of Fine Arts and
Design Ljubljana)
Slovenija/Slovenia, 2019, 0'46"



Potovanje, ki ima samo en izhod.

It's a journey from where there is only one way out.

PUTA IN PETELINČEK / HEN AND ROOSTER

Larisa Nagode, Anja Resman, Jošt Šeško,
Žad Soklič (School of Arts University of Nova
Gorica)
Slovenija/Slovenia, 2018, 1'42"

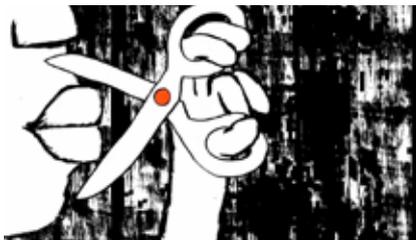


Puta in Petelinček se odpravita nabirat lešnike v gozd, pri čemer pa se Puti razlije oko. Kmalu se vsi mimoidoči sprašujejo, kdo je res kriv za Putino nesrečo.

Hen and Rooster go to the forest to pick some hazelnuts. Hen hurts her eye and soon everybody is wondering whose fault it was.

**UČINEK METULJA / LIBLIKA EFEKT /
THE BUTTERFLY EFFECT**

Mari Kask (Estonian Academy of Arts)
Estonija/Estonia, 2019, 4'28"

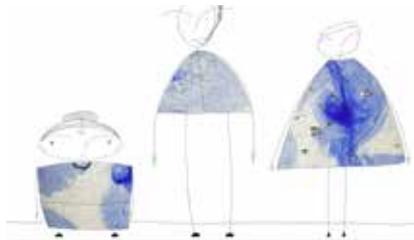


V teoriji kaosa pomeni učinek metulja občutljivost na začetne pogoje, saj lahko majhne spremembe v stanju determinističnega nelinearnega sistema povzročijo velike razlike v poznejšem stanju tega sistema. Tisto, po čemer se razlikuješ, ti daje identiteto. Ne primerjaj svojega vsakodnevnega zakulisnega življenja z življenjskimi vrhunci drugih ljudi. Spoštuj se, bodi realen. Pravi ljudje te imajo radi takega, kakršen si.

In chaos theory, the butterfly effect is the sensitive dependence on initial conditions in which a small change in one state of a deterministic nonlinear system can result in large differences in a later state. What makes you different makes you yourself. Don't compare your everyday behind-the-scenes life to other people's highlights. Respect yourself, be real. Right people love you the way you are.

POŠAST / MONSTRUL / MONSTER

Laura Pop (National University of theatre and film "I.L. Caragiale")
Romunija/Romania, 2018, 4'20"



Dekle, ki ji pošast v glavi med odraščanjem nenehno povzroča dramo, se poda na duhovno pot pomiritve same s seboj in svojimi bližnjimi.

Living a constant adolescent drama with the monster inside her mind, a young girl embarks on a spiritual journey in order to make peace with herself and with the ones around her.

**O DEDKU, MUCKI IN POMLADI / O
DJEDU, MACI I PROLJEČU /
A GRANDPA, A KITTEN AND SPRINGTIME**

Lucija Oroz (Animation and New Media
Department ALU Zagreb/Zagreb Film)
Hrvaška/Croatia, 2019, 3'20"



Zgodba o tem, kako čas mineva in nam jemlje sanje, svet pa gre naprej.

A story about how time passes by and takes away our dreams, but everything still goes on.

CAN YOU EAT PLASTIC?

Christina Konstantinou (Chk Ithaca Studio)
Ciper/Cyprus, 2019, 3'24"



V svetu, preplavljenem s plastiko, kjer je ribištvo skoraj izumrlo in ptice ne čivkajo več, stari ribič nadaljuje z dnevno rutino lovljenja rib.

In a world overwhelmed by plastic where the fishing trade is almost extinct and the birds stopped chirping, an old fisherman continues with his daily routine: to catch fish.

UMAMI AND THE CHARACTERS OF TASTE

Sebastian Doring, Monika Ernst (neodvisni/
self-produced)
Avstrija/Austria, 2019, 1'16"



Film prikazuje, kakšen bi bil videz petih osnovnih okusov (slano, kislo, sladko, grenko in umami), če bi bili bitja, pri tem pa išče navdih v podatkih, ki sta jih avtorja zbrala o barvi, vedenju in trajanju okusov.

Umami and the Characters of Taste shows how our five established basic tastes (saltiness, sourness, sweetness, bitterness, and umami) would look like if they were characters, based on the directors' research into the colour, behaviour, longevity and duration of our tastes.

COMTE

Natalia Ryss (Rx:tx/King Deluxe)
Slovenija, Kanada/Slovenia, Canada, 2019,
3'09"



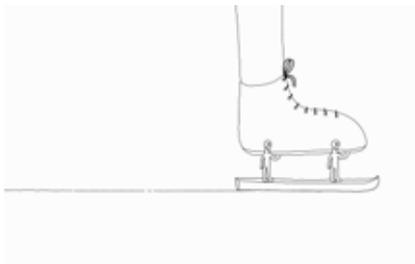
Juan, če boš toliko govoril, ti bodo izpadli lasje.

Juan, don't talk a lot, otherwise you'll become bald...

THINGS FROM THE HEAD

Peter Zabret, Dejan Kralj (neodvisni/
self-produced)

Slovenija/Slovenia, 2019, 2'35"



Včasih imajo stvari smisel, drugač ne. Ta animacija nima zgodbe, bistva ali globljega pomena. So samo ideje, ki prepletajo resničnost in naključne misli.

Sometimes things make sense and sometimes they don't. So in this animation, there is no story, essence or deeper meaning. Just ideas that intertwine reality and random thoughts.

PESNIK SEM, DRAGA / SONO UN POETA, CARA / I'M A POET, DEAR

Vincenzo Gioanola (neodvisni/self-produced)

Italija/Italy, 2019, 4'15"



Vzponi in padci mladega pesnika, ki se spopada s potrebami žensk. Zgodba se razreši zelo osvobajajoče ...

The vicissitudes of a young poet dealing with the needs of women. The ending is resolved in very liberating ways...

TEHNO / TEXHO / TECHN0

Atanas Filipov (Natfa 'Krastio Sarafov')

Bolgarija/Bulgaria, 2019, 3'44"



Tehno nas odpelje v stopnjujoče se nočno dogajanje, polno pisanih likov in nesposodbnega vedenja; v njem najdemo celo starca s harmoniko. Divja zabava se sprevrže v orgijo, dokler je ne prekine piskanje telefona, ki se mu prazni baterija.

Techno submerges us into an ever-escalating nightlife story full of colourful characters, indecent behaviour, and an old man playing an accordion. It's a wild party that turns into an orgy until suddenly it's interrupted by the signal of a phone battery going low.

CHOICE

Nemanja Vučenović (Academy of Art Banja Luka)

Bosna in Hercegovina/Bosnia and Herzegovina, 2019, 1'

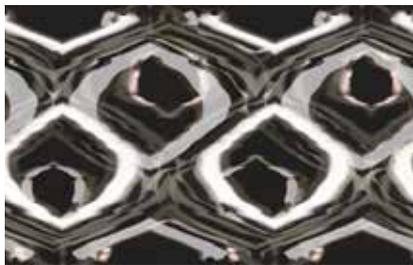


Dva človeka v enem prostoru: eden je vkljen v verige, drugi vse skupaj nadzira ... Ali pa tudi ne. To je film o odnosu med ljudmi iz različnih družbenih slojev.

Two guys in one room, one of them is under chains, another one is controlling everything... or maybe not. This is a film about the relationship between people from different social classes.

WELL, WOULD YOU LOOK AT THAT

Petra Drevenšek (neodvisni/self-produced)
Hrvaška, Slovenija/Croatia, Slovenia, 2019,
3'25"



Koliko lahko razpotegneš sliko krave, da je še prepoznavna kot krava? Film spremlja obsežnejši študijski projekt o zgodovini krav oziroma, če smo natančnejši, o zgodovini odnosa med človekom in kravo. How far can you stretch an image of a cow for it to still be recognizable as a cow? This film is a companion piece to a larger school project revolving around the history of cows, or to be more precise, the history of the human – cow relationship.

UNDER YOUR SKIN

Kazimir Plesničar (neodvisni/self-produced)
Slovenija/Slovenia, 2019, 1'04"



Obdukcija naj bi razkrila vzrok smrti mlajše ženske. A kaj če sploh ni ženska? Kaj če ni niti človek? Kaj če sploh ni mrtva? Avtor s kirurškim nožem zareže v vse družbene samoumevnosti, ki nam zahrbtno zlezejo pod kožo, in se jim z groteskno ironijo smeji v brk.

A post-mortem is carried out to reveal the cause of death of a young woman. But what if it is not a woman? What if it is not even a human? What if she isn't even dead? With surgical precision, the filmmaker cuts through all the social givens that we've started taking for granted, and laughs at their face with grotesque irony.

VZDIH / OF / SIGH

Vlad Bolgarin (Volt Cinematography/
Academy of Music, Theatre and Fine Arts
Chişinău)
Moldavija/Moldova, 2019, 15'



To je zgodba o sivem možu, ki ves čas vzdihuje. Živi v sivem mestu, ki se utaplja v smogu, in vzdihuje in vzdihuje, dokler se ne izsuši in sta ga samo še kost in koža. A tudi v najtemnejših kotičkih duše sta svetloba in barva.

This is the story of a grey man who is always sighing. Living in a grey city, covered in smog, he keeps on sighing until he dries out and becomes skin and bones. But even in the darkest corners of the soul, there is light and colour.

**VZHODNOEVROPSKA IN
SREDNJEEVROPSKA
PANORAMA II
EASTERN AND
CENTRAL EUROPEAN
PANORAMA II**

**OKOLI STOPNIŠČA / ATOUR DE
L'ESCALIER / AROUND THE STAIRWAY**

Die Wimmelgruppe (Papier Perforé/Punched
Paper Films/Studio GDS)
Švica/Switzerland, 2019, 5'



V fantastičnem mestu se zgodi mnogo skrivnostnih reči hkrati. Film je skupinsko delo, ustvarjeno ob 50. obletnici Združenja švicarskih ustvarjalcev animiranega filma.

In a fantastic town, many mysterious things happen at once. A collaborative film produced for the 50th anniversary of the Association of Swiss Animation Filmmakers.

KAINI

Shaqir Veseli (Pika Pro)
Albanija/Albania, 2017, 6'45''



Slediti mu začne senca zločina ...

The shadow of the crime starts to follow him...

**PETRALANA: SVETILNIK / PETRALANA –
IL FARO / PETRALANA: THE LIGHTHOUSE**

Linda Kelvink (Monkey Dive Productions)
Italija/Italy, 2018, 4'



Stiska in jeza, ki besnita po človekovi notranjosti in zavzameta New York, njegovo mesto. Film je del gledališke predstave z naslovom Fernet.

A man's distress and frustration that are storming inside him invading his town, New York. Extracted from the stage show "Fernet".

VIBIRANJE / OTŘES / TREMBLE

Josef Žárský (UPRUM Prague)
Češka/Czech Republic, 2018, 3'50"



Stara Inuitinja je zasvojena s družbenimi omrežji, kar usodno vpliva na njeno sposobnost iskanja hrane. Film o puškah in mobilnikih. Tudi o lomljenju ledu.

An old Eskimo woman is addicted to social networks, which has fatal implications for her ability to obtain food. A film about guns and cell phones. Breaking ice included.

**METULJ IN MIŠ / ПЕПЕРУДА И
МИШКА / BUTTERFLY & MOUSE**

Mira Yankova (Attrakt Film)
Bolgarija/Bulgaria, 2019, 14'19"



Ljudje pogosto rečejo: »Ta ima levji pogum, drugi pa je navaden zajec.« Nekateri v sebi skrivajo leva, drugi zajca, tretji – miš. So tudi taki, ki bi se bali soočenja s svojo duhovno živaljo. Kaj bi se lahko zgodilo s človekom, ki ga je tako zelo strah videti, kaj nosi v sebi? Kratek film o strahovih, ki ovirajo človekovo pot do samega sebe in drugih.

People often say: "This one has a lion's heart, and that one – a rabbit's". Some hide lions in their chests, other ones – rabbits, yet others – mice. There are also those who wouldn't dare face their inner spirit animal. What could happen to someone so very afraid of seeing what he carries within? A short film about the fears that obstruct man's way to himself and to others.

ZUNAJ SEBE / IZVAN SEBE / SPACED OUT

Stella Hartman (Animation and New Media
Department ALU Zagreb/Zagreb Film)
Hrvaška/Croatia, 2019, 2'40"



Samorog se zbudi in ugotovi, da po čudnem spletu okoliščin doživlja zunajtelesno izkušnjo. Ves preostanek dneva se trudi vrniti v svoje telo in najti pot domov, v lastni um.

A unicorn wakes up, only to find out that he is an astral projection after a series of odd events. He spends the rest of the day trying to get back into his body, and go back home into his own mind.

IN BETWEEN THE WALLS OF PERCEPTION

Pablo Martínez Ballarín (Estonian Academy
of Arts)
Estonija/Estonia, 2018, 3'55"



Zgodi se tatvina, toda ...
A robbery takes place, but...

BIG LOVE

Karolina Aksinowicz (University of Art in
Poznań)
Poljska/Poland, 2018, 4'40"

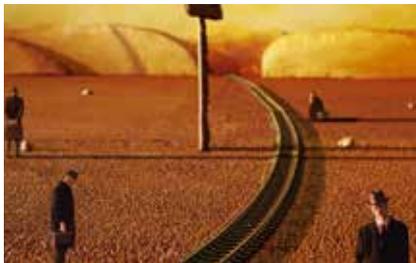


To je zgodba o ljudeh srednjih let s prekomerno telesno težo. Sladice so njihov življenjski užitek in priložnost, da se srečajo. Protagonista sta zaljubljena, vendar si tega ne pokažeta; zatekata se le v erotične fantazije.

Big Love is a story of middle-aged people who are overweight. Eating sweets is their joy of life and a reason to see each other. The protagonists are in love with each other, but they don't show it, having erotic fantasies about each other.

VEČER / WIECZÓR / SUNSET

Marcin Giżycki (Black Dwarf Foundation)
Poljska/Poland, 2018, 3'16"



Štirje moški čakajo tramvaj. Film je nastal po navdihu slike Zenona Wasilewskega, očeta poljskega animiranega filma. Four men are waiting for a tram. Inspired by a painting by Zenon Wasilewski, the father of Polish animated film.

THREE MESSAGES FROM THE MIND OF A BELIEVER OF NOTHING

Lee Oz, Eliska Oz (neodvisni/self-produced)
Madžarska/Hungary, 2018, 1'34"



Tri kratke zanke, ki s poigravanjem z zvokom in improvizacijo z glino napovedujejo prihodnost mesta in umetne inteligence. Three short loops that predict the future of a city and AI through playful work with sound and improvised work with clay.

GOTTLIEB / ГОТЛИБ / GOTTLIEB

Krste Gospodinovski (Uzengija Productions)
Severna Makedonija/North Macedonia, 2019, 9'59"



Gottlieb je izgubljen v labirintu svoje podzavesti, od koder se trudi najti pot nazaj v resničnost. Ko izzove uničenje svojega navideznega sveta, s tem ogrozi svoje življenje. Naposled njegovi realnosti trčita druga ob drugo in tedaj se zave, da je sam sebe ujel v kletko.

Lost in the labyrinth of his subconsciousness, Gottlieb struggles to find his way back to reality. Provoking deconstruction of his make-believe world, he puts his life at risk. At the end as his realities collide, he becomes aware of his self-imprisonment.

NEMCI / THE GERMANS

Melanie Carolin Wigger (Yk Animation)
Švica/Switzerland, 2019, 7'08"



Mali Paul si ob doživljanju zračnih napadov nemškega vojnega letalstva leta 1940 skuša pojasniti, kaj se dogaja z mestom v nočeh, ki jih preživi v zavetju londonske podzemne železnice.

Living through the air raids of the German Luftwaffe in 1940, the little boy Paul tries to explain to himself what's happening to the city during the nights he's taking shelter down in the London Underground.

SMRT MATERE JUGOVIĆEV / SMRT MAJKE JUGOVIČA / TWO GRIM RAVENS

Mihajlo Dragaš (Cultural Centre »Studentski grad«/Academic Film Center)
Srbija/Serbia, 2019, 13'42"



Mater po strahoviti bitki preganjajo strašni prizori smrti njenih devetih sinov in njihovega očeta. Na čustveno izčrpavajoči poti skozi moraste podobe spremljamo njeno bolečino in bridkost, pa tudi moč, vztrajnost in junaštvo, s katerimi prenaša svojo nesrečo. Film je nastal po navdihu motivov iz srbske srednjeveške pesmi *Smrt matere Jugovičev*.

After a terrible battle, mother is haunted by horrific death scenes of her nine sons and the father of her children. Through her hard emotional journey and the oneiric imagery, we follow the pain and sorrow as well as strength, stamina, and heroism with which the mother endures her misfortunes. Inspired by the motifs of the Serbian medieval poem "Death of Mother Jugovic".

POSEBNE PREDSTAVITVE

SPECIAL PROGRAMMES

**VZHODNOEVROPSKA IN
SREDNJEVROPSKA
PANORAMA III
EASTERN AND
CENTRAL EUROPEAN
PANORAMA III**

PRVI KORAK / PRVI KORAK / FIRST STEP

Petra Kožar (Zagreb Film)
Hrvaška/Croatia, 2018, 10'07''



Majhno bitje po imenu Plupko živi v velikem drevesu sredi gozda. Sanja o pustolovščini v velikem svetu, a svojega drevesa ni zapustil še nikoli. Nekega dne se odloči, da se bo prvič spustil na tla, vendar se izkaže, da je to težje, kot je pričakoval.

Plupko, a small creature, lives in a large tree in a forest. Plupko dreams about adventure in the big world, but he has never left his tree. One day, Plupko decides for the first time to get to the ground, but it seems more difficult than he expected...

**SANJARJENJE / UNELEMUS /
DAYDREAMING**

Piret Lindau (Estonian Academy of Arts)
Estonija/Estonia, 2019, 2'23''



Sanjarjenje je skoraj kot sanjanje. Med sanjarjenjem pozabiš na svoje misli in tudi nase, obenem pa si povsem navzoč v trenutku. To je kot sanjanje s široko odprtimi očmi.

Daydreaming is almost like dreaming. While you daydream you let go of your thoughts and also of yourself, but at the same time you are really present in the moment. It's like dreaming with your eyes wide open.

LOV / ŁOWY / THE HUNT

Mateusz Jarmulski (Animoon)
Poljska/Poland, 2018, 8'40"



11-letni fant med poletnimi počitnicami na podeželju doživi prvo fantovsko izkušnjo z nasiljem.

During summer holidays in the countryside, an 11-year-old boy goes through his first boyhood experience as he discovers violence for the first time.

RIBIČ IN DEKLICA / METEVZE DA GOGONA / FISHERMAN AND THE GIRL

Mamuka Tkeshelashvili (20 Steps Productions)
Gruzija/Georgia, 2018, 15'



Zgodba o petletni deklici in njenem očetu ribiču ter njenem vzporednem življenju, kadar on odhaja na morje na lov, ona pa se zaposli doma.

A story about a five-year-old girl and her fisherman father and the parallel lives they lead while he goes fishing in the sea and she is busy at home.

CORKSCREWED

Massimo Ottoni (Ibrido)
Italija/Italy, 2019, 3'51"



Ples, boj, solo; zgodba o dvorjenju. Vedno je nekdo močnejši, pametnejši, večji od tebe.

A dance, a fight, a solo; the story of a courtship. There is always someone stronger, smarter, bigger than you...

IN TRANCE IT

Reinhold Bidner (Gold Extra)
Avstrija/Austria, 2018, 6'19"



Ekspperimentalna animacija, ki je nastala na podlagi in po navdihu obiska Muzeja umetnostne zgodovine na Dunaju jeseni leta 2018. Zaprashene slike, ki »kričijo po pozornosti«, se odločijo postati gibljive in običajni nekje »vmes«, da bi jih prenašičena in naveličana umetniška publika opazila.

Experimental animation that is based on and inspired by a visit to the Museum of Art History Vienna in the autumn of 2018. Dusty paintings "scream for attention" and decide to become moving images and new "inbetween-paintings" in order to get recognized by an overstrained and bored art audience.

NASILNO ENAČENJE / VIEI EKISISOSI / VIOLENT EQUATION

Antonis Doussias (neodvisni/self-produced)
Grčija/Greece, 2019, 5'



Ne drzni si biti drugačen. Totalitarna družba sili neenake stvari, da postanejo enake. Nepoučenost ustvarja strah in zavist rodi nasilje. Miselna šibkost povprečneža vlada ne glede na vse. Po navdihu umetniškega dela Costisa Georgioua.

Dare not to be different. A totalitarian society forces unequal things to become equal. Ignorance creates fear and envy brings violence. An average person's feeble mentality rules by any means. Inspired by the art of Costis Georgiou.

POGREŠALA SEM TE / I'VE MISSED YOU

Jovana Đukić (In60seconds Studio)
Nizozemska/Netherlands, 2019, 2'28"



Zgodba o pričakovanju vrnitve drage osebe. Zgodba o čustvih in domišljiji. Zgodba o pogrešanju.

A story about expecting a dear person to come home. A story about emotions and imagination. A story about missing someone.

BIK HOČE BIT / THE BULL WANTS TO BE

Veronika Hozjan (Academy of Fine Arts and Design Ljubljana)

Slovenija/Slovenia, 2019, 4'15"



Absurdna minimalistična komedija o biku in njegovi biti. Mlad samozavesten bik nekoč v svojem telesu odkrije špranjo. Najprej se hoče občutka znebiti, potem pa ugotovi, da brez njega ne more živeti. Eksistencialni boj je resničen in mu ne more ubežati.

An absurd minimalist comedy about a bull and his essence. A young confident bull, at one point in his life discovers a split in his body. First he wants to get rid of that feeling, and then sees that he cannot live without it. The struggle with existence is real, he can't escape it.

RADIOVIZIJA – PROSTOR / RADIOVIZIJA – PROSTOR / RADIOVISION – SPACE

Jelena Milunović (Platforma)

Srbija/Serbia, 2018, 3'09"



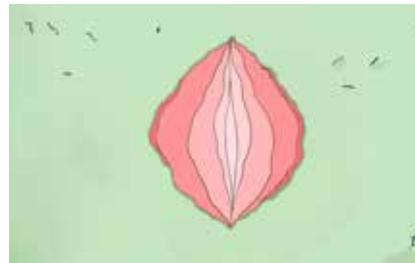
Preden je Danilo Bata Stojković postal eden najbolj znanih srbskih in jugoslovanskih igralcev ter upodobil »malega človeka v boju s sistemom«, se je moral naučiti, kako izrabiti prostor na odru ter kako premagati strahove in negotovost.

Before he became one of the best-known Serbian and ex-Yugoslav actors, who portrayed the "small man fighting the system", Danilo Bata Stojković had to learn how to use the space on stage and how to overcome his fears and insecurities.

GLOBOKA LJUBEZEN / КОХАННЯ / DEEP LOVE

Nikita Liskov (T.T.M.)

Ukrajina/Ukraine, 2019, 13'



V Ukrajini se je končno zgodila globoka ljubezen.

Deep love has finally happened in Ukraine.

ALBATROS / ALBATROS / ALBATROSS

Nenad Janković (Zagreb Film)
Hrvaška/Croatia, 2019, 4'40''



Ob začetka 20. stoletja se mornarji na starem parniku zabavajo z norčevanjem iz ulovljenega albatrosa. V neki kavarni se nasilneži posmehujejo pesniku in ga brčnejo na cesto. On s kovčkom v roki odide proti raketi na obzorju. Albatros mu sledi. Zapustila bosta planet.

On an old steamship, sometime around the beginning of the 20th century, sailors are amusing themselves by mocking a captured albatross. In a cafe, bullies mock a poet and then kick him out onto the street. He walks away towards a rocket on the horizon, carrying a suitcase. He is followed by the albatross. They are leaving the planet.

DUODROM

Basil Vogt (Virage Film)
Švica/Switzerland, 2019, 8'42''



Vsak človek ima dve plati. Če te še tako droben pretres razcepi na plašno kožo na eni strani ter pretirano samozavestno okostje na drugi, te čaka veliko dela, da boš njuni lastnosti spet sestavil v skladno celoto.

We all have two sides. But if even the tiniest scare splits someone into a timid skin on the one hand and an overconfident skeleton on the other, that person has a lot of work ahead to bring their characteristics back into harmony again.

VZHODNOEVROPSKA IN
SREDNJEEVROPSKA PANORAMA IV:
ŠTUDENTSKA PANORAMA
EASTERN AND
CENTRAL EUROPEAN
PANORAMA IV:
STUDENT PANORAMA

PERJE Z VONJEM MORJA / THE
FEATHERS THAT SMELL OF THE SEA
Žoel Kastelic (Academy of Fine Arts and
Design Ljubljana)
Slovenija/Slovenia, 2019, 3'22"



Zgodba se vrti okoli kormorana, simbola razcepljenosti med dvema svetovoma. Kot lahko ljudje živijo med dvema svetovoma, lahko tudi kormoran – ptica, ki živi kot riba. Tako življenje ni nemogoče, a tudi kormoran se mora občasno dvigniti na gladino, da vdihne zrak in si osuši krila. The story revolves around a cormorant, the symbol of being split between two worlds. Just as people can live between two worlds, so can the cormorant, who is a bird living the life of a fish. Such life is not impossible, but the cormorant still has to surface to get some air and to dry its wings.

WHATEVER HAPPENED TO DARWIN
Leonardo Altieri, Sara Crippa, Giulia Manna,
Maria Nocerino (Centro Sperimentale di
Cinematografia Piemonte)
Italija/Italy, 2019, 6'38"



Gladina morja se nezadržno dviguje. Lisjak, ki je že do gležnjev v vodi, mrzlično preučuje, kako bi se rešil pred posledicami globalnega segrevanja. Iz zapisov Charlesa Darwina bo ugotovil, da mora skozi proces povratne evolucije. The rise in sea level is now unstoppable. A fox, already with his feet soaking, frantically studies the way to save himself from the effects of global warming. From the writings of Charles Darwin he will understand that he must undergo a process of "reverse evolution".

HOUND OUT

Anna Espere (Estonian Academy of Arts)
Estonija/Estonia, 2018, 5'13"



Pes zaradi težav z obvladovanjem jeze izgubi službo v pisarni. Da bi spravil življenje spet v red, se mora s svojimi težavami obrniti na nesposobnega, čudaškega terapevta, čigar neortodoksne metode niso posebej uspešne pri brzdanju njegovega kipečega besa. Ko se položaj zdi že brezupen, pes v svoji jezi odkrije nepredvideno moč in se jo nauči izrabiti v svojo korist. An office-working dog loses his job due to anger problems. To get his life back on track, he must entrust his problems into the incapable hands of an oddball life coach, whose unorthodox methods don't do much to put a handle on the dog's seething rage. As things begin to seem hopeless, the dog discovers an unforeseen strength in his anger and learns to use it for his own benefit.

CODEBREAKERS

Bibi Erjavec (Academy of Fine Arts and Design Ljubljana)
Slovenija/Slovenia, 2019, 5'52"



Dešifradorjema iz držav, ki sta v vojni, se prekrizajo poti. Med njima se rodi zagrizeno rivalstvo, a kaj kmalu tudi globlja povezava. Two codebreakers from warring countries cross paths and begin a furious code-based rivalry, but then quickly develop a deeper connection.

CIKLO

Ana Bassin (Academy of Fine Arts and Design Ljubljana)
Slovenija/Slovenia, 2019, 2'30"



Ciklo je komaj rojeno bitje, nedolžno in brez slabih izkušenj. S svojim propelerjem prileti na neznan planet. A njegovo potovanje kmalu postane neprijetno in nevarno. Onesnaženo okolje, nasičeno z glasnimi stroji, ga povsem prestraši. Njegov pogled na svet pa kljub barvnemu propelerju postane črn. Planet Zemlja ni njegov dom. Ciklo is a newly born creature, innocent and having no bad experience. With his propeller, he lands on an unknown planet. But his journey soon becomes unsettling and dangerous. The polluted environment brimming with loud machines scares him out of his wits. Despite the coloured propeller, his worldview turns black. Planet Earth is not his home.

**ODRASTI V DREVESCE /
ODRASTI U MALO DRVO / GROW
UP TO BE A LITTLE TREE**

Noemi Ribić (Animation and New Media
Department ALU Zagreb/Zagreb Film)
Hrvaška/Croatia, 2019, 5'40''



Prišlekinja se priseli v kraj, ki poleg nje šteje še šest prebivalcev. Rastlinja je malo, a vsi sosodje se trudijo z gojenjem svojih dreves. Tudi nova tujka zasadi svoje drevo in skrbi zanj, dokler to drevo ne preraste vseh drugih v vasi.

A newcomer is beginning to settle in a little town with six other neighbours. Vegetation is scarce, but each neighbour is trying to grow their own tree. The new stranger plants her tree and takes care of it until it grows to be the biggest in their little village.

DELITEV / ROZDZIAŁ / DIVISION

Małgorzata Wowczak (Academy of Fine Arts
Cracow)

Poljska/Poland, 2018, 6'36''



Film pripoveduje o moškem, ki je zapustil del sebe. Govori o hrepenjenju in potrebi po bližini.

Division tells the story of a man who left part of himself. It talks about longing and the need for closeness.

**DUHOVNI KANAL /
HINGETORU / SOULPIPE**

Mari-Leen Üksküla-Eomois, Jelizaveta
Mušnikova, Meeri-Ann Ostrov, Anna
Semjonova (Estonian Academy of Arts)
Estonija/Estonia, 2019, 4'26''



Futuristična pripoved o snovnem svetu predstavi delavca, odgovornega za prestavljanje predmetov, ki prihajajo po cevi, na polico. Delavec je vaje svoje rutine in zadovoljen z delom v beli škatli. Ne želi si boljšega življenja, ne sprašuje se o poslanstvu ali obstoju. Potem pa nekoč na njegova vrata potrka neznanec.

A futuristic tale about the material world, the film tells the story of a clerk who is responsible for putting objects coming from a pipe onto a shelf. The clerk is used to his routine and happy with his work in a white box. He has no desire for a better life or questions about his mission or existence. Until one day a stranger knocks on his door.

**SREČAJVA SE VČERAJ /
ДА СЕ СРЕЩНЕМ ВЧЕРА /
LET'S MEET YESTERDAY**

Iva Tokmakčieva (New Bulgarian University)
Bolgarija/Bulgaria, 2019, 6'20"



Dva človeka, sprva tujca, se spustita v pustolovščino odnosa. Za trenutek, ki se zdi sila bežen, sta njuni življenji do popolnosti usklajeni. Vzpostavita čudovito vez, veselo plešeta in drug pri drugem iščeta pozornost. A kmalu se njuna komunikacija začne rušiti.

Two people, strangers at first, decide to dive into the adventure of being together. For what feels like one tiny moment, their lives are fully synchronized. They develop a beautiful relationship, while happily dancing & searching for each other's attention. But shortly after that, the communication between them starts to fall apart.

VIBRATION

Sofiya Ilieva (Estonian Academy of Arts)
Estonija/Estonia, 2019, 2'53"



Sprememba je edina konstanta. Ves obstoj je večni tok biti in postajati (Ernst Haeckel).

Nothing is constant but change. All existence is a perpetual flux of being and becoming (Ernst Haeckel).

NASMEH / OSMIJEH / SMILE

Matea Kovač (Animation and New Media
Department ALU Zagreb/Zagreb Film)
Hrvaška/Croatia, 2019, 4'36"



Nasmeh je nastal zaradi preizpraševanja univerzalnega razumevanja ljubezni. Avtorica temo naslovi tako, da pojav ljubezni poveže s pojavom rigidne oblike potrošniške družbe, ki jo naposled predstavi skozi prizmo zakonov narave.

Smile is formed with the aim of questioning the universal understanding of love. The author explores this topic by relating the phenomenon of love to the phenomenon of a rigid form of consumerist society, which is at last presented through the lens of the laws of nature.

USNJE / POKROWCE / LEATHER

Karolina Borgiasz (Polish National Film School in Lodz)
Poljska/Poland, 2018, 5'20"



Človeška koža je usnjeni ovoj notranjosti. Svoje ovoje bomo zapustili kot pozabljene plašče v omari.

Human skin is a leather cover for the interior. We will leave our covers just like abandoned coats in wardrobe.

POT KOCKE / CESTA KRYCHLE / THE WAY OF THE CUBE

Krystyna Ramanava (Ladislav Sutnar Faculty of Design and Art)
Češka/Czech Republic, 2019, 0'44"

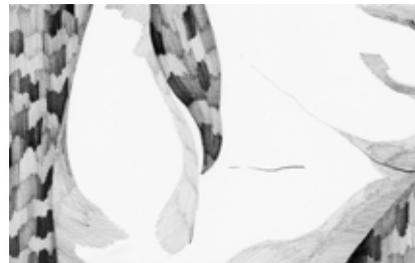


To je zgodba o poti od majhne kocke sladkorja do ogromnega planeta Zemlja – kot metafora za pot od nečesa majhnega do nečesa velikega.

This is the story about the way from a little cube of sugar to the huge planet Earth as a metaphor for the way from a small thing to a big one.

ČESANJE / ŠUKAVIMAS / COMBING

Eglė Mameniškytė (Vilnius Academy of Arts)
Litva/Lithuania, 2019, 5'12"



Česanje je meditativno dejanje, ki napeljuje k premisleku in introspekciji. Je animirani avtoportret, oblikovan v gibanju in času, o spominu in odnosu z drugim.

Lasje postanejo simbolna nit, ki povezuje preteklost s sedanostjo, spomine s trenutnim odnosom med očetom in hčerjo.

Combing is a meditative act leading to contemplation and introspection. It is an animated self-portrait sculpted in motion and time about memory and relationship with the other. Hair becomes a symbolic thread that connects the past and the present, memories and the current father – daughter relationship.

HITROST POBEGA / SZÖKÉSI SEBESSÉG / ESCAPE VELOCITY

Tamás Rebák (Budapest Metropolitan
University)
Madžarska/Hungary, 2019, 7'43"



Astronavt, tako rekoč medzvezdni klatež, se zbudi v zapuščeni jami na nenavadnem planetu. Pot svetlobe ga pripelje do površja, kjer pogleda v kompas in se odpravi proti svoji vesoljski ladji. Ves čas se ozira čez ramo, hodi živčno, videti je preplašen. Že dolgo ga preganja neko bitje in osvobodi se lahko le tako, da pobegne s tega čudnega planeta.

An astronaut awakens in an abandoned cave of a strange planet. An interstellar vagabond, so to say. A light path leads him to the surface, where he looks at his compass and heads for his spaceship. He keeps glancing back, treading nervously, looking afraid. He has been chased by a creature for a long time, and his only way to break free is to escape this curious planet.

BUDILKA / ALARM CLOCK

Go Dimec Komar (Academy of Fine Arts and
Design Ljubljana)
Slovenija/Slovenia, 2019, 1'17"



Dekle se zbudi in se znajde iz oči v oči z bitjem, ki boljči vanjo. Sledi mu in mu po nesreči odtrga rep. Iz njega zraste pisan cvet. Bitje cvet poje in se začne spreminjati v orjaško pisano pošast. Dekle to prepadeno opazuje, nato pa pošast začne zvoniti. Dekle se zbudi in ugotovi, da so bile samo sanje.

A girl wakes up to a creature glaring at her. She follows it and accidentally rips off its tail. A colourful flower grows from it. The creature then eats the flower and begins its transformation into a giant colourful beast. The girl looks in awe as the beast begins to beep. The girl wakes up only to realize it was all a waking dream.

SALAD DAYS

Ajda Kadunc (Academy of Fine Arts and
Design Ljubljana)
Slovenija/Slovenia, 2018, 2'37"



Stop animacija o mladosti, brezskrbnem otroštvu in moči otroške domišljije.

A stop-motion film about youth, unconcerned childhood and the power of a child's imagination.

AURORA

Ingrid Pucci (Estonian Academy of Arts)
Estonija/Estonia, 2019, 2'08"



Bežno srečanje z zlato kačo privede do eksplozivnega začetka.

A brief encounter with a golden snake leads to an explosive beginning.

I'M NOT FEELING VERY WELL

Sunčana Brkulj (Animation and New Media
Department ALU Zagreb/Zagreb Film)
Hrvaška/Croatia, 2019, 3'32"



Pojóci skeleti sanjajo, da bi se osvobodili geometrične formacije in zaplavali v velikem, širnem modrem morju. Ob udarnem ritmu rifa odkorakajo iz svojega rdečega zapora, vendar kmalu naletijo na hordo jeznih pajkov. Spopad bitij na morski gladini se sprevrže v bitko plešóчих oblik in barv.

Singing skeletons dream about breaking free from their geometric formation, and taking a swim in the great, big, blue sea. They march out of their red prison to the rhythm of a power riff, but are met with hordes of angry spiders. The creatures battle on the sea surface, turning into a battle of dancing shapes and colours.

OUR HOUSE

Fábián Balogh (Moholy-Nagy University of
Art and Design)
Madžarska/Hungary, 2018, 9'44"



Da bi sam sebi vlil voljo in sledil skupinskega duhu, glavni junak med vsakdanjim, nedolžnim druženjem s prijatelji prečka svoje meje in prekrši lastna moralna načela.

During an average, innocent adventure in the afternoon with his friends, the main character crosses his own borders, breaks his own moral rules, because of self-inspiration and the spirit of the team.

**NAJBOLJŠE
EVROPSKE ŠOLE
BEST EUROPEAN
SCHOOLS**

KRIVDA / WINA / GUILT

Marcjanna Urbańska (Polish National Film School in Lodz)

Poljska/Poland, 2018, 6'24"



Pripoved o težavnem odnosu med materjo in hčerjo. Otroštvo, polno ljubezni, trči ob odraslo življenje, zaznamovano z depresijo in alkoholizmom.

A tale of difficult relations between mother and daughter. A childhood full of love is confronted with the parent's depression and alcoholism.

**MED NJIMA DNEVNIK / ENTRE DEUX,
UN JOURNAL INTIME /
IN BETWEEN, DIARY**

Daniella Schnitzer (La Poudrière)

Francija/France, 2019, 4'



Dnevnik dekleta, ki živi med Izraelom in Francijo.

The diary of a young woman who divides her time between living in Israel and in France.

MILKOFFEE

Ludovica Baldassarri, Marco Oggero, Fabio Orlando, Edoardo Vanja Raffaele (Politecnico di Torino)
Italija/Italy, 2019, 3'28"



Bistró sredi puščave, dva neznanca in kozarec bele kave: to so elementi filma *Milkoffee*, priredbe kratke zgodbe iz zbirke *Crímenes Ejemplares* avtorja Maxa Auba. Film poskusi vizualno ponazoriti nejevoljo in bes v pripovedovalcu, ki ga zvok udarjanja žličke ob kozarec sogovornika iz neznanega razloga neznansko razdraži.

A diner in the middle of the desert, two strangers and a glass of latte: these are the elements of *Milkoffee*, an adaptation of a short story from *Crímenes Ejemplares* by Max Aub. The film tries to visually represent the frustration and inner madness of the narrator, who feels tremendously and inexplicably annoyed by the noise of the teaspoon on the other's glass.

KOLIKOR POŽREŠ / ALL YOU CAN EAT

Dimitris Armenakis (Royal College of Art)
VB/UK, 2019, 4'20"



Pleme risanih junakov na silo odvlečejo iz njihovega naravnega okolja, da bi potešili nenasitno človeško lakoto.

A tribe of cartoons are being taken by force from their natural habitat, only to fulfil the voracious intentions of humans.

GRAVEDAD

Matisse Gonzalez (Filmakademie Baden-Württemberg)
Nemčija/Germany, 2019, 10'30"

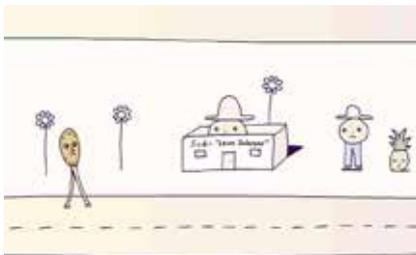


V svetu, kjer se gravitacija nenehno spreminja, moraš najti nekaj, kar te zadrži na tleh.

In a world where gravity changes constantly, you have to find something to keep you grounded.

NE KUPUJTE MLEKA / DON'T BUY MILK

Julian Gallese (Royal College of Art)
VB/UK, 2019, 4'11"



Portret mlekarskega mesteca.
A portrait of a small dairy town.

2 MINUTES 20

Justin Gueguen, Anastassja Delayen (Pôle 3d)
Francija/France, 2019, 2'45"



V 30. letih 20. stoletja moški hodi po nadrealističnem svetu, ki mu vlada čas.
In the 1930s, a man wanders around a surrealist world ruled by time.

TELIČKA / ТЕЛЁНОК И НОСОРОГ / THE CALVES

Bela Bulgakova (Academy of Media Arts
Cologne)
Nemčija/Germany, 2019, 10'33"



Krava posvoji nosoroga, ki ostane brez staršev, in skupaj z njenim lastnim teličkom živijo umirjeno življenje. Nekoč pa krava izgine in telička se podata na pot, da bi jo našla. Zanimiv vonj ju nekega jutra privabi v vas, kjer deklica pobira mamljivo korenje.

A cow adopts an orphaned baby rhino, and together with her native calf they live a peaceful life. One day, mother cow disappears and the calves go on a trip to find her. One morning, an interesting smell brings them to a village where a human girl is picking deliciously looking carrots.

MEHURČKI / BUBBLES

Rachel Fitzgerald (IADT Dublin)
Irska/Ireland, 2018, 2'50"



Lutko, ki je nekoč ubogljivo veselo plesala po lutkarjevih navodilih, začne motiti njegova grda razvada: namerno pokanje s členki. Moteči zvok jo vrže iz tira in prevzame jo jeza.

The once obedient puppet who happily danced to the puppeteer's demands is now distracted by one of his bad habits: the deliberate cracking of knuckles. This disruptive sound agitates her and we observe as her anger takes over.

ONI / IHR / THEM

Amélie Cochet, Louis Moehrle (Lucerne University of Applied Sciences and Arts)
Švica/Switzerland, 2019, 6'09"



Zgodba o stavbi z notranjim dvoriščem in njenih prebivalcih. Najrazličnejši liki sledijo svojim vsakdanjim rutinam, medtem pa se na dvorišču počasi kopičijo smeti. Kar je sprva videti povsem nedolžno, neko noč preraste v popolno katastrofo.

The story of a building with an inner courtyard and its inhabitants. While the different characters follow their everyday routines, trash slowly begins to pile up in the courtyard. What seems harmless in the beginning, one night escalates into a total disaster.

BREZ TELESA / NO BODY

Haemin Ko (UAL Central Saint Martins)
VB/UK, 2019, 4'33"



Tradicionalna animacija risbe z ogljem, ki vizualizira avtobiografsko eksperimentalno pesem. Film, ki je nastal na podlagi režiserkinega dnevnika o njeni priseljenjski izkušnji v Londonu, v treh čustvenih poglavjih govori o odnosu med mestom in umetnico. Vznemirjenje, jeza in upanje. A traditional charcoal animation with an autobiographical experimental animated poem. Based on the director's diary on her immigration experience in London, *No Body* is about the relation between the city and the artist in three emotional chapters. Excitement, frustration and hope.

HORIZON

Paulina Ziolkowska (Film University
Babelsberg Konrad Wolf)

Nemčija/Germany, 2018, 1'20"



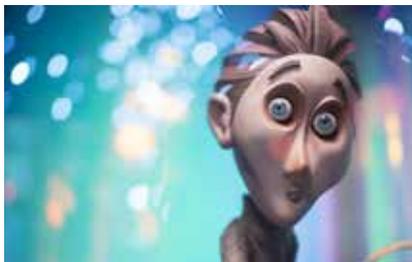
Mož s prostranim obzorjem sreča človeka s kratkim obzorjem. Tekla bo kri.

A man with a wide horizon meets a guy with a short one. There will be blood.

PTICA BREZ NOG / A BIRD WITH NO LEGS

Nick Cinelli (National Film & Television
School)

VB/UK, 2019, 8'55"



Jamesa po smrti žene bolečina tako ohromi, da ne more več igrati na ljubljene klavir, sinu Theu pa saksofon pomaga pri soočanju z izgubo. Ko nekega večera vadi za nastop, zaigra melodijo, ki znova odpre Jamesovo rano. Theo trenutek izkoristi, da pomaga očetu najti pot iz potrnosti. Following the loss of his wife, James' grief cripples him from playing his beloved piano. His son Theo, on the other hand, uses his saxophone to cope. One evening while practicing for a show, Theo plays a specific melody line that reopens James' wounds. Theo seizes this moment to help lead his father out of depression.

WILD WEST COMPRESSED

Christian Kaufmann (Filmakademie
Baden-Württemberg)

Nemčija/Germany, 2019, 2'39"



Divji zahod! Kavboji, ki dirjajo čez prostrane pokrajine, hrepeneči pogledi v daljavo, orjaški egi med dvoboji – vsekakor motivi za široki kot! Toda celo western se mora prilagoditi sloganu »vertikalno je novi široki kot«. Od kavbojev se pričakuje, da bodo tudi v pokončnem formatu mobilnikov enako kul, kot smo jih vajeni. Jim lahko uspe?

The wild west! Cowboys galloping through vast landscapes, yearning looks into the distance, huge egos duelling to the blood – of course it needs the wide screen! However, even the western has to keep up with the slogan "Vertical is the new widescreen". With the new "mobilescope", the genre expects of its cowboys the same cool performance as we are used to. Will that work well?

**SPOMINČICA / FORGLEMMEGEI /
FORGET-ME-NOT**

Katarina Lundquist (The Animation
Workshop)

Danska/Denmark, 2019, 7'23"



Ko se poslovli njegov življenjski prijatelj, se mora trmasti stari mož soočiti s svojimi strahovi in spet najti notranji mir.

When a lifelong friend departs, a stubborn old man has to face his inner fears in order to restore peace to his mind.

NAJBOLJŠE EVROPSKE TV-SERIJE BEST EUROPEAN TV SERIES

V sodelovanju z
European Animation Awards.
In collaboration with
European Animation Awards.



ČIRA ČARA: KOT RIBA IZ VODE /
MAGIC: COMME UN POISSON
DANS L'EAU / A NEW KIND OF
MAGIC: A FISH OUT OF WATER
William Renaud (Xilam Animation)
Francija/France, 2018, 11'19"



Tom in Cindy sta se iz pravljичnega sveta preselila v resničnost, z njima pa njuni starši, brezskrbna vila, skesani oger ter zastrašujoča teta čarovnica, ki se prav nikoli zaradi ničesar ne pokesa. Vsi bi najraje reševali svoje težave na najlažji način, s čarobno paličico. Toda v resničnosti nihče ne more jamčiti sreče do konca dni!
Tom and Cindy have left the world of fairy tales for the real world, along with their parents; a carefree fairy, a repentant ogre and a terrifying witch-aunt who's anything but repentant. They all try to solve their problems the easy way, with a magic wand. But in the real world, no one can guarantee you Happy Ever After!

MIŠJI RAZBOJNIK / THE HIGHWAY RAT
Jeroen Jaspaert (Magic Light Pictures)
VB/UK, 2017, 25'55"



Mišji razbojnik govori o požrešnem mišjaku, ki mu dišijo pecivo, piškoti in vse sladkarije. Jaha po cesti, išče slaščice in ropa mimoidoče, dokler ga sladkosnednost ne spravi v težave. Vznemirljiva zgodba o razbojniku in ruladah, ki bo navdušila vso družino.
The Highway Rat tells the tale of a ravenous rat who craves buns, biscuits and all sweet things. Tearing along the highway, he searches for sugary treats to steal, until his sweet tooth leads him to a sticky end. A swashbuckling tale of bandits and biscuits which the whole family will enjoy.

**MAX & MAESTRO: NADZVOČNO
UHO / MAX&MAESTRO: L'OREILLE
SUPERSONIQUE / MAX & MAESTRO –
THE SUPERSONIC EAR**

Christophe Pinto (Monello Productions)
Francija, Italija, Nemčija/France, Italy,
Germany, 2017, 12'

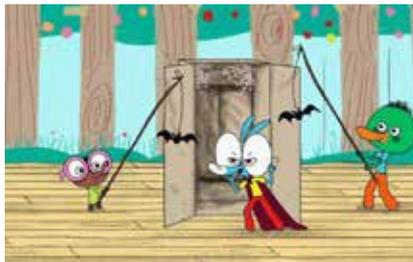


Mladi 11-letni raper Max po zaslugi slavnega dirigenta Daniela Barenboima odkrije klasično glasbo. Toda usklajevati rapovske koncerte, košarkarske tekme in Bachove preludije je vse prej kot enostavno, predvsem ker nihče v okolici ne ve za njegovo skrivno ljubezen.

Max, a young rapper aged 11, discovers classical music thanks to the great conductor, Daniel Barenboim. But juggling rap concerts, basketball matches and preludes by Bach is far from simple, particularly when no one around him knows about his secret passion.

ARIOL: DRACURIOL

Hélène Friren (Folimage)
Francija/France, 2017, 12'



Ariol je osliček, sicer pa prav tak kot ti ali jaz ... Serija popelje gledalce v vsakdanje življenje tega devetletnika z očarljivimi malimi dogodami, ki jih doživlja doma, v šoli, v soseski, na počitnicah, pa tudi v sanjah, saj je bujna domišljija njegova glavna odlika.

Ariol is a little donkey, just like you and I ... The series enables viewers to share in on nine year-old Ariol's everyday existence with delightful little slices of his life. He experiences regular everyday situations, at home, at school, in the neighbourhood, on holiday as well as in dreams as being imaginative is his dominant feature.

**NATE IN MALIKA, VEČNA
ZAMUDNIKA: NAPADALCI /
OSCAR & MALIKA, TOUJOURS EN
RETARD: LES ENVAHISSEURS /
NATE IS LATE: THE INVADERS**

Jeremy Guiter (Watch Next Media)
Francija/France, 2018, 11'



Nate in Malika vsako jutro odideta v šolo pol ure prezgodaj, a kljub temu vedno zamudita! Vsako jutro se jima namreč na poti pripeti nekaj NEVERJETNEGA.

Every morning, Nate and Malika leave home 30 minutes early to go to school, and yet every morning they arrive late! That's because every morning, something AMAZING happens on the way.

**MALI MALABAR: POŽREŠNE
ALGE / PETIT MALABAR: LES
BACTÉRIES GLOUTONNES / LITTLE
MALABAR: THE GREEDY ALGAE**

Patrick Volve (Aluma productions/Tchack)
Francija/France, 2018, 4'



Mali Malabar ima neznansko srečo: vse vesolje je njegovo igrišče! Pogovarja se s planeti in zvezdami in tako odkriva, od kod prihajamo. V vsaki epizodi s poskusom preuči preprost znanstveni ali astronomski pojem. Tokrat se Malabar in njegova prijateljica Žaba igrata v hiši in tam srečata bakterije, ki so videti kot drobne alge. Little Malabar is a very lucky boy: the universe is his playground! He talks to planets and stars to understand where we all come from. In each episode, he gets to experiment one simple notion about science or astronomy. This time, Little Malabar and his friend the Frog are playing house when they meet bacteria that look like small algae plants.

**PIPAS & DOUGLAS: PRINCESA IN ZMAJ /
PIPAS & DOUGLAS: LA PRINCESSE
ET LE DRAGON / PIPAS&DOUGLAS:
THE PRINCESS AND THE DRAGON**

Sébastien Lasserre, Alexandre So (Studio Hari)
Francija/France, 2018, 2'



Pipas in Douglas sta (milo rečeno) neobičajna scenska umetnika, ki hočeta za vsako ceno uspeti v Koncertni dvorani. Da bi dokazala svoj razkošni talent, sta pripravljena nastopati kot karkoli – v čarodajskih ali plesnih predstavah, na glasbenih koncertih, niti folklore se ne branita! Pipas and Douglas are two atypical (to say the least) performing artists who want to be a hit at the Music Hall, at any cost. To show their wide range of capacities, they'll do anything – magic show, dance performances, music concert or even sing folk songs!

SOUNZEE: RICKLE PICK

Adrian Kollar (Chrome Ball Studio)
Madžarska/Hungary, 2018, 7'37''



Vsak kitarist ve: če ti trzalica pade iz rok, izpuhti v nič. Kot da bi odletela v drugo dimenzijo. Every guitarist knows, if you drop a pick it disappears without a trace. As if moving to another dimension.

ANIMIRANI DOKUMENTARCI I ANIMATED DOCUMENTARIES I

MOJA HČI / DIE TOCHTER / MY DAUGHTER

Falk Schuster, Alexander Lahl, Max Mönch
(mobyDOK)
Nemčija/Germany, 2018, 6'34"



Kot oče in hči sta bila v dobrih odnosih. Nekoč mu je rekla, da se odpravlja na Dansko na neko poroko. A to je bila laž. Nekaj mesecev pozneje je začela novo življenje. Kot žena džihadista v Siriji. They had a normal father-daughter relation. One day she told him she was setting off for a wedding party in Denmark. But that was a lie. A few months later she started her new life. As the wife of a jihadist living in Syria.

TRACING ADDAI

Esther Niemeier (Film University Babelsberg
Konrad Wolf)
Nemčija/Germany, 2018, 29'54"



Addai, ki ima nekaj več kot dvajset let, se odpove življenju, kakršnega pozna, in se preseli v Sirijo, da bi pomagal žrtvam državljanske vojne. Sprva ga določijo za delo v kuhinji z Iliasom. Addai mami napiše: »Ne skrbi zame, z mano je vse v redu.« Dve leti pozneje mama prejme pismo iz zapora. Nemško sodišče je Iliasa obsodilo terorizma.

In his early twenties, Addai leaves his entire life behind and moves to Syria to help the victims of the civil war. At first, he is assigned kitchen duty together with Ilias. Addai writes to his mother: "Don't worry about me, I'm fine." Two years later Addai's mother receives a letter from prison. Ilias has been sentenced for terrorism by a German court.

**ŽIVLJENJE JE NEKAJ NAJLAŽJEGA /
DAS LEBEN IST EINES DER LEICHTESTEN /
LIFE IS ONE OF THE SIMPLEST**

Marion Nyffenegger (Lucerne University of Applied Sciences and Arts)
Švica/Switzerland, 2019, 7'25"



Pet v Švici živečih ljudi pripoveduje o otroštvu. V ospredju sta temi varnosti in izkoreninjenosti. Iz kolaža glasov ljudi različnih starosti in iz različnih kultur se razkriva njihovo doživljanje doma, korenin in porekla. Bežen pogled na živahnost in raznolikost življenja.

Five people living in Switzerland talk about their childhood. Security and uprooting become the topics. A collage of voices of people from different cultures and age groups tells about their feeling of home, their roots and origins. A brief look at the liveliness and diversity of lives.

BEAR WITH ME

Daphna Awadish (Akv St. Joost Master Institute)
Nizozemska/Netherlands, 2018, 4'46"



Kratki animirani dokumentarec o migrantih, ki so zapustili svoj dom in prečkali meje zaradi ljubezni.

A short animated documentary on immigrants who left their home and crossed borders for love.

ESPERANÇA

Cécile Rousset, Jeanne Paturle, Benjamin Serero (Beppie films/Le cerle rouge)
Francija/France, 2019, 5'25"



Petnajstletna Esperanca je z mamo pravkar prispela iz Angole v Francijo. Sta na železniški postaji v Amiensu in ne vesta, kje bosta spali. Iščeta koga, ki bi jima pomagal.

Esperança, 15, has just arrived in France from Angola with her mother. At Amiens railway station, they don't know where to sleep and try to find someone to help them.

OD DOMA / SENT AWAY

Rosa Fisher (Royal College of Art)
VB/UK, 2019, 5'32"



Internat pogosto iztrga otroka iz varnega, ljubečega doma in ga odloži v hladno ustanovo. Če želi otrok prestopiti to izkušnjo, se mora čustveno zapreti, pretrgati vez s samim sabo in svojimi občutji. Film tematizira moškost in institucionalizacijo otrok s sistemom šolanja v internatih. Boarding schools can rip children out of their secure, loving homes and deposit them into a cold institution. Kids have to emotionally shut down, and cut off their sensitivities to themselves in order to survive this experience. *Sent Away* explores themes of masculinity and how children are institutionalised through the boarding school system.

TIK TIK TAK / TIC TIC TACK

Theresa Lucas (Kunsthochschule Kassel)
Nemčija/Germany, 2019, 4'01"



Animirani kratki film *Tik tik tak* je nastal na podlagi intervjujev in govori o ljudeh s Tourettovim sindromom. *Tic Tic Tack* is an interview-based animated short film about people and their lives with Tourette Syndrome.

SOLOS

Gabriella Marsh (Royal College of Art)
VB/UK, 2019, 4'44"



Animirani kratki film dokumentira dogajanje na barcelonskem trgu Plaça de la Virreina. A short animated film that documents the happenings in a single square in Barcelona, la Plaça de la Virreina.

NIČ VEČ SKUPAJ / SPOLU SAMI / APART

Diana Cam Van Nguyen (Famu – Academy of Performing Arts in Prague/Alkay/Filmtalent Zlín)

Češka/Czech Republic, 2018, 9'52"



Film govori o življenju po izgubi bližnjega, k tej boleči temi pa pristopi z združenjem igranih prizorov in animacije. Resnične izkušnje pripovedovalcev se prepletajo z animiranimi sekvencami, te pa rekonstruirajo bridke trenutke in omogočajo vpogled v misli treh mladih ljudi, ki so se prezgodaj srečali s smrtjo.

This short film about life after the loss of a loved one uses techniques of both live-action and animated film to deal with a difficult topic. Real experiences of the narrators are combined with animated sequences reconstructing painful situations, looking into the thoughts of three young people untimely exposed to death.

ANIMIRANI DOKUMENTARCI II ANIMATED DOCUMENTARIES II

SWATTED

Ismaël Joffroy Chandoutis (Le Fresnoy)
Francija/France, 2018, 21'14"



Igralci spletnih videoiger opisujejo svoje težave s t. i. swattingom, izjemno nevarnim pojavom kibernetkega napada na daljavo, ki jim grozi, kadarkoli igrajo. Film predstavlja dogodke z videi na YouTubeu in podobami iz videoigre.

Online players describe their struggles with "swatting", a life-threatening cyber-harassment phenomenon that looms over them whenever they play. The events take shape through YouTube videos and wireframe images from a video game.

SAIGON SUR MARNE

Aude Ha Leplège (Zorobabel/Novanima)
Belgija, Francija/Belgium, France, 2019, 14'12"



Starejši par med domačimi opravili pripoveduje vnukinji o svoji izkušnji vojne in življenju, razpetem med Vietnamom in Francijo. Pri tem obudita spomin na skupno zgodbo vse od prvega srečanja, ko sta imela 20 let, do sedanjosti; govorita o izgnanstvu in izseljenstvu, včasih s humorjem, drugič z resnostjo.

Between two household chores, an old couple tells their grand-daughter their life story between Vietnam and France, during the war. Since their first meeting, when they were 20, until today, they retrace the steps of their relationship, talking about exile and immigration, sometimes with humour, sometimes seriously.

BLOCKED, BLURRED AND IN THE DARK – POTAPLJAČ / BLOCKED, BLURRED AND IN THE DARK – DE DUIKER / BLOCKED, BLURRED AND IN THE DARK – THE DIVER

Sophia Twigt (Sophia Twigt Ontwerp)
Nizozemska/Netherlands, 2018, 3'47"



Potapljač dela za posebno enoto nizozemskih kriminalistov. Zaradi lastne varnosti in varnosti ekipe ne sme razkriti svoje identitete. To je prva epizoda animirane dokumentarne serije *Blocked, Blurred and in the Dark* o ljudeh, ki imajo zanimivo zgodbo, vendar se ne smejo ali nečejo razkriti.

The diver works for the arrest team of the Netherlands. He can't be recognised for the safety of himself and his team. The first episode of *Blocked, Blurred and in the Dark*, an animated documentary series about people who have a story they want to tell but can't or don't want to be recognised in real life images.

ČUDEN PROCES / UNO STRANO PROCESSO / A STRANGE TRIAL

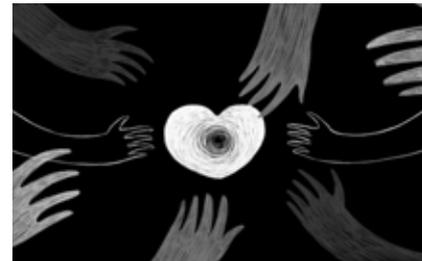
Marcel Barelli (Nadasdy Film)
Švica/Switzerland, 2018, 10'



»Vedno sem hotel ustvariti film o lovu, kar pomeni – PROTI lovu. A to ni tako preprosto, če prihajaš iz družine lovcev. Moje misli se prepletajo s spomini. O lovu govorim z očetom, ki je seveda lovec. Pa tudi moja mama ima kaj dodati ...« (Marcel Barelli)
"I have always wanted to make a film ABOUT hunting... that is... AGAINST hunting! But that's not so easy when you come from a family of hunters... my thoughts are intermingled with my memories. I discuss it with my father: a hunter, of course. But my mother also has a thing or two to say..." (Marcel Barelli)

RADIOVIZIJA – SMISEL / RADIOVIZIJA – SMISAO / RADIOVISION – THE MEANING

Iva Čirić (Platforma)
Srbija/Serbia, 2018, 3'04"



Film z vizualnimi metaforami in simbolnim jezikom animacije opisuje filozofijo o smislu življenja. Nastal je na podlagi izvirnega avdioposnetka iz leta 1982, v katerem priznani srbski pisatelj išče odgovor na vprašanje, ali ima življenje smisel, in če ga ima, kaj to je.

Through visual metaphors and the symbolic language of animation, the film describes a philosophy on the meaning in life. Inspired by an original audio recording from 1982, in which a famous Serbian novelist is searching for the answer to the question: "Is there a meaning in life and if there is, where is it...?"

BREZ CILJA / DRIFTLESS

Jonah Primiano (Calarts)
ZDA/USA, 2019, 6'05"



Zdaj samo še spomin.
Now only a memory.

OČETOVI ČEVLJI / OPINCI / MY FATHER'S SHOES

Anton & Damian Groves (Studioset/Bagan
Films)
Romunija, Francija/Romania, France, 2019,
17'53"



Film je nastal na podlagi resnične zgodbe o očetu samohranilcu in prvem človeku, ki je prehodil pot okoli sveta. Svoji mladi hčeri se trudi pojasniti, zakaj odrašča brez mame, ter ji pripoveduje o smrti in pogumu.

A film based on a true story about a record-breaking globetrotter and single father who attempts to explain to his young daughter about death, courage and the absence of her mother from their lives.

**HAPPINESS MACHINE,
ANIMIRANI OMNIBUS
HAPPINESS MACHINE,
ANTHOLOGY FEATURE**

Happiness Machine je omnibus kratkih filmov desetih animatork in desetih skladateljic iz vse Evrope, ki sta jih festival Tricky Women in orkester Klangforum Wien povabila k sodelovanju in razmisleku o vprašanju, kako močno sedanje gospodarsko stanje vpliva na naše življenje in iskanje sreče.

Umetnice so se v zelo raznolikih delih, ki segajo od satire do pravljичnega ali dokumentarnega, poigrale z dekonstrukcijo obstoječega sistema ter predstavile ovire ali predlagale alternative, ki bi nam omogočale večjo dobrobit.

Omnibus kot kolektivna in ustvarjalna razprava preizprašuje svet, v katerem živimo, in nas uči gledati nanj z drugačnimi očmi.

Happiness Machine is a programme of short films that connects 10 women animators and 10 women composers from all over Europe, who were asked by Klangforum Wien and Tricky Women to consider the following topic: to what extent does the current economic climate affect our lives and pursuit of happiness?

In a variety of impressions from satirical to fairy tale, to documentary, these artists have fun deconstructing the system and highlighting hindrances or proposing alternative ideas that are more conducive to well-being.

A collective and creative discussion that questions the world we live in and teaches us to look at it from a new perspective.

SUGGESTION OF LEAST RESISTANCE

Michelle Kranot, Uri Kranot (TinDrum Animation/Klangforum Wien)
Skladateljica/Composer: Iris ter Schiphorst
Danska, Avstrija/Denmark, Austria, 2019, 5'

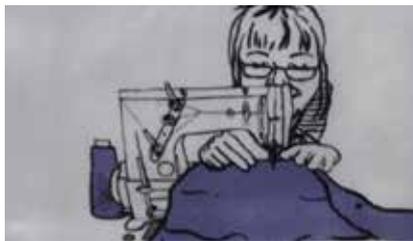


Izگرد pomeni nasilno prekinitev obstoječega reda. Film je zaslepljujoč, poetičen in političen avdiovizualni izbruh podob na temo individualnega proti zgodovinske-mu. Ta iskreni impresionistični projekt prikazuje ikonične slike, ki slavijo lepoto, obenem pa svarijo pred nasiljem, ki nam grozi v tem vnetljivem času.

Riot: by definition a violent disruption of the existing order. A dazzling, poetic and political audiovisual trip on the notion of the individual vs. the historic. This earnest, impressionistic project presents iconic images that simultaneously celebrate beauty and warn of the violence facing us in this volatile time.

BLOOMERS

Samantha Moore (Animate Projects/Klangforum Wien)
Skladateljica/Composer: Malin Bång
VB, Avstrija/UK, Austria 2019, 10'



Animirani tekstil oživlja zgodbo o tovarni spodnjega perila v Manchesteru. Pred kamero se zvrstijo svila, bombaž in čipka, delavci pa medtem pripovedujejo o preteklosti podjetja Headen & Quarmby, britanski tekstilni industriji ter britanskih družinskih tradicijah izdelovanja. Vzpone in padce tovarne priključ v življenje tudi izvorna glasbena spremljava švedske skladateljice Malin Bång, ki je nastala po navdihu zvoka šivalnih strojev.

Animated fabric brings the story of a lingerie factory in Manchester to life. Silk, cotton and lace go under the camera, as the workers recount the history of Headen & Quarmby, the UK garment manufacturing industry, and British family traditions of making. A specially composed soundtrack by Swedish composer Malin Bång, inspired by sounds of sewing machinery, evokes the ups and downs of the factory.

LICKALIKE

Rebecca Blöcher (Fabian&Fred/Klangforum Wien)
Skladateljica/Composer: Eva Reiter
Nemčija, Avstrija/Germany, Austria, 2019, 8'



Nekdo izgine s scene in drevo je postavljeno na glavo. Ljudje so v iskanju korenin iztrgani iz svojega običajnega reda, v temi pa se rojevajo povezave. Ženska ima okus po prajhu in znajdemo se v sistemu ljudi, ki se vrtijo okoli svoje osi. Samo en človek ostane sam, vendar nepričakovano dočaka tolažbo.

Someone falls off the scene and a tree is upside down. In search of the roots, people are torn from their usual order, while in the dark connections are made. A woman tastes of the primordial soup and we end up in a system of people spinning around themselves. Only one person remains alone, but he gets unexpected comfort from somewhere.

POSEBNE PREDSTAVITVE

SPECIAL PROGRAMMES

PANTOPOS

Eni Brandner (Pubres/Eni Brandner/
Klangforum Wien)

Skladateljica/Composer: Misato Mochizuki
Avstrija, Slovaška/Austria, Slovakia, 2019, 8'



Film, ki se začne v na videz staromodnem svetu vzvišenosti in glamurja, nas popelje na pot odkrivanja nadrealističnega, čudaškega prostora novih in abstraktnih idej, kjer nič več ni, kot je bilo. Edino, kar še poznamo, so ljudje, ki ta prostor nase-ljujejo, in njihove geste. In zastavi se vprašanje, ali je ta prostor samo sen ali že del naše resničnosti.

Starting out in a seemingly old-fashioned world of grandeur and glamour, *Pantopos* takes us on a journey to discover a surreal and peculiar place of new and abstract ideas, where nothing is as it used to be. The only thing left that is familiar to us, are the people who inhabit this place and their gestures. In the end we are left with the question if this new place is just a dream or already a part of our reality.

IVERKA / DIE FLUNDER / THE FLOUNDER

Elizabeth Hobbs (Animate Projects/
Klangforum Wien)

Skladateljica/Composer: Carola Bauckholt
VB, Avstrija/UK, Austria, 2019, 6'



Skromni ribič nekoč ujame uročeno ribo. Lahko ta poskrbi za lepšo usodo zanj in njegovo ženo? *Iverka* je priredba pravljice bratov Grimm Ribič in njegova žena, ki jo je animirala Elizabeth Hobbs, izvorno glasbo pa je prispevala skladateljica Carola Bauckholt.

One day a humble fisherman catches an enchanted fish. Can the fish help him and his wife improve their lot? *The Flounder* is an adaptation of the Brothers Grimm tale 'The Fisherman and his Wife', with painted animation by Elizabeth Hobbs and an original score by composer Carola Bauckholt.

GENERATOR/OPERATOR

Andrea Schneider (Andrea Schneider/
Klangforum Wien)

Skladateljica/Composer: Marianthi
Papalexandri-Alexandri
Švica, Avstrija/Switzerland, Austria, 2019, 6'



Prevajanje idej sodelovanja, zaupanja, deljenja in solidarnosti v ločene delujoče mikrokozmose, ki se vrtijo v neskončnem krogu.

Translating the ideas of cooperation, trust, sharing and solidarity into separate working microcosms that run in an endless loop.

MUSIC BOX

Joanna Kozuch (Pubres/Klangforum Wien)
Skladateljica/Composer: Ying Wang
Slovaška, Avstrija/Slovakia, Austria, 2019, 6'



Akrobati se trudijo ustvariti popolno piramido iz človeških teles. Nekdo si poškoduje roko in piramida se poruši. Cirkuški vodja ima tri možnosti, kako razrešiti nastali položaj. Rezultat je vedno enak, vsak od nas pa se mora sam odločiti, po kateri poti bo do njega prišel.

Acrobats are trying to create perfect pyramid from human bodies. One of them hurts his arm and the pyramid tumbles down. The ringmaster has three possibilities for solving the situation. The result is the same regardless, but it is upon each of us to decide which way to take to it.

THE HAPPINESS MACHINE

Ana Nedeljković, Nikola Majdak Jr. (Baš Čelik/Klangforum Wien)
Skladateljica/Composer: Hanna Hartman
Srbija, Avstrija/Serbia, Austria, 2019, 7'



Simulacija neobstoječe videoigre, ki govori o poslovnih praksah na prvi pogled idealnega podjetja.

A simulation of a non-existent video game concerned with the business practices of a company which at first sight seems ideal.

MERJENJE RAZDALJE / VERMESSUNG DER DISTANZ / MEASURING THE DISTANCE

Susanne Jirkuff (Susanne Jirkuff/Klangforum Wien)
Skladateljica/Composer: Joanna Bailie
Avstrija/Austria, 2019, 7'

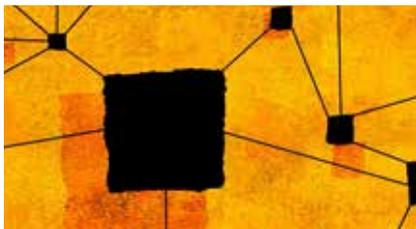


Raziskovanje urbanih robov in njihovega ujemanja z marginalnostjo družbenih skupin, ki jih naseljujejo.

Exploring urban edges as they correspond with the marginality of the social groups who inhabit them.

HIERARCHY GLITCH

Vessela Dantcheva (Compote Collective/
Klangforum Wien)
Skladateljica/Composer: Electric Indigo
Bolgarija, Avstrija/Bulgaria, Austria, 2019, 6'



Film na povsem abstrakten način obravnava temeljno premiso modela ekonomije za skupno dobro. Tako njegovi vizualni vzorci kot glasovi v zboru so povezani v hierarhičen vedenjski vzorec, ki omejuje razvitje polnega potenciala in mobilnost vsakega posameznega elementa. Matrica se kmalu poruši, povezave in smeri se izgubijo in izbruhne entropija. To je trenutek, ko se posamezne enote avtonomno povežejo z drugimi v organske, uravnotežene konstelacije. Tako razvijejo kolektivni organizem, trpežno entiteto.

In a purely abstract way, *Hierarchy Glitch* deals with a core idea of the Common Good Economy model. Both its visual patterns and the ensemble's voices are tied up in hierarchical behaviour that restrains the full potential and mobility of each individual element. Soon the matrix pattern collapses, connections and directions are lost, resulting in entropic disorder. This is the moment when individual units autonomously connect with the rest, forming organic and balanced constellations. They develop a collective organism, a resilient entity.

BALTİK NA OBISKU

Animacija baltskih držav, Estonije, Latvije in Litve, ki so nedavno (2018) praznovale stoletnico svoje neodvisnosti, prežema latenten, včasih celo nezaznaven nemir. V široki paleti filmov, izbranih za letošnji Animatėkin fokus na Baltik, najdemo preplet prvovrstne obrti in meditativnega stanja duha, pa tudi podton ukvarjanja s tistim, česar ni lahko izgovoriti (a se lahko prikaže). Tu ne gre za žanr: filmi so lahko absurdne komedije, primeri trezne nostalgije oziroma politične alegorije, celo otroški filmi. Izkušnja je bolj povezana z občutjem prebijanja po zahtevni poti, ko si vztrajen, umetniški in ne ravno zgovoren.

Ta nemir se giblje od mita do ljudskih povesti ter urbanih in umetniških obdelav, kar plete nevidno nit med različnimi časi in obdobji. Litvanska mitologija vodi od hipnotične *Enigme* (Medis, 1983) Nijole Valadkeviciute in zaslepljujoče ekscentričnega *Hobgoblina* (Baubas, 1987) veterana animacije Ilje Bereznickasa, vse do veličastnega *Ragnaroka* (Nuopuolis, Urtė in Johan Oettinger, 2016) in strašljivih *Gozdov* (Miškas, Ignas Meilūnas, 2015). Estonija ima lastno zgodovinsko in mitologizirano preteklost – pomislite na ep *Velikan Töll* (Suur Töll, Rein Raamat, 1980) –, ki sega vse do ljudske povesti Maita Laasa iz leta 2017 *Mož in žena. Domorodska zgodba* (Mees Ja Naine. Vadja Lugu).

Latvijska animacija je bolj nagnjena k predstavljanju splošnega hrepenenja po naravnem raju, pri čemer ustvarjalci jasno pokažejo, da ta nikoli ni obstajal. Kontrast med mestom in podeželjem je bogato ponazorjen v filmu *Pet mačk* (Pieci kaķi, 1971) latvijske pionirke Roze Stiebra in *Želve* (Brunurupuči, 1987) Ansisa Bērziņa. Pri sodobnih avtorjih je slikarjeva pot v vrt izgubljena v *Vrtu fetišev* (Fetišu dārzs, 2006) Kārlisa Vītolsa, medtem ko totali ledeno bele v filmu *Izgubljeni v snegu* (Zuduši sniegā, 2007) Vladimirja Leschiova kažejo neobvladljivo okolje, narava in njeno izkoriščanje pa razbijeta nostalgične sanje v *Ursusu* (2011) Reinisa Pētersonsa.

Ni pa vse povezano z naravo. Na področju urbane in socialne politike nas *Trikotnik* (Kolmnurk, 1982) Priita Pārna še vedno fascinira kot družinska urbana pustolovščina. Pārnova filmografija – od leta 2008 ta upravičeno čaščeni umetnik režira filme skupaj z Olgo Pärn – razkriva iskanje umetniškega smisla zunaj običajne umestitve ter skrbno preučuje veličastno in vsakdanje. Mati Kütt (magnum opus: *Sky Song*, 2010) je izjemen estonski vizionar, medtem ko je Riho Unt ustvaril enega najbolj opredeljujočih kratkih animiranih filmov tega stoletja z naslovom *Gospodar* (Isand, 2015).

Na latvijski fronti lahko vedno znova gledate dobro zrežiran padec Leninove glave v *Spomeniku* (*Pieminekļis*, Jānis Cimermanis, 1992), serija lutkovnih animiranih filmov iz studia Animācijas brigade je latvijska animacijska dediščina, estonska nacionalna travma pa je jasno dokumentirana v mučni lutkovni študiji *Spomin telesa* (*Keha mālu*, 2011) Ūla Pikkova.

Ni vedno nujno, da so stvari videti veličastne, da bi bile pomembne. Bodite pozorni na skrbi, ki jih povzročajo zborovski pevci v *Zborovski turneji* (*Kora turneja*, 2012) Edmunda Jansonsa, labirintsko, sanjsko konstrukcijo v *Hiši iz podzavesti* (*Alateadvuse maja*, 2015) Priita Tenderja, krive lisice v neizmerno intimni *Krivdi* (*Kaltē*, 2013) Rede Bartkutē, lahkotni *Kiosk* (*The Kiosk*, 2016) Anete Melece, vabljivo ukrvljeno predstavo ljubezni v *Neevklidski geometriji* (*Neevklidīnē geometrija*, 2013) Skirmante Jakaitē in Solveige Masteikaitē ali pa divje napeto kolesarsko dirko v filmu *Velodrool* Sanderja Joona (2015).

Živali – nadomestek za tisto, česar ljudje ne morejo izraziti – se lahko mešajo z ljudmi. Slavijo izjemen igrano-animirani film Raa Heidmetsa *Dnevna soba* (*Elutuba*, 1994), delijo moške skrbi v *Krokodilu* (*Krokodill*, 2009) Kasparja Jancisa, se prepustijo predstavi moči v *Pogoltniti krastačo* (*Norīt krupi*, Jurgis Krāsons, 2010) ali enostavno gledajo pedantno žalosten postopek vzreje živali v *Letečem mlinu* (*Kārbeste veski*, Anu-Laura Tuttelberg, 2012).

Izleti na polje celovečernih animiranih filmov so v baltski animaciji postali pogostejši. Trem estonskim animiranim filmom o Lotte (2006, 2011, 2019; režija Heiki Ernits in Janno Pöldma) je sledil film z ročno izdelanimi lutkami iz filca *Kapetan Morten in kraljica pajkov* (*Kapten Morten lollide laeval*, Kaspar Jancis, 2018). Med nedavnimi izvrstnimi primeri iz Latvije so izjemni umetniški portret depresije *Kamenje v mojih žepih* (*Rocks in My Pockets*, Signe Baumane, 2014), urbana zgodba Edmunda Jansonsa *Jakob, Mimmi in govoreči psi* (*Jēkabs, Mimmi un runājošie suņi*, 2018) in meditativni portret samotarja v *Away* (2019) mladega Gintsa Zilbalodisa.

Koprodukcijska prizadevanja različnih baltskih držav (in tudi drugih) so odprla mednarodni umetniški prostor; vedno zanimivi Chintis Lundgren (*Manivald*, *Toomas*), Anu-Laura Tuttelberg, Anete Melece, Birutē Sodeikaitē (*Zadnja postaja: Luna*) in njihovi novi priznani filmi so vsi del teh prepletanj. Ne glede na finančne skrbi znajo baltski animatorji v Estoniji, Latviji in Litvi še vedno ustvarjati svoje like in situacije s skrbjo in občutkom, ostrino in dobrodošlo ekscentričnostjo – ter nemirom.

Vassilis Kroustallis, glavni urednik portala Zippy Frames

Prevod Maja Lovrenov

THE BALTICS VISITING

A latent, sometimes even imperceptible unrest permeates Baltic animation, whose respective countries, Estonia, Latvia and Lithuania, recently (2018) celebrated their 100 years of independence. In the vast range of films selected for this year's Baltic Focus at Animateka Festival, you can find a hybrid of first-class craft, a meditative frame of mind, but also an undercurrent and a preoccupation with what cannot be easily uttered (but can be shown). It does not concern genre: the films can be absurd comedies, instances of sober nostalgia, political allegories or even children's films. This experience has more to do with what you feel like when trying to navigate a harsh road, being persistent, artistic and less than talkative.

This unrest moves from myth to folktales to urban and artistic treatments of the individual, constituting an invisible thread between different time periods. Lithuanian mythology leads from Nijole Valadkeviciute's hypnotic *The Enigma* (1983) and the dazzlingly eccentric *Hobgoblin* (1987, by animation veteran Ilja Bereznickas) right through to the majestic *Ragnarok* (Urtë Oettinger, Johan Oettinger, 2016), and the eerie *Woods* (Ignas Meilūnas, 2015). Estonia has its own historical and mythologized past – think of the epic *Tyll the Giant* (Rein Raamat, 1980), down to the 2017 folktale *A Husband and A Wife. A Voitan Story* by Mait Laas.

Latvian animation is more inclined to present a general longing for a natural Eden – its filmmakers clearly showing it never existed in the first place. The contrast between city and country is richly illustrated in the Latvian pioneer Roze Stiebra and her *Five Cats* (1971), or Ansis Bērziņš's *Turtles* (1987). With contemporary authors, a painter's way to a garden is lost in Kārlis Vītols' *The Garden of Fetish* (2006); wide shots of icy white in *Lost in Snow* (2007) by Vladimir Leschiov display overpowering environment, while nature and its exploitation crashes nostalgic dreams in *Ursus* (2011) by Reinis Pētersons.

Not everything signals nature. In the field of urban and social politics, Priit Pärn's *Triangle* (1982) still fascinates as a family urban adventure. A justly venerated artist, Pärn's filmography – since 2008, both he and Olga Pärn have been co-directors – reveals both artists' search for meaning outside the ordinary placement, carefully introspecting the grand and the mundane. Mati Kütt (magnum opus: *Sky Song*, 2010) is a remarkable Estonian visionary, while Riho Unt made one of the most defining animation shorts of this century: *The Master* (2015).

On the Latvian front, you can go and watch again and again the well-orchestrated fall of the Lenin head in *Monument* by Jānis Cimēmanis (1992) – the Rescue Team puppet films being part of the

Latvian animation heritage. On the other hand, Estonian national trauma is clearly documented in Ülo Pikkov's anguished puppet study, *Body Memory* (2011).

Things don't always have to look grand to matter. Take note of the worries caused by choir boys in Edmunds Jansons' *Choir Tour* (2012), the labyrinthine, dreamy construction in Priit Tender's *House of Unconsciousness* (2015), a guilty fox in Reda Bartkutė's immensely intimate *Guilt* (2013), Anete Melece's breezy *The Kiosk* (2016), an invitingly bent notion of love in *Non-Euclidean Geometry* (2013) by Skirmanta Jakaitė and Solveiga Masteikaite, or a fiercely tense bike race in *Velodrol* by Sander Joon (2015).

Animals – a substitute for what humans can't express – can mix with people. Celebrate Rao Heidmet's extraordinary – actors included – *Living Room* (1994), entertain masculinity worries in Kaspar Jancis' 2009 *Crocodile*, become swallowed in a showcase of power (*To Swallow A Toad* by Jurgis Krāsons, 2010) or simply watch the meticulously sad animal breeding procedure in *Fly Mill* by Anu-Laura Tuttelberg (2012).

Forays into the feature animation field have now become more frequent in Baltic animation. The three Estonian Lotte films (2006, 2011, 2019, all directed by Heiki

Ernits and Janno Põldma) were followed by the handicraft-felt *Captain Morten and The Spider Queen* (Kaspar Jancis, 2018). In Latvia, the richly artistic portrait of depression *Rocks In My Pockets* by Signe Baumann (2014), Edmunds Jansons' urban story of *Jacob, Mimmi and the Talking Dogs* (2018), and Gints Zilbalodis' meditative portrait of a loner in *Away* (2019) are fine recent examples.

Co-production efforts between the different Baltic countries (and beyond the Baltic) have opened up the international artistic space; the always interesting Chintis Lundgren (*Manivald, Toomas Beneath the Valley of the Wild Wolves*), Anu-Laura Tuttelberg, Anete Melece, Birutė Sodeikaitė (*Last Stop Is the Moon*), and their new, acclaimed films are all parts of this interaction. Financial worries notwithstanding, Baltic animation filmmakers in Estonia, Latvia and Lithuania still know how to create their characters and situations with care and flair, poignancy and welcome eccentricity – and unrest.

Vassilis Kroustallis
Head Editor, Zippy Frames

**RETROSPEKTIVA:
BALTSKI ANIMIRANI FILM I
BALTIC ANIMATED FILM
RETROSPECTIVE I**

HOBBY

Z. Riekstiņš, E. Riekstiņš, O. Dinvietis, P. Dinvietis (Cinema amateurs club LRAP)
Latvija (SZ)/Latvia (USSR), 1971, digitalni format/digital format (posneto/original 16mm), 3'



Pajkčevo najljubše opravilo je žaganje, kar v ruščini v prenesenem pomenu pomeni sitnarjenje. Pajkec razžaga vse, kar mu pride pod noge, prežaga drog, prežaga vodo v vodnjaku – tako kot »žagajo« in »žagajo«, z razlogom ali brez, nadležni pametnjakoviči in kritizerji v našem življenju.

A little spider's hobby is to saw, a pun from the Russian language meaning "nagging". The spider saws everything that gets in his way, he saws a pole, he saws water in a fountain, just like pushy advisors and critics in your daily life "saw" and "saw" with a reason or without it.

BREAKOUT

Jānis Redlihs (Cinema amateurs club Lielupe)
Latvija (SZ)/Latvia (USSR), 1983, digitalni format/digital format (posneto/original 35mm), 2'



Skrivnostno tesnobno vzdušje tega amaterskega filma pričara upe, strahove in negotovost ob padcu sovjetskega režima. The uncanny atmosphere of this amateur film captures the hopes, fears and uncertainties during the decline of the Soviet regime.

VELIKAN TÖLL / SUUR TÖLL / TYLL THE GIANT

Rein Raamat (Tallinnfilm)

Estonija (SZ)/Estonia (USSR), 1980, digitalni format/digital format (posneto/original 35mm), 13'44"



Estonska ljudska pripovedka o velikanu Töllu, ki je živel na otoku Saaremaa v Balt-skem morju.

An Estonian folk tale about Töll, the giant hero who lived on the Baltic Sea island of Saaremaa.

TRIKOTNIK / KOLMNURK / THE TRIANGLE

Priit Pärn (Tallinnfilm)

Estonija (SZ)/Estonia (USSR), 1982, digitalni format/digital format (posneto/original 35mm), 14'30"



Ko se Eduard zaplete v neljubečo zvezo med Julio in Victorjem, nastane čutni trikotnik, ki ... Hja, oglejte si film in boste videli.

When Eduard becomes involved in Julia and Victor's loveless relationship, a sensual triangle is created which... Well, you'll have to watch it to see.

PET MAČK / PIECI KAĶI / FIVE CATS

Roze Stiebra (Dauka)

Latvija (SZ)/Latvia (USSR), 1971, digitalni format/digital format (posneto/original 35mm), 7'



Film prenese latvijsko ljudsko pripovedko v sodobno okolje. Odnos med mačkami in mišmi simbolizira trk generacij in različnih nazorov – miši predstavljajo starejšo generacijo, čuvaje podeželske tradicije, mačke pa mestne klateže in boeme.

Five Cats interprets a Latvian folk tale, but in modern setting. The relationship between cats and mice is a symbol for the clash of generations and different world-views – mice are like the older generation, the keepers of countryside traditions, and cats are like city dwellers, wanderers, and bohemians.

BAVBAV / BAUBAS / HOBGOBLIN

Ilja Bereznickas (Lietuvos kino studija)
Litva (SZ)/Lithuania (USSR), 1987, digitalni
format/digital format (posneto/original
35mm), 10'



Film vzame za izhodišče litovsko mitološko bitje baubasa: običajno ga slikajo kot demona, ki straši poredne otroke. Zgodba se vrti okoli prijateljstva med deklico in namišljenim bavbavom, ki so si ga izmislili njeni starši.

The film was made on the basis of a Lithuanian mythological creature, the hobgoblin/baubas, who is usually represented as a demon sent to scare children behaving badly. It tells the story of the friendship between a girl and an imaginary hobgoblin (which her parents have invented).

DREVO / MEDIS / THE TREE

Nijolė Valadkevičiūtė (Lietuvos kino studija)
Litva (SZ)/Lithuania (USSR), 1983, digitalni
format/digital format (posneto/original
35mm), 5'



Nekonvencionalna priredba ljudske pripovedke. Devetglavi zmaj preganja deklico, ki jo namesto bratov reši čarobno drevo. An unconventional adaptation of a folk tale. A nine-headed dragon chases a girl, who is saved not by her brothers but a magic tree.

ŽELVE / BRUNŪRUPUČI / TURTLES

Ansis Bērziņš (Dauka)
Latvija (SZ)/Latvia (USSR), 1987, digitalni
format/digital format (posneto/original
35mm), 10'



Ritem filma odseva počasen tempo želvjega življenja: dnevi prihajajo in odhajajo, avtomobili vozijo mimo, ljudje v naglici vdirajo v skrbno varovani svet. Edino, kar lahko pomiri želve, je srečanje z neko družino. Njeni člani razumejo želvjo potrebo po miru in želvam pomagajo prečkati cesto do koščka narave, v katerega še ni vstopila tehnologija.

The rhythm of the film reflects the slow pace of turtles' life: the days come and go, cars flow by, hurried human beings break into the ever so preserved world. The only thing that can ease the worried minds of turtles is an encounter with a family. They understand the need for peace in the turtles' family, they help the turtles get to the other side of the highway, where nature has not been touched by technology.

POSEBNE PREDSTAVITVE

SPECIAL PROGRAMMES

**RETROSPEKTIVA:
BALTSKI ANIMIRANI FILM II**
**BALTIC ANIMATED FILM
RETROSPECTIVE II**

SPOMENIK / PIEMINEKLIS / MONUMENT

Jānis Cimmermanis (Dauka)

Latvija/Latvia, 1992, digitalni format/digital format (posneto/original 35mm), 5'



Leninova glava se odkruši s spomenika. Dežurni miličnik vpokliče reševalno brigado, a bolj ko se trudijo pritrditi glavo na njeno mesto, bolj odpadajo drugi deli. Film v jeziku umetnosti prikazuje rahljanje sovjetske moči.

The head of Lenin cracks off from the monument; Militsiya officer on duty calls in the Avārijas Brigāde (Rescue Team), however, all their efforts to attach the head back in place result in other parts falling off. The film shows the collapse of Soviet power using the language of art.

**ZAČETEK NOVEGA ŽIVLJENJA / INCIPIT
VITA NOVA / BEGINNING OF A NEW LIFE**

Hardi Volmer (Tallinnfilm)

Estonija/Estonia, 1992, digitalni format/
digital format (posneto/original 35mm), 15'



Družinski oče odnese smeti iz hiše in se znajde v čudnem svetu, kjer se mu dogajajo neverjetne reči. Grotesken prikaz današnjega načina življenja, ki ga narekuje množični mediji in potrošništvo.

The father of a family takes out the trash and finds himself in a strange world, where striking things happen to him. A grotesque generalization of today's way of life dictated by mass media and consumerism.

ČEVELJCI / KURPĪTES / TINY SHOES

Signe Baumane (Dauka)

Latvija/Latvia, 1993, digitalni format/digital format (posneto/original 35mm), 10'



Sodobna freudovska pravljica o dekletu, njenem očetu, princu in zmaju.

A modern Freudian fairy tale about a girl, her father, a prince, and a dragon.

DNEVNA SOBA / ELUTUBA / THE LIVING-ROOM

Rao Heidmets (Tallinnfilm)

Estonija/Estonia, 1994, digitalni format/digital format (posneto/original 35mm), 9'50"



Protagonistka tega animiranega filma z živimi igralci je deklica, ki živi sama z dedkom. Dedkov svet je strogo urejen, v njem je prostor tako živim kot tudi neživim bitjem natančno odrejen in na tleh dnevne sobe označen s kredo. Kdorkoli ali karkoli prečka mejo, je neusmiljeno odrezan s filmskega traku.

In this animated film with live actors, the protagonist is a girl who is brought up by her grandfather. He lives in a strictly regulated world where animate as well as inanimate creatures have fixed places, which are marked by chalk on the living-room floor. Anything crossing those borders is mercilessly scarped out of the film strip.

IMETI DUŠO / HING SEES / HAVING SOUL

Riho Unt (Nukufilm)

Estonija/Estonia, 2002, digitalni format/digital format (posneto/original 35mm), 18'



Film, posnet po kratki zgodbi estonskega pisatelja Antona Hansena Tammsaareja *Žive lutke*, govori o malem dečku in njegovem velikem snu – o vojačkih z dušo, ki bi ob smrti zatisnili oči.

Having Soul is the story of a little boy and his big dream – toy soldiers with souls, who would close their eyes, when dying. Based on the short story *Living Dolls* by Estonian writer Anton Hansen Tammsaare.

**LAIMA KROJI USODO / TAIP LAIMA
LĒMĒ / LAIMA DETERMINES THE DESTINY**

Jūratē Leikaitē-Askiniene (Studio Filmu
Strichai)

Litva/Lithuania, 2012, 13'30"



Človeku usodo začrtajo mitološka bitja. Sam ne more vedeti, kaj vse ga na življenjski poti čaka. Nekateri imajo srečo in jim je naklonjeno zadovoljno življenje v blagostanju, drugi pa se morajo sprijazniti z nesrečami in stiskami. Ne iščite sreče.

Mythical creatures, pixies, determine the destiny of a human. Humans cannot predict what kind of fate awaits them. While some are lucky to get happiness and wealth, others have to do with misfortune and hardships. Do not look for fortune.

**V TILNIKU ČUTIM DOSMRTNO
KROGLO ... / MA KUKLAS TUNNEN
ELUAEGSET KUULI... / I FEEL A LIFELONG
BULLET IN THE BACK OF MY HEAD...**

Priit Pärn, Olga Marčenko (Eesti Joonisfilm)
Estonija/Estonia, 2006, 2'



V tilniku čutim dosmrtno kroglo je del serije, v kateri osem estonskih animatorjev v edinstvenem slogu vizualizira sedem primerkov klasične estonske poezije. V filmu se večplastna čustvena poezija spremeni v neskončen ples ženske in moškega, ki drug za drugega izmenično postaneta klubska mizica.

This film is a visualisation of seven pieces of Estonian classic poetry in the unique handwriting of eight Estonian animators. *I Feel a Lifelong Bullet in the Back of My Head* —multi-layered, emotional poetry has turned into a never-ending dance of a woman and a man where they become each other's coffee table in turns.

RETROSPEKTIVA: BALTSKI ANIMIRANI FILM III BALTIC ANIMATED FILM RETROSPECTIVE III

KROKODIL / KROKODILL / CROCODILE

Kaspar Jancis (Eesti Joonisfilm)
Estonija/Estonia, 2009, digitalni format/
digital format (posneto/original 35mm),
16'38"



Zgodba o nekdanjem opernem pevcu, ki ga je pot usode prisilila, da se preživlja z zabavanjem otrok v nakupovalnem središču, oblečen v penast krokodilji kostum. Za bivšega tenorista je tako življenje ne le žalostno, ampak ostudno, zato svojo jezo stresa na otroke. Nekega dne pa v njegovo življenje vstopita usodna ženska ... in krokodil.

The story of a former opera star who must, by the will of Fate, work as a Crocodile in a styrofoam costume entertaining children in a shopping centre. This kind of life seems joyless and even disgusting to the former leading tenor, and he vents his frustration by behaving rudely. Until one day, a fateful woman enters his life together with... a crocodile.

ZBOROVSKA TURNEJA / KORA TURNEJA / CHOIR TOUR

Edmunds Jansons (Atom Art)
Latvija/Latvia, 2012, 5'



Slavni deški zbor se med turnejo v Seulu izmakne dirigentki. Divjanje se lahko začne in v hotelu zavlada norišnica.

It's a wild free-for-all when a famous boys' choir breaks away from their conductor while on tour in Seoul and causes mayhem in the hotel.

**MOŽ IN ŽENA. VOTSKA ZGODBA / MEES
JA NAINNE. VADJA LUGU / A HUSBAND
AND A WIFE. A VOTIAN STORY**

Mait Laas (Eesti Joonisfilm)
Estonija/Estonia, 2016, 4'



Žena odide žet rž, mož pa je bolan in ostane doma. Še prejjo vpraša, ali bo delo kmalu opravljeno, in žena mu odgovori, da bo. Ko se pozneje odpravi za njo, da bi to preveril, ugotovi, da žena spi in da je delo komaj začeto.

A wife goes out to cut the rye, while the husband is at home sick. The man asks if the work will soon be finished and the wife replies that it will. The husband goes out to check and sees that his wife is asleep and that the work has barely begun.

**VRT FETIŠEV / FETIŠU DĀRZS /
THE GARDEN OF FETISH**

Kārlis Vītols (Kloijhi)
Latvija/Latvia, 2006, 10'



Film analizira abstraktne elemente, ki sestavljajo umetniško delo, in fetiše, ki jim umetnik sledi, da delo lahko ustvari. Animirani film je nastajal vzporedno z Vitolsovo istoimensko samostojno razstavo. Avtor v simbolnem jeziku, ki se naslanja na vizualne konotacije, tematizira aktualna vprašanja in jim doda mitološko dimenzijo.

The Garden of Fetish analyses abstract elements that compose an artwork and artist's own fetishes that he has to follow in order to make his work. This animated short was made in parallel with Vītols' solo exhibition with the same title. Using symbolic language that relies on visual connotations, Vītols vitalizes and gives a mythological dimension to current issues.

**POGOLTNITI KRASTAČO / NORĪT
KRUPI / TO SWALLOW A TOAD**

Jurģis Krāsons (Rija Films)
Latvija/Latvia, 2010, 10'



Nekoč so v malem mestu živeli »okrogli« intelektualci. Bili so bistri, prijazni in uspešni, to pa zato, ker so jedli krastače. V mestecu pa je živelo tudi nekaj »kvadratnih«. Bili so pragmatični realisti in niso jedli krastač. Vsi skupaj so bivali v miru, dokler nekoč eden od »kvadratnih« ni odkril, da »okrogli« jedo krastače.

Once some "round" intellectuals lived in a small town. They were smart, kind, farsighted and successful. The reason for their success - they could swallow toads. But some that were "square" also lived in the small town. They were pragmatic realists - good was repaid with good, evil with evil, and no toads were ever swallowed. They lived in peace until one day a "square" discovered that the "rounds" swallow toads.

KRIVDA / KALTĒ / GUILT

Reda Bartkutė (Joni Art)
Litva/Lithuania, 2013, 5'22"



Osamljena lisica, ki jo razjeda krivda, se umakne pred svetom, da bi uživala v svojih mukah. A sčasoma tudi njena zasebnost začne doživljati vdore in se sesuvati. Lisica se mora odločiti med norostjo in spravo.

A lonely fox isolates itself from the world to enjoy the pleasures of being tormented by guilt. But as the days go by even its personal space gets invaded and starts to crumble. The fox has to choose between madness and reconciliation.

URSUS

Reinis Pētersons (Atom Art)
Latvija/Latvia, 2011, 10'



Zgodba o medvedu, ki podnevi dela kot akrobatski motorist v potujočem cirkusu, ponoči pa hrepeni po divjini in gozdu, kjer naj bi ga čakala resnična sreča. Nekega dne se odloči, zapusti vse in se odpravi v gozd.

A story about a bear who works as an acrobat-motorcyclist in a traveling circus during the day, but yearns for wildlife and forest at night, where his true happiness seems to dwell. One day, the bear decides to leave everything and takes off to the forest.

IZGUBLJENI V SNEGU / ZUDUŠI SNIEGĀ / LOST IN SNOW

Vladimir Leschiiov (Jet Media/Animera)
Latvija, Švedska/Latvia, Sweden, 2007,
digitalni format/digital format (posneto/
original 35mm), 7'50"



Skupina ljudi se pozimi odpravi loviti ribe na ledu. Splošno vznemirjenje ob hudem mrazu in močni pijači vse bolj narašča, dokler ne privede do nepričakovanih posledic.

In winter some people go ice fishing. Excitement, intensified by freezing temperatures and strong drinks, can lead to unpredictable consequences.

SUBSTANTIA STELLARIS

Matti Kutt (Eesti Joonisfilm)

Estonija/Estonia, 2006, digitalni format/
digital format (posneto/original 35mm),
2'30"



Film je del serije, v kateri osem estonskih animatorjev v edinstvenem slogu vizualizira sedem primerkov klasične estonske poezije. Substantia stellaris je neskončni potencial, ki vlada vesolju gibljivih slik.

This film is a visualisation of seven pieces of Estonian classic poetry in the unique handwriting of eight Estonian animators. Substantia stellaris is the never-ending potential that rules the universe expressed in moving images.

**RETROSPEKTIVA:
BALTSKI ANIMIRANI FILM IV
BALTIC ANIMATED FILM
RETROSPECTIVE IV**

OBLEKA / KLEIT / THE DRESS

Jelena Girlin, Mari-Liis Bassovskaja
(Nukufilm)
Estonija/Estonia, 2007, 6'30"



Ženska se spominja srečnih trenutkov svojega življenja ali pa morda o njih le sanja. Kdo je ta ženska, katere obleka pozna čudovito in razburljivo življenje s kuhinjskimi pripomočki? Ženske nikoli ne vidimo, čeprav se gibljemo ob njenem telesu, ali boljše, ob njeni obleki, saj sta obleka in telo lahko tudi eno.

A woman tries to remember the highlights of her life, or maybe dreams about them. Who is that woman, whose dress knows of a beautiful exciting life with kitchen utensils? We never see the woman herself, though we move along her body, or rather along her dress, since the dress and the body can be the same.

GOZDOVI / MIŠKAS / WOODS

Ignas Meilūnas (WRKS/Čiobreliai/
Technarium)
Litva/Lithuania, 2015, 12'15"



Star samotarski znanstvenik se trudi ujeti mitološko bitje, ki živi v gozdu in se sveti v temi, da bi z njim dopolnil svojo ekskluzivno zbirko. Za ta namen izdelava past, a se kmalu sam znajde v nepričakovani zagati. The old hermit scientist tries to catch the mythical creature who lives in the forest and glows in the dark, in order to fill his Exclusive Collection. He constructs a trap but soon gets into an unexpected situation himself.

IMG_00:01.JPG

Zane Oborenko (Estonian Academy of Arts/
Atom Art)

Estonija, Latvija/Estonia, Latvia, 2014, 3'05"



Film kot v trenutku prebujanja počasi pre-
raste v zavest. Iz drobcev navidezno na-
ključnih peg svetlobe in teme se pojavijo
silhouette teles. So to sanje ali zgolj nenehno
razvijajoča se misel?

As in a moment of awakening, the film
slowly develops into awareness. From
small bits and pieces of seemingly ran-
dom spots of light and darkness silhou-
ettes of bodies appear. Is it a dream or
just a constantly evolving moment of
thought?

NEVARNA MIGRACIJSKA POT /
OHTLIK RÄNDETEE / DANGEROUS
MIGRATION ROUTE

Chintis Lundgren (Estonian Ornithological
Society)

Estonija/Estonia, 2011, 1'13"



Ptice veselo prhutajo s krili med potjo na
jug, v Afriko. V tej ljubki animirani pesmici
o nevarnostih ptičjih selitev jih doletijo
taki in drugačni nesrečni konci.

Birds happily winging their way south to
Africa meet all manner of unfortunate
ends, in this adorable animated ditty
about the dangers of bird migration.

KIOSK / KIOSKS / THE KIOSK

Anete Melece (Virage Film/Lucerne University
of Applied Sciences and Arts/SRF)

Švica/Switzerland, 2013, 6'55"



Kiosk je že leta Olgin mali dom, saj je zara-
di sladkosnednosti in enoličnega življenja
preprosto prerasla izhod. Da bi se zamotila,
prebira popotniške revije in sanjari, da
bi bila daleč stran. Absurdni pripetljaj jo
popelje na pot.

For years now, the kiosk has been Olga's li-
ttle home simply because her sweet tooth
and monotonous life has made her bigger
than the exit. To distract herself, she reads
travel magazines and dreams of being
far away. An absurd incident triggers the
beginning of her journey.

**NEEVKLIDSKA GEOMETRIJA /
NEEUKLIDINĖ GEOMETRIJA /
NON-EUCLIDEAN GEOMETRY**

Skirmanta Jakaitė, Solveiga Masteikaitė
(Nerutina)
Litva/Lithuania, 2013, 11'



Film govori o zakonih ljubezni, ki so preprosti kot osnove aritmetike, kadar smo zaljubljeni – a nedoumljivi in nerazložljivi, ko to čustvo mine. O logiki srca, ki nima nič skupnega z vsakdanjo logiko, tako kot neevklidska geometrija ovrže in preseže evklidsko.

This is about the laws of love, which are as simple as one, two, three, when we are still in love, but incomprehensible and unexplainable once love retreats. About the logic of the heart, which has nothing in common with the common logic, just like non-Euclidean geometry disproves and surpasses the Euclidean one.

RAGNAROK / NUOPUOLIS / RAGNAROK

Urtė Oettinger, Johan Oettinger (Art Shot/
Wiredfly/Basmati Film)
Litva, Danska/Lithuania, Denmark, 2016,
7'48"



Bliža se nevihta. Orla zajame duh pogubljenja. Izstrelje se naboj in bitka je za orla usodna.

A storm is coming. The eagle is captured by the spirit of doom. A bullet is fired to the eagle's fatal battle.

**NOČNI SPREHOD / NAKTS
PASTAIGAS / NIGHT WALKS**

Lizete Upīte (Atom Art)
Latvija/Latvia, 2018, 5'50"



Nocoj sta se Anna in njen oče odločila, da se vrnete domov skozi gozd. Anna vzame baklo in oče ji jo prižge. Tihi gozd je očarljiv, a tudi strašljiv, tako kot žareči plamen varuje in hkrati slepi.

Tonight, Anna and her dad have decided to walk home through the forest. Anna takes a torch and dad lights it up for her. The silent forest is as enchanting as it is scary and the bright flame as protective as it is blinding.

**SPOMIN TELESA / KEHA
MÄLU / BODY MEMORY**

Üllo Pikkov (Nukufilm)

Estonija/Estonia, 2011, digitalni format/
digital format (posneto/original 35mm), 10'



Naše telo si zapomni več, kot bi pričakovali in kot bi si mislili; zapomni si tudi žalost in bolečino prednikov. Naše telo hrani zgodbe naših staršev, starih staršev in njihovih prednikov. Toda kako daleč v spominu telesa lahko sežemo?

Our body remembers more than we can expect and imagine. It remembers also the sorrow and pain of the predecessors, sustaining the stories of our parents and grandparents as well as their ancestors. But, how far back is it possible to go in the memory of the body?

VELIKA HIŠA / SUUR MAJA / BIG HOUSE

Kristjan Holm (Silmviburlane)

Estonija/Estonia, 2011, 10'24"



Nekega povsem običajnega toplega poletnega večera se prebivalci povsem običajnega stanovanjskega bloka po naključju zberejo na dvorišču. Človek s sumljivimi nameni dogodek izkoristi in konec je precej pričakovan.

On a totally ordinary warm summer night the residents of a totally ordinary apartment house happen to gather in the yard. A citizen of questionable motives takes advantage of the situation and the ending of course is quite expectable.

**RETROSPEKTIVA:
BALTSKI ANIMIRANI FILM V
BALTIC ANIMATED FILM
RETROSPECTIVE V**

**G. NOČ IMA PROST DAN /
PONO NAKTIES LAISVADIENIS /
MR NIGHT HAS A DAY OFF**

Ignas Meilūnas (Ignas Films)
Litva/Lithuania, 2016, 2'



Zakaj noč spreminja dan? Če ti nekaj ni všeč, to pač spremeniš.
Why is the night changing the day? Well, when you don't like something, you change it.

GOSPODAR / ISAND / THE MASTER

Riho Unt (Nukufilm)
Estonija/Estonia, 2015, 18'



Pes Popi in opica Huhuu vselej čakata svojega gospodarja, a ta nekoč preprosto neha prihajati domov ... Takrat se začne njuno skupno življenje. Popi, ki je v resnici pametnejši in močnejši, se ukloni opičjim muham ter s tem pokaže svojo ubogljivost in podložnost. Huhuu po drugi strani ponazarja nebrzdanost in neumnost. To je aksiom, bolj iluzoren od sanj in strašnejši od resnice.

Popi the dog and Huhuu the monkey are waiting for their Master to come home, but one day he just stops coming... It is on this day that their shared life begins. Popi, being actually smarter and stronger, capitulates to monkey's whims, symbolising with it his obedience and subservience. At the other hand, Huhuu symbolises licentiousness and silliness. This is verity, more phantasmal than a dream and more dreadful than the truth.

**HIŠA IZ PODZAVESTI / ALATEADVUSE
MAJA / HOUSE OF UNCONSCIOUSNESS**

Priit Tender (Eesti Joonisfilm)
Estonija/Estonia, 2015, 10'40"



Psihedelična drama o dimnikarju in goreči ženski.

A psychedelic drama about a chimney sweeper and a burning woman.

**ZADNJA POSTAJA: LUNA /
PASKUTINĖ STOTELĖ - MĒNULIS /
LAST STOP IS THE MOON**

Birutė Sodeikaitė (Art shot/Likaon)
Litva, Poljska/Lithuania, Poland, 2017, 9'



Zgodba o deklici, ki se ob spopadanju z boleznijo zateče v domišljijo: bolezen si zamišlja kot leva in sebe kot samoroga. Tako gre skozi različne stopnje sprejemanja.

A story of a girl who is trying to deal with her illness inside her imagination. Imagining the illness as a Lion and herself as a Unicorn, she goes through different stages of acceptance.

**LETEČI MLIN / KÄRBESTE
VESKI / FLY MILL**

Anu-Laura Tuttelberg (Estonian Academy of Arts)
Estonija/Estonia, 2012, 7'



Mlinar, ki živi v starem mlinu, vsak dan peče kruh in skrbi za račke, ki jih želi nekega dne izpustiti na prostost. Na polju ob njegovem domu pa lovci streljajo ptice.

A Miller is living in a watermill. He bakes daily bread and raises ducklings whom he wishes one day to set free. But on the field next to his home, hunters go to shoot birds.

SIJAJ / ŠVIESA / SHINE

Gediminas Šiaulys (Vilnius Academy of Arts)
Litva/Lithuania, 2018, 6'19"



Poetična oda Litvi in njenim vztrajnim prizadevanjem za ohranitev litovskega jezika ob zgodovinskih spremembah 19. in 20. stoletja. Film z različnimi simbolnimi prisposodobami upodobi dramatični izgon v Sibirijo, tihotapljenje litovskih knjig in najrazličnejša gibanja za neodvisnost.

A poetic ode to Lithuania and its difficult struggle to keep the Lithuanian language alive through the historical changes of the 19th and 20th centuries. Dramatic exile to Siberia, Lithuanian book smuggling, and various movements for independence are portrayed through various symbolic metaphors.

VELODROOL

Sander Joon (Estonian Academy of Arts)
Estonija/Estonia, 2015, 6'11"



Kolesarju odvisniku zmanjka cigaret. Da bi prišel do nove zaloge, se vključi v dirko, a če noče izpasti, mora sprejeti pomoč čudaških gledalcev.

An addicted biker runs out of cigarettes. He joins a race to get more, but has to take help from some peculiar people in the audience to stay in the competition.

PILOTI SE VRAČAJO DOMOV / LENDURID KODUTEEL / PILOTS ON THE WAY HOME

Olga Pärn, Priit Pärn (NFB/Esti Joonisfilm)
Kanada, Estonija/Canada, Estonia, 2014,
16'05"



Po izgubi letala se trije piloti nepojasnjeno znajdejo sredi puščave. Ko sledijo nevarni in nepredvidljivi poti, ki jih bo naposled pripeljala domov, postanejo žrtve prividov in doživijo zapeljevanje sirene, njihove lastne čudaške domišljije.

Having suffered the loss of their plane, three pilots inexplicably find themselves stranded in the middle of the desert. While following the perilous and unpredictable course that will ultimately lead them home, they fall prey to visions and must confront the siren call of their own strange fantasies.

**RETROSPEKTIVA:
BALTSKI ANIMIRANI FILM VI
BALTIC ANIMATED FILM
RETROSPECTIVE VI**

**KITKA IN G. NIKOLINESPI /
BIZE UN NEGUĻA / PIGTAIL
AND MR. SLEEPLESSNESS**

Edmunds Jansons (Atom Art)
Latvija/Latvia, 2017, 25'



Šestletna deklica, ki jo kličejo Kitka, pogreša pozornost staršev, zato z namišljenim prijateljem g. Nikolinespijem izdelata pretkan načrt, po katerem bi njenega maledga bratca in babico poslala na Luno.

To win back her parents' attention, a six-year-old girl nicknamed Pigtail and her imaginary friend Mr. Sleeplessness come up with a clever plan to send her Baby Brother and Grandma to the Moon.

**JAKOB, MIMI IN GOVOREČI PSI / JĚKABS, MIMMI UN
RUNĀJOŠIE SUŅI / JACOB, MIMMI AND THE TALKING DOGS**

Latvija, Poljska/Latvia, Poland, 2019, 72'

V latvijščini s slovenskimi in angleškimi podnapisi / In Latvian with
Slovenian and English subtitles

Režija/Directed by: Edmunds Jansons

Avtorica knjižne predloge/Based on a book by: Luize Pastore

Scenarij/Written by: Līga Gaisa, Edmunds Jansons

Umetniška direktorica/Art Director: Elīna Brasliņa

Glasba/Music: Krzysztof A. Janczak

Montaža/Editing: Edmunds Jansons, Michal Poddebniak

Glavni animator/Lead animator: Mārīņš Dūmiņš

Glasovi/Voices: Oļeks Eduards, Džumā Nora, Keišs Andris, Znotiņš

Kaspars, Gāga Gatis, Liniņa Māra, Zilberts Eduards

Producenti/Producers: Sabine Andersone, Jakub Karwowski

Produkcija/Production: Atom Art, Letko

Distribucija/Distribution: New Europe Film Sales



Jakob živi v mestu in sanja o tem, da bi postal arhitekt kot njegov vedno zaposleni očka. Kadar je očka v službi, Jakob ure in ure riše stavbe in sanjari. Nekoč pa očka odide na daljšo službeno pot in Jakob se mora za ves teden preseliti v zgodovinsko četrtr Rige, ki ji pravijo Maskačka, k ukazovalni sestrični Mimi in njenemu očetu Orlu, nekdanjemu piratu. Ko prispe tja, se razve, da hočejo pohlepni poslovneži tamkajšnji park pozidati z novimi nebotičniki. Jakob in Mimi se odločita, da bosta to preprečila. In kot se izkaže, lahko to storita samo s pomočjo tropa tam živečih psov ... ki govorijo!

Jacob lives in the city and dreams of becoming an architect like his busy dad. He spends a lot of time drawing buildings and daydreaming while his father is at work. One day dad needs to go away on business for longer than usual and Jacob has to spend a whole week with his bossy cousin Mimmi and her ex-pirate father Eagle in Riga's historical suburb called Maskachka. As soon as Jacob arrives it turns out that the local park is about to be transformed into new skyscrapers by a greedy businessman. Jacob and Mimmi decide to stop the development. It turns out that they can only do it with the help of a pack of local dogs that... can talk!

Med pisanjem scenarija smo se veliko pogovarjali [o samohranilcih]. To vprašanje izvira iz knjige – tudi v njej nastopata dva očeta in ni pojasnjeno, kje sta materi. Odločili smo se, da idejo ohranimo, saj nam je bila všeč. Pred desetimi leti sem začel razmišljati o družini kot instituciji, potem pa sem srečeval očete, ki svoje otroke vzgajajo sami. Presenetilo me je. Zdeli so se mi neverjetno močni in mogoče sem prav zato hotel v filmu obdržati.

Seveda nikogar ne prepričujemo, naj dovoli, da njegovi otroci norijo vsepovsod brez nadzora [smeh]. A ko si otrok, je lepo, če greš lahko kdaj pa kdaj ven, da ne sediš ves čas pred zaslonom. Da lahko počneš nekaj, kar ni bilo načrtovano že več tednov vnaprej, da se preprosto pogovarjaš z ljudmi. Mislim, da je to pomembno. Zato smo v filmu hoteli ustvariti vesolje, kjer se počutiš varno in prijetno. Mogoče tudi malo nostalgično.

- Edmunds Jansons

There was a lot of discussion about [single parents] when we were writing the script. It comes from a book – there are also these two dads and no explanation about the whereabouts of the mothers. We decided to keep it, because we liked that idea. Ten years ago I started to think about family as an institution and then I saw some single fathers living with their kids. I was so surprised by it. I thought they were so strong and maybe that's the reason why I wanted to keep it in the film.

Of course, it's not like we are trying to convince anyone to have their children run around without supervision [laughter]. But as a kid, it would be nice to have a chance to get out of the apartment every once in a while and not just sit in front of the screen. Do something that hasn't been scheduled weeks before and just talk to people. I think it's very important. Which is why in the film, we wanted to create a universe where you could feel safe and warm. And a bit nostalgic perhaps.

- Edmunds Jansons



Nagrade (izbor):

- najboljši animirani film, Mednarodni filmski festival za otroke in mlade v Isfahanu, 2019
- nominacija za nagrado gryphon, Filmski festival v Giffoniju, 2019
- nominacija za nagrado michel, Filmski festival v Hamburgu, 2019

Awards (selection):

- Best Animated Film, International Film Festival for Children and Youth, Isfahan, 2019.
- Gryphon Award Nominee, Giffoni Film Festival 2019
- Michel Award Nominee, Hamburg Film Festival 2019

**RETROSPEKTIVA:
BALTSKI ANIMIRANI FILM VII
BALTIC ANIMATED FILM
RETROSPECTIVE VII**

PRIORITETE / PRIORITĀTES / PRIORITIES

Gints Zilbalodis (Janis Rozentals Art
Highschool)

Latvija/Latvia, 2014, 9'25"



Ko njegovo letalo strmoglavi na majhen nenaseljeni otok, mora mladenič s psom poiskati pot domov.

After his plane crashes on a small uninhabited island, a young man and his dog must find a way home.

AWAY

Latvija/Latvia, 2019, 75'

Brez dialogov / No dialogue

Režija/Directed by: Gints Zilbalodis
Scenarij/Written by: Gints Zilbalodis
Animacija/Animation: Gints Zilbalodis
Montaža/Editing: Gints Zilbalodis
Glasba/Music: Gints Zilbalodis
Zvok/Sound: Gints Zilbalodis
Producent/Producer: Gints Zilbalodis
Produkcija/Production: Bilibaba
Distribucija/Distribution: Cinema
Management Group

Fant in ptičica z motorjem potujeta po otoku, da bi ubežala mračnemu duhu in našla pot domov.

A boy and a little bird are traveling across an island on a motorcycle trying to escape a dark spirit and get back home.

Film *Away* je tako izjemen zaradi več razlogov. Po slogu animacije se zdi drugačen od vsega, kar bi sicer povezovali z baltsko regijo (gre namreč za bleščečo 3D računalniško animacijo), poleg tega pa predstavlja neverjeten tehnični dosežek animatorja. Vse v filmu – od animacije do montaže in glasbe – je izključno Zilbalodisovo delo. Film, ki je nastal povsem brez ekipe, je dokaz edinstvene vizije in predanosti animatorja, čigar dela bomo v prihodnjih letih z nestrpnostjo pričakovali.

- Laurence Boyce, Cineuropa

[Film] je nastajal tri leta in pol. Odločil sem se, da ga razdelim na štiri poglavja. Tako sem bolj tekoče, bolj gladko prešel od kratkih filmov k celovečercu ter lažje strukturiral zgodbo in zbral sredstva. Zgodborisa ali scenarija nisem imel. To sem si lahko privoščil, ker nisem delal z ekipo.

- Gints Zilbalodis

Away is remarkable for various reasons. Not only does it feel like a completely different style of animation from what one might traditionally associate with the Baltic regions (it being a slick, 3D computer animation), but it also represents an immense technical achievement for an animator. Everything in the movie – from the animation to the editing to the music – was done solely by Zilbalodis. Without any other crew on board, the film is a testament to the singular vision and dedication of an animator whose work will be eagerly awaited over the years to come.

- Laurence Boyce, Cineuropa

[The film] took three-and-a-half years to make. I decided to split it up into four chapters. This helped me to transition from shorts to features more smoothly, and made it easier to structure the story and find the funding. There were no storyboards or script. I could do this because I didn't have a crew.

- Gints Zilbalodis



Nagrade (izbor):

- nagrada *contrechamp*, Mednarodni festival animiranega filma v Annecyju, 2019
- najboljši celovečerni film za otroke, Anima Mundi, 2019
- zlata štoklja (najboljši animirani celovečerni film), Evropski festival fantastičnega filma v Strasbourgu, 2019
- najboljši animirani celovečerni film, Animest – festival animiranega filma v Bukarešti, 2019
- posebna nagrada žirije za celovečerec, Festival novega letališča Chitose, 2019

Awards (selection):

- Contrechamp Award, Annecy International Animated Film Festival 2019
- Best Feature Film for Children, Anima Mundi, 2019
- Stork d'Or (Best Animated Feature), Strasbourg European Fantastic Film Festival 2019
- Best Animated Feature Film, Animest – Bucarest Animated Film Festival 2019
- Jury Special Award for Feature Film, New Chitose Airport International Animated Film Festival 2019

**RETROSPEKTIVA:
BALTSKI ANIMIRANI FILM VIII
BALTIC ANIMATED FILM
RETROSPECTIVE VIII**



KAMENJE V MOJIH ŽEPIH / ROCKS IN MY POCKETS

Latvija, ZDA/Latvia, USA, 2014, 88',

V angleškem jeziku s slovenskimi podnapisi / In English with Slovenian subtitles

Režija/Directed by: Signe Baumann

Scenarij/Written by: Signe Baumann

Animacija/Animation: Signe Baumann

Montaža/Editing: Wendy Cong Zhao

Glasba/Music: Kristian Sensini

Zvok/Sound: Weston Fonger

Glas/Cast: Signe Baumann

Producent/Producer: Signe Baumann

Koproducent/Co-producer: Sturgis Warner

Produkcija/Production: Rock in My Pockets, Locomotive Productions

Distribucija/Distribution: New Europe Film Sales

Latvija ob koncu 20. let prej-
šnjega stoletja. Lepo, izobra-
ženo dekle po imenu Anna
se zaljubi v 30 let starejšega
drznega podjetnika. S poroko
pa pride hudo ljubosumje in
podjetnik Anno skriva v gozd,
daleč od drugih moških, kjer
mu rodi osem otrok. Latvijo
tedaj najprej hudo prizadene
velika gospodarska kriza,
potem utrpi vdore Sovjetov,
nacistov, pa spet Sovjetov.
Anna je steber, ki kljubuje
vsem preizkušnjam, vzgaja
otroke in jih uči skrivnosti
preživetja v gozdu. Toda nekaj
je z njo hudo narobe.

Latvia, the late 1920's. Anna,
a young woman, pretty and
educated, falls in love with an
adventurous entrepreneur,
30 years her senior. But with
marriage comes great jea-
lousy, and the entrepreneur
hides Anna away in the forest,
far from other men, where
she bears him eight children.
The Great Depression hits
them hard. Then Latvia is
overrun with invasions by the
Soviets, then the Nazis, then
the Soviets once again. Anna
is a pillar of strength, defying
the hardships, raising her
young, teaching them survi-
val secrets of the forest. But
something inside her is terrib-
ly wrong.

Ustvarjanje filmov zame ni nadomestek za terapijo; ustvarjam jih zato, da ljudem ponudim svoj pogled na svet, da jih spodbudim k drugačnemu razmišljanju, da jih pritegnem v dialog, ob tem pa jih, upam, tudi zabavam. Zdaj znam bolje ubesediti, kakšni natančno so moji simptomi, saj Kamenje v mojih žepih obsega šest kamnov, od katerih vsak predstavlja enega od simptomov depresije, poimenovati pa sem jih morala sama. Ko me zdaj preveva neki občutek, rečem: Aha, danes me muči kamen strahu! Ob pripravah na ta film sem se brez dvoma začela bolj zavedati simptomov svoje depresije. V filmu nastopata dva fantazijska lika – bitje, ki živi v reki in predstavlja željo po smrti, in bitje, ki živi v gozdu in predstavlja željo po življenju. Svojih vsakodnevnih bojov nisem še nikoli izrazila tako preprosto – imam željo po življenju, in ta me varuje pred željo po smrti. Med njima poteka boj zame. Ko sem ti dve želji upodobila, sem bolj videla, katera prevladuje in kdaj. Želja po življenju iz dneva v dan zmaguje. Vsaj za zdaj.

- Signe Baumane

I don't make films in lieu of therapy, I make films to offer people my point of view, to provoke them to think differently, to engage them in a dialogue, and hopefully to entertain them. I can now formulate better what my specific symptoms are because in "Rocks in My Pockets" there are six rocks, each representing a specific symptom of depression, and I had to name them. Now when I feel a certain way I go: Aha, the rock of dread is bothering me today! Making the film has certainly made me more aware of the symptoms of my depression. The film has two fantasy characters - a creature living in the river representing the will to die, and a creature in the forest representing the will to live. I had never formulated my daily struggles so simply - I do have a will to live and it is fending off my will to die. They fight over me. Putting images on those two wills, I can now better see who is gaining the upper hand and when. Day after day the will to live has been winning. At least for now.

- Signe Baumane



Nagrade (izbor):

- nagrada ekumenske žirije (posebna omemba), nagrada FIPRESCI, Filmski festival v Karlovih Varih, 2014
- najboljši animirani celovečerec, najboljši scenarij, najboljši režiser (animiranega celovečernega filma), Latvijski nacionalni filmski festival, 2014
- najboljši animirani celovečerni film, Animator, 2014
- najboljši celovečerec, Mednarodni filmski festival 2ANNAS, Riga, 2014

Awards (selection):

- Award of Ecumenical Jury - Special Mention, FIPRESCI Prize, Karlovy Vary International Film Festival 2014
- Best Animated Feature Film, Best Screenplay, Best Director (Animated feature), Latvian National Film Festival 2014
- Best Animated Feature Film, Animator 2014.
- Best Feature, Riga International Film Festival 2ANNAS 2014.

**CELOVEČERNI
ANIMIRANI FILMI
ANIMATED
FEATURE FILMS**



BUÑUEL V LABIRINTU ŽELV / BUÑUEL EN EL LABERINTO DE LAS TORTUGAS / BUÑUEL IN THE LABYRINTH OF THE TURTLES

Španija, Nizozemska/Spain, Netherlands, 2018, DCP, 80'

V španščini s slovenskimi in angleškimi podnapisi/In Spanish with Slovenian and English subtitles.

Režija/Directed by: Salvador Simó

Izvirna stripovska zgodba/Based on a graphic novel by Fermín Solís

Scenarij/Written by: Eligo Montero, Salvador Simó

Direktor animacije/Animation director: Manolo Galiana

Umetniški direktor/Art director: José Luis Ágreda

Glasba/Music: Arturo Cardelús

Oblikovanje zvoka/Sound Design: Juan Ferro

Montaža/Editing: José Manuel Jiménez

Glasovi/Voices: Jorge Usón, Fernando Ramos, Luis Enrique de Tomás, Cyril Corral

Producenci/Producers: Manuel Cristóbal, Álex Cervantes, Bruno Felix

Produkcija/Production: Sygnatia Films, The Glow Animation Studio, Submarine

Distribucija/Distribution: Latido Films



Pariz, 1930. Zloglasni nadrealistični filmski ustvarjalec Luis Buñuel po škandaloznem filmu *Zlata doba* ostane brez prijatelja, kipar Ramón Acín, pa kar tako kupi loterijsko srečko in obljubi, da bo zadetek namenil financiranju Buñuelovega naslednjega filma. Ramón čudežno zadane in prijatelja se z glavnim dobitkom odpravita v odročne gore rodne Španije, da bi posnela dokumentarec *Zemlja brez kruha*. Buñuel, ki ga žene nori umetniški vzgib, preganjajo pa otroški spomini, se mora soočiti s smrtnostjo, ki teži tako osebe v filmu kot tudi njega.

Paris, 1930. The infamous surrealist filmmaker Luis Buñuel is left penniless after the scandalous release of *L'Age d'Or*. On a whim, Buñuel's good friend, sculptor Ramón Acín, buys a lottery ticket and promises to devote his winnings to fund Buñuel's next film. Incredibly, Ramón wins the jackpot, sending the two friends to the remote mountains of their native Spain to film the documentary *Las Hurdes: Land Without Bread*. Driven by mad artistic impulse and haunted by childhood memories, Buñuel must confront the spectre of mortality looming over the lives of his subjects – and his own.

V filmu Buñuel v labirintu žel skušam prikazati mladega umetnika – ne danes znanega filmskega režiserja, temveč tistega Luisa z začetka kariere, preden ga je kdorkoli poznal. Imel sem veliko srečo, da sem se lahko približal glavnemu liku na osebni ravni prek njegovega sina Juana Luisa. V njegovi hiši v Parizu sva imela veliko pogovorov, niz srečanj, polnih podrobnosti, smeha in naklonjenosti.

- Salvador Simó

Prepričan sem, da animacija nudi izjemne možnosti v pripovedi, predvsem kadar je ta pripoved obdana s fantazijskim svetom. Ne dvomim, da bi Luis Buñuel sam izbral animacijo, podobno tudi njegov prijatelj Ramón Acín, umetnik iz Aragona in soprotagonist v filmu Buñuel v labirintu žel. Mislim, da je eden najpomembnejših vidikov filma ta, da je režiser Salvador Simó usmeril pozornost v Luisa kot človeka ter ga prikazal na povsem svež, zelo topel način, čeprav se ob tem z njegovim genijem skorajda ni ukvarjal.

- Manuel Cristóbal

In the movie Buñuel in the Labyrinth of the Turtles what I am trying to do is to portray that young artist, not like the famous director he is today, but as he was at the beginning of his career when hardly anyone knew him, just a guy called Luis. To that end, in order to get close to the character at the personal level, I was very fortunate in that I was able to count on his son, Juan Luis, with whom I held many conversations at his house in Paris, a series of encounters full of details, laughter and affection.

- Salvador Simó

I am convinced that animation offers huge possibilities as far as narration is concerned, particularly when there is a world of fantasy around it. I have no doubt that Luis Buñuel himself would have made use of animation, like his friend Ramón Acín, the artist from Aragon and co-protagonist in Buñuel in the Labyrinth of Turtles. I think that one of the most important things about the film is that Salvador Simó, as its director, has focused on Luis as a person, reinventing him in a very warm way though showing little if any respect for the genius.

- Manuel Cristóbal



Nagrade (izbor):

- nagrada žirije in nagrada za izvirno glasbo, Mednarodni festival animiranega filma v Annecyju, 2019
- nagrada ASECAN in nagrada feroz puerta oscura za najboljši film, Festival španskega filma v Malagi, 2019
- nominacija za najboljši evropski animirani celovečerni film, Evropske filmske nagrade, 2019

Awards (selection):

- Jury Award and Best Original Music, Annecy International Animated Film Festival, 2019
- ASECAN Award and Feroz Puerta Oscura Award for best film, Málaga Spanish Film Festival, 2019
- Nominated for European Animated Feature Film, European Film Awards 2019

FUNAN

Francija, Luksemburg, Belgija, Kambodža/France, Luxembourg, Belgium, Cambodia, 2018, 86'

V francoščini in angleščini s slovenskimi podnapisi / In French and English with Slovenian subtitles

Režija/Directed by: Denis Do

Scenarij/Written by: Denis Do, Magali Pouzol, Elise Trinh

Umetniški direktor/Art director: Michael Crouzat

Animacija/Animation: Emilie Nhils Almada, David Bols

Glasba/Music: Thibault Agyeman

Montaža/Editing: Laurent Prim

Glasovi/Voices: Bérénice Béjo, Louis Garrel

Producenti/Producers: Sébastien Onomo, David Grumbach, Annemie Degryse, Louise Génis Cosserat, Justin Stewart

Produkcija/Production: Les Films d'Ici, Epuar, Bac Cinema, Lunamine
Distribucija v Sloveniji/Distribution in Slovenia: FIVIA – Vojnik



Chou v Phnom Penhu živi idilično življenje vse do usodnega jutra leta 1975, ko Rdeči Kmeri pahnejo Kambodžo v norijo grozot in preženejo ljudi v taborišča. Na poti se mora Chou soočiti z bolečino ob lastni nemoči. Ko se v množici loči od nje štiriletni sin, se ji poruši svet, a upanja ne izgubi nikoli. *Funan* s pretresljivo silovitostjo pripoveduje o boju mlade matere, da bi rešila svojega sina in v dobi barbarstva spet združila in zaščitila svojo družino.

In 1975 in Phnom Penh, Chou leads an enchanted life until one morning when the Khmer Rouge madness plunges Cambodia into horror. The population is deported to camps and Chou's confronted with the pain of powerlessness. When her 4-year-old son is snatched from her by a fleeing crowd, her world falls apart but she never loses hope. *Funan* is the incredibly powerful story of a young mother's fight to save her son and keep her family together in a barbaric time.

Zgodba filma se odvija v Kam-
bodži tik po 17. aprilu 1975, ko
Rdeči Kmeri prevzamejo oblast
in vzpostavijo avtoritarni režim.
Okrutna revolucija, v kateri pravo
ne velja več, spremeni državo v ko-
munistično idejo popolne družbe.
Kot v vsaki avtokratski državi se
razrašča paranoja, kar privede do
pobijanja vseh, ki so označeni za
izdajalce. Prevzem oblasti in revo-
lucija razblineta upe, ki jih je pred
tem vzbudil preporek kamboške
kulture, gospodarstva in industri-
je. Zlata doba se nenadoma spre-
vrže v najmračnejšo moro.

*Funan je zgodba o družini. O
ženski ... Moji materi. [...]*
Za animacijo sem se odločil, ker
je to moja strast. Poleg tega mi je
ljubše, da je moja mama narisana,
kot da bi jo igrala resnična igralka,
saj to prinaša večjo univerzalnost.
Junakinja filma je Kambodžan-
ka, vendar je predvsem ženska.
Mati. Če želiš pritegniti gledalca
z zornim kotom, ki ima podlago v
resničnosti, je animacija popoln
medij. Film je realističen, a oh-
ranja prostor za interpretacijo.
Pretanjeno izziva in izvablja.

- Denis Do

The story told in *Funan* unfolds in
Cambodia immediately after the
Khmer Rouge seizure of power on
17 April 1975. An authoritarian state
is brought forth. The revolution
is brutal and justice is forsaken,
transforming the country into
the communist idea of a perfect
society. Paranoia grows, like in
any autocratic state, leading to
the killing of those considered
to be traitors. This takeover and
this revolution crushed the hopes
carried by the preceding rebirth of
the Cambodian culture, its eco-
nomy and industry. A golden era
suddenly turned into the darkest
nightmare.

Funan is the story of a family. Of a
woman... My mother. [...]
I've chosen animation as it is a
passion of mine. But I also prefer
to see my mother drawn rather
than played by a real actress,
because that implies more uni-
versality. The heroine of Funan is
Cambodian, but first and fore-
most a woman. A mother.
Animation is an ideal medium to
captivate the audience by giving
them perspective from reality. The
film is realistic while preserving
space for interpretation. In subtle
ways, it will provoke, and evoke.

- Denis Do



Nagrade (izbor):

- kristal za najboljši celovečerni film, Mednarodni festival animiranega filma v Annecyju, 2018
- nagradi za oblikovanje zvoka in scenarij za celovečerni film, Evropske nagrade za animacijo Emile 2018
- velika nagrada in nagrada občinstva, Festival Animacija je film, Los Angeles, 2018

Awards (selection):

- Cristal for Best Feature Film, Annecy International Animated Film Festival, 2018
- Best Sound Design and Best Writing in a Feature Film Production, Emile Awards 2018
- Grand Prize and the Audience Award, Animation Is Film Festival, Los Angeles, 2018

LASTOVKE IZ KABULA / LES HIRONDELLES DE KABOUL / THE SWALLOWS OF KABUL

Francija, Luksemburg, Švica/France, Luxembourg, Switzerland, 2019, 81'
V francoščini s slovenskimi in angleškimi podnapisi / In French with Slovenian and English subtitles

Režija/Directed by: Zabou Breitman, Éléa Gobbé-Mévellec
Avtor knjižne predloge/Based on a novel by Yasmina Khadra
Scenarij/Written by: Sébastien Tavel, Patricia Mortagne, Zabou Breitman
Umetniška direktorica/Art director: Eléa Gobbé-Mévellec
Glasba/Music: Alexis Rault
Montaža/Editing: Françoise Bernard
Glasovi/Voices: Zita Hanrot, Swann Arlaud, Simon Abkarian, Hiam Abbass
Producenti/Producers: Ivan Rouvère, Reginald de Guillebon, Michel Merkt
Produkcija/Production: Les Armateurs, Mélusine Productions, Close Up Films, ARTE France Cinéma, RTS - Radio Télévision Suisse, KNM
Distribucija/Distribution: Celluloid Dreams
Distribucija v Sloveniji (od 2020)/Distribution in Slovenia (from 2020): Društvo za oživiljanje zgodbe 2 koluta

Film bo predvajan v okviru Noči evropskega filma 2019, ki poteka pod pokroviteljstvom programa Evropske Komisije Ustvarjalna Evropa MEDIA in v sodelovanju z mednarodnim kinematografskim združenjem Europa Cinemas.

The film is part of the European Cinema Night 2019 organized by the European Commission's Creative Europe Media programme with the support of Europa Cinemas.



Co-funded by the
Creative Europe MEDIA Programme
of the European Union



CELOVEČERNI ANIMIRANI FILMI
ANIMATED FEATURE FILMS



Kabul pod talibansko vlado. Dve soseski in dva para. Prvi je konservativen – Atiq in Mussarat sta poročena 20 let in globoko ukoreninjena v tradicionalno afganistansko življenje. Drugi je moderen – Zunaira in Mohsen sta mlada in zaljubljena nasprotnika iste tradicije. Pod talibani sta oba izgubila službo in le stežka shajata, vendar sta trdno odločena, da ohranita svoje moderne vrednote. Najprej kamenjanje. Potem ponižanje. Nato spopad ... In življenje se začne nepovratno spreminjati. Ko se življenja diametralno nasprotnih parov prepletejo, je ljubezen treba plačati z žrtvovanjem.

Kabul under Taliban rule. Two neighbourhoods and two couples. One conservative – Atiq and Mussarat have been married for 20 years and are deeply engrained in the traditions of Afghan life. One modern – young and in love, Zunaira and Mohsen are against all the same traditions. Under the Talibans, they've both lost their jobs and have difficulties to make ends meet, yet they're determined to maintain their modern values. One day, a stoning. Then an act of humiliation. Then a fight... and life takes an irrevocable turn. When the lives of these diametrically opposite couples become intertwined, sacrifice becomes the price to pay for love.

Animacija nam je dala možnost, da iz zgodbe naredimo nekaj neverjetnega. S skrajno abstrakcijo in časovnostjo, ki ju prinese animacija, lahko ustvariš nekakšno mehko, s katero lažje predstaviš neusmiljenost te pripovedi. Z risanjem ustvariš dovolj distance, da take podobe sploh lahko prenesemo. Ne vem, ali bi zmogli gledati igrani film o isti temi. Bil bi preveč nasilen. Ko sem videla Eléine skice, se mi je zazdel to prav veličastno obetaven in perspektiven projekt: vse je postalo dosegljivo, celo lepota.

- Zabou Breitman

V procesu raziskovanja in učenja sem ugotovila, da takega slikovnega bogastva ni mogoče ustvariti kjerkoli. Imeli smo priložnost na specifičen način osvetliti zapletene usode likov. Priložnost, da izpovemo nekaj izjemno močnega na podlagi prepričljivega vizualnega koncepta – to me je vsekakor zanimalo in navdahnilo.

- Eléa Gobbé-Mévellec

In terms of story, there was the opportunity to turn it into something incredible using animation. The extreme abstraction and sense of time that animation brings can help create a kind of softness that's conducive to representing the hardness of this narrative. Drawing it brings a distance that allows us to stand the images. I don't know how well we could withstand a live action film on the same subject. It would be too violent. And seeing Eléa's sketches, the project's outlook and perspectives really felt quite glorious: everything became achievable, even beauty.

- Zabou Breitman

As I did research and learned more, I saw a potential for graphic richness that you can't find anywhere else. We had the opportunity to shine a specific light on this complicated story the characters are living through. The opportunity to relate something extremely strong based on a powerful visual concept – that was something that definitely interested and inspired me.

- Eléa Gobbé-Mévellec



Nagrade (izbor):

- nominacija za nagrado v sekciji Posebni pogled, Filmski festival v Cannesu, 2019
- nagrada diamantni valois za najboljši film, valois za filmsko glasbo, Festival frankofonskega filma v Angoulêmu, 2019
- nagrada Fundacije Gan za distribucijo, Mednarodni festival animiranega filma v Annecyju, 2018
- nominacija za najboljši celovečerni film, Mednarodni festival animiranega filma v Annecyju, 2019
- nominacija za najboljši animirani celovečerni film, Mednarodni festival animiranega filma v Ottawi, 2019
- nominacija za najboljši evropski animirani celovečerni film, Evropske filmske nagrade, 2019

Awards (selection):

- Nominated for Un Certain Regard Award, Cannes Film Festival 2019
- Diamond Valois for Best Film, Valois for Best Film Score, Angoulême Francophone Film Festival, 2019
- Gan Foundation Award for Distribution, Annecy International Animated Film Festival 2018
- Nominated for Best Feature Film, Annecy International Animated Film Festival, 2019
- Nominated for Best Animated Feature, Ottawa International Animation Festival 2019
- Nominated for European Animated Feature Film, European Film Awards 2019

**MARONINO FANTASTIČNO POPOTOVANJE / CĂLĂTORIA
FANTASTICĂ A MARONEI / L'EXTRAORDINAIRE VOYAGE
DE MARONA / MARONA'S FANTASTIC TALE**

Francija, Romunija, Belgija/France, Romania, Belgium 2018, 92'
V francoščini s slovenskimi in angleškimi podnapisi / In French with
Slovenian and English subtitles

Režija/Directed by: Anca Damian

Scenarij/Written by: Anca Damian, Anghel Damian

Umetniški direktor/Art director: Brecht Evens

Animacija/Animation: Dan Panaitescu, Hefang Wei, Loïc Espuche,
Chloé Roux

Glasba/Music: Pablo Pico

Montaža/Editing: Boubkar Benzabat

Glasovi/Voices: Lizzie Brocheré, Bruno Salomone, Thierry Hancisse,
Nathalie Boutefeu

Producenti/Producers: Anca Damian, Ron Dyens, Tomas Leyers

Produkcija/Production: Aparte Film, Sacrebleu Production, Mind
Meets

Distribucija/Distribution: Charades



Marona je psička mešanka, ki pri ljudeh, s katerimi pride v stik, pusti globoko sled. Ko doživi nesrečo, se ji pred očmi odvrtijo podobe vseh domov in najrazličnejših življenjskih izkušenj. Na krilih spomina odpotuje v preteklost, kjer z neusahljivo empatijo in ljubeznijo vnaša svetlobo in nedolžnost v življenje vsakokratnega lastnika. Očarljiva in ganljiva zgodba o povsem običajni psički in njenem neobičajnem življenju.

Marona is a mixed-breed Labrador whose life leaves deep traces among the humans she encounters. After an accident, she reflects on all the homes and different experiences she's had. As Marona's memory journeys into the past, her unfailing empathy and love brings lightness and innocence into each of her owners' lives, in this beautiful and deeply emotional story of an average dog and her extraordinary life.

Ko sem dobila idejo za ta film, sem čutila, da bi lahko pod krinko »družini prijazne zgodbe« našla globlji pomen, ki bi bil v današnji profani realnosti nujen (a tudi neviden). V tem smislu mi je odločitev za animacijo dala svobodo, da sem lahko ustvarila edinstven prostor zaupanja in domišljije. Zdi se mi, da lahko tako na igriv način vplivam na gledalčev zorni kot. Pripovedovanje skozi oči psičke je podobno, kot če daš gledalcu v roke ogledalo, da pogleda resnici v oči – resnici, ki je ne more več zanikati. Zame je ta film sodobna pravljica.

Odločitev za animacijo ni upravičena samo zato, ker v nasprotju z igranim filmom omogoča antropomorfizacijo živali, temveč tudi zaradi izražanja nadrealističnega »pridih«. Ta se ustvarja s pripovedovanjem v prvi osebi, v enaki meri pa tudi s potrebo po tem, da v središče postaviš poetične elemente zgodbe, ki presegajo vse, kar je vidno in realno in vraslo v vsakdanje življenje.

- Anca Damian

When I had the idea of making this film, I felt that under the guise of a "family-friendly story" I could find a deeper meaning, one that is essential to (but also invisible in) today's mundane reality. In this sense, the use of animation allowed me the freedom to create a unique space of trust and imagination. Here, in a playful way, I feel I can influence the perspective of the audience. Seeing things through a dog's eyes is like giving everybody a mirror to face the truth, a truth which they are no longer able to deny. For me, this film is like a modern fairytale.

The choice of animation is justified not only because it facilitates, unlike fiction, the anthropomorphism of the animal, but also because it is the expression the surrealistic "tint" of the film. The latter is brought about as much by narration of the story in the first person as by the need to bring to the fore, over and beyond the visible realism of a plot anchored in everyday life, the poetic elements of the story.

- Anca Damian



Nagrade (izbor):

- najboljši animirani celovečerec, Evropski festival fantastičnega filma v Strasbourgu, 2019
- velika nagrada in nagrada občinstva, Mednarodni festival animiranega filma v Bucheonu, 2019
- posebna nagrada žirije, Festival Animacija je film, Los Angeles, 2019
- nominacija za najboljši celovečerni film, Mednarodni festival animiranega filma v Annecyju, 2019
- nominacija za najboljši animirani celovečerni film, Mednarodni festival animiranega filma v Ottawi, 2019
- nominacija za najboljši evropski animirani celovečerni film, Evropske filmske nagrade, 2019

Awards (selection):

- Best Animated Feature, Strasbourg European Fantastic Film Festival 2019
- Grand Prize and Audience Award, Bucheon International Animation Film Festival 2019
- Special Jury Prize, Animation Is Film, Los Angeles, 2019
- Nominated for Best Feature Film, Annecy International Animated Film Festival, 2019
- Nominated for Best Animated Feature, Ottawa International Animation Festival 2019
- Nominated for European Animated Feature Film, European Film Awards 2019

**SLAVNA MEDVEDJA ZASEDBA SICILIJE / LA FAMEUSE INVASION
DES OURS EN SICILE / THE BEARS' FAMOUS INVASION OF SICILY**

Francija, Italija/France, Italy, 2019, 82'

V italijanščini/francoščini s slovenskimi in angleškimi podnapisi / In
Italian/French with Slovenian and English subtitles

Režija/Directed by: Lorenzo Mattotti

Avtor knjižne predloge/Based on a book by Dino Buzzati

Scenarij/Written by: Thomas Bidegain, Jean-Luc Fromental, Lorenzo
Mattotti

Grafična zasnova/Graphic creation: Lorenzo Mattotti

Glasba/Music: René Aubry

Montaža/Editing: Nassim Gordji Tehrani, Sophie Reine

Glasovi/Voices: Leila Bekhti, Thomas Bidegain, Jean-Claude Carrière,
Beppe Chierichi, Arthur Dupont, Thierry Hancisse de la Comédie
Française

Producenta/Producers: Valérie Schermann, Christophe Janković

Produkcija/Production: Prima Linea Productions, France 3 Cinéma,
Pathé, Indigo Film with Rai Cinema

Distribucija v Sloveniji/Distribution in Slovenia: FIVIA – Vojnik



Za tiste, ki imajo radi smeh,
solze, legende in dogodivšči-
ne: Gedeone, pripovedovalec
in glasbenik, princ komedije
dell'arte, ter njegova po-
močnica, deklica Almerina,
pripovedujeta zgodbo o Siciliji
pred davnimi časi, ko so na
planinah živeli medvedje.
Kralj medvedov Léonce se
v reki igra s sinom Toniem.
Mladiček Tonio naenkrat iz-
gine, ugrabijo ga lovci. Da bi
ga našli, medvedje napadejo
dolino, kjer živijo ljudje. S po-
močjo čarovnika in medvedov
Léonce najde svojega sina in
prevzame oblast v človeški
deželi, vendar kmalu spozna,
da medvedje ne morejo živeti
v deželi ljudi.

For those who like laughter,
tears, legends and adventu-
res, here are the storyteller
and entertainer, commedia
dell'arte prince Gedeone, and
his young assistant Almerina,
to tell you a story: Once upon
a time, when bears still roa-
med the mountains of Sicily,
Léonce, the King of Bears, was
playing in the river with his
son Tonio. Suddenly, Tonio was
kidnapped by hunters. In the
hope of finding his son, the
Bear King decides to invade
the land of men. Thanks to his
powerful army and the help of
a wizard, he succeeds at both
quests, but soon finds out
that bears are not meant to
live in the land of men.

Priznani italijanski ilustrator, avtor stripov in animator Lorenzo Mattotti je film posnel po knjižni klasiki Dina Buzzattija iz štiridesetih let preteklega stoletja. Film sledi grafičnemu slogu knjige, z nadgrajeno izvirno estetiko, ki ponuja gledalcu na velikem platnu izjemen užitek.

Začeli smo zelo zagnano. Najprej se nam je zdelo, da bi lahko nastal manjši, zelo preprost film z manjšim poudarkom na vizualnem. Potem pa smo čedalje bolj ugotavljali, da je to močna zgodba s številnimi spektakularnimi elementi in smo se prilagodili tej viziji. A izdelati tako bogato in spektakularno končno podobo je bilo precej zapleteno. Šli smo korak za korakom. Vse leto smo se trudili ustvariti 3D film in z dvema različnima ekipama izdelali dva kratka predstavitevna napovednika v 3D, nazadnje pa smo ugotovili, da bi bil proces v taki kakovosti, ob vsej scenografiji in podrobnostih, predrag. Ne bi si ga mogli privoščiti.

Opazam, da se ustvarjalni ljudje bojujejo barv. Malo je takih, ki uživajo v rabi barv. Meni se je to vedno zdelo zabavno. Glavnega oblikovalca sem prosil, naj uporablja močne barve, naj se ne boji, in naj tu in tam doda kaj svetlobe. Barve so svetloba.

- Lorenzo Mattotti

Made by the acclaimed Italian illustrator, comics artist and animator Lorenzo Mattotti, the film is based on the legendary 1940's book by Dino Buzzati. Enhancing the original graphic style of the book through novel aesthetics, it is an outstanding experience when watched on the big screen.

We started out really enthusiastically. In the beginning, it could have been a minor, very simple film that was less cinematographic. But little by little we realized that the story was strong, that there were lots of spectacular things and so we aligned with this vision. The final imagery was very tricky to produce with this degree of richness and spectacularity. We proceeded step by step. For a whole year we tried to make the film in 3D and had two teasers made in 3D with two different teams, but we finally realized that it was too expensive with that quality and with all those sets, all that detail. We wouldn't have had enough money.

I find that creative people are very afraid of colours. Not many people take pleasure in using colour. I have always had fun using them. I asked my chief decorator to use bold colours, not to be afraid, and also to use touches of light.

- Lorenzo Mattotti



Nagrade (izbor):

- **nominalcija za nagrado v sekciji Posebni pogled, Filmski festival v Cannesu, 2019**
- **nominalcija za najboljši celovečerni film, Mednarodni festival animiranega filma v Annecyju, 2019**
- **nominalcija za najboljši animirani celovečerec, Filmski festival v Locarnu, 2019**
- **nominalcija za najboljši animirani celovečerec, Evropski festival fantastičnega filma v Strasbourgu, 2019**
- **nominalcija za zlatega giradilla, Festival evropskega filma v Sevilii, 2019**



Awards (selection):

- Nominated for Un Certain Regard Award, Cannes Film Festival 2019
- Nominated for Best Feature Film, Annecy International Animated Film Festival, 2019
- Nominated for Best Animated Feature, Locarno Film Festival 2019
- Nominated for Best Animated Feature, Strasbourg European Fantastic Film Festival 2019
- Nominated for Golden Giraldillo, Seville European Film Festival 2019

TITO IN PTICE / TITO E OS PÁSSAROS / TITO AND THE BIRDS

Brazílija/Brazil, 2018, 73'

V portugalščini s slovenskimi in angleškimi podnapisi / In Portuguese with Slovenian and English subtitles

Režija/Directed by: Gustavo Steinberg, Gabriel Bitar, André Catoto

Scenarij/Written by: Eduardo Benaim, Gustavo Steinberg

Umetniška direktorja/Art directors: Chico Bela, Vini Wolf

Glasba/Music: Ruben Feffer, Gustavo Kurlat

Glasovi/Voices: Pedro Henrique, Denise Fraga, Matheus Nachtergaele, Mateus Solano

Producenti/Producers: Daniel Greco, Felipe Sabino, Gustavo Steinberg

Produkcija/Production: Bits Produções, NIP

Distribucija/Distribution: Indie Sales



Tito je plah desetletni deček, ki živi z mamo. Ko nenadoma izbruhne nenavadna epidemija bolezni, ki s slabostjo prizadene človeka, kadar ga je strah, Tito hitro ugotovi, da bo zdravilo zagotovo nekako povezano z očetovimi izgubljenimi raziskavami o ptičjem petju.

Tito se zato s prijateljsko odpravi na pot, da bi rešil svet pred epidemijo, njegov lov na protistrup pa se prelevi v iskanje odsotnega očeta in lastne identitete.

Tito is a shy 10-year-old boy who lives with his mother. Suddenly, an unusual epidemic starts to spread, making people sick whenever they get scared. Tito quickly discovers that the cure is somehow related to his missing father's research on bird song.

He embarks on a journey to save the world from the epidemic with his friends. Tito's search for the antidote becomes a quest for his missing father and for his own identity.

Mojemu rojstnemu mestu São Paulu pravijo »mesto zidov«. V njem živi dvajset milijonov ljudi in večina se skriva za ograjami, bodečimi in električnimi žicami – kot da bi strah postal epidemija, bolezen. Morda me je zato vedno vznemirjala ideja, da je strah nalezljiv. [...] Sanj o tem, da bi zaživeli v resnično demokratični družbi, ne rušijo resnične nevarnosti, proti katerim se je mogoče boriti, temveč namišljene. Zdelo se mi je, da o tej epidemiji ni posnetih veliko filmov, predvsem ne za otroke. In zdi se mi, da otrokom ne bo preostalo drugega, kot da sami poiščejo pot iz zmede, ki smo jim jo ustvarili. Upam, da jim uspe!

- Gustavo Steinberg

Ves film smo hoteli izdelati z oljnimi barvami, vendar se je izkazalo, da tak produkcijski model ne bi bil vzdržen. Grafična hrbtnica filma Tito in ptice je tako rezultat lovljenja ravnotežja med neizprosno iskanjem najboljšega načina upodabljanja geste in našim pristnim izražanjem ter potrebo po prilagajanju želja sredstvom, ki bi bila na voljo.

- Gabriel Bitar

My home city, São Paulo, is known as the "city of walls". Twenty million people live here, most of whom are hiding behind fences, barbed and electric wires – it is as if fear has become an epidemic, a disease. Perhaps because of this, the idea that fear is contagious has always fascinated me. [...] The dream of reaching a truly democratic society is going down the drain not because of real dangers, which can be fought, but because of imagined ones. I thought there were not many people making movies about this epidemic, especially for children. And I think that it might fall upon children to find a way out of this mess that we created for them. I hope they do!

- Gustavo Steinberg

We wanted to make the whole movie using oil-paint, but this turned out not to be a viable production model. "Tito and the Birds"'s graphical vein is the result of the interplay between a relentless search for the best possible way to convey gesture and express what we wanted to express, and the need to adapt our wishes to the resources we had.

- Gabriel Bitar



Nagrade (izbor):

- nagrada za najboljši animirani film, Festival animiranega filma Anima Mundi, 2018
- nagrada otroške žirije, Mednarodni festival otroškega filma v Chicagu, 2018
- nagrada žirije, Festival otroškega filma v Seattlu, 2018
- zmagovalec mednarodnega profesionalnega tekmovalnega programa, Mednarodni filmski festival Ojo de Pescado, 2018
- nagrada za najboljši animirani film, Filmski festival v Havani, 2018
- posebna nagrada žirije in nagrada kritikov, Mednarodni filmski festival Monstra, 2018
- nagrada anima't, Katalonski mednarodni festival fantastičnega filma v Sitgesu, 2018
- nominacija za najboljši celovečerni film, Mednarodni festival animiranega filma v Annecyju, 2018
- nominacija za najboljši neodvisni animirani celovečerni film, nagrade Annie, 2019



Awards (selection):

- Best Animation Film Award, Anima Mundi Animation Festival 2018
- Children's Jury Award, Chicago International Children's Film Festival 2018
- Audience Award, Children's Film Festival Seattle 2018
- Winner in International Professional Competition, Festival Internacional de Cine Ojo de Pescado 2018
- Best Animation Award, Havana Film Festival 2018
- Jury Special Prize and Critics Award, Monstra International Film Festival 2018
- Anima't Award, Sitges - International Fantastic Film Festival of Catalonia 2018
- Nominated for Feature Film Award, Annecy International Animated Film Festival 2018
- Nominated for Best Animated Independent Feature, Annie Awards 2019

**PROGRAM SLON:
VZGOJNO-IZOBRAŽEVALNI
ANIMIRANI FILMI
ZA ŠOLE IN DRUŽINE**

**THE ELEPHANT PROGRAMME:
EDUCATIONAL ANIMATION FILMS
FOR SCHOOLS AND FAMILIES**



OTVORITEV PROGRAMA SLON OPENING OF THE ELEPHANT PROGRAMME

ATHLETICUS: TEK NA SREDNJE PROGE /
ATHLETICUS: COURSE DE DEMI FOND /
ATHLETICUS: MIDDLE-DISTANCE RACE

Nicolas Deveaux (Cube Creative Productions)
Francija/France, 2019, 2'



Rožnati plamenci se pripravljajo na začetek tekme v teku na srednje proge. Med njimi pa je vsiljivec ...

Today, pink flamingos on the starting blocks of a middle-distance race. Amongst them, an odd one...

KOYAA – SPOLZKO MILO /
KOYAA – SLIPPERY SOAP

Kolja Saksida (Zvviks)
Slovenija/Slovenia, 2019, 2'45''



Koyaa bi si rad umil blatne roke, a s spolzkim milom se umivanje sprevrže v vse kaj drugega. Da bi zadržal milo v rokah, se Koyaa pomeri v žongliranju, umetnostnem drsanju in hokeju. Mu bo uspelo? Koyaa wants to wash his muddy hands, but the slippery soap is making it really wacky. He has to juggle the soap bar, skate on it and play hockey. Will he ever manage?

**PRINC KI-KI-DO: KRT / PRINCE
KI-KI-DO: MOLE THE MINER**

Grega Mastnak (Zavod Ozor)
Slovenija/Slovenia, 2018, 5'



Pri Krtovih praznujejo rojstni dan. Mali Krtok dobi za darilo svoj prvi kramp. Veselje je neizmerno in Krtok kramp nemudoma preizkusi. Vendar mladostna vnema ne pozna meja in razrita tla kmalu ogrozijo življenje v gozdu. Moral se bo vmešati Princ Ki-Ki-Do.

The Moles are celebrating Little Mole's birthday. As a present, he gets his first mattock! Overjoyed, he decides to try it out right away. But youthful enthusiasm knows no limits, and the churned-up ground soon puts the life in the forest at risk. This is a case for Prince Ki-Ki-Do.

**TAKO ZRASTE ... METULJ / HOW
IT GROWS... BUTTERFLY**

Miha Kalan, Jernej Žmitek (Invida)
Slovenija/Slovenia, 2019, 5'



Mala živalca se rodi. Kmalu si mora poiskati hrano, da lahko raste in raste. Včasih mora biti previdna in se skriti pred plenilci. Dnevi minevajo in mala živalca ni več tako majhna. Zrasla je v odraslo žival in sama raziskuje svet, dokler ne opazi nekoga zelo posebnega. Družico iste vrste! Zaljubita se in življenjski krog se znova prične.

A little animal is born. Soon it has to learn how to find food so it can grow and grow. Sometimes it has to be careful not become food for its predators. Days go by and the little animal is not little anymore. It has grown into an adult. It keeps exploring the world on its own until it notices someone special. A mate of the same species! They fall in love and the circle of life begins again.

FRONT DOOR

Yejin Lee (Korea National University of
Animation)
Južna Koreja/South Korea, 2019, 3'12"



Med ljudmi, ki gredo mimo, je tudi pasji mladiček. Pes se odzove na vse, kar gre mimo, vendar se zanj nihče ne zmeni.

There is a small puppy among the passing people. The dog responds to everything that passes by but nobody cares about the dog.

NARAVNOST IZ ŠOLE – JEAN TARDIEU:
NARAVA / EN SORTANT DE L'ÉCOLE –
JEAN TARDIEU: NATURE / FRESH OUT
OF SCHOOL – JEAN TARDIEU: NATURE
Isis Leterrier (Tant Mieux Prod)
Francija/France, 2019, 3'



Prebivalci gozda v svojo sredo sprejmejo nesrečno ptico. Ves gozdni svet oživi v nežni miniaturni operi. Kratki film je nastal po predlogi pesmi *Narava* Jeana Tardieuja in je del 6. sezone serije *Naravnost iz šole*. The inhabitants of the forest welcome a bird in sorrow to their midst. Everything comes to life in a delicate miniature opera. A short film adapted from the poem *Nature* by Jean Tardieu, realised for the 6th season of *En Sortant De l'Ecole*.

KAKO SEM LEP / C'EST MOI LE
PLUS BEAU / I'M SO HANDSOME
Anaïs Sorrentino, Arnaud Demuyne (Les
Films du Nord/La Boîte,... Productions)
Francija, Belgija/France, Belgium, 2018, 5'32''



G. Volk se nekega čudovitega jutra zbudi nenavadno dobre volje. Uredi se in odpravi na sprehod, da bi ga lahko vsi občudovali in potrdili, da je prav zares najlepše bitje daleč naokoli! A kmalu ga čaka boleče razočaranje.

One fine morning, Mr Wolf wakes up in an unusually good mood. He spruces himself up and sets off for a walk so that everyone can admire him and confirm that he is indeed the most handsome creature around! He is soon to be sorely disappointed.

NE BOJIM SE KROKODILA / EL
COCODRIL NO EM FA POR / I'M NOT
SCARED OF THE CROCODILE
Marc Riba & Anna Solanas (I+G Stop Motion)
Španija/Spain, 2018, 4'



Nekoč v davnih časih je živel krokodil, ki ni maral lova.

Once upon a time there was a crocodile who didn't like to hunt.

PROGRAM SLON: VZGOJNO-IZOBRAŽEVALNI ANIMIRANI FILMI ZA ŠOLE IN DRUŽINE

THE ELEPHANT PROGRAMME: EDUCATIONAL ANIMATION FILMS FOR SCHOOLS AND FAMILIES

**DIMITRI IN ZABAVNO PRESENEČENJE /
DIMITRI ET LA DRÔLE DE SURPRISE /
DIMITRI AND A FUN SURPRISE**

Agnès Lecreux (Vivement Lundi !/Beast
Animation/Nadasdy Film)
Francija, Belgija, Švica/France, Belgium,
Switzerland, 2018, 13'12"



Ptiček Dimitri nekega nevihtnega dne prileti v Afriko in pristane na planjavi kruhovcev. Tam ga pod svoje okrilje vzame žirafa Makeba in nenadejano potovanje postane izjemno poučno. Med živalmi, ki jih bo Dimitri spoznal v Afriki, je tudi mala opica Tamaa ...

One stormy day, Dimitri the little bird lands on the plain of ubuyu in Africa. Makeba the giraffe takes him under her protection and this unexpected journey turns out to be extremely enlightening. Dimitri will meet Tamaa, a little monkey...

**SLONOVA PRODUKCIJSKA
DELAVNICA
THE ELEPHANT ANIMATION
PRODUCTION WORKSHOP**

**ANIMIRANE PODOBE V KNJIGI /
ANIMATED IMAGES IN BOOKS**

Produksijska delavnica animiranega filma
z Marie Paccou/Animation production
workshop with Marie Paccou
26.-29. november, 15.00-17.00,
30. november, 10.00-13.00
Knjižnica Otona Župančiča (mediateka,
klet)/Oton Župančič Library (Multimedia
Department), Kersnikova ulica 2
Od 11 do 15 let/For ages 11 to 15

Pod mentorstvom letošnje gostujoče animatorke Marie Paccou se bodo udeleženci preizkusili v klasični risani animaciji. Risali pa ne bomo na nepopisan papir – z Marie bomo malce drznejši in bomo risali kar po odsluženih knjigah! Ko bomo knjigo na hitro prelistali, bodo podobe v njej oživele. Končni animirani film, ustvarjen na delavnici, bo na ogled na zaključni slovesnosti festivala Animateka.

We will try our hand at classical hand-drawn animation under the guidance of this year's visiting animator Marie Paccou. But instead of working with clean sheets of paper, Marie will encourage us to be a little more adventurous and draw into old, battered books! Flipping through their pages, will make the images come to life. The final animation made at the workshop will be screened at Animateka's closing ceremony.

**SLONOVE DELAVNICE
ANIMIRANEGA FILMA
THE ELEPHANT ANIMATION
WORKSHOPS**

**SPLOŠČENCI V PROSTORU /
FLATSPLATS IN SPACE**

4. december, 16.00–20.00
RogLab, Petkovškovo nabrežje 67
Od 11 do 15 let/For ages 11 to 15

S pomočjo laserskega rezalnika bomo iz lesenih plošč izrezali figure v različnih fazah gibanja. Izmenjaje jih bomo postavljali v prostor, vsak položaj fotografirali in na ta način ustvarili animirani film. Predznanje ni potrebno. Pri delu z laserskim rezalnikom nas bo vodil Tomo Per iz RogLaba.

Using a laser cutter, we will cut wood sheets into characters in different stages of motion. One by one, we will place them in a space, photograph every position and combine the photos into an animation. No previous experience is required. Guidance in working with the laser cutter will be provided by Tomo Per of RogLab.

**KNJIŽNI SLIKOFRC /
FLIP BOOKS IN REAL BOOKS**

6. december, 16.00–18.00
Pionirski dom/Pionirski dom Art Centre
(Komenskega 9)
Od 7 do 11 let/For ages 7 to 11

Za vse, ki se ne boste mogli udeležiti produkcijske delavnice z Marie Paccou, smo pripravili krajšo obliko delavnice ustvarjanja animiranih podob v knjige. Risali bomo po straneh odsluženih knjig, risbe v njih pa bodo oživele ob hitrem prelistavanju.

For all those who are unable to attend the animation production workshop with Marie Paccou, this will give you a taste of how animations can be made using books. We will draw into old, battered books and flip through them to make the images come to life.

PISANE ŽVERCE / COLOURFUL CREATURES

8. december, 11.00–13.00
Kinodvor. Kavarna/Kinodvor Café
2+

Medtem ko se bodo očki in mamice odpravili na ogled animiranega filma, se bodo otroci v varstvu Slonovih mentorjev še sami preizkusili v animiranju. Iz razno-barvnega plastelina bomo izdelali pisane žverce, jim dodali gibljive oči in jih animirali v tehniki stop animacije.

While mums and dads go to see an animated film, their children can have a go at animation under the supervision of the Elephant mentors. Using multicoloured modelling clay, we will make colourful creatures, fit them with moving eyes, and animate them in stop-motion.

OSTRENJE POGLEDA NA ANIMATEKI!

Od 2. do 8. decembra se podajamo v živopisni svet animacije, ki ga spoznavamo v festivalskih sklopih s kratkimi in celovečernimi filmi, z mentorsko vodeno poglobljeno razpravo po projekcijah in številnimi pogovori z gostujočimi avtorji. Udeleženci pri pisanju ob pomoči mentorice vlečejo vzporednice med filmi z različnih koncev sveta, ki jih združuje podobna tematika ali avtorski pogled, spoznavajo animacijske tehnike in premišljajo o potezah, ki jih lahko na filmsko platno zariše le animacija.

Nastajanje besedil boste lahko spremljali v Festivalnem dnevniku na festivalski spletni strani in na našem portalu ostrenjepogleda.wordpress.com.

Izvoja: Društvo za širjenje filmske kulture KINO!, mentorica: dr. Maja Krajnc, filmska teoretičarka in odg. ur. revije KINO!, asistent: Robert Kuret, filmski publicist.

SHARPENING THE GAZE AT ANIMATEKA!

Between 2 and 8 December, we are heading into the colourful world of animation. We will be exploring it through programmes of shorts or feature-length films, mentored in-depth discussions after screenings and numerous Q&A's with visiting filmmakers. With guidance from the mentor, participants will be drawing parallels between films from across the globe that share similar topics or author's perspectives, learning about animation techniques, and reflecting on actions that can only be brought to screen by animation.

The texts created will be posted on the festival website as part of the Festival Diary and on our blog ostrenjepogleda.wordpress.com.

Run by: Kino! Society for Expanding Film Culture, Mentor: Dr Maja Krajnc, film theorist and Editor-in-Chief of KINO! magazine, assistant: Robert Kuret, writer on film.

SLONOVA OTROŠKA ŽIRIJA THE ELEPHANT CHILDREN JURY

VITJAN DROLC, 9 LET

Sem Vitjan Drolc, star sem 9 let in obiskujem 4. razred OŠ Poljane v Ljubljani. Veliko časa posvečam risanju in branju stripov. Rad se ukvarjam s športom, še posebej s tekom. Igram saksofon. Igral sem ga tudi v animaciji Kako sta Tepček in Kura rešila luno.

VITJAN DROLC, 9

I'm Vitjan Drolc. I am 9 years old and I'm in 4th grade of the Poljane Primary School in Ljubljana. I spend a lot of my free time drawing and reading comics. I also like sports, especially running. I play saxophone – I played it in the animated short Kako sta Tepček in Kura rešila luno, which was made at a workshop.



MARKO ENGELMAN, 12 LET

Ime mi je Marko Sever. Hodim v sedmi razred OŠ Toneta Čufarja. Treniram plavanje, igram klavir in kiparim. Rad gledam filme in nadaljevanke. Všeč so mi drame, komedije in nekatere grozljivke. Gledam tako stare kot novejšje filme. Eden mojih najljubših filmov je *Lovec na jelene*. V zadnjem času pa mi je bila zelo všeč nadaljevanka *The Good Place*.

MARKO ENGELMAN, 12

My name is Marko Sever. I'm in 7th grade of the Tone Čufar Primary School. I go to swimming and piano lessons and take sculpting classes. I like to watch films and series. I like dramas, comedies and sometimes horror movies. I watch both old and new films. One of my favourite films is *The Deer Hunter*. Recently, I've really liked the series *The Good Place*.



ZELMA GYŐREY, 10 LET

Moje ime je Zelma, stara sem 10 let. Obiskujem OŠ Ketteja in Murna. Filmi so animacija, ki jo ustvarimo z rokami, mi sami. Zabavno mi je.

ZELMA GYŐREY, 10

My name is Zelma and I'm 10 years old. I go to the Kette and Murn Primary School. Films are animation we make by ourselves, using our hands. It's a lot of fun.

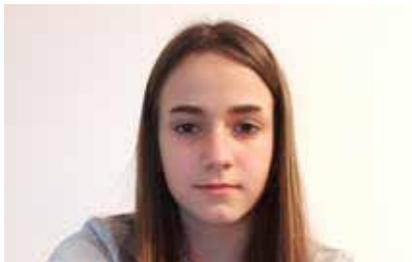


ZALA RUBIN, 12 LET

Sem Zala Rubin, stara sem 12 let in obiskujem 7. razred na OŠ Toneta Čufarja v Ljubljani. Prebivam v Črnučah. V šoli obiskujem razne dejavnosti, zunaj šole pa treniram badminton. V prostem času berem, sestavljam Rubikove kocke in se učim žonglirati. Želim si papigo vrste sivi žako, ki bi ji dala ime Carla.

ZALA RUBIN, 12

I'm Zala Rubin. I'm 12 years old and I'm in 7th grade of the Tone Čufar Primary School. I live in Črnuče, on the outskirts of Ljubljana. I'm involved in many extra activities at school, and I also play badminton in a club. In my spare time, I like to read, play with the Rubik's cube and learn how to juggle. My wish is to have an African grey parrot – I'd call it Carla.



MARKO SEVER, 12 LET

Ime mi je Marko Sever. Hodim v sedmi razred OŠ Toneta Čufarja. Treniram plavanje, igram klavir in kiparim. Rad gledam filme in nadaljevanke. Všeč so mi drame, komedije in nekatere grozljivke. Gledam tako stare kot novejšje filme. Eden mojih najljubših filmov je *Lovec na jelene*. V zadnjem času pa mi je bila zelo všeč nadaljevanka *The Good Place*.

MARKO SEVER, 12

My name is Marko Sever. I'm in 7th grade of the Tone Čufar Primary School. I go to swimming and piano lessons and take sculpting classes. I like to watch films and series. I like dramas, comedies and sometimes horror movies. I watch both old and new films. One of my favourite films is *The Deer Hunter*. Recently, I've really liked the series *The Good Place*.



**SPREMLJEVALNI
PROGRAM
EVENTS**



ANIMATEKAPRO 2019

STARA MESTNA ELEKTRARNA –
ELEKTRO LJUBLJANA
OLD POWER STATION –
ELEKTRO LJUBLJANA
SLOMŠKOVA 18

AnimatekaPRO je festivalska platforma, na kateri se skozi serijo predavanj, okroglih miz, tematskih predstavitev in pogovorov z avtorji seznanjamo s pomembnimi temami na področju avtorskega animiranega filma. Platforma vključuje predstavitve projektov v nastajanju z območja bivše Jugoslavije – AnimatekaPRO Pitch. Mednarodna žirija bo najboljši projekt nagradila z udeležbo na pitching dogodku CEE Animation Forum 2020, ki bo potekal v Trebovu v času festivala Anifilm.

Dogodek je organiziran v partnerstvu s CEE Animation, Društvom slovenskega animiranega filma, Motovilo (CED Slovenija) in Zavodom Bunker.

AnimatekaPRO is a festival platform where you can learn about the latest in the world of auteur animated cinema through a series of talks, debates, presentations and Q&As. The event includes the AnimatekaPRO Pitch, where producers and animators from ex-Yugoslav countries pitch their projects in development. An international panel of judges will award the best project with a chance to participate in the CEE Animation Forum 2020 pitching event at the Anifilm festival in Trebon.

Organised in collaboration with CEE Animation, Slovene Animated Film Association, Motovila (CED Slovenia) and Bunker.

URNIK SCHEDULE

TOREK/TUESDAY, 3. DECEMBER

- 9.00** **AnimatekaPRO Pitch 2019**
Tekmovanje projektov v razvoju iz držav bivše Jugoslavije/Pitching competition for projects from ex-Yugoslav countries
- 11.00** **Predstavitve regionalnih projektov v nastajanju/Regional works in progress**
Damir Romanov in/and Andrijana Sofranić Šučur (To Blink Animation, RS), *I Am Akiko* (animirani film v razvoju/animated short in development)
- 11.30** **Producentka v prvi osebi/**
Producer in person
Sabīne Andersone (Atom Art, LV)
- 12.30** **Producentka v prvi osebi/**
Producer in person
Katarína Kerekesová (Fool Moon, SK)
- 13.30** **Okrogla miza: Animirane serije – kako jih narediti?/Panel discussion: Animated series – How to do it?**
Sodelujejo/With: Nataša Bučar (Slovenski filmski center, SI), Martina Peštaj (RTV Slovenija, SI), Katarína Kerekesová (Fool Moon, SK), Halka Marčeková (urednica za animirani film na slovaški RTV/ editor for animated film at Slovak RTV, SK), Martin Vandas (MAUR film, CZ), Anna Vášová (13ka, CZ), Kolja Saksida (Zviki, SI), Jure Vizjak (Invida, SI).

- 15:00 **Specialka/Masterclass**
Kevin Pedersen (US), Outfit7: Ustvarjanje sveta Govorečega Toma/Outfit 7: Creating the World of Talking Tom
- 16.00 **Razglasitev zmagovalnega projekta AnimatekaPRO Pitch 2019/ AnimatekaPRO Pitch 2019 Award Winner Announcement**

SREDA/WEDNESDAY, 4. DECEMBER

- 10.00 **Zajtrk z avtorji/ Breakfast with authors**
- 12.00 **Specialka/Masterclass** Ūlo Pikkov (EE)
- 12.45 **Producentka v prvi osebi/ Producer in person** Agnė Adomėnė (LT)
- 13.30 **Okrogla miza: Animirani film v baltskih dr̄zavah – stanje v praksi/ Panel discussion: Animation in Baltic States – The state of the art**
- Latvija/Latvia:** Anna Zača (Latvian Animation Association), Sabīne Andersone, Zane Oborenko, Edmunds Jansons
- Estonija/Estonia:** Aurelia Aasa (Estonian Film Institute), Kaspar Jancis, Prit Tender, Rao Heidmets, Kristjan Holm, Sander Joon
- Litva/Lithuania:** Simona Gaidytė (Lithuanian Film Center), Laura Almantaitė (Blon festival), Agnė Adomėnė

ČETRTEK/THURSDAY, 5. DECEMBER

- 10.00 **Zajtrk z avtorji/ Breakfast with authors**
- 12.00 **Predstavitev projektov v nastajanju/ Works in progress**
Zane Oborenko (LV), *Kafka in Love* (animirani film v razvoju/animated short in development)
- 12.45 **Specialka/Masterclass**
Sabīne Andersone in/and Edmunds Jansons (Atom Art, LV), Nastajanje animiranega celovečerca *Jacob, Mimi in govoreči psi*/Making of the animated feature *Jacob, Mimi and the Talking Dogs*
- 13.45 **Specialka/Masterclass** Jonas Odell (SE): Nikoli kot prvič!/Never Like the First Time!

PETEK/FRIDAY, 6. DECEMBER

- 10.00 **Zajtrk z avtorji/Breakfast with authors**
- 12.00 **Producent v prvi osebi/ Producer in person** Olivier Catherin (FR)
- 12.45 **Distributerka v prvi osebi/ Distributor in person** Luce Grosjean (FR)
- 13.30 **Primer dobre prakse/Case study presentation** Špela Čadež in/and Tina Smrekar (Finta, SI), Fabian Driehorst (Fabian&Fred, GER), Olivier Catherin (FR), *Steakhouse* (predstavitev projekta koprodukcije/co-production case study presentation)

- 14.15 **Okrogla miza: Umetnost koproduciranja/Panel discussion: The art of co-production** Vanja Andrijević (Bonobostudio, HR), Olivier Catherin (FR), Tina Smrekar (Finta, SI), Fabian Driehorst (Fabian&Fred, DE), Luce Grosjean (Miyu, FR)

SOBOTA/SATURDAY, 7. DECEMBER

- 10.00 **Zajtrk z avtorji/ Breakfast with authors**
- 12.15 **Specialka/Masterclass** Alexandre Siqueira (BR) Nastajanje animiranega kratkega filma *Purpleboy*/Making of the animated short *Purpleboy*
- 13.00 **Specialka/Masterclass** Gustavo Steinberg (BR) Nastajanje animiranega celovečerca *Tito in ptice*/Making of the animated feature *Tito and the Birds*
- 14:00 **V prvi osebi/In Person** Lorenzo Mattotti (ITA/FR): The Bear's Famous Invasion of Sicily - From literature to animation (nastajanje animiranega celovečerca/making of animated feature)
- 14.30 **Specialka/Masterclass** Tricky Women: Waltraud Grausgruber (AT), Marie Paccou (FR) & Ana Nedeljković (RS)

CEE ANIMATION



Co-funded by the
European Union



Creative
Europe
MEDIA



REPUBLIKA SLOVENIJA
MINISTRSTVO ZA JAVNO UPRAVO



SLOVENSKI
FILMSKI
CENTER
JAVNA
AGENCIJA
SLOVENIAN
FILM
CENTRE



CEE Animation je regionalna platforma, ki povezuje združenja, studie, festivale, izobraževalne programe in druge na področju animiranega filma v regiji srednje in vzhodne Evrope. Njeni cilji so podpirati filmske ustvarjalce pri razvoju animacijskih projektov, spodbujati mreženje, promovirati ustvarjalnost, povečevati prepoznavnost animiranih del ter z empiričnimi opažanji ponuditi vpogled v panogo animiranega filma v regiji.

CEE Animation Forum je eden najvidnejših dogodkov za predstavitev projektov in mreženje v regiji. Pritegne tudi do 250 profesionalcev, ki predstavijo najboljše evropske animirane projekte v razvoju, iščejo povezave do mednarodnih trgov in pomagajo producentom pri iskanju sredstev in distributerjev za njihove projekte.

CEE Animation is a regional platform of associations, studios, festivals, schools and other subjects active in the field of animation film in the region of Central and Eastern Europe. Its goal is to support film professionals while helping them to develop animation projects, to build networks, promote the talent, grow the visibility of animated works and provide insight into the region's animation industry by means of empirical observation.

The CEE Animation Forum is a leading regional pitching and networking event. It brings together up to 250 professionals to showcase the best European animated projects in development, build bridges to international markets and help producers find financing and distribution for their projects.

RAZSTAVA VR/360°
@ANIMATEKA
EXHIBITIONS VR/360°
@ANIMATEKA

29. NOVEMBER–8. DECEMBER,
MODERNA GALERIJA/
MUSEUM OF MODERN ART

ODPRTJE RAZSTAVE/EXHIBITION
OPENING: PETEK/FRIDAY, 29.
NOVEMBER, 19.00

RAZSTAVA JE ODPRTA VSAK DAN/
OPEN DAILY 12.00–18.00

Po lanskoletnem uspehu razstave, ki nas je odpeljala v svet virtualne resničnosti in 360-stopinjskega doživljanja animiranega filma, se letos vračamo s svežim izborom mednarodno odmevnih VR avtorskih animacij.

After the success of last year's exhibition that transported us into the world of virtual reality and 360-degree video experiences, VR/360°@ANIMATEKA is back with a new selection of internationally acclaimed independent VR works.

GLOOMY EYES

Jorge Tereso, Fernando Maldonado (Atlas V, 3DAR, Arte France, HTC, Vive Originals, Ryot), Francija, Argentina, Tajvan, ZDA/France, Argentina, Taiwan, USA, 2019, 8'



Ko se je sonce naveličalo ljudi, je sklenilo, da se skrjuje in nikoli več ne vzide. Tema je obudila mrtve in ti so vstali iz grobov. Mlad zombi Gloomy in smrtnica Nena se zaljubita in tako močno povežeta, da ju ne more ločiti niti najvplivnejši človek v mestu.

When the sun got tired of the humans it decided to hide and never rise again. The darkness awoke the dead from their graves. A zombie kid called Gloomy and a mortal girl called Nena fall in love and immerse in a deep connection that not even the most powerful man in town can destroy.

GYMNASIA

Chris Lavis, Maciek Szczerbowski (NFB, Felix&Paul Studios), Kanada/Canada, 2019, 6'



Vstopi v tišino zapuščene šole in pridi v Gymnasio, prostor, kjer te čakajo minljivi duhovi izgubljenega otroštva. Naj te odmevi iger z žago, šolskih ur in zborovskih nastopov popeljejo med prizore in zvoke otroškega sveta. *Gymnasia* oživlja spomine na te pozabljene dni.

Step into the stillness of an abandoned school and enter *Gymnasia*, a place where the ghostly ephemera of a lost childhood await you. Recall the particular sights and sounds of a child's world through the echoes of ball games, school lessons and choir recitals. *Gymnasia* reanimates the memories of those forgotten days.

Partnerji projekta/
Partners:



SPREMLJEVALNI PROGRAM
EVENTS

SONGBIRD

Lucy Greenwell (The Guardian, Late Love productions), VB, Danska/UK, Denmark, 2018, 10'



Songbird je pravljica, ki v sebi skriva temno srce. Odpeljala te bo v leto 1984, na otok Kauai, v naslikano repliko bujnega gorskega deževnega gozda, polnega pisanih ptic. Tam lahko poiščeš zadnjega znanega predstavnika legendarne vrste: 'ō'ō je črna ptica z rumenimi lisami pri nogah, čudovita pevka, ki je bila potisnjena na rob izumrtja.

Songbird is a fairytale with a dark heart. You will be transported to the island of Kauai in 1984 and into a painted replica of a lush cloud forest filled with colourful birds. Here, you are invited to search for the last known 'ō'ō, an iconic black bird with yellow leg feathers and a beautiful song, a bird whose existence has been threatened to the point of extinction.

SPREMLJEVALNI PROGRAM

EVENTS

DRUGE RAZSTAVE OTHER EXHIBITIONS



EDMUNDS JANSONS: PO SLEDI ČRTE/EDMUNDS JANSONS: FOLLOWING THE LINE

V procesu ustvarjanja filma je risanje zame predvsem orodje za iskanje. Če ne vem, kam iti in kako kaj rešiti, začnem risati. Običajno je kot iskanje nečesa v temi. Kot praskanje s svinčnikom po površini neznanega. Praskaš, dokler se kaj ne pojavi, kaj uporabnega. Potem vse te male najdbe zberem. Dam jih na kup, jih na rahlo povežem in kopljem naprej. Ne rišem tistega, kar že vem. Prej nasprotno: nekaj rišem in poskušam razumeti, kaj to je in kako mi lahko pomaga, kam me vodi.

Nekatere od teh vizualnih idej mi pomagajo pri razvoju zgodbe, nekatere so samo vizualne šale in mnoge seveda na koncu ne dobijo mesta v filmu. Za razstavo sem ponovno odkrival risbe iz skicirk in digitalne skice, ki sem jih ustvaril med produkcijo novjših filmov (*Zborovska turneja* (2012), *Otok tjulnjevi* (2015), *Guards of Honour* (v produkciji)).

2.–8. december,
Kinodvor. Galerija./Kinodvor Gallery

Odprtje razstave/Exhibition opening:
Ponedeljek/Monday, 2. december, 22.00

During the filmmaking process drawing for me is more like a searching tool. If I don't know where to move and how to solve the situation I start to draw. Usually it's like searching something in the dark. It's like scratching with the pencil the surface of the unknown. You scratch until something appears, something useable. Then I collect all these small findings. I put them together, create small links between them and continue digging. It's not like I draw what I already know. It's more the opposite; I draw something and try to understand what it is and how it can help me, where it leads me.

Some of these visual ideas help me develop my story, some are just visual jokes, and of course a lot of them in the end don't get into the film. Here I rediscovered the drawings from sketchbooks and digital sketches which I made during the production of some of my latest short films. (*Choir Tour* (2012), *The Isle of Seals* (2015), *Guards of Honour* (in production)).



PRELISTANE KNJIGE MARIE PACCOU/ MARIE PACCOU'S FLIPPED BOOKS

Razstava v Kinoteki postavlja na ogled edinstveno serijo slikofrccev, v katerih francoska režiserka Marie Paccou v neodvisni produkciji spaja literaturo in film. Serija animiranih del, ki jih je avtorica narisala v svoje knjige, nato pa stran za stranj posnela in rezultat objavila na Facebooku, predstavlja nagajiv poklon pisani besedi. Marie Paccou se igrivo polasti več stoletij znanja, ki nam leži na policah – pa naj se pri tem norčuje iz Jean-Paula Sartra, ki se ne zmore povzpeti do višav Heideggerjeve *Metafizike*, v dvajsetih sekundah povzame *Odisejo* ali z debelimi flomastri divje poriše avtomatsko pisanje Andréja Bretona. Ta najcelovitejši pregled serije vsebuje tudi nekatere nove knjige, ki jih gledalci še niso videli, denimo roman *Katarina, pav in jezuit* Draga Jančarja. Knjige dopolnjujeta dve tablici, ki omogočata ogled videov in dajeta vpogled v eksperimentalno delo Marie Paccou z neprofesionalnimi animatorji. Razstava, ki preizprašuje prehod od množičnega tiska k množičnemu tvitanju, priča o vrednosti ročno izdelane animacije v digitalnem svetu.

2.–8. december
Slovenska kinoteka/Slovenian Cinematheque

Odprtje razstave/Exhibition opening:
Ponedeljek/Monday, 2. december, 18.30

The exhibition in the Cinematheque presents a very singular series of flip-books merging literature and cinema, independently produced by the French director Marie Paccou. Drawn inside her books, then shot page by page and published on Facebook, the “flipped books” series is mischievous homage to printed words. Whether she mocks Jean-Paul Sartre for being unable to reach the heights of Heidegger’s *Metaphysics*, sums up *The Odyssey* in twenty seconds, or wildly covers André Breton’s automatic writing with promarkers, Marie Paccou playfully makes hers centuries of knowledge lying on our bookshelves. This most comprehensive display of the series includes new unseen flipped books, such as Drago Jančar’s novel, *Katarina, the Ellcock and the Jesuit*. Two tablets complete the display, enabling the navigation in the videos and a glimpse in Marie Paccou’s experimental work with non-animators. Questioning the transition from mass-printing to mass-tweeting, the exhibit ultimately testifies to the value of hand-crafted animation in a digital world.



SEDANJOST, PRIHODNOST/ PRESENT, FUTURE

Perspektivne avtorice Go Dimec Komar, Bibi Erjavec in Sandra Jovanovska se bodo predstavile z izborom podob iz svojih kratkih animiranih filmov, ki bodo predvajani na festivalu.

29. november–6. januar
TAM TAMova Ulična galerija na Vegovi/
TAM TAM's Street Gallery, Vegova ulica

Odprtje razstave/Exhibition opening:
Petek/Friday, 29. november, 17.00

Up-and-coming artists Go Dimec Komar, Bibi Erjavec and Sandra Jovanovska are showing a selection of images from their animated shorts that will be screened at the festival.

ANIMIRANE NOČI ANIMATED NIGHTS



ANIMAFEKKA: REKA PSIHEDELIJE A RIVER OF PSYCHEDELIA

Četrtek/Thursday, 28. november, 21.00
Klub Gromka, Metelkova
Animirani videospoti + DJ večer
Animated videos + DJ Night

Surrealno popotovanje v znamenju animiranih videospotov. Dobra ura halucinogenega animiranega programa prinaša dozo raznolikih in osupljivih vizualnih pokrajin, psihedeličnih izletov, mnogoterih tehnik in ritmov, ki jih ponujajo Aphex Twin, Flying Lotus, Dan Deacon, Panda Bear, Björk in drugi. Plesni večer bo v utripu trippy ritmov zaokrožil kolektiv Cosmic Sex (Jaša Bužinel b2b Blažen DJ, za vizualizacije pa bo skrbel Tim Winkler).

V sodelovanju s FeKKom – festivalom kratkega filma v Ljubljani.

A surreal journey to the sounds and images of animated videos. A 60-plus-minute hallucinatory animated lined-up of sundry, striking visual landscapes, psychedelic trips, techniques and rhythms brought to you by Aphex Twin, Flying Lotus, Dan Deacon, Panda Bear, and Björk, among others. And to complete the dance night with trippy beats: the Cosmic Sex collective (Jaša Bužinel b2b with Blažen DJ, visuals by Tim Winkler).

In collaboration with FeKK Ljubljana short film festival.

DOLGA BALTSKA NOČ THE LONG BALTIC NIGHT

Torek/Tuesday, 3. december, 22.30
Kinodvor. Kavarna./Kinodvor Café
Vse, kar ste vedno želeli vedeti o Baltiku, pa si niste upali vprašati
Everything You Ever Wanted to Know about the Baltics but Were Afraid to Ask

V čast letošnji retrospektivi pripravljamo večer na temo Baltika. Kako dobro ga poznate? Preverite svoje znanje in okusite Baltik na prvem kvizu festivala.

A Baltic-themed night to pay homage to this year's retrospective. How well do you know the Baltics? Put your knowledge to the test with the festival's first quiz!



**CEE ANIMATION&ANIMATEKA
PREDSTAVLJATA/PRESENT:
JIMMY BARKA EXPERIENCE + DJ BORKA**

Jimmy Barka Experience je ritmični tour de force, trio dveh didžejev in bobnarja. JBE je projekt treh veteranov slovenske glasbene scene, ki se skušajo izogniti vsem pastem pričakovani ustaljenih navez didžej-glasbenik ter se tako odmikajo od linearne ideje inštrumentacije na didžejevsko podlago. Muziciranje dojemajo kot ustroj enakopravnih vlog in nalog ter se ga raje lotevajo na ta način. Tako nastaja kolaž raznovrstne godbe od funka, brejkov, afro pa vse do balkanskih izrazov in rocka. Na koncu pridemo do hektične mešanice in divje, toda ubrane vožnje od Peruja do Bakuja.

Igrajo:
Borka & Bakto – gramofoni
Marjan Stanič – bobni in tolkala



Sreda/Wednesday, 4. december, 22.00
Menza pri koritu, Metelkova
Koncert/Concert (8 €)

Jimmy Barka Experience is a rhythmic tour de force, a trio of two DJs and one drummer. JBE is a project by three veterans of the Slovenian music scene, who had the idea of doing something a little bit different from the usual DJ/musician combo. Their mission statement was to make the thing sound like a band, a trio, rather than "a musician playing along a DJ set". The result is a collage of all sorts of stuff, from funk, breaks, afro, to Balksploitation and rock, all hectically put together into one bumpy but tight ride from Peru to Baku!

Line-up:
Borka & Bakto – turntables
Marjan Stanič – drums & percussions

**ANIMATEČNE KARAOKE
ANIMATEKA'S KARAOKE NIGHT**

Četrtek/Thursday, 5. december, 23.00
Kinodvor. Kavarna./Kinodvor Café

Peta obletnica Animatečnih karao! Zdaj že vemo, da animatorji zelo radi pojejo, in da mi radi pojemo z njimi. Ne zamudite – vsi, ki jih poznate, bodo tam.

Animateka's Karaoke Night turns five! One thing we've learned so far is that animators love to sing, and that we love to sing with them. Don't miss it – everybody you know will be there.



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d: Miyu Distribution
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Dernier jour d'automne,
Le **57**
d: Nadasdy Film
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Deszcz **21**
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Don't Buy Milk **133**
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Don't Know What **23**
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Double Life, A **100**
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d: Virage Film
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Dürrenwaid **8 87**
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Duszyczka 46

d: Polish National
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com.pl

E**Elu24 26**

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com

Elutuba 160

d: Tallinnfilm
rain@filmi.ee

En avant 42

d: La Poudrière
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poudriere.eu

En Sortant De L'École -**Jean Tardieu: Nature 198**

d: Tant Mieux Prod
festivals@autourde-
minuit.com

**Entre Deux, un Journal
Intime 131**

d: La Poudrière
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poudriere.eu

Entropia 34

d: Moholy-Nagy
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Erodium Thunk 94

d: Clint Enns, Madi
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Esperança 141

d: Beppie films/Le
cergle rouge
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F**Fameuse invasion des ours
en Sicile, La 190**

d: FIVIA – Vojnik
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Farse 102

d: Mikrofilm
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Fetišu dārzs 163

d: Klojhi
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Finding Uranus 100

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Fish Ing. 106

d: Marinksy
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Flood is Coming, The 21

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Florigami 24

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Flow 91

d: Valk Productions/
Dark Prince
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Flunder, Die 149

d: Animate Projects/
Klangforum Wien
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Forglemmegei 136

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com

Freeze Frame 86

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Solitude/Saari Resi-
dence – Kone
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Front Door 197

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Funan 184

d: FIVIA – Vojnik
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G**Gamis seansi 25**

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Germans, The 118

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Goderdzi 99

d: Mifasi Animation
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Good Intentions 52

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92**

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of Children & Young
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ubanob@gmail.com

Grand Bassin 37

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**Grand Loup & Petit Loup
63**

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Nord/La Boîte,
...productions
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Gravedad 132

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H**Half Asleep 35**

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Handmade 51

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150**

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Heatwave **36**
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Heen en Weer **47**
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Hirondelles de Kaboul,
Les **186**
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com

Hobby **156**
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Hound Out **125**
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Hurlevent **95**
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I
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130

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Perception **116**
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In Trance It **121**
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Incipit vita nova **159**
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Ines **42**
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Inside Me **46**
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Insomnia **45**
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Jacques ámokfutása,
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Jardin, Le **79**
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cecm.com

Je sors acheter des ciga-
rettes **92**
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Jëkabs, Mimmi un runäjo-
šie supi **174**
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Kärbeste veski **171**

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Keha mälu **169**

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Kids **27**

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95

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L'heure de l'ours **104**

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Leaking Life **89**

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Listen to Me Sing **49**

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Monsters Walking **38**

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Mustererkenntnis **102**

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de

Newspaper News **28**

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Nigel **39**

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No Body **134**

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No Place Like Home **82**

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Norit krupi **163**

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- Petit Malabar: Les Bactéries Gloutonnes 139**
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- Portrait En Pied De Suzanne 30**
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Tako zraste... metulj 197
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Sarafov'
atns.filipov@gmail.
com

**These Things in My Head –
Side A 88**

d: Birmingham City
University
shaddycack@hot-
mail.com

Things from the Head 117
d: Peter Zabret
pzabret@gmail.com

**Three Messages From the
Mind of a Believer of Not-
hing 117**

d: Lee Oz, Eliska Oz
eliska.lee.oz@gmail.
com

Tic Tic Tack 142
d: Kunsthochschule
Kassel
tlucas96@web.de

Tigre sans rayures, Le 60
d: Folimage/Nadasdy
Film
mikhal.bak@gmail.
com

**Tio Tomás, A Contabilida-
de dos Dias 89**

d: Les Armateurs/
NFB/Ciclope Filmes
agencia@curtas.pt

Tito e os Pássaros 192
d: Indie Sales
festival@indiesales.
eu

- Tochter, Die **140**
d: mobyDOK
mail@falkschuster.com
- Tomorrow I Will Be Dirt **97**
d: Arrow Films
robmorgan@fastmail.fm
- Toofa & Poofa **58**
d: Recircle
denis.alenti@gmail.com
- Toomas teispool metsikute huntide orgu **22**
d: Miyu Productions
festival@miyu.fr
- Tout va rentrer dans le désordre **44**
d: La Poudrière
assist.direction@poudriere.eu
- Tracing Addai **140**
d: Film University
- Babelsberg Konrad Wolf
c.marx@filmuniversitaet.de
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d: FilmTecknarna
jonas.odell1@gmail.com
- U**
- Udahnut život **28**
d: Bonobostudio
vanja@bonobostudio.hr
- Umami and the Characters of Taste **110**
d: Sebastian Doring
sebastiandoring@gmail.com
- Un jour **79**
d: Ensad/**2001**
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mariepaccou@hotmail.com
- Under Your Skin **112**
d: Kazimir Plesničar
plesnicarkazimir@gmail.com
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mari.kivi@artun.ee
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- Uno strano processo **145**
d: Nadasdy Film
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- Ursus **164**
d: Atom Art
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- V**
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sander.joon@gmail.com
- Vermessung der Distanz **150**
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Klangforum Wien
fabian@fabianfred.com
- Vibration **127**
d: Estonian Academy of Arts
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- Viei Eksisosi **121**
d: Antonis Doussias
carouselfilms@gmail.com
- W**
- Warum Schnecken keine Beine haben **105**
d: Cinéma Copain
info@someshorts.com
- Well, Would You Look at That **112**
d: Petra Drevšek
petra.dravn@gmail.com
- Whatever Happened To Darwin **124**
d: Centro Sperimentale di Cinematografia Piemonte
chiara.magri@fondazioneesc.it
- Wieczór **117**
d: Black Dwarf Foundation
mgizycki@hotmail.com
- Wild West Compressed **135**
d: Filmakademie Baden-Württemberg
christian.kaufmann@petron.de
- WildAid – Hankograph **85**
d: Grey Tokyo
kojiyamamura@gmail.com
- Wina **131**
d: Polish National Film School in Lodz
marta.swiatek@kff.com.pl
- Wyprawa do magicznego wodospadu **51**
d: Polish National Film School in Lodz
marta.swiatek@kff.com.pl
- Y**
- Yellow **107**
d: Stella Hood
stellajuliahood@gmail.com
- You Used to Bring Me Flowers **101**
d: Bezalel Academy Of Arts & Design
youusedtobringme-flowers@gmail.com
- Z**
- Zagubljena sjećanja **47**
d: Zagreb Film
sanja.borcic@zagrebfilm.hr
- Zuduši sniegā **164**
d: Jet Media/Animera
vl@lunohod.lv

0 FESTIVALU
ABOUT THE FESTIVAL



PROGRAMSKI SELEKTORJI / PROGRAMMERS

Vzhodnoevropski in srednjeevropski tekmovalni program / Eastern and Central European Competition Programme: Igor Prassel v sodelovanju z/in collaboration with Chris Robinson
Tekmovalni program Mladi talenti Evrope / European Young Talents Competition Programme: Ana Šturm, Igor Prassel
Program Slon / The Elephant Programme: Andreja Goetz, Igor Prassel v sodelovanju z/in collaboration with Martina Peštaj
Kinotripov Svetovni jagodni izbor / Kinotrip's Best of the World: Uma Hajsinger, Nina Škerlep, Eva Palčič v sodelovanju/in collaboration with Živa Jurančič in/and Igor Prassel
Svetovni jagodni izbor, Vzhodnoevropska in srednjeevropska panorama, Animirani dokumentarci, Celovečerni animirani filmi / Best of the World Programme, Eastern and Central European Panorama, Animated Documentaries, Animated Feature Films: Igor Prassel
Baltik na obisku / The Baltics Visiting: Aurelia Aasa, Anna Zača, Laura Almantaitė v sodelovanju z/in collaboration with Igor Prassel

ŽIRIJE / JURIES

Velika žirija / Grand Jury: Waltraud Grausgruber, Edmunds Jansons, Ana Nedeljković, Jonas Odell, Marie Paccou
Študentska žirija / Student Jury: Veronika Hozjan, Bibi Erjavec, Žoel Kastelic, Anja Resman, Amadeja Kirbiš, Matija Ternovec
Otroška žirija / Children Jury: Marko Engelman, Vitjan Drolc, Zelma Győrey, Marko Sever, Zala Rubin

FESTIVALSKA EKIPA / FESTIVAL TEAM

Programski direktor / Programme Director: Igor Prassel
Izvršna producentka / Executive Producer: Katja Hohler
Producentka in koordinatorica spremljevalnega programa / Producer and Events Coordinator: Saša Bach
Vodja odnosov z javnostmi / Head of Public Relations: Sanja Čakarun
Promocija, razvoj občinstev / Promotion, Audience Development: Maja Zrim
Družbena omrežja, koordinatorica nagrade publike / Social Media Manager, Audience Award Coordinator: Barbara Beškovnik
AnimaFekka: Barbara Beškovnik, Matevž Jerman

Vzgojno-izobraževalni program animiranega filma Slon / The Elephant: Educational Animation Film Programme: Jelena Dragutinović, Andreja Goetz
Tehnični vodja in urednik spletne strani / Head of Technical Support and Webmaster: Smail Jušič
Koordinacija kopij / Print Traffic: Smail Jušič
Spletna stran / Website: Matej Bandelj
Avtor plakata / Festival Poster: Edmunds Jansons
Celostna podoba festivala / Festival Identity: Zoran Pungerčar
Dekoracija prizorišč / Venue Decoration: Nastja Mezek, Matic Brinc

Vodja službe za goste / Head of Hospitality: Jasna Čakarun
Asistenta službe za goste / Hospitality Assistants: Liza Berden, Marijo Županov
Koordinacija žirij / Jury Coordinators: Gašper Gep Markun, Timon Leder, Andrej Kamnik, Jelena Dragutinović

Katalog / Catalogue: Alenka Ropret (urednica/ Editor), Maja Ropret (prevodi/Translations)
Fotografija / Photography: Katja Goljat, Andrej Firm
Video dokumentacija / Video Documentation: Igor Sukur (vodja/Head), Miha Šubic, Andrej Somer, Vjekoslav Mikez, Simon Marolt, Veronika Zakonjšek
Srečanja z avtorji / Meet the Filmmakers: Igor Prassel, Chris Robinson, Ana Šturm

Festivalski napovednik / Festival Trailer:

Zarja Menart (zvok/Sound Matjaž Moraus Zdešar)

Festivalski dnevnik / Festival Diary: Maja Krajnc (urednica besedil in vodja delavnice Ostrjenje pogleda/Editor of the texts and Head of the workshop Sharpening the Gaze), Robert Kuret (asistent/Assistant), ostrilke in ostrilci (attendees of the workshop Sharpening the Gaze)

Prevajanje filmov / Translation of Films: Maja Lovrenov (vodja/Head), Aida Lončarevič, Andrej Leskovic, Anja Naglič, Daša Cerar, Denis Debevec, Diana Jenko, Domen Kavčič, Elida Hamzić, Janina Kos, Maša Peče, Miha Jenko, Olga Tratar, Polona Kuzman, Tanja Bulajič
Sinhronizacija filmov / Film Dubbing:

Katja Preša, Rok Kušlan

Vodja festivalskega butika / Head of Festival Shop: Anja Cimerman

Prostovoljska brigada / Volunteer Brigade: Matic Brinc (vodja/Head), Santana Bojič, Martin Emeršič, Anja Kapus, Lucija Klauž, Lucija Zucchiati

Vozniki / Drivers: Anarho Sindikat

ANIMATEKAPRO

Programski selektor / Programmer:

Igor Prassel

Koordinatorica / Coordinator: Saša Bach

Asistent / Assistant: Bine Bozovičar

Tehnična služba / Technical Support:

Polona Kuzman

V sodelovanju z / In collaboration with:

Društvo slovenskega animiranega filma, Motovila (CED Slovenia), Zavod Bunker

V ekskluzivnem partnerstvu z / In exclusive partnership with: CEE Animation

DELAVNICE / WORKSHOPS

Produksijska delavnica za študente /

Production Workshop for Students:

Michael Frei

Produksijska delavnica za otroke / Production

Workshop for Children: Marie Paccou,

asistentka / Assistant Jelena Dragutinović

Otroške delavnice / Children's Workshops:

Jelena Dragutinović, Janja Kosi, Brina Lekše, Tina Zadnik

V sodelovanju z / In collaboration with: Mestna

občina Ljubljana (Oddelek za predšolsko vzgojo in izobraževanje, Odsek za izobraževanje), Mestna knjižnica Ljubljana, RogLab, Pionirski dom, Kinodvor, Univerza v Novi Gorici.

RAZSTAVE / EXHIBITIONS

VR/360°@ANIMATEKA

Avtorji / Authors: Lucy Greenwell, Jorge Tereso, Fernando Maldonado, Chris Lavis, Maciek Szczerbowski

Kurator / Curator: Igor Prassel

Grafično oblikovanje / Graphic Design:

Zoran Pungerčar

Postavitev razstave / Installation:

Bine Bozovičar, Multiversum, Virtual Era

Koordinacija razstave / Exhibition

Coordinator: Saša Bach

Koprodukcija / Co-production:

Moderna galerija

V sodelovanju z / In collaboration with:

HTC Vive

EDMUNDS JANSONS: PO SLEDI ČRTE / FOLLOWING THE LINE

Avtor in kurator / Author and Curator:

Edmunds Jansons

Postavitev razstave / Installation:

Bine Bozovičar, Mateja Babnik

PRELISTANE KNJIGE MARIE PACCOU / MARIE PACCOU'S FLIPPED BOOKS

Avtorica in kuratorica / Author and Curator:

Marie Paccou

Postavitev razstave / Installation:

Bine Bozovičar, Marie Paccou

EKIPA KINODVORA / KINODVOR TEAM

Metka Dariš (direktorica / Director), Koen Van Daele (programski direktor / Programme Director), Bor Pleteršek (programski asistent / Programme Assistant), Ana Cimerman (strokovna sodelavka – poslovne in upravne zadeve / Expert Associate for Business and General Affairs), Špela Grmek (poslovna sekretarka / Office Assistant), Petra Slatinšek, Barbara Kelbl, Živa Jurančič (Filmska vzgoja in mlada občinstva / Film Education & Young Audiences), Aliki Kalagasidu (stiki z javnostjo / Public Relations), Tjaša Smrekar (vodenje projektov / Project Management), Ana Seta Pucihar (trženje in vodenje projektov / Marketing & Project Management), Nika Autor (koordinatorica / Coordinator), Mojca Pagon, Matjaž Zalca (blagajna / Box Office), Gregor Mohar (Kavarna / Kinodvor Café), Bojan Bajsič (vodja tehničnega oddelka in kinooperater / Head of Technical Department and Projectionist), Marko Horvat, Mateja Babnik, Rok Marčun (kinooperaterji / Projectionists), Anja Cepuš Dečman (koordinatorica šolskih projekcij / School Screenings Coordinator) in številna študentska ekipa/and a big student team.

EKIPA SLOVENSKE KINOTEKE / SLOVENIAN CINEMATHEQUE TEAM

Ivan Nedoh (direktor / Director), Darja Gartner (poslovna sekretarka / Head Secretary), Ana Šturm (odnosi z javnostmi / Public Relations), Igor Prassel (vodja programskega oddelka in urednik filmskega programa / Head of Programme Department and Film Programmer), Varja Močnik (urednica filmskega programa / Film Programmer), Kaja Bohorč (koordinatorica in organizatorica kulturnih programov / Coordinator and Organiser of Cultural Programmes), Matevž Jerman (asistent programskega oddelka in urednik Kinotečnika / Editor of Kinotečnik and Programme Department Assistant), Anja Naglič (vodja prevajalcev / Translation Coordinator), Neža Kos, Jelena Radić (sodelavki programskega oddelka / Programme Department Assistants), Gregor Brzin, Marko Turkuš, Gašper Milkovič Biloslav (kinooperaterji / Projectionists), Marta Matičič, Tina Bratina, Omar Ait Si Mohamed, Kaja Janjič (blagajna / Box Office), Ada Šadl Praprotnik, Ajda Rudolf, Alija Đogić, Fedja Šičarov, Maja Todić, Staša Popović (ekipa biljeterjev programskega oddelka / Team of Ushers in Programme Department), Darko Štrukelj (samostojni konservatorsko-restavratorski tehnik / Conservator-Restorer Technician), Bojana Živec (samostojni konservatorsko-restavratorski tehnik / Conservator-Restorer Technician), Viktor Bertonec (Dvdteka in knjižnica / Library of Slovenian Cinematheque), Andrej Šprah (Založniško-raziskovalni oddelk / Publishing Department), Maja Krajnc (koordinatorica in izvajalka Kino-katedre /

Coordination and realisation of Kino-chair), Špela Čizman (vodja muzejskega oddelka / Head of Museum Department), Martin Podravnik (samostojni muzejski tehnik / Museum Technician), Jurij Bobič (kustos / Senior Curator), Ciril Oberstar (glavni in odgovorni urednik revije Ekran / Editor-in-chief of Ekran), Mojca Hudolin (lektorica / Language Editor), Maja Rebov (oblikovanje vizualnih komunikacij / Visual Communications Design), Samo Jurečič (voznik / Driver).

EKIPA ZAVODA BUNKER / ZAVOD BUNKER TEAM

Nevenka Koprivšek (umetniška direktorica / Art Director), Mojca Jug (vodja programa Stare elektrarne in soprogramerka festivala Mladi levi / Head of Programme for Stara elektrarna and Co-Programmer of Mladi levi Festival), Maja Vižin (producentka / Producer), Alma R. Selimović (vodja razvojnih projektov / Head of Development), Tamara Bračič Vidmar (vodja komunikacije in koordinatorica mednarodne mreže Balkan Express / Head of Communications and Coordinator of Balkan Express international network), Igor Remeta (tehnični direktor / Technical Director), Andrej Petrovič (tehnični koordinater / Technical Coordinator), Duško Pušica (tehnična ekipa / Technical team), Polona Vozel (administracija / Administration), Špela Kopitar (pomoč pri organizaciji / Organisational Assistance), Klara Drnovšek Solina (pomoč pri organizaciji / Organisational Assistance).

POSEBNE ZAHVALE / SPECIAL THANKS TO

Matija Šturm, Maja Oprešnik, Ana Lampret in/and Jožko Rutar (CEE Animation), Sabina Briški, Ines Kežman in/and Maša Ekar (Center Ustvarjalna Evropa v Sloveniji), Klemen Dvornik in/and Valerija Cokan (Zveza društev slovenskih filmskih ustvarjalcev), Rene Rusjan, Boštjan Potokar in/and Tina Smrekar (Univerza v Novi Gorici), Boštjan Botas Kenda, Sara Bešlin Vatovec in/and Matej Zonta (Univerza v Ljubljani), Nataša Bučar (Slovenski filmski center), Natalija Gorščak, direktorica, in/and Martina Peštaj (RTV Slovenija), Edith Sepp, Aurelia Aasa, Rain Põdra (Estonian Film Institute), Dovilė Butnoriūtė, Eglė Šinkūnaitė, Simona Gaidytė (Lithuanian Film Centre), Dita Rietuma, Elīna Cīre (National Film Centre of Latvia), Natālija Lāce (National Archives of Latvia), Anna Zača (Latvian Animation Association), Laura Almantaitė (BLON Festival), Rutt Raudkivi (Eesti Joonisfilm), Kerdi Oengo (Nukufilm), Edmunds Jansons, Sabīne Andersone in/and Ieva Vaickovska (Atom Art), Paola Bristot (Viva Comix), Uri Kranot, Matie Haroutian in/and Georges Hieronymus (European Animation Awards), Isabelle Desvignes in/and Patricia Košir (Francoski inštitut v Sloveniji), Nj. E. g. Renato Mosca de Souza, Andreja Javorič Sousa, Miguel Paiva Lacerda in/and Fernanda Schroeder Modic (Veleposlaništvo Brazilije), Biborka Molnár-Gábor, Sárossy Bence in/and Ruth Hrelja (Balassijev inštitut Ljubljana), Nj. E. ga. Věra Zemanová in/and Veronika Benesova (Veleposlaništvo Češke republiky), Uwe Reissig

in/and Urban Šrimpf (Goethe-Institut Ljubljana), Stefano Cerrato (Italijanski inštitut za kulturo v Sloveniji), Andreas Pawlitschek in/and Marjeta Malus (Avstrijski kulturni forum), Nataša Sedminek (TAM-TAM), Nataša Abrič in/and Peter Posarelli (Hotel Park), Tomaž Mrzljak in/and Anja Puc (City Hotel), Mateja Babnik (Hotel Emonec), Nina Petruna (Hostel Tresor), Marko Cerovšek (Barcaffè Black 'n' Easy), Rok Škerjanc (Blender Group), Igor in/and Barbara Černe (Vina Černe), Polona Kos (Avtotehna VIS), Marko Cafnik (Multiversum), Mitja Klodič (Virtual Era), Branka Zevnik, Maša Cegnar in/and Valentina Mikulaš (ZBR skupina), Matjaž in/and Tibor Pristovnik (Transfera), Katerina Mirovič (Strip Core), Eva Rohrman (Forum Ljubljana), Jasna Babič (Klub Gromka), Samo Ljubešič (Menza pri koritu), Nina Hudej (Monokel), Jure Habjanič (Klipping), Lenart Strniša (Zaslon.si), Ines Markovčič (Mladina), Jelena Ličanin in/and Zala Simčič (Radio Student), Darko Pukl (Radio SI), Sašo Paljk (Napovednik), Marjana Vovk (Stop/Vklop), Vassilis Kroustallis (Zippy Frames), Mario Horvat (InfoKod), Roman Kumše (Schwarz Print), Urška Jež, Hana Repše, Rok Govednik, Vito Scagnetti, Maja Zupanc, Taj Pečnikar.

Hvala vsem prijateljem in podpornikom Animateke! / A big thank you to all Animateka friends and supporters!

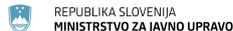
Nasvidenje na 17. Animateki (od 30. novembra do 6. decembra 2020)! / See you at the 17th Animateka edition (30 November–6 December 2020)!

**MEDNARODNI
FESTIVAL
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OMOGOČILI:
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EUROPE LOVES EUROPEAN FILM FESTIVALS

A good place to meet and to exchange, festivals provide a vibrant and accessible environment for talent, stories and emotions - in short European Film.

The Creative Europe - MEDIA Sub-programme of the European Union aims to foster the European audiovisual industry's competitiveness, to promote its rich variety and to encourage the transnational circulation of films. The programme acknowledges the cultural, social and economic role of festivals in increasing audiences' interest in European films, by co-financing around 60 of them across Europe every year.

These festivals stand out with their rich and diverse European programming, their activities in support of young professionals, their commitment to audience development and film literacy, and the importance they give to networking and meeting opportunities for professionals and the public alike. In 2019, the Creative Europe - MEDIA Sub-programme supported 75 festivals across 28 countries participating to the MEDIA Sub-programme and reached nearly 4 million cinema-lovers.

Creative Europe - MEDIA Sub-programme is pleased to support the 16th edition of the Animateka International Animated Film Festival. We hope you enjoy a rich and stimulating event.



http://ec.europa.eu/programmes/creative-europe/opportunities/audiovisual-support/film-festivals_en.htm



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9th Triennial of Contemporary Art U3
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January 2020

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Talents

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Silva: iz animiranega filma *Soma* / Sandra Jovanovska

Photo: Katja Goljat & Andrej Firm

CELEBRATION OF EUROPEAN FILMS @ ANIMATEKA. 4 DECEMBER 2019.

A joint initiative of Creative Europe MEDIA & Europa Cinemas

In cooperation with Kinodvor, Animateka and Motovila (CED Slovenia).

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Francoski inštitut vam v sodelovanju s
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spletni tečaj francoščine. Ta program
učenja sestoji iz vsakodneвне elektronske
pošte, v kateri so zbrani: zgodba, izbor vaj,
video posnetkov ali besedil ter popra-
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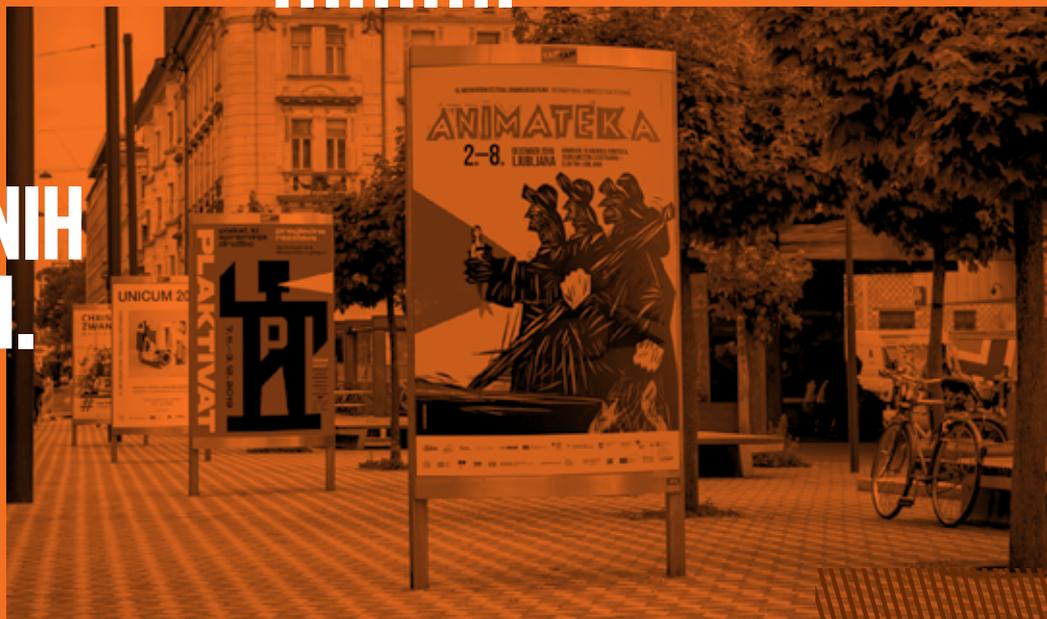


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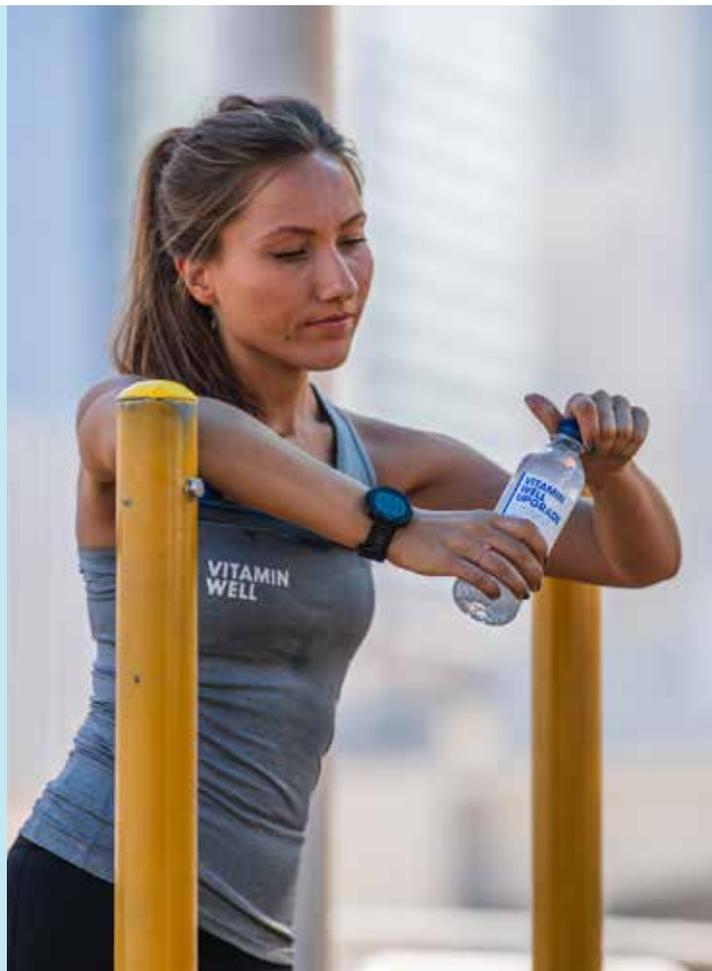
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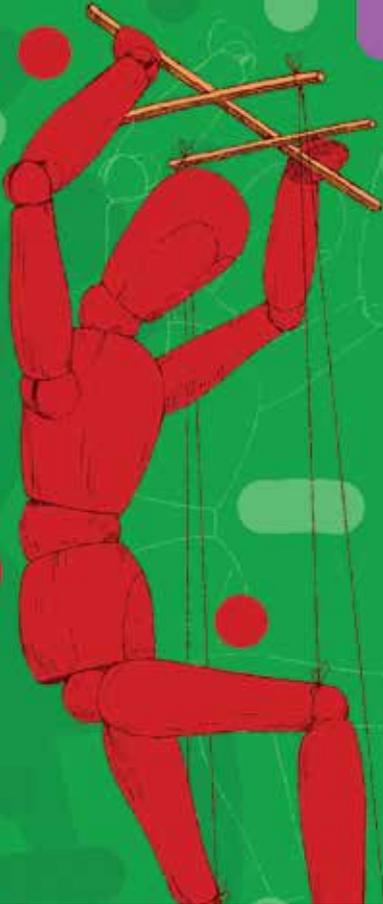
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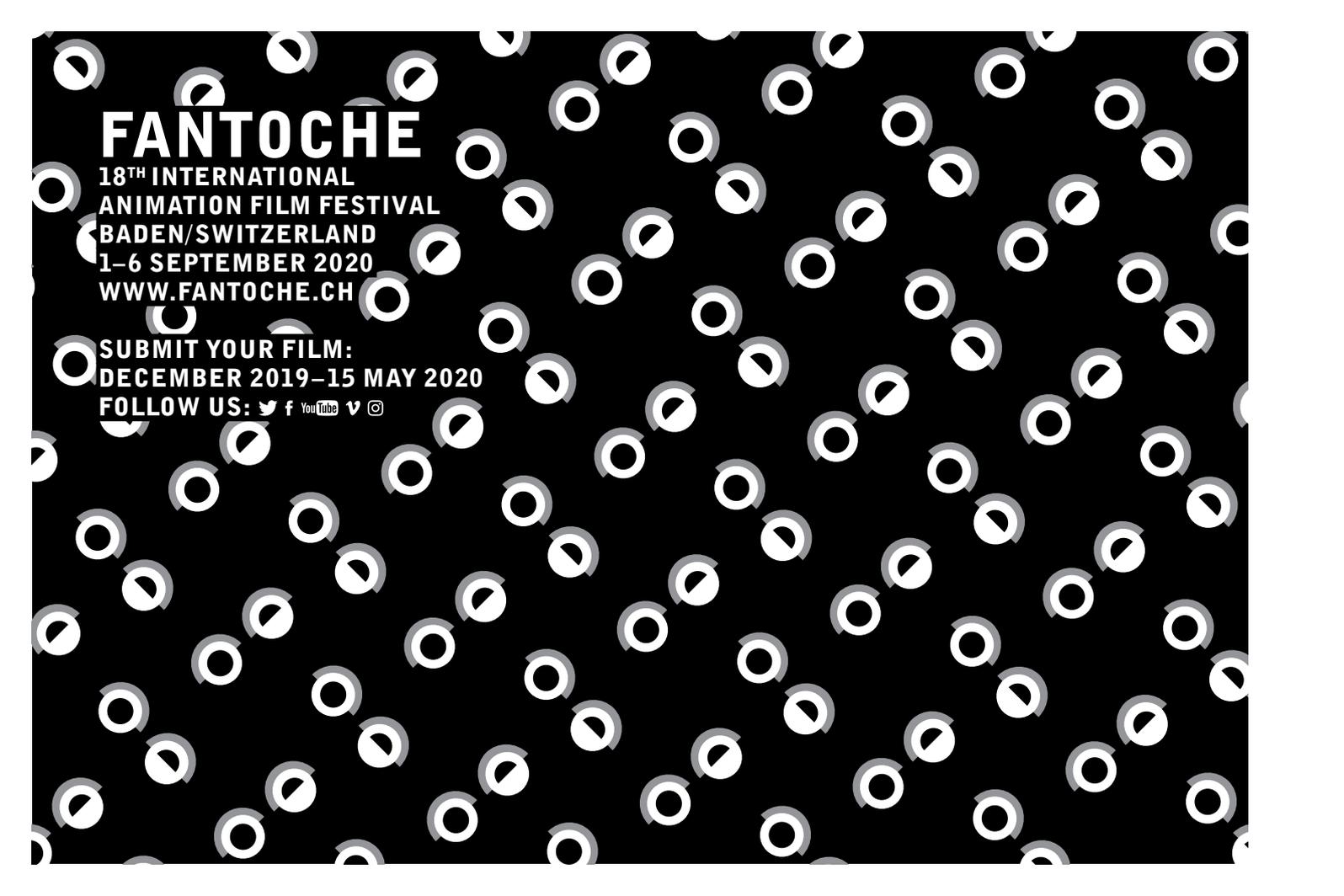
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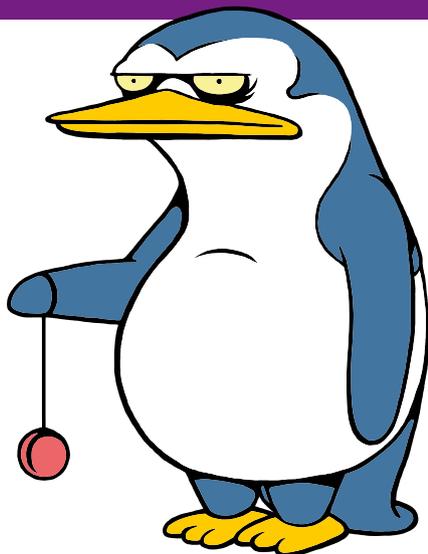
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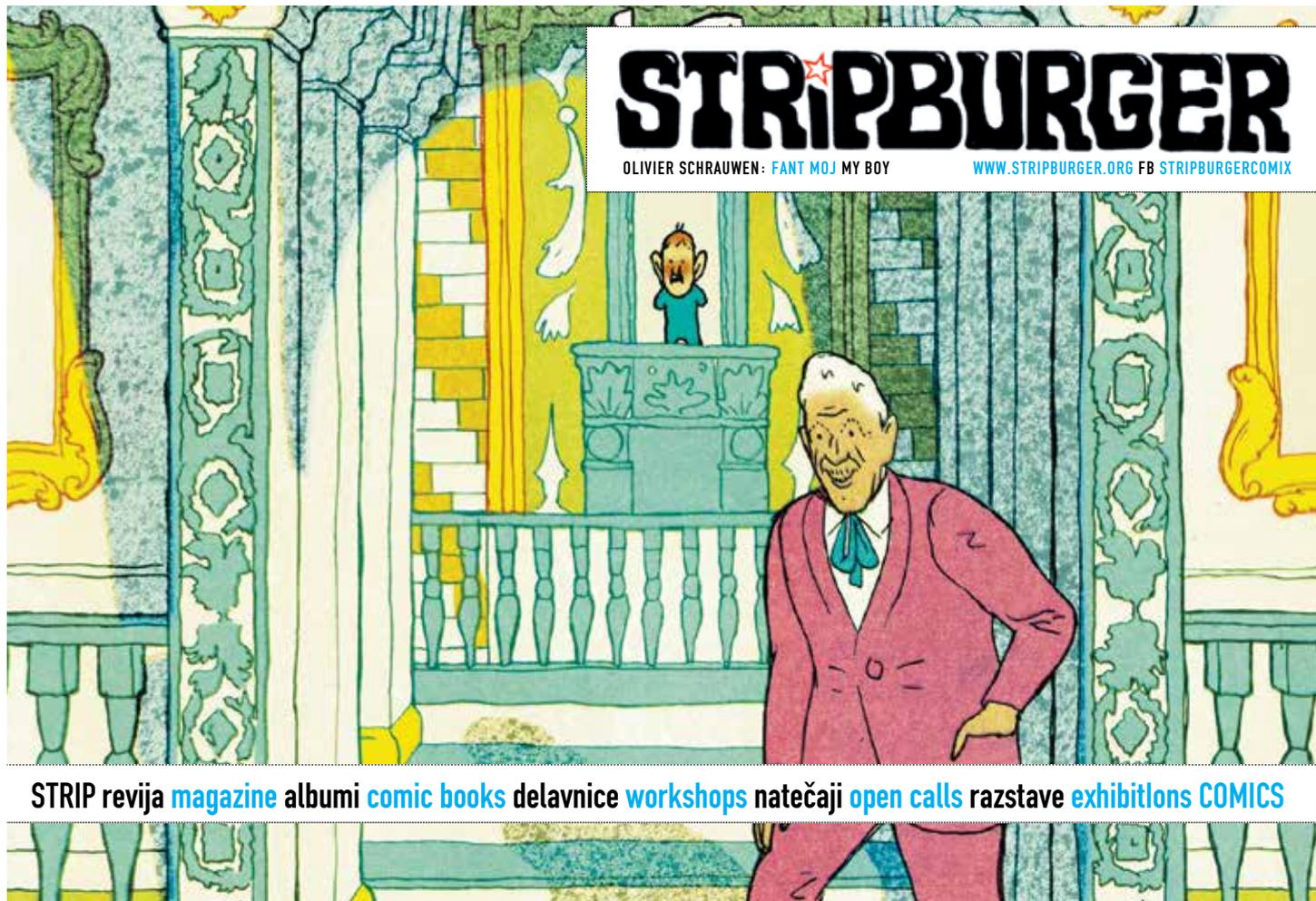
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