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SLOVENIA 2015

ANIMATEKA

12. MEDNARODNI FESTIVAL ANIMIRANEGA FILMA
12TH INTERNATIONAL ANIMATED FILM FESTIVAL

SLOVENSKA
KINOTEKA
KINODVOR
MODERNA
GALERIJA



KOLOFON

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12th International Animated Film Festival Animateka 2015

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Filmi z dialogi so opremljeni s slovenskimi podnapisi.

All films with dialogue are subtitled in Slovenian.

ANIMIRANI DOKUMENTARCI, ODLIČNI CELOVEČERCI PA ŠE ŠČEPEC SEKSA IN EROTIKE V ANIMIRANEM FILMU

**ANIMATED DOCUMENTARIES, OUTSTANDING
FEATURES, AND A DASH OF ANIMATED SEX
AND EROTICISM**

Preden vam predstavim bogat in raznolik program letošnje Animateke, bi se rad zahvalil kolegicam in kolegu iz Društva za oživljanje zgodbe 2 koluta, ki s svojim požrtvovalnim delom skozi vse leto skrbijo, da se v Ljubljani in širni Sloveniji občinstvo lahko srečuje in izobražuje s sodobnimi animiranimi filmskimi vsebinami. V letu 2015 smo v sklopu Vzgojno-izobraževalnega programa Slon na 156 delavnicah animiranega filma izobrazili **3065 otrok in mladih**. Animateka po Animateki, ki po festivalu že tradicionalno potuje po Sloveniji, je letos z animatečnim jagodnim izborom razveselila gledalce in gledalke od Lendave do Izole na **31 projekcijah**. Pri 2 kolutih se ukvarjamo tudi s filmsko distribucijo in tako smo v letu 2015 v kinih Art kino mreže Slovenije izvedli kar **110 projekcij** filmov *Deček in svet*, *Kamenje v mojih žepih* ter *Medena koža*. Občasno in predvsem v povezavi z našimi filmi pa izdajamo tudi knjige in stripe. Leto 2015 je bilo v znamenju avtobiografske stripovske trilogije *Medena koža*, ki smo jo uspešno predstavili z dvema gostovanjem avtorja Junga. Še sveža iz tiskarne pa vas bo na 12. ediciji Animateke

Before I introduce the lavish and varied programme of this year's edition of Animateka, I would like to take the opportunity to thank my colleagues from the Association for Reanimation of Storytelling 2 Reels, who work tirelessly all year round to make sure the audiences in Ljubljana and across Slovenia have a chance to watch and learn about contemporary animation films. As part of the Elephant Educational Programme in 2015, we organised 156 animation workshops for **3,065 children and young people**. With Animateka After Animateka, our traditional post-festival tour around Slovenia, audiences from Lendava to Izola could enjoy Animateka's best-of in **31 screenings**. The 2 Reels Association is also a film distributor: in 2015, we held **110 screenings** of *The Boy and the World*, *Rocks in My Pockets*, and *Approved for Adoption* in the cinemas of the Art Cinema Network of Slovenia. Occasionally, particularly in relation to films in our distribution, we also publish books and comic books. In 2015, our attention was dedicated to the autobiographical graphic novel trilogy the film *Approved for Adoption* is based on,

pričakala tretja knjiga in upam, da se je boste razveselili tako kot mi!

Dan pred začetkom festivala bo avtor letošnjega plakata, nizozemski eklektični umetnik Rosto, kletne prostore Moderne galerije in Kinodvorovo galerijo preoblekel v fantastične barve svojih avdiovizualnih kreacij. Ob čarobnem vizualnem občutju vas bo predvsem v Moderni galeriji prevzela glasbena podlaga, ki jo Rosto s svojo skupino *Thee Wreckers* ustvarja kot navdih in podlago za svoja filmska dela.

Animateka trmasto vztraja pri promociji filmov iz Vzhodne in Srednje Evrope in v poplavi festivalov v bližnji in daljni okolici smo v tem programskem smislu edinstveni. Skozi selekcijsko sito se je letos v tekmovanje za **nagrado občinstva D'SAF!**, ki jo podeljuje Društvo slovenskega animiranega filma, in **veliko nagrado mednarodne žirije 2 koluta** prebilo 36 avtorskih kratkih animiranih filmov. O nagradah bo letos odločala mednarodna žirija, ki jo podrobno predstavljamo na naslednjih straneh kataloga. Med programi žirantov vas še posebej vabim na retrospektivi Rosta in Roberta Morgana, ki s svojima avtorskima vizijama ustvarjata samosvoj žanr na meji med fantastiko in grozljivko, prav tako zanimivi pa bodo tudi program po izboru producentke kanadskega NFB Julie Roy, pregled sodobne nizozemske animacije po izboru Anet ter Horst s partnerskega Holland Animation Film Festivala ter program belgijskega studia Camera etc po izboru producenta Jean-Luc Slocka.

V Evropskem tekmovalnem programu študentskih animiranih filmov v štirih programih predstavljamo kar 58 odličnih evropskih študentskih animacij, ki se bodo potegovale za **nagrado za evropski študentski film**. Nagrado že tradicionalno skupaj podeljujejo študentje Univerze v Novi Gorici in Univerze v Ljubljani. Festivalsko uspešnico, poimenovano **Svetovni jagodni**

which we launched successfully by hosting its author Jung on two occasions. Hot off the press, volume 3 will be ready for you by the start of the 12th edition of Animateka, hopefully causing as much excitement for you as for us!

One day before the festival opening, the author of this year's poster, eclectic Dutch artist Rosto will wrap up the basement exhibition space of the Ljubljana Museum of Modern Art and the Kinodvor Gallery in fantastic colours of his audio-visual creations. Expect to be entranced not only by the magical visual experience, but also, especially in the Museum of Modern Art, by the musical accompaniment, which Rosto and his Thee Wreckers make as an inspiration and score for his films.

Animateka stubbornly insists on promoting films from Eastern and Central Europe, and in a surge of festivals near and far around us this is what makes it unique. In the running for this year's **D'SAF! Audience Award**, presented by the Slovenian Animated Film Association, and the **2 Reels Jury Grand Prix** is a shortlist of 36 original animated shorts. The decision about awards is in the hands of an international jury, which we are introducing in greater detail on the following pages. Of the jurors' programmes, let me draw special attention to the retrospectives by Rosto and Robert Morgan, two filmmakers who are turning their original visions into a genre sui generis, a meeting of fantasy and horror. Other jurors' programmes promise to be just as interesting: Carte Blanche by NFBC Producer Julie Roy, Contemporary Dutch Animation as selected by Anet ter Horst of the Holland Animation Film Festival, and films of Belgian studio Camera-etc selected by producer Jean-Luc Slock.

In the European Student Competition Programme we are presenting, in 4 programmes, as many as 58 brilliant European student animation films, which will compete for the **Award**

izbor, selekcijo odličnih kratkometražnih animiranih filmov iz festivalske sezone 2014–2015, letos znova predstavljamo v štirih programih in prepričan sem, da bomo ustregli okusu še tako zahtevnega ljubitelja sodobnih animacij.

Poleg štirih tekmovalnih programov kratkih animiranih filmov, prilagojenih za različne starostne skupine, bodo v sklopu **Družinski Slon** na sporednu tudi Slonova panorama v dveh programih, program kanadskih draguljev iz arhiva NFB, program nizozemskih sodobnih animacij za družine in Kinobalonova premiera novega celovečernega animiranega filma irskega avtorja Tomma Moora **Pesem morja** (*Song of the Sea*, 2014). Za poslašek bomo prikazali še predkinematografsko premiero nove uspešnice francoskega studia Folimage **Fantomski deček** (*Phantom Boy*, 2015), ki v distribuciji Društva 2 koluta spomladni 2016 prihaja v slovenske kinematografe. Z brezplačnimi delavnicami animiranega filma ter z razstavo Zarje Menart o likovni zasnovi filma *Cipercooper* pa bo Slon popestril festivalski spremiševalni program.

Kot vsako leto vam Animateka ponuja ekskluzivne projekcije odličnih avtorskih animiranih celovečercev za odrasle. Zgodovinska drama brazilskega režiserja Luiza Bolognesija **Zgodba o ljubezni in jezi** (*Uma História de Amor e Fúria*, 2013) je prejela nagrado za najboljši celovečerec na festivalu v Annecyju, **Mala iz ribarnice** (*Malá z rybárny*, 2015), lutkovno animirana priredba Andersenove klasike v režiji češkega mojstra Jana Baleja, pa še začenja svoj pohod po mednarodnih festivalih. Na Animateko prihaja tudi glavni animator te češke mojstrovine Michael Carrington, ki nam bo razodel vse skrivenosti ustvarjalnega procesa nastanka filma.

for **Best European Student Animated Film**. The award is traditionally presented collectively by students of the University of Nova Gorica and University of Ljubljana. The festival smash hit known as the **Best of the World**, a selection of superb animated shorts from the 2014–2015 festival season, is shown once again in four programmes, which I am confident can indulge even the most difficult to please aficionado of contemporary animation.

In addition to four competition programmes of animated shorts designed for various ages, the **Family Elephant** includes two sessions of The Elephant Panorama, a programme of highlights from the NFB archive, a programme of contemporary Dutch animation for all ages, and Kinobalon premiere of Tomm Moore's new animated feature, **Song of the Sea** (2014). As a special treat, we are preparing a pre-distribution screening of **Phantom Boy** (2015), a new hit from French studio Folimage. Its distributor, the 2 Reels Association, is bringing the film to cinemas in Slovenia in the spring of 2016. Among the Elephant's additions to festival events are free animation workshops and exhibition of Zarja Menart's artwork for *Zippity Zappity*.

By tradition, Animateka gives you exclusive screenings of excellent animated auteur feature films for adults. If Brazilian director Luiz Bolognesi's historical drama **Rio 2096: A Story of Love and Fury** (*Uma História de Amor e Fúria*, 2013) can already boast the Best Feature Film award from Annecy, **Little from the Fish Shop** (*Malá z rybárny*, 2015), a puppet animated adaptation of Andersen's classic tale directed by Czech master Jan Balej, is only just starting its international festival life. The chief animator of this Czech masterpiece, Michael Carrington, is coming to Animateka to reveal the secrets of the creative process of making the film.

V sklopu retrospektive animiranega dokumentarca si boste lahko ogledali **Čarobno goro** (*The Magic Mountain*, 2015) romunske režiserke Ance Damian, biografijo poljskega disidenta, ki se je v Afganistanu na strani Masudove vojske boril proti sovjetskim agresorjem, in animirano-dokumentarni intervju z lingvistom in političnim aktivistom Noamom Chomskim **Ali je veliki človek srečen?** (*Is the Man Who Is Tall Happy?*, 2013) v režiji kontroverznega Francoza Michela Gondryja. Ob celovečercih vam retrospektiva v Slovenski kinoteki, ki smo jo pripravili v sodelovanju s festivalom Dok Leipzig, prinaša na ogled še 6 programov kratkih filmov, med katerimi posebej izpostavljam retrospektivi francoskega avtorja Bastiena Duboisa in kvebeške avtorice Marie Josée Saint-Pierre, ki se bosta kot posebna gosti tudi udeležila festivala.

Ob obsežni retrospektivi animiranega dokumentarnega filma letos na Animateki med posebnimi predstavitvami ponujamo žečečljive vsebine, s katerimi bomo v tematskih programih **Seks in erotika v animiranem filmu** (pogled moškega in pogled ženske) ter **Preseganje spola v animiranem filmu** (v sodelovanju s festivalom Klik! Amsterdam) poskušali rušiti družbene stereotipe. V letošnjem izredno bogatem programu se bodo zvrstili še naslednji tematski sklopi: zgodbina albanskega komunističnega animiranega filma, program 'Cartoon d'Or 2015', predstavitev najboljših sodobnih francoskih študentskih animiranih filmov in še posebej kakovosten urnik predavanj v sklopu nove festivalske vsebine Animateka Pro. Od torka do petka bomo v Kinodvorovi kavarni s predstavitvami knjig, festivalov, del v nastanku, koproduktionskih in distribucijskih platform ter predvsem s predavanji cenjenih gostov postavili na noge spremjevalno festivalsko dejavnost, ki bo naslednje leto zaživelja kot samostojna sekcija festivala.

As part of the Animadok retrospective, you can see **The Magic Mountain** (2015) by Romanian director Anca Damian – a biography of a Polish dissident who fought in Afghanistan against the Soviet aggressors alongside commander Massoud – and **Is the Man Who Is Tall Happy?** (2013), an animated documentary conversation with linguist and political activist Noam Chomsky directed by controversial French director Michel Gondry. In addition to feature films, the retrospective encompasses further six programmes of short films to be screened in the Slovenian Cinematheque in collaboration with Dok Leipzig, prominently including retrospectives of French filmmaker Bastien Dubois and Quebec filmmaker Marie Josée Saint-Pierre, both of whom are attending the festival as its special guests.

Next to the extensive Animadok retrospective, special presentations of this year's edition of the festival include some racy filmmaking, in an attempt to break stereotypes in the society with programmes **Sex and Eroticism in Animated Film** (man's and woman's views), and **Gender-bending in Animated Film** (in collaboration with Klik! Amsterdam). The lavish festival line-up also focuses on the following themes: the history of Albanian Communist Animation, Cartoon d'Or 2015, best of contemporary French student animation and, very importantly, a series of splendid presentations as part of Animateka Pro, a new addition to the festival programme. Tuesday to Friday, to accompany the festival with activities in the Kinodvor Café, presentations of books, festivals, works in progress, co-production and distribution platforms, and particularly masterclasses given by our esteemed guests will kick-start what will become an independent festival section next year.

To make the anything-but-easy choice of films easier for the faithful Animateka audience, we made every effort to be able to screen nearly all programmes twice. We also decided not to

Da bi vsem zvestim gledalkam in gledalcem Animateke olajšali nič kaj lahko izbiro, kaj si pogledati na festivalu, smo se letos potrudili in skoraj vse projekcije ponujamo na ogled dvakrat. Prav tako smo se odločili, da cen vstopnic ne bomo dvignili in tako vsem omogočili obisk čim večjega števila festivalskih programov. Zato upam, da se srečamo na 12. Animateki, na še enem decembrskem praznovanju animacije v Ljubljani. Posebej vas vabim na 3D stereoskopsko odprtje festivala, na katerem bomo med drugim pokazali dva arhivska dragulja enega in edinega Normana McLarenja. Na koncu naj vas še povabim, da z novoletnim nakupom v festivalskem butiku podprete delovanje Društva 2 koluta, ki se bo tudi v prihodnje trudilo s svojimi vsebinami zapolniti vrzel ponudbe kakovostnih animiranih filmskih vsebin v našem prostoru.

Igor Prassel

raise the price of tickets, to help you go to as many screenings as possible. So I hope to see you at the 12th edition of Animateka, another December celebration of animation in Ljubljana. You are very warmly welcome to attend the 3D stereoscopic festival opening, where the programme includes two masterpieces from the archive of the one and only Norman McLaren. Finally, let me invite you to do your Christmas shopping in the festival shop, to support the activities organised by the 2 Reels Association in its persistent efforts to fill the void for high quality animation in Slovenia.

Igor Prassel



ŽIRIJA
JURY

ROSTO



Filmski ustvarjalec in umetnik Rosto ter njegov studio Rosto A.D. sta znana po glasbenih videospotih, televizijskem delu in neodvisnih kratkih filmih. Kratki film *Anglobilly Feverson: vzpon in padec legende* je doživel premiero na mednarodnem festivalu v Rotterdamu, temu pa je sledilo prikazovanje na občudovanja vredni seriji prestižnih mednarodnih festivalov, ki je Rostovemu delu prineslo mednarodno prepoznavnost. Naslednji kratki film *Jona/Tomberry*, ki je osvojil veliko nagrado Canal+ na filmskem festivalu v Cannesu leta 2005, je dopolnil trilogijo filmov *Mind My Gap*. Pri tej trilogiji gre za projekt mešane tehnike studia Rosto A.D., ki se je začel kot roman v stripu in bil nato razširjen z glasbeno, filmsko in tiskano dimenzijo. Pregled Rostovih filmov in povezanih del je bil prikazan na več mednarodnih festivalih, med drugim v Annecyju leta 2008. Rosto po vsem svetu uživa sloves in ugled tudi kot gostujuči predavatelj, govorec in žirant. Gibalo njegovega dela je bila že od vsega začetka glasba. Njegovi filmi so pritegnili pozornost mednarodno priznanih umetnikov: *Pošast iz Nixa* je privredla do sodelovanja z nizozemskim Metropolitanskim orkestrom, skupino The Residents, Terryjem Gilliamom in Tomom Waitsom. Rostovo delo pa ni na ogled samo na festivalih; kratki filmi so doživeli tako televizijsko predvajanje kot prikazovanje po nizozemskih kinematografih, *Pošast iz Nixa* pa celo samostojno distribucijo. Po filmu *Lonely Bones* (Rotterdam 2013, Clermont-Ferrand 2013, velika nagrada v Ottawi 2013) je *Splintertime* Rostov tretji v seriji štirih filmov, v katerih nastopajo Thee Wreckers. Rosto trenutno premišljuje o nekaj konceptih za celovečerni film.

Filmmaker/artist Rosto and his Studio Rosto A.D. are internationally well-known for his music videos, TV work and independent short films. The short film (*The Rise and Fall of the Legendary*) *Anglobilly Feverson* had its world premiere at the International Film Festival in Rotterdam, followed by an impressive string of prestigious international festivals and worldwide recognition of Rosto's work. The next short film *Jona/Tomberry*, winner of the Grand Prix Canal+ at the film festival of Cannes 2005, completed the trilogy of *Mind My Gap* films. *Mind My Gap* is Rosto A.D.'s mixed media project that began as an online graphic novel and was expanded with music, films and print. An overview of the films and related works were put on display at several international festivals, including Annecy in 2008. Rosto is also known and respected as a guest lecturer, speaker or juror all over the world. Music has always been the driving force in Rosto's work. His films attracted the attention of international artists: for his work *The Monster of Nix* this resulted in collaborations with the Metropole Orchestra, The Residents, Terry Gilliam and Tom Waits. Rosto's film work is not only seen at festivals; besides TV broadcasts his shorts were screened in Dutch theatres and *The Monster of Nix* was even released as a stand-alone. After *Lonely Bones* (Rotterdam 2013, Clermont-Ferrand 2013, Grand Prix at Ottawa 2013) *Splintertime* is Rosto's third in a series of four Wreckers films and he's currently meditating on a couple of feature film concepts.

ANET TER HORST

Anet ter Horst (Nizozemska) je študirala nizozemski jezik in književnost ter splošno jezikoslovje. Poklicno pot si je ustvarila kot svobodna vodja projektov in urednica/založnica. Z neslutenim zagonom in zanosom je zgradila obsežen, spoštovanja vreden opus projektov in naslovov. Kot urednica oz. založnica se posveča filmskim publikacijam, predvsem s področja animacije ali za vzgojno-izobraževalne namene navduševanja otrok in mladih za filme, ki izstopajo iz prevladujočih okvirov, hkrati pa je tudi dolgoletna urednica in producentka pri številnih dvo- in enojezičnih nizozemskih slovarjih.

Kot članica programske ekipe Nizozemskega festivala animiranega filma (HAFF) sodeluje pri izboru in oblikovanju programa tekmovalnih sekცij, sekცije Cutting Edge z vznemirljivimi in inovativnimi filmi ter posebnih programov. Odgovorna je tudi za festivalske publikacije.

Anet ter Horst (Netherlands) studied Dutch language and literature, and general linguistics. She has made a career as freelance project manager and editor/publisher. With matchless energy and enthusiasm she has built up an extensive and impressive record of projects and titles. As editor/publisher she concentrates on film publications, especially about animation or for educational purposes to enthuse children and youngsters for non-mainstream films, but she has also been long-standing editor and producer on numerous bilingual and monolingual Dutch dictionaries in the Netherlands.

As programmer of the Holland Animation Film Festival (HAFF), she is involved in the selection and programming of the competitions, Cutting Edge programmes with exciting and innovating animation, and special programmes. She is also responsible for the festival publications.



JULIE ROY



Julie Roy, izvršna producentka v francoskem animacijskem studiu kanadskega Nacionalnega filmskega sveta NFB, je sodelovala pri produkciji več kot tridesetih kratkih animiranih filmov. Magistrirala je iz filmskih študij na Univerzi v Montrealu, kot publicistka se ukvarja z ženskim in animiranim filmom, kot gostujoča programska selektorica pa je sodelovala s številnimi filmskimi festivali.

Med njenimi zadnjimi produkcijami najdemo filme *Carface* (2015) Claudia Cloutierja, *Piloti se vračajo* (2014) Priita in Olge Pärn, *Avtobusne prigode* (2014) avtorice Tali, ki je na prestižnem festivalu v Annencyu prejela omembo žirije, *Edmond je bil osel* (2012) Francka Diona, prejemnika posebne nagrade žirije v Annencyu in približno tridesetih mednarodnih nagrad, *Paula* (2011) Dominica-Étienna Simarda, dobitnika nagrade za najboljši film na festivalu Interfilm v Berlinu, *Tu in veliki drugod* (2012) Michèle Lemieux, ki je na festivalu Cinanima v Espinho osvojil veliko nagrado, in *Bydlo* (2012) Patřicka Boucharda, prejemnika nagrade za najboljši animirani film v Clermont-Ferrandu.

Kot zagovornica raznolikosti v filmskih pristopih je producirala tudi eksperimentalne animirane filme, kot so *Območje tišine* (2015) Karla Lemieuxa in Davida Bryanta, *Odsev* (2013) Sylvie Trouvé in *Mamori* (2010) Karla Lemieuxa. Zavzeto podpira mlade ustvarjalce in vodi natečaj Cinéaste recherché(e), čigar cilj je angažirati nove talente. Deluje tudi kot producentka v sekciji za animirani film NFB-jevega programa za pomoč neodvisnim filmskim ustvarjalcem. Ob svojem delu za NFB sodeluje še s francoskim animacijskim studiem Folimage kot producentka kratkih filmov, ustvarjenih v programu La Résidence.

Executive Producer at the National Film Board of Canada's French Animation Studio, Julie Roy has produced over thirty short animated films. She holds an MA in Film Studies from the Université de Montréal, has written extensively on women and animated film and has served as guest programmer at a number of film festivals.

Her recent productions include *Carface* (2015) by Claude Cloutier, *Pilots on the Way Home* (2014) by Priit and Olga Pärn, *Bus Story* (2014) by Tali, which received a jury mention at the prestigious Annecy festival, *Edmond Was a Donkey* (2012) by Franck Dion, recipient of the Special Jury Award at Annecy and winner of some thirty international awards, *Paula* (2011) by Dominic-Étienne Simard, winner of the Best Film Award at Interfilm in Berlin, *Here and the Great Elsewhere* (2012) by Michèle Lemieux, Grand Prize winner at Cinanima in Espinho, *Bydlo* (2012) by Patrick Bouchard, recipient of the Best Animated Film Award at Clermont-Ferrand.

As an advocate of diversity in cinematic approaches, she has produced such experimental animated films as *Quiet Zone* (2015) by Karl Lemieux and David Bryant, *Reflection* (2013) by Sylvie Trouvé and *Mamori* (2010) by Karl Lemieux. She is committed to supporting young filmmakers and has served as head of the Cinéaste recherché(e) competition, whose goal is to recruit new talent. She is also a producer in the animation section of the NFB's Independent Filmmaker Assistance Program. Additionally to her work with the NFB, she has worked with Folimage, a French animation studio, to produce short films made at La Résidence.

Robert Morgan je za nagrado bafta nominirani režiser, pisec in animator. Študiral je animirani film na Univerzi za kreativne umetnosti v Farnhamu, potem pa ustvaril vrsto priznanih kratkih filmov, ki so bili prikazani na stotinah mednarodnih filmskih festivalov, med drugim na Sundanceu, v Rotterdamu in Clermont-Ferrandu. Deluje tako na področju igranega kot animiranega filma.

Za *Ločitev* je prejel waleško bafto za najboljši kratki film leta 2003 in nagrado žirije na festivalu grozljivega in fantastičnega filma v San Sebastianu v Španiji. S filmom *Bobby Yeah* je bil leta 2012 nominiran za bafto za najboljši animirani kratki film in prejel posebno nagrado žirije v Clermont-Ferrandu, z *Obuditvijo* pa se je uvrstil v širiš izbor za nagrado bafta in britansko nagrado za animirani film, oboje v kategoriji animiranega kratkega filma. Leta 2012 je prejel nagrado britanske Arts Foundation in kategoriji animiranega filma.

Trenutno razvija nove kratke filme in različne celovečerne projekte.

Robert Morgan is a BAFTA nominated director, writer and animator. He studied Animation at The University for the Creative Arts, Farnham, before making a series of highly acclaimed short films, which have been screened at hundreds of international film festivals including Sundance, Rotterdam and Clermont-Ferrand. He works in both live-action and animation. His film *The Separation* won a Welsh BAFTA for Best Short Film 2003 and the Jury Prize at San Sebastian Horror and Fantasy Film Festival, Spain. *Bobby Yeah* was nominated for the 2012 Bafta for best animated short, and received a Special Jury Prize at Clermont-Ferrand, and *Invocation* was longlisted for both BAFTA and British Animation Awards, for best animated short. In 2012, Robert Morgan won the Arts Foundation Award for Animation. He is currently developing more short films, and various feature length projects.

ROBERT MORGAN



JEAN-LUC SLOCK



Jean-Luc Slock je bil rojen leta 1956 v Kölnu v Nemčiji. Z animiranim filmom in glasbo se ukvarja od leta 1979, ko je ustanovil animacijski studio Camera-etc. Prepotoval je svet, vodil številne delavnice animiranega filma in na tem področju organiziral profesionalna usposabljanja. Bil je tudi generalni sekretar gibanja Asifa Workshop Group, novinar na festivalu v Annecyju, član žirije na več mednarodnih festivalih animiranega filma, nekaj časa pa je tudi poučeval animirani film. Poleg tega igra tolkala in ima za seboj vrsto koncertov po Evropi. Od leta 2005 je produciral številne animirane filme, denimo *Orgesticulanismus* Mathieuja Labayeja in *Lasje* Delphine Hermans. Vodi 13-člansko ekipo studia v belijskem Liègeu. Camera-etc se ukvarja tako s skupinskimi in avtorskimi produkcijami kot tudi s številnimi projekti sodelovanja v francosko govorečih afriških državah in na Kubi.

Born 1956 in Cologne (Germany). He has been involved in animation and music since 1979, when he founded the Camera-etc animation studio. He travelled around the world, running a number of animation workshops and organizing professional animation trainings. He was also general secretary of the Asifa Workshop Group, journalist at the Annecy Festival, jury member in several international animation festivals and for a while animation instructor. At the same time, he played as percussionist in many concerts around Europe. Since 2005, he has produced a number of animation films, such as *Orgesticulanismus* by Mathieu Labaye, *Hair* by Delphine Hermans, and others. He's running a 13-member team studio in Liège, Belgium. Besides collective and auteur productions, the NGO Camera-etc runs various cooperation projects in French speaking countries of Africa and in Cuba.



NAGRADE
AWARDS

VELIKA NAGRADA MEDNARODNE ŽIRIJE 2 KOLUTA

Glavno nagrado festivala Animateka v višini 1000 evrov podeljuje Društvo za oživljanje zgodbe 2 koluta.

2 REELS JURY GRAND PRIX

Animateka Festival Grand Prix in the amount of 1,000 Euros is presented by The Association for Reanimation of Storytelling 2 Reels.

NAGRADA UNIVERZE V LJUBLJANI IN UNIVERZE V NOVI GORICI ZA NAJBOLJŠI EVROPSKI ŠTUDENTSKI ANIMIRANI FILM

Denarno nagrado v višini 1000 evrov skupaj podeljujeta Univerza v Ljubljani in Univerza v Novi Gorici.

UNIVERSITY OF LJUBLJANA AND UNIVERSITY OF NOVA GORICA AWARD FOR BEST EUROPEAN STUDENT ANIMATED FILM

Monetary award in the amount of 1,000 Euros is presented jointly by the University of Ljubljana and University of Nova Gorica.

NAGRADA OBČINSTVA :D'SAF!

Denarno nagrado v višini 1000 evrov podeljuje Društvo slovenskega animiranega filma.

:D'SAF! AUDIENCE AWARD

Monetary award in the amount of 1,000 Euros is presented by the Slovenian Animated Film Association.

NAGRADA OTROŠKE ŽIRIJE ZA NAJBOLJŠI FILM V PROGRAMU SLON

Denarno nagrado v višini 1000 evrov podeljuje Društvo za oživljanje zgodbe 2 koluta.

CHILDREN JURY AWARD FOR BEST FILM IN THE ELEPHANT PROGRAMME

Monetary award in the amount of 1,000 Euros is presented by The Association for Reanimation of Storytelling 2 Reels.

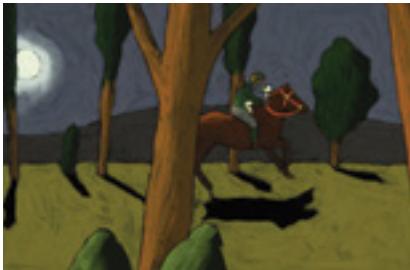
**VZHODNOEVROPSKI
IN SREDNJEVROPSKI
TEKMOVALNI PROGRAM**
EASTERN AND CENTRAL EUROPEAN
COMPETITION PROGRAMME

VZHODNOEVROPSKI IN SREDNJEVROPSKI TEKMOVALNI PROGRAM I

EASTERN AND CENTRAL EUROPEAN COMPETITION PROGRAMME I

VILINSKI KRALJ/ERLKÖNIG/ERLKING

Georges Schwizgebel (Studio GDS/RTS Radio Télévision Suisse)
Švica/Switzerland, 2015, DCP, 5'25"

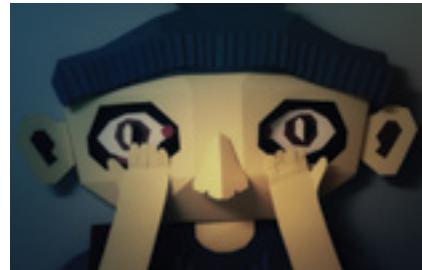


Oče in sin jezdita skozi gozd. Bolehni otrok misli, da vidi vilinskega kralja, ta pa v njem vzbuja občudovanje in obenem strah. Film je nastal po predlogi Goethejeve balade *Erlkönig* v Schubertovi/Lisztovi uglasbitvi.

A father rides with his son through the forest. The sick child thinks he sees the *Erlking*, who both charms and frightens him. Based on Goethe's poem *Erlkönig* and the music of Schubert/Liszt.

NINA

Veronika Obertová, Michaela Čopiková (Ové Pictures/BFILM)
Slovaška/Slovakia, 2014, DCP, 17'



Zgodba o bojaljivem fantu in gozdnim deklici, ki ju poveže in hrkrati ločuje strah. Med njima se stike močna vez, ki v njunem fantazijskem svetu postane vsemogočna. A ko prijateljstvo začenja preraščati v ljubezen, se v nepričakovani obliki pojavi strah. Premagovanje strahu in iskanje skupne poti ne bo lahka naloga.

A story of a timid boy and woodland girl, who are both connected and separated by fear. They develop a strong bond, which becomes almighty in their fantasy world. But as friendship turns to love, fear arrives in an unexpected form. Overcoming fear and finding a common journey will not be easy. It will be difficult.

OTTO

Salvatore Murgia, Dario Imbrogno (Salvatore Murgia, Dario Imbrogno, Giancarlo Morieri)
Italija/Italy, 2015, HD, 1'56"



Namen filma *Otto* je na metaforičen in abstrakten način spregovoriti o naravnem toku dogodkov, v katerem se vloge vpletenih pogosto menjajo.

Otto is a video created with the intention to talk in a metaphorical and abstract way about the natural circle of events, which often switches the roles of the characters involved.

SOIL IS ALIVE

Beatrice Pucci (D406 Galleria d'Arte Modena)
Italija/Italy, 2015, HD, 7'50"



Soil is alive je tematčna pripoved brez junakov, kot objektiv, s katerim lahko pokukamo pod listje. Njen namen je predstaviti koncept skupnega dobrega.

Soil is alive is a dark tale, without heroes, and it is like a lens that lets us look under the leaves. Its aim is to communicate the concept of the common good.

DELO V NASTAJANJU – OBRAZI/WORK IN PROGRESS – ARCO/WORK IN PROGRESS – FACES

Tamás Patrovits (Reanimation Studio/Focus Fox Studio)
Madžarska/Hungary, 2015, DCP, 2'50"



Nazorni obrazi migetajo in se prelivajo drug v drugega ob stopnjujočem se ritmu glasbe, odigrane na najdene in reciklirane predmete. Izvirne risbe z ogljem so z zavezanimi očmi ustvarili člani umetniškega kolektiva.

Graphic faces flare and morph into one another to the rising rhythm of the music, which is played on found and recycled objects. The original charcoal drawings were made blindfolded by an artist collective.

ZOBJE/TEETH

Daniel Gray, Tom Brown (Holbrooks/Blacklist/Antfood)
Madžarska, VB, ZDA/Hungary, UK, USA, 2015, DCP, 6'



Reči, ki jih zanemarimo, so pogosto za vselej izgubljene. Pričop o življenju brezsmiselno obsedenega človeka, predstavljena skozi prizmo njegove bolestne skrbi za ustno votilino.

Things that are neglected are often lost forever. The life of a misguided and intensely focused man, chronicled through his oral obsessions.

ŽIVLJENJE S HERMANOM H. ROTTOM/ELU HERMAN H. ROTTIGA/LIFE WITH HERMAN H ROTT

Chintis Lundgren (Chintis Lundgreni Animatsioonistudio/Adriatic Animation/GoodJobStudios); Estonija, Hrvatska, Danska/Estonia, Croatia, Denmark, 2015, DCP, 11'06"



Podgana Herman rad popiva, posluša hrupni grind in igra šah. Za čistočo mu ni dosti mar in nered v stanovanju mu le poveča občutek domačnosti. Nekega dne se tja vseli zelo snažna mačka, za katero so zanemarjeni mačičasti samci šibka točka. S sabo prinese sesalnik, klavir in, kar je najhuje – zbirko plošč s klasično glasbo.

Herman is a rat who enjoys heavy drinking, loud grind music and chess. He doesn't care much for cleaning and the disorder in his apartment only makes him feel more at home. One day a very tidy cat who has a weakness for messy macho-men, decides to move in. She also brings a vacuum cleaner, a piano, and what's worse – a collection of classical music records.

RADIOVIZIJA – GOVORI RADIVOJ KAŠANIN/ RADIOVIZIJA – GOVORI RADIVOJ KAŠANIN/ RADIOVISION – RADIVOJ KAŠANIN SPEAKING

Miloš Tomic (ATTIC studios)
Srbija/Serbia, 2015, HD, 2'36"



Radiovizija je televizijska in spletna serija, ki izvirno uporablja ilustracije in animacije raziskuje bogati arhiv Radia Beograd. *Radiovizija – Govori Radivoj Kašanin* prikaže govor znanega jugoslovanskega matematika in profesorja beografske univerze, v katerem študentom predstavi pomembno temo – kako ne postati niti suženj niti robot.

Radiovision is a TV and web series that explores the vast amount of Radio Belgrade archives through innovative use of illustration and animation.

Radiovision – Radivoj Kašanin Speaking illustrates the speech of a famous Yugoslavian mathematician and professor of Belgrade University, addressing his students on an important subject – how not to be a slave (rob) nor a robot (robot).

ODEON/ОДЕОНЬ/ODEON

Boris Despodov (Compote Collective)
Bulgarija/Bulgaria, 2015, DCP, 2'48"



Kot se ohladi skodelica čaja, se bomo nekoč ohladili tudi mi.

We, too, will grow cold some day like a cup of tea grows cold.

GOSPODAR/ISAND/THE MASTER

Riho Unt (Nukufilm)
Estonija/Estonia, 2015, DCP, 18'



Pes Popi in opica Huhuu vselej čakata svojega gospodarja, a ta nekoč preprosto neha prihajati domov ... Takrat se začna 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.

Popi dog and Huhuu monkey are waiting for their Master to come home, but one day he just isn't coming any more... 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.

VZHODNOEVROPSKI IN SREDNJEVROPSKI TEKMOVALNI PROGRAM II

EASTERN AND CENTRAL EUROPEAN COMPETITION PROGRAMME II

PREBUDI ME/PROBUDI ME/WAKE ME UP

Dea Jagić (Zagreb film)
Hrvatska/Croatia, 2015, HD, 8'25"



Deček se prebudi na nepoznanem kraju ter začne iskati svojega psa in hišo. Na poti sreča najrazličnejša nenavadna bitja. Ko naposled le najde svoj dom in mir, vse ni tako, kot se zdi.

A boy wakes up in a strange place and starts searching for his dog and the house. On his way he meets all sorts of strange creatures. When he finally finds his house and his peace of mind, things are not what they seem.

ANATOMIJA PAJKA/ANATOMIE PAVOUKA/ ANATOMY OF A SPIDER

Vojtěch Kiss (nutprodukce)
Česká/Czech Republic, 2014, HD, 27'20"

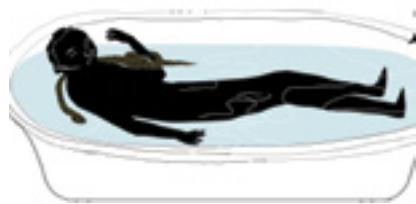


Film naslikava vizijo temičnega mesta. S ptičje perspektive je kot žareča pajkova mreža, od znotraj pa je betonski organizem, v črevesju katerega po žilah in vlaknih potuje človeška gošča. Del nje je tudi g. Pajek, uradnik, ki uradiuje v ogromni pisarni, prostovoljni suženj, osamljjen človek, izgubljen v labirintu ulic, hodnikov in lastnega z alkoholom prepojenega uma.

The movie presents a vision of a gloomy city. Up from space it looks like a glowing spider's web, from the inside it is a concrete organism, inside its bowels thick human sediments move back and forth through its veins and fibres. One of them is Mr Spider, a clerk working in a huge office, a voluntary slave, a lonely person lost in the labyrinth of streets, corridors and his own mind drenched in alcohol...

UDOMAČITEV/UDOMOWIENIE/ DOMESTICATION

Sylwia Gawel (Krakowska Fundacja Filmowa)
Poljska/Poland, 2015, HD, 6'

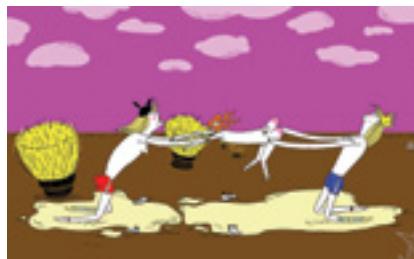


Film *Udomačitev* prikaže posebno odvisnost, ki se razvije med človekom in njegovo živaljо. Zbiratelj eksotičnih plazilcev živi v stanovanju, polnem terarijev. Obkrožen z bohotnim rastlinjem, ki ga je nekoč posadil, se ves čas skrbno posveča svojim živalim, a hkrati strogo nadzira njihovo vedenje. Novi mali kajman pa to harmonijo, ki jo je trudoma zgradił, nepričakovano poruši.

Domestication shows a particular dependence between a man and the animals he owns. A collector of exotic reptiles lives in a flat cluttered with terrariums. Surrounded by the luxuriant plants he once planted, each day he attentively looks after his animals yet strictly controls their behaviour. A small caiman will unexpectedly disturb the inner harmony that he managed to build.

LIMBO LIMBO TRAVEL

Zsuzanna Krief, Zétényi Borbála (MOME Anim/Lardux Films/Zsuzanna Krief/Zétényi Borbála)
Madžarska, Francija/Hungary, France, 2014, DCP, 16'32"



V državi, kjer se moški bolj kot za vrstnice zanimajo za elektronske igračke, se skupina osamljenih in razočaranih žensk odpravi na izlet z avtobusom Limbo Limbo. V iskanju sreče v oddaljeni eksotični državi pristanejo na otoku, ki ga naseljuje pleme brkatih moških. Srečanje v ženskah prebudi prvinske nagone in v boju s silami narave se podajo na lov na samca.

In a country where men seem more interested in their electronic gadgets than their peers, a group of lonely and disillusioned women take the Limbo Limbo bus. Off to a far exotic country in search of happiness, they land on an island populated by a tribe of moustache-men. The meeting triggers the primitive instincts of these women who start fighting the forces of nature in order to capture: the male.

JOURNEY

Michał Wójcicki (Michał Wójcicki)
Poljska/Poland, 2015, HD, 4'56"



Mož v čolnu se bori z neurjem. Prispe do puščavske obale in pred nekim spomenikom najde klečečo postavo. Nato nadaljuje pot čez drn in strn, in ko prispe do gozda, tam naleti na piramido. Na njenem vrhu najde svoj smisel, spomenik svoji usodi.

The man in the boat fights the storm. He reaches the desert coast and finds a body kneeling in front of a monument. He continues his journey up hill and down dale. When he reaches the forest, he finds a pyramid. At the top of it he finds his purpose, the monument of his destiny.

MLEKARICA/MЛЕКАРКА/MILKMAID

Ivan Bogdanov (Compote Collective)
Bulgarija/Bulgaria, 2015, DCP, 2'35"



Lisasto malo čredico držim v roki. Napanjam njihove strune, upam, da jih ne boli.

Dappled little crowd I hold in my hand. I pull their strings, I hope it doesn't hurt them.

PLEZALCA/PENJAČI/OFF BELAY

Siniša Matačić (Luma film)
Hrvatska/Croatia, 2015, DCP, 10'



Plezača se podata na dolgo in zahtevno preizkušnjo. Diametralno nasprotna značaja prijateljev se v življenjski nevarnosti spremenita.

Two climbers embark on the adventure of a long and demanding route. Life danger transforms the two friend's contrasting personalities.

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

KOMPOZICIJA/COMPOSITION

Mitja Manček (Mitja Manček)
Slovenija/Slovenia, 2015, HD, 3'34"



Zvok in slika sta najpomembnejša medija človekove komunikacije. Oba nastaneta z vrezovanjem črt neposredno na 35-milimetrski filmski trak, da se med njima ustvari kar najbolj harmoničen odnos. V tem filmu lahko vidite zvok in slišite sliko.

Sound and image are the most important things human beings communicate through. They are made by the same lines engraved directly on a 35mm film stock in order to create the most harmonic relationship between them. In this film you can see the sound and hear the image.

DRUGAČEN/INSHYY/DIFFERENT

Aleksander Gračov (Aleksander Gračov)
Ukraina/Ukraine, 2015, HD, 7'38"



Njegov obraz je maska. Ne nosi je zato, da bi izstopal, prikrival svoja intimna hrepenjenja in sanje. Njegov cilj je, da v hladnem in krutem svetu ostane tak, kakršen je.

His face is a mask. He wears it not to be different from others, hiding his secret desires and dreams. His aim is to stay himself in the world of coldness and cruelty.

PIANO

Kaspar Jancis (Eesti Joonisfilm)
Estonija/Estonia, 2015, DCP, 10'11"



Marta iz prodajalne rabljenih glasbil proti domu vleče pianino. Albert se že trideseto leto trudi Pauli izpovedati ljubezen. Paula se želi odzvati na enak način. Policijski komisar Kits že vse življenje sanja o skoku s padalom. Mirjam hoče postati cirkuska artistka. Čebela poskuša odleteti skozi zaprto okno. Vsakemu od njih skoraj uspe.

Marta hauls a piano home from a shop that sells used musical instruments. Albert tries for the thirtieth year already to tell Paula that he loves her. Paula wants to respond to Albert in the same vein. Police commissioner Kits has dreamed of parachuting all his life. Mirjam wants to become a circus artist. A honeybee makes another attempt to fly out of the window. They all almost succeed.

POSTINDUSTRIJSKO/ ПОСТИНДЪСТРИАЛ/POSTINDUSTRIAL

Boris Pramatarov (Compte Collective)
Bolgarija/Bulgaria, 2015, DCP, 3'20"



Enajst nadstropij misli, ki jih tesno povezuje železno okovje.

Eleven floors of thoughts held tight by iron brackets.

ČRNI OTOK/L'ÎLE NOIRE/THE BLACK ISLAND

Nino Christen (Nino Christen)
Švica/Switzerland, 2014, DCP, 6'35"

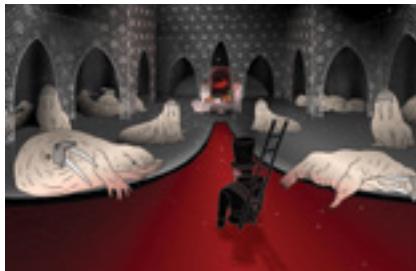


Na otoku na robu gozda čuvaj in njegova ptica živilta ubogo, odmaknjeno življenje. Nekoč se pojavi varljiva priložnost za pobeg iz dolgčasa. A v njej se skriva velika nevarnost.

On an island, at the edge of the woods, a watchman and his bird live a miserable and isolated life. One day a deceptive chance comes up to escape the boredom. But great danger lurks behind it.

HIŠA IZ PODZAVESTI/ALATEADVUSE MAJA/ HOUSE OF UNCONSCIOUSNESS

Priit Tender (Eesti Joonifilm)
Estonija/Estonia, 2015, DCP, 10'40"



Psihodelična drama o dimnikarju in goreči ženski.

A psychedelic drama about a chimney sweeper and a burning woman.

DALILA

Magda Guidi (Magda Guidi)
Italija/Italy, 2015, HD, 5'20"



Dekle plava. Iz goste teme okoli nje vzniknejo podobe. Deklica je v cerkvi, k prvemu svetemu obhajilu gre. Za trenutek se odrasla Dalila in Dalila kot otrok zagledata. Deklica ob obhajilu začne omahovati. Začuti dvom, novo zavedanje o svetu odraslih in njihovih obveznostih. Odrasla Dalila spet pogleda malo Dalilo v oči, a zdaj od sramu povesi pogled.

A girl is swimming. Images emerge from the dense darkness. A little girl is in the church, on the First Holy Communion day. For a moment, Dalila adult and Dalila child can see each other. The girl feels hesitation at the time of her communion. A doubt, a new awareness towards the world of adults and their impositions. Dalila adult looks Dalila child in the eyes again, but now she's ashamed, no longer able to hold up the gaze.

TIK TAK/TIK TAK/TICK TACK

Ülo Pikkov (Nukufilm)
Estonija/Estonia, 2015, DCP, 9'30"

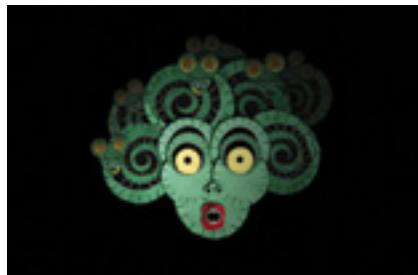


Film *Tik tak* upodobi čas in njegovo usodno naravo. Poudarek o času kot metafizičnem pojavi ponazarja veliko različnih ur in njihovih delov. Vsem nam je dan »naš čas«, ki ga pravzaprav sestavlja tisoče različnih »časov«, saj je celo vsaki celici v našem telesu namenjen čas življenja in čas smrti.

The film *Tick-Tack* is visualizing time and its fatal nature. In order to underline the time as a metaphysical phenomenon there are a lot of clocks and watches and their parts to characterize it. We all are given "our time", which in reality consists of thousands of different "times" since even every cell in our body has its own time given to live and to die.

PANDEMONIO

Valerio Spinelli (Valerio Spinelli)
Italija/Italy, 2015, HD, 3'



Pandemonio je kalejdoskop pošasti, živali in drugih nenavadnih bitij, ki jih v življenje obuja prvinski, divji tempo glasbe skupine Zu. Vsak lik sestavlja prekrivajoči se krogi iz klobučevine. Animacija nastaja s premikanjem, spremnjanjem velikosti in bavarjanjem krogov brez iznakaženja njihove popolne oblike.

Pandemonio is a kaleidoscope of monsters, animals and other strange creatures brought to life by the primitive and frenzied pace of Zu's music. Each figure is made by overlapping felt circles. The animation is obtained by moving, resizing and painting every circle without deforming its perfect shape.

UNCANNY VALLEY

Paul Wenninger (KGP/Kabinett ad Co./Films de Force
Majeure)
Avstrija, Francija/Austria, France, 2015, DCP, 13'30"



Film o želji po nadvladi in nasilju kot gonični sili v zgodovini. Po veliki bitki je pokrajina, ki jo je zajel velik požar, videti apokaliptična. Na mrtvem polju plapolajo nesmiselne zastave. Zgodovina je prikazana kot zaporedje ponavljajočih se kug in nesreč, v katerem se človek v iskanju svojega mesta še bolj izgublja in tone.

The film explores the desire of domination and violence as the driving force of history. After a great battle, the surrounding landscape, devoured by great fire, looks apocalyptic. Meaningless flags flutter in a dead field. History is presented as a sequence of recurring plagues and misfortunes where man, trying to find his own place, gets lost even more and falls even lower.

**VZHODNOEVROPSKI
IN SREDNJEVROPSKI
TEKMOVALNI PROGRAM IV**

EASTERN AND CENTRAL
EUROPEAN COMPETITION
PROGRAMME IV

**SEKS ZA NAVELIČANE/SEX DLA
OPORNYCH/SEXY LAUNDRY**

Izabela Plucińska (Las Sztuki/Claytraces/NFB)
Poljska, Nemčija, Kanada/Poland, Germany, Canada, 2015,
DCP, 12'03"



Kako po 25 letih zakonskega življenja spet zanetiti
iskrico poželenja? Erotična komedija Izabele
Plucińske, ki je izdelana izključno z oblikovanjem
gline, vstopi v zasebnost Alice in Henryja, od rutine
otopelega para v petdesetih letih, ki se zapre v
rokokojsko načičkano hotelsko sobo ...

How can the flames of desire be rekindled after
25 years of married life? Izabela Plucińska's erotic
comedy, made entirely through the use of modelling
clay, delves into the private lives of Alice and Henry,
a couple in their fifties numbed by routine, who are
holed up in a rococo-kitsch hotel room...

HAIRCUT

Virginia Mori (25films/Withstand)
Francija, Italija/France, Italy, 2015, DCP, 8'09"



Učiteljica in njena učenka ostaneta v praznem
razredu. Skozi njune poglede in geste se začne
nenavadno soočenje.

A teacher and her pupil linger in an empty
classroom. Through their looks and gestures, a
strange confrontation begins.

MOON BLINK

Rainer Kohlberger (Rainer Kohlberger)
Avstria/Austria, 2015, HD, 10'10"



Film *Moon Blink* je bil v celoti izdelan z napredno programsko opremo, brez kamere. Ta formalna metoda je dala abstraktно digitalno umetnino, ki ne prepriča samo s svojo matematično natančnostjo, temveč predvsem z neverjetno lepoto in presenetljivo narativno strukturo. Primerjava s klasičnimi abstraktnimi filmi iz 20. let 20. stoletja, denimo Ruttmanovimi, je na mestu.

Moon Blink was entirely generated by complex software, no camera was used. The result of this formal method is an abstract digital artwork that manages to convince not only thanks to its mathematical precision, but primarily also due to its incredible beauty and surprising narrative structure. Comparison to the classic abstract films from the 1920s by, for instance, Ruttman, seems justified.

A PORTRAIT

Aristotelis Maragkos (Aristotelis Maragkos)
Grčija/Greece, 2014, HD, 2'13"



S tekočo črto, ki izrisuje tresoč obris zgodbe o dedkovem nekonvencionalnem življenju in nepričakovani smrti na grškem podeželju, umetnik spoznava tudi sebe in deli svoje razmišljanje o njuni identiteti.

Through a fluid line, etching out the shaky outline of the story of his Grandfather's unconventional life and unexpected death in rural Greece, the artist is also discovering parts of himself and sharing his reflections on their identities.

PROSOJNI ČLOVEK/STAKLENI ČOVJEK/ TRANSPARENCY

Daniel Šuljić (Kreativni sindikat/Zagreb film)
Hrvaška/Croatia, 2015, DCP, 7'



Sodobni človek se z delovanjem v svetu, polnem optičnih čitalnikov in nadzornih algoritmov, in lahkomiselnou uporabo različnih družabnih omrežij, spletnih obrazcev in kreditnih kartic prostovoljno odreka zasebnosti. Dostojen državljan nima česa skrivati. Razlog za to imajo samo kriminalci.

Moving through a world filled with scanners and surveillance algorithms, while frivolously using different social networks, online forms and credit cards, the man of today gives away his privacy voluntarily. A decent citizen has nothing to hide. Only criminals do.

HERE THERE

Alexander Stewart (Bonobostudio)
Hrvaska/Croatia, 2015, DCP, 4'40"



Film se začne kot popotnikova skicirka iz Zagreba in s hrvške obale. Fragmentirana opažanja pokrajine in arhitekture se sčasoma izčistijo v geometrične oblike in minimalistične oznake. Podrobnosti zbledijo in se prelijejo v abstraktne vtise na robovih spomina.

Here There begins as a traveller's sketchbook, drawn in Zagreb and on the Croatian coast. As the film progresses, observational fragments of landscape and architecture are refined into geometric forms and minimal marks. Details fade away, morphing into abstract impressions on the edges of memory.

ISLANDER'S REST

Claudius Gentinetta, Frank Braun (Gentinettafilm, Schweizer Radio und Fernsehen)
Švica/Switzerland, 2015, DCP, 18'



Grenko-sladka, topla pripoved o pozabljeni otroški nedolžnosti, zatrtilih hrepenenjih in pomirjujočem občutku ob recikliranju.

»Čoln gre tako pogosto na pot, da se vrne pijan od morja.«

Islandska pogovor

A bitter-sweet, affectionate tale of innocence lost, bottled-up desires and the comfort of recycling.

"The boat goes out so often it comes back drunk from the sea."

Island saying.

NARAVNI ROMAN V OSMIH POGLAVJIH/ ECTECTBEH POMAH В 8 ГЛАВИ/NATURAL NOVEL IN EIGHT CHAPTERS

Milen Vitanov (Compote Collective)
Bolgarija/Bulgaria, 2015, DCP, 4'



Kratki film, ki se topi kot sladoled in izginja kot dinozaver, je usihajoča vizualna destabilizacija, posneta po literarni predlogi bolgarskega avtorja Georgija Gospodinova.

Melting like ice cream, disappearing like a dinosaur, this short is a vanishing visual destabilization, based on a poem by the Bulgarian author Georgi Gospodinov.

POLETJE 2014/LATO 2014/SUMMER 2014

Wojciech Sobczyk (Association "Studio A")
Poljska/Poland, 2014, DCP, 12'20"



Film o želji po nadvladi in nasilju kot gonični sili v zgodovini. Po veliki bitki je pokrajina, ki jo je zajel velik požar, videti apokaliptična. Na mrtvem polju plapolajo nesmiselne zastave. Zgodovina je prikazana kot zaporedje ponavljajočih se kug in nesreč, v katerem se človek v iskanju svojega mesta še bolj izgublja in tone.

The film explores the desire of domination and violence as the driving force of history. After a great battle, the surrounding landscape, devoured by great fire, looks apocalyptic. Meaningless flags flutter in a dead field. History is presented as a sequence of recurring plagues and misfortunes where man, trying to find his own place, gets lost even more and falls even lower.

**EVROPSKI ŠTUDENTSKI
TEKMOVALNI PROGRAM**

EUROPEAN STUDENT
COMPETITION PROGRAMME

EVROPSKI ŠTUDENTSKI TEKMOVALNI PROGRAM I

EUROPEAN STUDENT COMPETITION PROGRAMME I

PINEAPPLE CALAMARI

Kasia Nalewajka (NFTS Beaconsfield)
Velika Britanija/UK, 2014, HD, 9'17"



Pineapple Calamari sanjari o tem, da bi postal prvak med dirkalnimi konji. Zanj skrbita neločljivi ženski, ki ju veže prav posebna vez, a ko to srečno družinico zadene nesreča, njihova družbena dinamika zavije v nepričakovano smer. Bizarna drama z ježo, kuhanimi žabami in ženskama, ki sta nenehno na robu živčnega zloma.

Pineapple Calamari dreams of being a horse-racing champion and he is taken care of by two inseparable women who share a very special connection, but when tragedy befalls this happy family, their social dynamic will take a drastic turn to the unexpected. A bizarre drama combining horseback riding, cooked frogs and women always on the verge of a nervous breakdown.

MOZAIK, ŽOLČNI VALČEK/MOSAICO, EL VALS DEL BAZO/MOSAIC, THE WALTZ OF SPLEEN

Andrea Guizar (PWSFTViT w Łodzi)
Poljska/Poland, 2015, DCP, 4'25"



Velika ladja na odprttem morju. Devet pisanih likov v skrivnostnem usklajenem gibanju, ki ga lahko imenujemo »žolčni valček«. Tragikomedija, v kateri se na enem mestu srečajo profana telesna in plemenita občutja.

A big ship in the high seas. Nine colourful characters are engaged in mysterious coordinated labour that we can call "the waltz of spleen". A tragic comedy where visceral and sublime sentiments encounter in the very same place.

COSMOETICO

Martina Scarapelli (CSC Torino)
Italija/Italy, 2015, HD, 4'46"



Kako je bilo pred nastankom vesolja? Ali resničnost obstaja samo zato, ker smo jo sposobni zaznati? Dekle išče odgovore na velika vprašanja: zamisli si, da izprazni vesolje in ostane sama kot njegov najmanjši delec. Prisiljena je izbrati, ali se čuti del kozmosa ali njegova stvariteljica. Ustavi se in vprašaj: naj se uničim? Ali naj uničim vesolje?

What was it like, before the birth of the universe? Does reality exist just because we are able to perceive it? A girl tries to answer the big questions: she imagines she can empty the universe and then finds herself alone, as the smallest part of the universe. She is then forced to choose whether to consider herself as part of the cosmos, or as its creator. She stops and asks herself: shall I destroy myself? Or shall I destroy the universe?

RUBEN LEAVES

Frederic Siegel (HSLU Luzern)
Švica/Switzerland, 2015, DCP, 4'55"



Rubena na poti v službo preganajo obsesivno-kompulzivne misli: so vhodna vrata zaklenjena? Je pečica res ugasnjena? Ko se v Rubenovo bogato domišljijo naselijo čedalje bolj absurdni scenariji, se resničnost in fantazija začneta prepletati ...

On his way to work, Ruben is haunted by obsessive-compulsive thoughts; is the front door locked? Is the stove really turned off? As Ruben's creative mind is invaded by increasingly absurd scenarios, reality and imagination begin to merge...

CHAMELEON

Vlada Shamava (UMPRUM Prague)
Češka/Czech Republic, 2014, HD, 6'25"

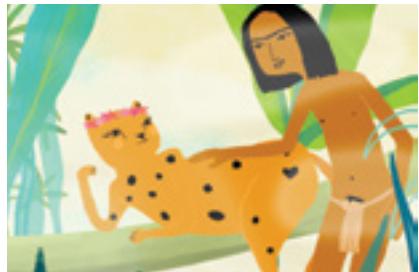


Svet je pisan, raznolik, raznovrsten, tako različen ... Vsakdo je edinstven in ima svojo »barvo«, ki jo v času življenja tudi spreminja – kot kameleon. Vsa ta raznoterost je neizbežna in tudi lepa. In mi sami odločamo, v katero smer se vse obrne.

The world is multi-coloured, diversified, heterogeneous, so different... Everyone is unique and has their own "colour", even changing it during the life, like a *Chameleon*. All this variety is inevitable and also beautiful. And only we decide which way everything can be turned.

PASSIONPANTHER

Anna Katalin Lovrity (MOME Budapest)
Madžarska/Hungary, 2014, HD, 2'53"

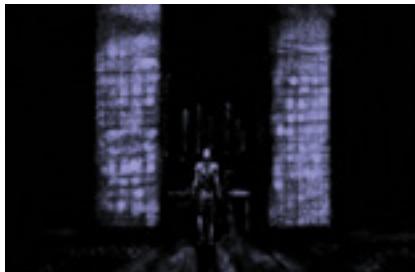


Strastna panterica doživi nesrečo s svojim ljubimcem.

A passionate panther's accident with her lover.

VIS DUBIUM

Mihajlo Dragić (Fakultet primenjenih umetnosti u Beogradu)
Srbija/Serbia, 2014, HD, 6'47"

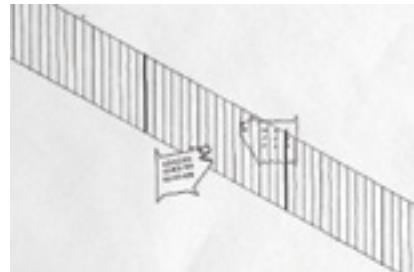


Sredi oceana plava velikanska struktura, na njej pa se neznani ribič iz dneva v dan borí z morskimi pošastmi, ki ga obdajajo. Ti simboli njegovega notranjega nemira in prvobitnih dvomov ga prisilijo, da preskusi meje svoje vzdržljivosti in moči.

On a vast structure that floats on the ocean, an anonymous fisherman struggles from day to day with the sea monsters that surround him. These symbols of his internal disturbances and primeval doubts force him to investigate the limits of his own endurance and strength.

PREGRADE/PLOTY/FENCES

Natalia Krawczuk (PWSFTviT w Łodzi)
Połska/Poland, 2015, DCP, 7'



Ptica v kletki, otrok v stajici, psa na različnih straneh ograje. Naše življenje od rojstva do smrti spremljajo najrazličnejše pregrade. Vsakdo se z njimi spopada na svoj način. Se je res smiseln izolirati pred sošedim z zidovi?

A bird in a cage, a toddler in a playpen, two dogs on either side of a fence. Partitions of various sorts accompany our lives from the beginning to the end. Each of us deals with them in their own way. Does it really make sense to separate ourselves from our neighbours with a wall?

TAŠČICA/A VÖRÖSBEGY/ROBIN

Carlos Rufas (MOME Budapest)
Madžarska/Hungary, 2014, HD, 6'43"



Taščica je zgodba o obsedenosti s podobami, ki jih ustvarjamo, in o tem, kako si v glavi slikamo zgodbe in napačna pričakovanja, ki nas lahko uničijo.

Vörösbegy is the story of an obsession, obsession with the images we create, and how we can create stories and false expectations in our minds that can destroy ourselves.

BODILY DYSFUNCTIONS

Aisha Madu (HKU Utrecht)
Nizozemska/Netherlands, 2014, DCP, 3'23"



Zbirka skic o ljudeh v bolečih, nerodnih ali preprosto absurdnih položajih.

A collection of sketches about people in painful, awkward or plain absurd situations.

QUIMTAI

Camilo Colmenares (Kunsthochschule für Medien Köln)
Nemčija/Germany, 2015, DCP, 6'05"



Igra abstraktnih oblik, vzorcev, ritmov in zvokov. *Quimtaí* je eksperimentalna animacija, ustvarjena po predlogi predkolumbovskih vzorcev zdaj izumrlih domorodnih kolumbijskih ljudstev Tairona in Quimbaya.

A play of abstract forms, patterns, rhythms and sounds. *Quimtaí* is an experimental animation based upon pre-Columbian patterns of the now extinct Tairona and Quimbaya indigenous cultures of Colombia.

FRANTICK

Amanda Piller (HSLU Luzern)
Švica/Switzerland, 2015, DCP, 5'45"



Posameznik se na svoji mirni poti nepričakovanouznađe v nevarnosti. Počasi začne izgubljati nadzornad svojim ciljem in nad sabo.

On his untroubled way, an individual unexpectedly finds himself in a precarious state. Gradually, he loses control of his ambition and himself.

OČKA/MY DAD

Marcus Armitage (RCA London)
Velika Britanija/UK, 2014, HD, 5'50"



Dečkovega sveta se polasti očetov vpliv.
Podedovana mnenja. Podedovana odmakenjenost.
Kratki film prikazuje očetov vpliv na življenje
dečka. Kombinacija njegovega kritičnega značaja
in dečkove ljubezni do očeta se izkaže za toksično
mešanico, ki načenja svet priložnosti in izkušenj.

A Dad's influence begins to take hold on a young boy's world.
Inherited opinions. Inherited isolation. A short film depicting a Dad's influence on a young boy's life. His judgmental character mixed with the boy's fondness for his dad prove to be a toxic mix that tears away at a world of opportunity and experiences.

PREPLETENA/ZÁPLETKA/THE ENTANGLED

Stanislav Sekela (FAMU Prague)
Češka/Czech Republic, 2014, HD, 8'55"



Animirana drama o močni vezi med ljubimcema iz rastlinskega sveta.

An animated drama about the strong connection between two lovers from the plant life.

**EVROPSKI ŠTUDENTSKI
TEKMOVALNI PROGRAM II**
EUROPEAN STUDENT
COMPETITION PROGRAMME II

BAMPA

Daniel Evans (University of South Wales)
Velika Britanija/UK, 2015, HD, 3'25"



Vnuk razmišlja o slabšanju duševnega zdravja ljubljjenega dedka, ki trpi za Alzheimerjevo bolezniijo.

A grandson reflects on the mental deterioration of his beloved grandfather's mental health due to Alzheimer's disease.

ANOTHER SEASON

Anna Lytton (Kunsthochschule für Medien Köln)
Nemčija/Germany, 2015, DCP, 4'27"



Film v umirjenem tempu sledi liku, ki je hkrati drevo in ženska, ko se ta lomi, raste in spreminja obliko. Kot listi, ki po prstih zapuščajo okrette okončine, boječe lubje razrezanega lesa.

A figure that is both a tree and a woman is slowly being explored as it continuously breaks and grows and takes on different forms. Like leaves that leave the nimble limbs on tiptoe, the timid barks of timber cut to shape.

PRIPOVED/MESE/TALE

Attila Bertóti (MOME Budapest)
Madžarska/Hungary, 2014, DCP, 7'



Animirani kratki film o Vanji, Lenočki, kralju, kraljici, tatu, stražarjih, konju, kovaču, gasilskem poveljniku in njegovi ženi, ustvarjen po kratki zgodbi Daniila Harmsa.

Animated short about Vanya, Lenochka, the king, the queen, the robber, the guards, the horse, the blacksmith, the fire chief and his wife based on a short story by Daniil Kharms.

VOLČJE IGRE/VUČJE IGRE/WOLF GAMES

Jelena Oroz (ALU Zagreb)
Hrvatska/Croatia, 2015, DCP, 4'34"

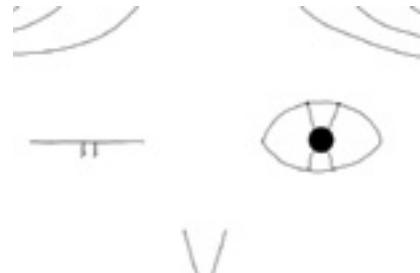


Trije volkci skupaj preživljajo pozno popoldne.
Zgodba razkrije, kako so se znašli sami.

Three little wolves are spending a late afternoon together. The story reveals how they ended up alone.

ŽIVLJENJE JE TEŽKO/DAS LEBEN IST HART/ LIFE IS RUGGED

Simon Schnellmann (Kunsthochschule für Medien Köln)
Nemčija/Germany, 2015, HD, 2'55"



Pet kratkih sekvenc o življenju povezuje črna točka.

Five short sequences about life are linked together by a black point.

ROADTRIP

Xaver Xylophon (Kunsthochschule Berlin Weißensee)
Nemčija/Germany, 2014, DCP, 20'



Julius ne more spati. Da bi zbistril misli, sklene oditi na potovanje, a se nekako ne more pripraviti k odhodu.
Film o neuspehu, nespečnosti, rdečem motorju, čednih natakaricah, opustošenosti Berlina (celo poleti) in vodoodpornih nogavicah.

Julius can't sleep. To get his head empty he decides to go on a roadtrip, but somehow he can't manage to leave.

A film about failure, insomnia, a red motorbike, pretty bargirls, the desolateness of Berlin (even in summer) and waterproof socks.

DEEP SPACE

Bruno Tondeur (ENSAV La Cambre)
Belgija/Belgium, 2014, HD, 7'06"



Brandonu je zaupana njegova prva medgalaktična misija: najti inteligentne vrste. Čaka ga večmesečna nenavadna izkušnja na planetu s presenetljivimi manirami. Naš astronaut se bo moral duševno in telesno upirati z vsemi svojimi močmi.

Brandon is given his first intergalactic mission: to find an intelligent species. For months he will live a strange experience on a planet with surprising manners. Our astronaut will have to resist mentally and physically with his all being.

CACHORRO LOKO

Igor Shin Moromisato (Kunsthochschule für Medien Köln)
Nemčija/Germany, 2014, DCP, 5'25"



Vse mesto zajame prometni kaos. Mimo kolon avtomobilov se prebijajo samo »cachorros lokos«, brazilski kurirji na motorjih. A vsaka cesta ne vodi do uspeha ...

A traffic jam holds up the entire city. Only the "Cachorros Lokos", Brazilian motorbike couriers, can scramble past the waiting cars. But not every road leads to success...

OAK

Jeroen Ceulebrouck (KASK Ghent)
Belgijska/Belgium, 2014, DCP, 6'33"

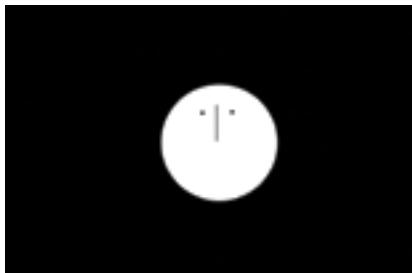


Samotni drvar živi umirjeno življenje v gozdu. A zdi se, da vse ni popolnoma prav. Njegov vsakdan narekuje nenavadna obsedenost.

A lonesome woodcutter is living a peaceful life in the woods. Although something seems to be a little off. A strange obsession seems to control his everyday life.

NE IZGUBI GLAVE/NIE TRAC GLOWY/DON'T LOSE YOUR HEAD

Karolina Specht (PWSFTViT w Łodzi)
Połska/Poland, 2015, DCP, 4'05"

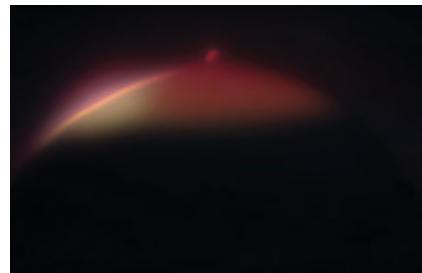


Kratki animirani film v risani in 2D tehniki je vizualna pripoved o tem, kako lahko je izgubiti glavo. Proti sredini črnega platna se počasi kotali bela glava. En dogodek sproži plaz drugih. Vizualna plat filma se razvija hkrati s pripovedjo.

A short animation using drawing and 2D techniques. It is a visual story about how easy it is to lose one's head. A white head rolls slowly towards the centre of a black screen. One event triggers an avalanche of others. The visual side of the film develops with the film narration.

TEASER

Pierre Bassil (Gobelins, l'école de l'image/Calarts)
Francija, ZDA/France, USA, 2015, DCP, 3'25"



Sprostite se. Udobno se namestite. Brez zadržkov se izgubite v zvokih ... podobah ... gibanju.

Relax... Sit comfortably in your chair... Allow yourself to get lost in the sounds... images... movements.

KURBA/PUTAIN/WHORE

Cypria Donato (ENSAV La Cambre)
Belgija/Belgium, 2015, DCP, 5'15"



Filmsko raziskovanje zapletenih občutij šestih protagonistk, ki se preživljajo s prostitucijo, ter načinov vpletjenosti in izpostavljenosti njihovih teles.

A voyage through the complex sensations experienced by six female characters in their daily life as prostitutes, and the ways their bodies are involved and exposed.

LIGNJI SO NAPOL TUJA VRSTA/SQUIDS ARE PART ALIEN

Inkee Wang (RCA London)
Velika Britanija/UK, 2014, HD, 7'51"



Film pripoveduje o tem, kako se moja lika Jude (rožnati zajček) in Momo (modri mož) spoznata in spoprijateljita. Vsak ima po eno posebno sposobnost, vendar je ta bodisi neuporabna ali zanj preprosto škodljiva.

This film is a narrative about the process of my two characters – Jude (a pink bunny) and Momo (a blue man), who meet each other and become friends. They both have superpowers, but their power is either useless or just harmful to themselves.

POROVA JUHA/PREISOEP/LEEK SOUP

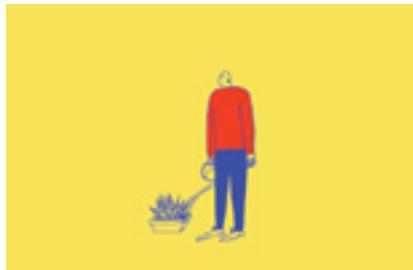
Jef Staut (KASK Ghent)
Belgijska/Belgium, 2015, DCP, 3'19"

AHA. OK

Ester Ivakič (VŠU UNG)
Slovenija/Slovenia, 2015, HD, 5'26"

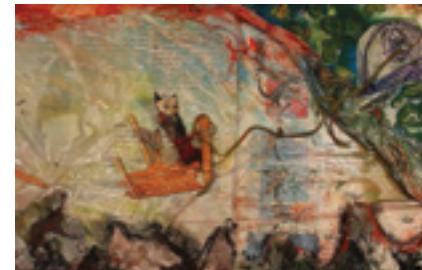
EVROPSKI ŠTUDENTSKI TEKMOVALNI PROGRAM III

EUROPEAN STUDENT COMPETITION PROGRAMME III



Gojiti por ni tako preprosto.

Growing leek is not that easy.



Včasih pač ne moreš pobegniti od doma.

Sometimes you just can't run away from home.

LUCKY

Kirsten Carina Geisser, Ines Christine Geisser (kin. animation/
Burg Giebichenstein Kunsthochschule Halle/Kunsthochschule
Kassel)
Nemčija/Germany, 2015, HD, 11'



Lucky išče srečo. Animirani kratki film prevprašuje naše iskanje, pa tudi njegov namen: kaj sreča pomeni za posameznika? Je neuspeh edina možnost?

Lucky is looking for happiness. This animated short is questioning our search as well as its aim: What does luck mean for the individual? Is failure the only possibility?

KAVBOJSKA DEŽELA/KOVBOJSKO/ COWBOYLAND

David Stumpf (VŠMU Bratislava)
Slovaška/Slovakia, 2015, HD, 4'46"



Po pravilih Divjega zahoda je treba tatove kaznovati.
A ko šerifov konj zataji, pravilom ne kaže dobro.

According to the rules of the Wild West, thieves must be punished. But when the sheriff's horse breaks, the rules are screwed.

CHAUD LAPIN

Flora Andrivon, Soline Béjuy, Maël Berreur, Géraldine Gaston,
Alexis Magaud (MOPA Arles)
Francija/France, 2014, HD, 5'25"



Vsakdanja ljubezenska zgodba.

A common love story.

PORT NASTY

Rob Zywietsz (NFTS Beaconsfield)
Velika Britanija/UK, 2014, HD, 10'45"



Na robu civilizacije smrt preži v vsaki špranji v ledu in zaplati snega. Kljub temu majhno, pozabljeno pristaniško mestočce uspešno kljubuje temi. V tem svetu, kjer je vsak človek odgovoren za svoja dejanja, mora mladenič dokazati svoje odlike – ne samo posadki ladje, ki se ji želi pridružiti, temveč sebi.

At the edge of civilization, death lies in wait between every crack of ice and sheet of snow. In spite of this, a small, forgotten port town fights through the darkness to survive. In the midst of this world where every person and every action is held to account, a young man must prove his worth – not only to the ship's crew he dreams of joining, but himself.

POZDRAV IZ HINDELOOPNA/GROETEN UIT HINDELOOPEN/GREETINGS FROM HINDELOOPEN

Florian Maubach (Kunsthochschule Kassel)
Nemčija/Germany, 2014, DCP, 3'27"



Večerni sprehod skozi mestečko Hindeloopen ob jezeru IJsselmeer.

An evening walk through the small town Hindeloopen at the coast of the IJsselmeer.

Z VESELJEM IN DOBRO VOLJO/DANS LA JOIE ET LA BONNE HUMEUR/WITH JOY AND MERRINESS

Jeanne Boukraa (ENSAV La Cambre)
Belgija/Belgium, 2014, DCP, 5'15"

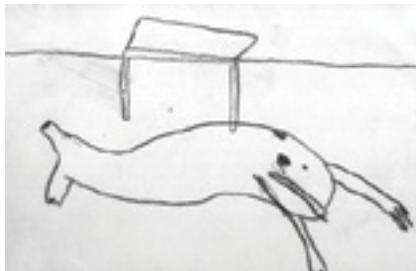


Eksperimentalni dokumentarec prek vsakdanjih prizorov opazuje družbo, ki se je izrodila; vzpon tehnologije vodi k uresničitvi največjih sanj vsakega človeka: nesmrtnosti.

An experimental documentary observing, through every day scenes, the degeneration of a society where the rise of technology leads the population to the biggest dream of all men: immortality.

UTIHHNI, LUNA / SHUT UP MOON

Gudrun Krebitz (RCA London)
Velika Britanija/UK, 2014, DCP, 4'10"



Težko se je vključiti, sploh kadar si v nekem okolju nov. V risanem animiranem kratkem filmu se znajdejo nerodni in zabavni trenutki, namišljeni prijatelj in vse, kar ti ponoči ne pusti spati, ko se ti v glavi vrvi kompilacija najboljših drobcev današnjih pogovorov.

It's difficult to fit in, especially when you are new in town. A hand drawn animated short full of awkwardness, fun, an imaginary friend and the things that keep you up at night while your mind plays you a best-of compilation of today's conversations.

SOCIAL ANIMALS

Flóra Buda, Panni Gyulai, Zoltán Koska, Barbara Takács, Anna Tímár, Enikő Szász (MOME Budapest)
Madžarska/Hungary, 2014, HD, 4'30"



Hudomušna filmska skica o živalih, ki svoj vsakdan živijo samo telesno, z mislimi pa so nekje druge.

A humorous sketch film about animals who exist in their everyday lives in body only, whilst their minds are elsewhere.

APOLLO, DAPHNE AND DARKNESS

Martina Mrazova (FAMU Prague)
Češka/Czech Republic, 2014, HD, 4'51"



Film o poželenju, hrepenenju in propadli zvezi je nastal po navdihu zgodbe o Apolonu in Dafni. Apolon je z neizmerno željo uničil odnos, ki bi se lahko razvil med njim in Dafno. Po tej izkušnji sta morala oba privzeti novo življenjsko obliko.

A film about lust, desire and ruined relationship, inspired by the story of Apollo and Daphne. With his boundless desire Apollo completely destroyed the relationship which could have arisen between him and Daphne. Afterwards both had to acquire a new form of being.

A MORNING WITHOUT COFFEE

Jelle van Meerendonk (AKV St. Joost)
Nizozemska/Netherlands, 2015, HD, 4'55"



Kave ni več. Puščava žari v vročini. Poglej tja čez.
Obzorje se napne.

The coffee is gone. Hot air blazing over the desert.
Look beyond. The horizon rubbers.

ELECTROFLY

Natalia C. A. Freitas (Filmakademie Baden-Württemberg)
Nemčija/Germany, 2015, DCP, 2'45"



Majhna muha na stranišču obletava luč, ko jo
nenadoma stresi elektrika. Pristane na zidu, in ko se
ga dotakne, risarije in oglasni plakati oživijo. Mačka
in piščanec z risb se poženeta za muho. Jo bosta
ujela?

In a toilet, a small Fly flies around a lamp. Suddenly
it gets an electric shock! The Fly lands on the wall
and as it touches it, some drawings and advertising
posters come to life. The drawings of a curious cat
and a chicken begin to run after the Fly. Will they
get it?

SARTRE, LJUBEZEN IN KLOBASE/SARTRE, L'AMOUR ET LES SAUCISSES/SARTRE, LOVE AND SAUSAGES

Raphaël Haab (HSLU Luzern)
Švica/Switzerland, 2015, DCP, 4'37"



Kaj bi Sartre mislil o absurdni mesarjevi ljubezni?

What would be Sartre's reflections about the absurd
love of a butcher?

NO EXIT

Hana Jesih (ALUO Ljubljana)
Slovenija/Slovenia, 2015, HD, 5'07"



Po predlogi drame Za zaprtimi vrati Jeana Paula Sartra. Glavni liki priznajo, kaj so zgrešili v prejšnjem življenju. Animacija išče eksperimentalni izraz, s katerim bi prikazala ozračje v Sartrovem peklu, pri čemer tipografija podpira sliko in nadomešča običajno pripovedovani dialog. Nevsakdanja občutja in tesnobo poudari eksperimentalna glasba Roryja Greenawaya.

Based on the play No Exit by Jean Paul Sartre. The main characters confirm their sins from their previous life. The animation is searching for its experimental form of expression to show the atmosphere of Sartre's hell, whereas typography cooperates with the image, replacing the usual narrated dialogue. Odd, unusual feelings and uneasiness are intensified through Rory Greenaway's experimental score.

EVROPSKI ŠTUDENTSKI TEKMOVALNI PROGRAM IV

EUROPEAN STUDENT COMPETITION PROGRAMME IV

KINKI

Izumi Yoshida (FUMI Studio/PWSFTViT w Łodzi)
Poljska/Poland, 2015, DCP, 10'12"



Abstraktni animirani film, ki združuje žanra grozljivke in psihološkega trilerja. Glavni junak, morilec, si v glavi beleži podobe, s katerimi nato rekonstruira svoje zločine. Film želi ponuditi razmislek o resničnosti (tukaj in zdaj), ki je povsem drugačna od izkrivljenih podob v morilčevi glavi.

An abstract animated film that combines the genres of horror and psychological thriller. The main character, a murderer, records images in his mind which he then uses to reconstruct his crimes. This film attempts to contemplate the real objects (set here and now), which are completely different from the distorted images stored in the killer's mind.

MOČVIRJE/DER SUMPF/THE SWAMP

Tilman Helbig (Bauhaus-Universität Weimar/Bauhaus Film-Institut)
Nemčija/Germany, 2014, DCP, 3'10"



Navdih za film je bila istoimenska risba Alfreda Kubina. Dekle prečka pusto močvirje. Dobro se zaveda, da nikakor ne sme prebuditi tistega, kar se skriva v njegovih globinah.

Inspired by a drawing of the same name by Alfred Kubin. A young woman traverses a bleak swamp. She knows very well that under no circumstances she may awaken what lurks in the deep.

VELODROOL

Sander Joon (Eesti Kunstiakadeemia)
Estonija/Estonia, 2015, DCP, 6'11"

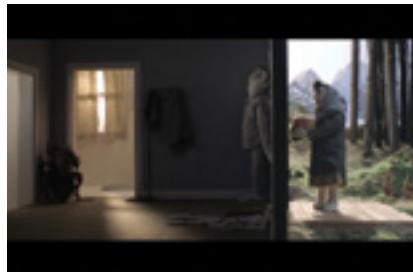


Kolesarju odvisniku zmanjka cigaret. Da bi prišel do nove zaloge, se vključi v dirko, a če noče izpasti, mora sprejeti pomoč čudaških gledalcev.

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.

EDMOND

Nina Gantz (NFTS Beaconsfield)
Velika Britanija/UK, 2015, HD, 9'00"



Črna komedija o človeku s kanibalskimi nagoni, ki odpotuje v lastno preteklost, da bi našel izvor svoje nesreče.

A dark comedy about a man with cannibalistic urges who travels back through his life, looking for the root of his unhappiness.

JEDCI KROMPIRJA/JEDLÍCI BRAMBOR/THE POTATO EATERS

Martin Kukal (Univerzita Tomáše Bati Zlín)
Češka/Czech Republic, 2014, HD, 3'54"



Poklon umetniku Vincentu Willemu van Goghu, ki je izsel iz province Brabant.

A homage to Vincent Willem van Gogh, the artist who walked the land of Brabant.

RAJ/HET PARADIJS/PARADISE

Laura Vandewynckel (RITS Brussel)
Belgijska/Belgium, 2014, HD, 5'38"

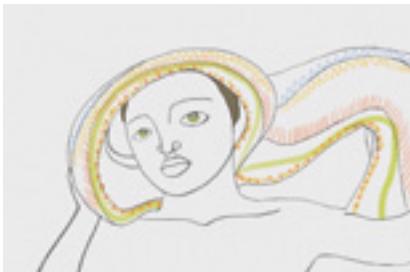


Zgodba o ljudeh na dveh straneh oceana, ki se odpravijo v boljše življenje na drugo stran. Čeprav se njihove poti občasno križajo, se nikoli zares ne srečajo.

The story of people heading for a better place on either side of the ocean. Although at times their paths do cross, they never really seem to meet.

DOBRO JUTRO/HUOMENTA/GOOD MORNING

Heta Okkonen (Turku Arts Academy)
Finska/Finland, 2015, HD, 1'27"



Ko se oglaši budilka, ona vstane in začne dan.

When the alarm goes off she gets up and starts her day.

AMA

Emilie Almaida, Liang Huang, Mansoureh Kamari, Juliette Peuportier, Julie Robert, Tony Unser (Gobelins, l'école de l'image)
Francija/France, 2015, DCP, 3'24"



Leto 1950. Na obali Japonske je Američanka z možem vojakom in skupino prijateljev na obisku v neki vasi. Ko se loči od znancev, spozna Namiko, mlado nabiralko biserov.

1950: On the coast of Japan, an American woman is visiting a village with her military husband and a group of friends. Breaking away from the group, she meets with Namiko, a young ama fisherwoman.

DECIPERE

Gonçalo Encarnação, Bruno Santos, Yue Wang (ULHT Lisboa)
Portugalska/Portugal, 2014, HD, 2'15"

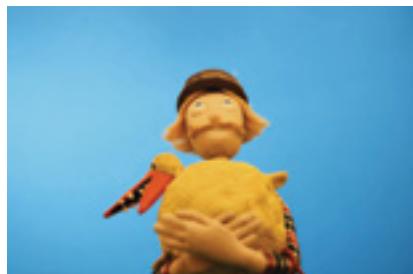


Film je nastal po navdihu skladb Johna Cagea, ki so rušile konvencionalna pravila glasbe, in besedil Gija Negrāa, ki črti pripomembajo gibanje in nenavadne dimenzije. *Decipere* po latinsko pomeni preslepiti, zapeljati, in tudi film se ukvarja s prvim vtisom, ki ga ustvari črta, ko poruši navidezno linearnost in pokaže potencial s pojavom oblik različnih dimenzij.

Inspired by John Cage's pieces that broke the conventional rules of music, and texts by Gi Negrao that attach to the line movements and unusual dimensions. Entitled *Decipere*, Latin for deceive, mislead, the film explores the initial impression created by a line, breaking the apparent linearity, showing the potential with the emergence of forms of different dimensions.

PEKK

Paula Mauer, Morten Tšinakov, August Varustin, Heili Löhmus (Eesti Kunstiakadeemia)
Estonija/Estonia, 2014, DCP, 8'38"

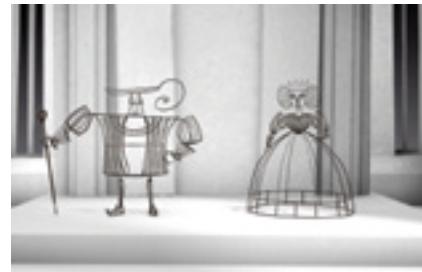


Ženska bi rada plesala, a ni glasbe. Moža pošlje ven nahranit ptico, da bi na obisk lahko prišel sosed. In tako se razvije ljubezenski trikotnik.

The woman wishes to dance but there is no music. She sends her husband outside to feed the bird so the neighbour could come to visit. And that's how the love triangle emerges.

ZLEPA ALI ZGRDA/AUF BIEGEN UND BRECHEN/BEND DON'T BREAK

Pia Djukic (Filminiversität Babelsberg Konrad Wolf)
Nemčija/Germany, 2015, DCP, 3'26"



Princ iz žic se med plesom prilagodi vsakokratnini partnerki. Njegova oblika se pod vplivom notranjih in zunanjih vplivov spreminja in deformira, dokler se ne zgodi neizbežno.

A prince made of wire adapts himself to his particular counterpart during a dance. His shape is transformed and deformed because of inner and outer influences till the inevitable happens.

LA PETITE MAISON

Isaac Holland (RCA London)
Velika Britanija/UK, 2014, DCP, 6'58"

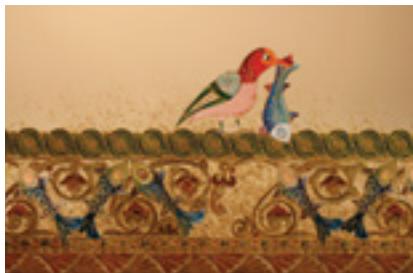


Mladenič si ne more kaj, da si svojega dekleta ne bi zamišljal v različnih vlogah objekta, med drugim kot francosko lajdro. Ta temačno-komična animacija o hibah romantične ljubezni obravnava tematike dojemanja, nesporazumov in brezbržnosti.

A young man can't help but see his girlfriend as various objects – including a French tart. Perception, misunderstanding and indifference are explored in this darkly funny animation about the foibles of romance.

PLASTI ARMENIJE/PAPIERS D'ARMÉNIE/ ARMENIAN PAPERS

Ornella Macchia (ENSAV La Cambre)
Belgija/Belgium, 2015, DCP, 6'33"



Na tržnici v Erevanu nas trgovec povabi, da pokusimo njegovo sadje in njegovo zgodovino.

At the market of Yerevan, a merchant invites us to share his fruits and his history...

WHAT HAPPENS IN YOUR BRAIN IF YOU SEE A GERMAN WORD LIKE...?

Zora Rux (dffb Deutsche Film- und Fernsehakademie Berlin)
Nemčija/Germany, 2015, DCP, 5'20"

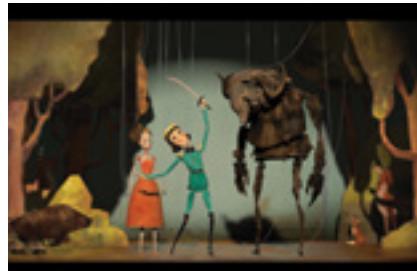


Nadrealistično potovanje v svet izjemno dolge nemške besede.

A surrealistic trip into the world of an extremely long German word.

THE GREAT HARLOT AND THE BEAST

Karsten Kjærulf-Hoop (The Animation Workshop Viborg)
Danska/Denmark, 2015, DCP, 7'14"



Kako bodo naivni sveže izrezljani princ in njegovi soigralci kos nenasitni želji občinstva po zabavi?

How will the naive freshly carved prince and his co-actors withstand their audience's insatiable appetite for entertainment?

**SLONOV
TEKMOVALNI PROGRAM**
THE ELEPHANT IN COMPETITION

SLONOV TEKMOVALNI PROGRAM I

THE ELEPHANT IN COMPETITION I

ZEBRA

Julia Ocker (Studio Film Bilder)
Nemčija/Germany, 2014, DCP, 2'45"

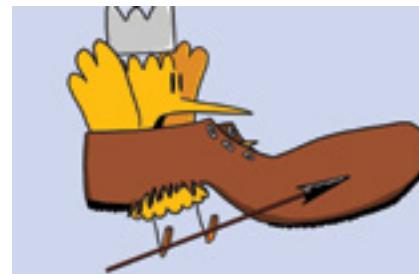


Zebra se zaleti v drevo.

One day the zebra ran against a tree.

PRINC KI-KI-DO: BALON/PRINCE KI-KI-DO: BALLOON

Grega Mastnak (Ozor Animations)
Slovenija/Slovenia, 2015, DCP, 4'54"



Jutro nad gozdom, Princ Ki-Ki-Do spokojno pije svoj jutraničji čaj. V gozd z balonom prileti lovec, ki na obronek jase postavi pasti za divje živali. V njih so sladke vabe, ki se jim živali ne morejo upreti, zato se vse ujamejo v kletke. Lovec priveže kletke na košaro in balon se spet dvigne v zrak. Obupane živali kličejo na pomoč. Sliši jih princ Ki-Ki-Do in nemudoma odloži časopis. Začne se prava zračna bitka ...

The morning breaks in the forest, and Prince Ki-Ki-Do takes his morning tea. Then a hunter flies by in a red balloon to set up traps containing sweet baits which wild animals cannot resist. After the hunt, the hunter collects the caged animals and sets off in his balloon, the animals crying out in despair. Hearing them, Prince Ki-Ki-Do puts down his newspaper at once, and a true air battle begins...

**RITA IN KROKODIL: GOZD/RITA OG
KROKODILLE: SKOVTUREN/RITA AND
CROCODILE: FOREST**

Siri Melchior (Ladybird Films/Dansk Tegnefilm)
Danska, Velika Britanija/Denmark, UK, 2014, HD, 5'



Jesen je. Rita in Krokodil se odpravita v gozd po kostanj. Rita Krokodila opominja, naj se drži poti, da se ne izgubi. A ko vidi prekrasno preprogo iz svetlikajočega se kostanja, sama pozabi na svoja opozorila. Ker je z glavo bolj pri kostanju kot pri iskanju poti, se kmalu izgubi.

It's autumn and Rita and Crocodile go to collect conkers in the forest. Rita admonishes Crocodile to stay on the track in order not to get lost. But as she sees a lovely carpet of glittering conkers, she forgets everything she has said. With her mind focused on finding conkers rather than on finding the way, she quickly gets lost herself.

DEŽEVKO/KIŠNI/RAINY

Ivana Guljašević (Igubuka)
Hrvaska/Croatia, 2014, DCP, 5'35"



Kako in zakaj začne deževati? Mogoče je na nebu možiček, ki dežju pomaga padati.

How and why does the rain start to fall? Maybe there is a little man in the sky who helps it fall.

SUPER GRAND

Marjolaine Perreten (Marjolaine Perreten)
Švica/Switzerland, 2014, HD, 1'32"

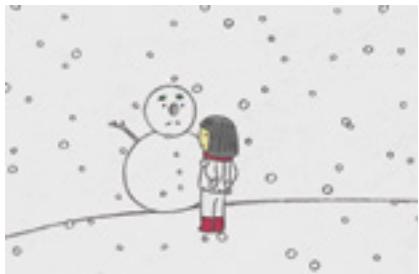


Supervelik superjunak, ki pa ni tako zelo supermočan.

A super-tall superhero, but not so super-strong.

HLADEN DAN/감기 걸린 날/A COLD DAY

Jae-ok Park (Jae-ok Park)
Južna Koreja/South Korea, 2014, HD, 7'30"



Iz jakne, ki mi jo je kupila mama, je štrlelo pero. Se mogoče v jakni skriva raca?

A feather was sticking out of the new jacket mom bought for me. Maybe a duck is hiding inside the jacket?

SANJSKI GOST/PERFECT HOUSEGUEST

Ru Kuwahata, Max Porter (Tiny Inventions)
ZDA/USA, 2015, HD, 1'35"



Hišo obišče snažen, urejen, lepo vzgojen gost.

A house is visited by a clean, organized, well-mannered guest.

SLONOV TEKMOVALNI PROGRAM II

THE ELEPHANT IN COMPETITION II

NEKOČ NA MODRI LUNI/ONCE UPON A BLUE MOON

Steve Boot (Mackinnon and Saunders)
Velika Britanija/UK, 2015, DCP, 3'29"



Robot na misiji fotografiranja kamenja sreča Vesoljca, ki želi samo družbo pri igri.

A Robot on a mission to photograph rocks meets an Alien who just wants someone to play with.

KAMENA JUHA/LA SOUPE AU CAILLOU/ STONE SOUP

Clementine Robach (Les Films du Nord/La Boite ...
Productions/Les Films de l'Ile/Digit Anima/Suivez mon
Regard/Pictanovo)
Francija, Belgija/France, Belgium, 2015, DCP, 7'



Omare, krožniki in želodci ljudi malega mesteca so prazni, a bliža se čas večerje in na televiziji je na sporednu kuhrska oddaja. Vsi doma pozorno prisluhnejo receptu dneva: kamena juha. Voditelj jim pove, da je v njej poleg kamna tudi posebna sestavina. A ker tedaj zmanjka elektrike, nihče ne izve, katera.

The cupboards, plates and bellies of the people of this little town are all empty, but it is supper time and there is a cooking show on TV. In their homes, they all listen attentively to the recipe of the day: "Stone Soup". As well as a rock, the presenter tells them, you have to add a special ingredient. But there is a power cut and nobody gets to hear what this ingredient is.

THE PRESENT

Jacob Frey (Filmakademie Baden Würtemberg)
Nemčija/Germany, 2015, DCP, 4'26"



Jake večino časa doma igra igrice, dokler se njegova mama ne odloči, da mu nekaj podari.

Jake spends most of his time playing videogames indoors until his mum decides to give him a present.

THE TIE

An Vrombaut (Lunanime)
Belgija/Belgium, 2014, DCP, 8'39"

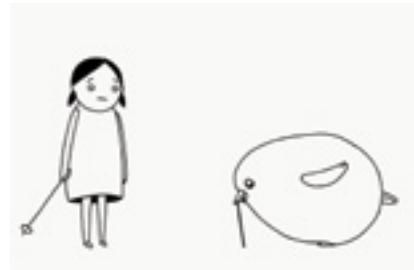


Naključno se srečata majhna žirafa in velika žirafa.
Kljub očitni razlike v rasti odkrijeta sorodnost.

A small giraffe and a tall giraffe have a chance meeting. Despite their obvious difference in stature, they discover a kinship.

PAWO

Antje Heyn (Protoplanet Studio)
Nemčija/Germany, 2015, DCP, 7'39"



Pawo (tibetanska beseda za pogum) je čarobna dogodivščina majhne figurice, ki se znajde v nenavadnem svetu. Po zaslugi čudaških kompanjonov se počasi začne zavedati svoje moči in sposobnosti.

Pawo (Tibetan for “being brave”) is the magical adventure of a little toy figure, who finds herself in a curious world. Thanks to some strange companions, she gradually becomes aware of her strength and skills.

**CIRKUS RDEČEGA MAKΑ/ROSSO
PAPAVERO/CIRCUS OF RED POPPY**

Martin Smatana (VŠMU Bratislava)
Slovaška/Slovakia, 2015, DCP, 5'16"

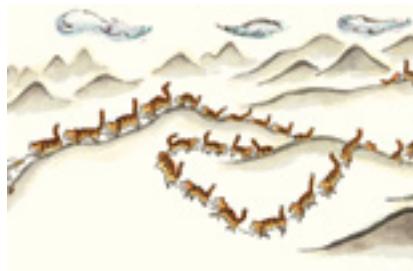


Neke zvezdne noči deček z bujno domišljijo doživi cirkusko predstavo kot iz sanj. Omamlijen od neskončne vrste bleščečih atrakcij ugotovi, da je cena vstopnice za fantastični cirkuski šotor prevelika, prehod med resničnostjo in sanjam pa se zapira.

Once upon a starry night, a small boy with the head full of fantasies witnesses dreamlike circus performances. Dazed by an endless chain of glittering attractions he realizes that the price for the ticket to the fantastic circus tent is too high and the gate between reality and dream is closing.

**TIGRI V GOSJEM REDU/TIGRES À LA QUEUE
LEU LEU/TIGERS TIED UP IN ONE ROPE**

Benoit Chieux (Les Films de l'Arlequin)
Francija/France, 2014, DCP, 8'



Izjemno lenega mladeniča mama nenehno gnjavi, saj ne more gledati, kako po ves dan, dan za danem, samo jé in spi. Naposled mladenič poišče službo in nepričakovano izkaže domišljijo, ustvarjalnost in vztrajnost.

An extremely lazy young boy is harassed by his mother, who cannot bear to see him eat and sleep all day, day after day. He eventually decides to get to work and shows unexpected imagination, creativity and tenacity.

**URBANE LEGENDE: NEPOMEMBNΟ/VÁROSΙ
LEGENDÁK: INDIFFERENS/URBAN LEGENDS:
IRRELEVANT**

Kati Glaser (Kecskemétfilm)
Madžarska/Hungary, 2015, HD, 3'



Kolega z nogometna ima mlajšega brata z nogami na x, čigar sošolec mi je povedal, da je imel hrčka, ki ga je dal nekomu, ki je poznal tipa, nekega kodrastega človeka z rahlo potegnjeno glavo, ki je bil na stara leta še zmeraj majhen. In ko je bil majhen, je zaradi prostočasnih dejavnosti pristal v bolnišnici.

My football buddy's knock-kneed younger brother's classmate told me that he had a hamster that he had given to someone who had a buddy, a somewhat cucumber-headed curly boy, who in the old days was still little. And when he was little, he landed in the hospital due to his free-time activities.

MENI PTIČ, TEBI NIČ!/JUST LIKE THAT!

Ana Kristina Budnar, Sasha Hajzler, Sanja Hrvacanin, Simona Korošec, Tina Lagler, Polona Matjašič, Tamara Németh, Tanja Semion, Katarina Škofic, Tina Šulc (ZVVIKS)
Slovenija/Slovenia, 2015, HD, 2'01"



SLONOV TEKMOVALNI PROGRAM III

THE ELEPHANT IN COMPETITION III

»Ni vsak, ki serje po tebi, tvoj sovražnik.
Ni vsak, ki te potegne iz dreka, tvoj priatelj.
Ko si v dreku, ne čivkaj.«

Film so ustvarile udeleženke delavnice animiranega filma ob manjši pomoči mentorjev.

"Not everyone who poops on you is your enemy.
Not everyone who pulls you out of the poop is your friend.
When you're covered in shit, stay quiet."

The film was created by animation workshop participants, with a little help from their mentors.

JANKO IN METKA/HANSEL + GRETEL

Soyeon Kim (Yellowsheed)
Južna Koreja, ZDA/South Korea, USA, 2014, DCP, 3'30"



Abstraktna upodobitev pravljice Janko in Metka bratov Grimm.

An abstract visualization of Brothers Grimm's tale, 'Hansel & Gretel'.

MR VIOLET

Abbas Jalali, Yekta-Mohammad Hossein, Azam Pour (Ehsan Rasoulof)
Iran/Iran, 2014, HD, 3'16"



G. Violet živi na skodelici v živahni kavarni. Njegovo življenje je dolgočasno in zelo osamljeno, dokler tega ne spremeni dekle z druge skodelice.

Mr Violet lives on a mug in a busy cafe. His life is boring and full of lonely feelings until the time when the presence of a girl on another mug changes his life.

ZRAČNA POŠTA/MESSAGES DANS L'AIR/ AIR-MAIL

Isabelle Favez (Nadasdy Film/Folimage/RTS)
Švica, Francija/Switzerland, France, 2015, DCP, 6'10"



Dekle se zaljubi v boksarja. Na srečanje z njim si ne drzni upati, a ptice poštarice bodo za vedno spremenile njeno usodo. Ji bodo sporočila v zraku izpolnila sanje?

A girl falls in love with a boxer she can never hope to meet, but the letter-birds will change her destiny forever. Will the messages in the air make her dreams come true?

SRCE ALI KAMEN/STICKS AND STONES

Isaac King (Isaac King)
Kanada/Canada, 2014, HD, 3'30"

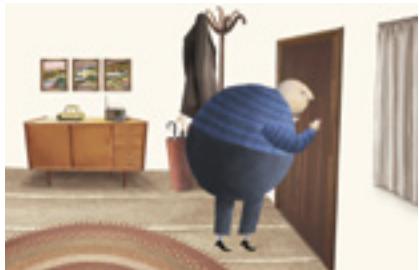


V tej animirani zgodbi fantič raziskuje svet, ki ga obvladujejo tehnologija in družabni mediji. Smo del narave ali smo zunaj nje? Je krutost v človekovih naravi? Empatija nas nauči, da je vse povezano.

An animated story about a boy exploring his world, mediated by technology and social media. Are we a part of nature, or outside it? Is it "human nature" to be cruel? Through empathy, we learn everything is connected.

MEDVEDI NA CESTI/BEREN OP DE WEG/ BEARS ON THE ROAD

Nadia Meezen (Willem de Kooning Academie Rotterdam)
Nizozemska/Netherlands, 2014, DCP, 4'07"



Theo najbolj od vsega uživa v vožnji s svojim malim rumenim avtom. Nekoč zaradi medveda na cesti doživi prometno nesrečo. Po nesreči se v njem krepí strah, zaradi katerega se ne more vrniti v stare tirkice. Bolj ko kloni pred strahom, več medvedov vidi okoli sebe. Ko ti zasedejo vse njegove ceste, Theo spozna, da mora ukrotiti svoje notranje medvede, če želi spet normalno zaživeti.

Theo enjoys nothing more than driving around in his little yellow car. One day a bear on the road gets him in a car crash. After the accident a growing fear arises in Theo that keeps him from getting back to his old life. The more he lets his fear take over, the more bears he starts seeing around him. When all his roads are blocked, he realizes he has to tame his inner bears in order to get his life back.

BLAG VETRIČ/HARU NO KAZE/FAIR WINDS

Eri Kinoshita (Tokyo University of the Arts)
Japonska/Japan, 2015, DCP, 5'40"



Nekoč sem ob prihodu domov ugotovil, da se je mama spremenila v mačko. Nov, nepoznan videz staršev otroka zmede. A skupni čas staršev in otroka mine tiho kot pomladni vetrič.

One day when I came home, I found my mother had become a cat. The unfamiliar appearance of the parents confuses the child. Yet, the time of the parents and child passes quietly like a spring breeze.

LISIČJI STRAHOVI/KITSUNE TSUKI/FOX FEARS

Miyo Sato (Tokyo University of the Arts)
Japonska/Japan, 2015, DCP, 7'38"



Na večer vaškega praznika se mladenič Bunroku s prijatelji odpravi na praznovanje in na poti zavije v prodajalno cokel. Tam izve za staro vražo o lisici.

In the evening of a village festival, a young boy named Bunroku goes to the festival with his friend and visits a clog shop on the way. There he learns an old superstition about the fox.

BEACH FLAGS

Sarah Saidan (Sacrebleu Productions/Folimage)

Francija/France, 2014, DCP, 13'39"



Vida je mlada iranska reševalka iz vode. Odločena je, da se udeleži mednarodnega tekmovanja. Ko pa se ekipi pridruži nadarjena Sareh, se vse spremeni.

Vida is a young Iranian lifeguard. She is determined to participate in an international competition. But when Sareh, who is very talented, joins the team, everything changes.

SLONOV TEKMOVALNI PROGRAM IV

THE ELEPHANT IN COMPETITION IV

PRIORITETE/PRIORITĀTES/PRIORITIES

Gints Zilbalodis (Janis Rozentals Art Highschool)
Latvija/Latvia, 2014, HD, 9'25"



Ko njegovo letalo strmoglav na majhen nenaseljen 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.

ZGODBA O PERCIVALU PIŁTSU/THE STORY OF PERCIVAL PILTS

Janette Goodey, John Lewis (Finicky Pictures)
Avstralija/Australia, 2015, HD, 7'41"



Ko se kot otrok igra s hoduljami, Percival Pilts oznani, da se njegova noge ne bo več dotaknili tal! Svojo obljubo izpolni, in ker ga vleče čedalje više, si izdela tako visoke hodulje, da se ne more več vklopiti v družbo.

Prismuknjena zgodba o vztrajaju pri nepraktičnem življenu zaradi otroške prisege.

While playing on stilts as a child, Percival Pilts declares that he'll never again let his feet touch the ground! He stays true to his word and compelled ever higher, he builds his stilts so tall he no longer fits into normal society.

A whimsical story about living an impractical life based on a childhood promise.

O MATERI/PRO MAMU/ABOUT A MOTHER

Dina Velikovskaja (SHAR Studio)
Rusija/Russia, 2015, HD, 7'20"

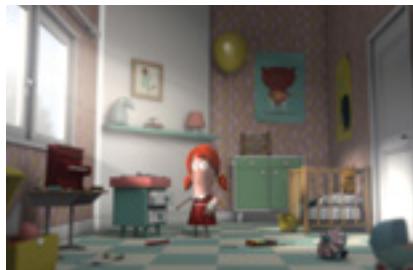


Zgodba o materi, ki se je že tako razdala, da se zdi, da ji ni ostalo nič več ... Toda življenje ponudi nove priložnosti.

This story is about a mother who has given so much that it looks like she has nothing left... but life opens up new opportunities.

A SINGLE LIFE

Job, Joris & Marieke (Job, Joris & Marieke)
Nizozemska/Netherlands, 2014, DCP, 2'15"



Ko Pia zavrti skrivnostno gramofonsko ploščo, nenadoma lahko odpotuje v svojo preteklost.

When playing a mysterious vinyl single, Pia is suddenly able to travel through her life.

AVTOBUSNE PRIGODE/HISTOIRES DE BUS/ BUS STORY

Tali (NFB)
Kanada/Canada, 2014, DCP, 10'50"



Ko se neka ženska prijavi za šoferko šolskega avtobusa, sanja o lagodni vožnji po mirnih podeželskih cestah ter o stiku z naravo, mladimi varovanci in njihovimi starši. Njena idilična predstava pa je postavljena pod vprašaj, ko spozna osornega šefa Killera in ugotovi, da so krasne vijugaste ceste pozimi lahko zahrbitne, predvsem s pokvarjeno sklopko.

When a woman signs up to drive a school bus, she dreams of cruising down quiet country lanes and connecting with nature, her young charges and their parents. But her idyllic view of her new job is sorely tested after she meets her surly boss named Killer and discovers that the pretty winding roads can prove treacherous in winter, especially with a faulty clutch.

ZAGRAJENI, NAKOPIČENI/BLOQUEJATS APILATS/BLOCK AND PILED

Marc Riba, Anna Solanas (I+G Stop Motion)
Španija/Spain, 2014, DCP, 5'35"



Pozor, bliža se nesreča! Pripravite se na evakuacijo.

Warning! Disaster is coming! Ready for evacuation!

AFTERNOON CLASS

Seo Oh (ChunKang College of Cultural Industries)
Južna Koreja/South Korea, 2015, HD, 3'50"



Ko me med popoldanskimi učnimi urami premaguje zaspanost in je glava čedalje težja, se trudim ostati buden.

The drowsiness flocking towards me during the afternoon lessons, the head gets heavier and I try to stay alert.

MESEČNIK/SONÁMBULO/THE SLEEPWALKER

Theodore Ushev (Unité centrale/Bonobostudio)
Kanada, Hrvaska/Croatia, 2015, DCP, 4'20"



Nadrealistično popotovanje po barvah in oblikah, ki so nastale po navdihu pesmi Mesečna romanca Federica Garcíe Lorce. Vizualna poezija v ritmu fantastičnih sanj in strastnih noči.

A surrealist journey through colours and shapes inspired by the poem Romance Sonámbulo by Federico García Lorca. Visual poetry in the rhythm of fantastic dreams and passionate nights.

**NOBENE RIBE, KAMOR BI ŠEL/NUL
POISSON OU ALLER/NO FISH WHERE TO GO**
Nicola Lemay, Janice Nadeau (NFB)
Kanada/Canada, 2014, DCP, 12'30"



Izbruhne državljska vojna in deklica je z družino prisiljena zbežati od doma. V bolečino ob odhodu se meša priateljstvo s sošolko, ki pripada drugemu plemenu. Sodobna pripoved o posledicah nestrpnosti.

A civil war breaks out. A little girl is forced to leave home with her family. Her painful exodus is illuminated by her friendship with a schoolgirl who belongs to another clan. A modern tale about the consequences of intolerance.

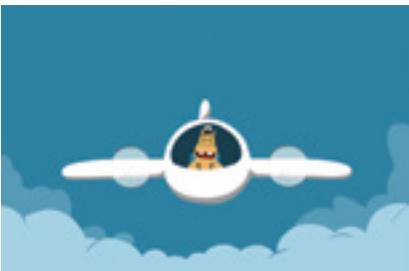


SLONOVA PANORAMA
THE ELEPHANT PANORAMA

SLONOVNA PANORAMA I THE ELEPHANT PANORAMA I (5+)

POVODNI KONJ IN SOK/БЕГЕМОТ И КОМПОТ/ HIPPO AND JUICE

Aleksej Minčenok (Soyuzmultfilm)
Rusija/Russia, 2015, DCP, 2'30"



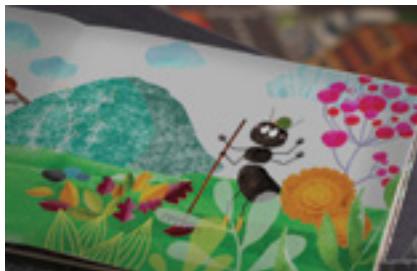
Povodni konj, ki dela kot pilot, izjemno rad je. Ko mu nekoč ukradejo najljubšo borovničeve pito in sok, je povodni konj je odločen, da ju bo našel.

Hippo pilot adores to eat, but his favourite blueberry pie and juice were stolen. Hippo pilot is going to find them.

IGRAJVA SE ZGODOB: MRAVLJA IN KOBILICA/IGRAMO SE PRIČE: CVRČAK I

MRAV/LET'S PLAY A STORY: THE ANT AND THE GRASSHOPPER

Marina Andree Škop (Studio dim/First Lady Film/New York Dub),
Hrvaška, Danska, ZDA/Croatia, Denmark, USA, 2015, HD, 6'37"



Čas za spanje. Mama dečku Toma bere pravljico o mrvlji in kobilici. Liki iz knjige oživijo in nas popeljejo v čarobni animirani svet. A Toma ni navdušen nad tem, kako se zgodba odvija, in odloči se, da jo bo povedal po svoje. V tej različici pa sledi nepričakovani preobrat.

It's bed time. Toma's mother is reading him the story about the Ant and the Grasshopper. The characters from the book come to life, and take us to a magical animated world. Unhappy with the way the story unfolds, Toma decides to tell his own version, in which the events take an unexpected turn.

**KO HODIŠ, POJDI ZMERAJ DO KONCA/
WHEN YOU WALK, FOLLOW YOUR WAY TO
THE END**

Noemí Zonta (VŠU UNG)
Slovenija/Slovenia, 2015, HD, 2'45"



V filmu se sprehajamo med verzi Pavčkove poezije, ki so včasih dobesedno, drugič abstraktno prikazani v domišljiskem svetu dveh likov. Najprej s klavirjem preletavamo oblake, lovimo rožne cvetice in se sprehajamo med pisanimi hribi, z leteče ladje opazujemo hiše na pecljih in se na koncu na metaforičen način soočimo s Pavčkovim »načelom«; poskusni vnovič in zopet in znova.

The film take us on a journey among Pavček's verses, literary or abstractly conveyed in an imaginary world of two characters. A piano takes us above the clouds, we chase flowers and roam colourful hills, board a flying ship to watch houses growing on stems, to ultimately come to a metaphoric depiction of Pavček's "principle": Try again and again and again.

**ŠTETJE OVAC/COMPTÉ LES MOUTONS/
COUNTING SHEEP**

Frits Standaert (Les Films du Nord/La Boite,...Productions/
De Doos Producties/Pictanovo Nord Pas de Calais)
Francija, Belgija/France, Belgium, 2015, DCP, 7'



Deček ne more zaspati, zato pokliče očeta, ki spodaj v dnevni sobi bere časopis. Da bi se izognil branju še ene pravljice, sinu naroči, naj poskusi šteti ovce. Deček ga uboga, a kmalu se okoli njegove postelje znajde ducat ovac.

A little boy can't fall asleep. He calls his father, who is reading the newspaper downstairs in the living room. To get out of reading him yet another story, he tells his son to try counting sheep. The little boy does as he is told but soon finds himself with a dozen sheep around his bed.

**DEKLICA IN NOČ/DAS MÄRCHEN DER
NACHTFRAU/THE LITTLE GIRL AND THE
NIGHT**

Madina Iskhakova (Nadasdy Film)
Švica/Switzerland, 2015, DCP, 8'30"



Deklica živi s tremi bivali. Hrani jih in zasipa s poljubčki, tako zelo jih ima rada. Ob koncu dneva vsi prihitijo domov in poskrbjijo, da so vsa vrata in okna trdno zaprta in zavesne zagrnjene. A nekega večera pozabijo zapreti okno.

A little girl lives with three buffaloes. She feeds them and smothers them with kisses, she loves them so. At the onset of the night they would all rush home, making sure doors, windows and curtains are all shut tight. One night, though, they forgot to close the window.

SNEG/NEIGE/SNOW

Antoine Lanciaux, Sophie Roze (Folimage/Bayard Jeunesse Animation/Nadassy Film)
Francija, Švica/France, Switzerland, 2015, DCP, 26'



Pearl tik pred poletnimi počitnicami odide na tradicionalni šolski izlet. Takoj zatem mestece, kjer živi njena družina, povsem nepričakovano zajame snežni vihar. Njen bratec Simeon odkrije nekaj izjemnega – na krožišče se je naselila inuitska družina. Križanje dveh svetov bo sprožilo čudovito dogodivščino.

Pearl leaves her parents for the traditional annual school trip just before summer holiday. But once she's gone the small town where her parents live is hit by an incredible snowstorm. Her little brother Simeon then makes an amazing discovery – an Inuit family has settled on a roundabout. The meeting of the two worlds will spark a wonderful adventure.

SLONOVA PANORAMA II

THE ELEPHANT PANORAMA II (10+)

PETER PETER

Katarina Nikolov (Tramal films)
Slovenija/Slovenia, 2015, DCP, 10'55"



Peter je prijazen fant, ki ga sošolci ustrahujejo. Rešitev in način spopadanja s svojo težavo najde v modrosti stare slovenske pripovedanke. Peter Peter je sodobna zgodba v rapovski maniri, ki na izviren način krmari med sedanjostjo in preteklostjo ter ju preplete z jasnim sporočilom: postavi se zase.

Peter is a kind boy who is being bullied by his school mates. One day he finds a solution for his problem in the moral of an old Slovenian folk tale, discovering a way to put up with his situation. Peter Peter is a modern story conveyed as a rap performance, which takes an original approach to balancing the present and the past, intertwining them with a clear message: "Stand for yourself".

BEARD UP

Neva Kumelj, Niko Lemut (VŠU UNG)
Slovenija/Slovenia, 2015, HD, 3'11"



V modernem fantazijskem mestu živijo različna pravljčna bitja, ki so povsem v stiku z modnimi trendi; nekatera jih postavljajo, druga jim zgolj sledijo. Ob nastajanju novega trenda se vilinci vzvišeno posmehujejo košatim bradam palčkov, zato si jih ti jih v poskusu pripadanja družbi nenehno brijejo. Nato pa se eden od palčkov odloči, da je britje brade preveč nepraktično, zato tega ne bo več počel.

A modern fantasy city is home to various fairytale creatures, who are very much in touch with the latest fashion trends. Some are trend setters and some trend followers. While a new trend is emerging, the elves arrogantly mock the hairy dwarves, who therefore persistently shave their beards in their attempt to fit in. One day, one of the dwarves decides shaving is too inconvenient, and refuses to do it.

EGGSERCIZE

Žiga Stupica (VŠU UNG)
Slovenija/Slovenia, 2015, HD, 4'16"



Štiri kokoške na samotni kmetiji sobivajo z zaspanim petelinom in stinim starim psom. Za kmetijo in živalce skrbi kmetička. Kokoške niso dobre v izleganju jajc, kar jih potre, ker tako ne morejo pomagati kmetici. A kmalu najdejo rešitev v glasbi in telovadbi.

Four hens live at a secluded farm together with a sleepy rooster and a grumpy old dog. A female farmer looks after the farm and the animals. But hens are not very good at laying eggs, and they are upset for not being able to help the farmer. Soon, they find a solution: music and exercise.

SLADKE SANJE/SLATKI SNOVI/SWEET DREAMS

Dinko Kumanović (Zagreb film)
Hrvaška/Croatia, 2015, DCP, 11'45"



Morski prašiček, ki spi v varnem zavetju svoje udobne kletke, se sredi brezskrbnih sanj na vsem lepem zbudí v neznanem gozdu. Tam mu uspe preživeti in izpolniti sen, ki ni samo njegov. Zvočni in slikovni poklon nemim filmom in risanim klasičnim Charlieja Chaplina in Chucka Jonesa.

The carefree dream of a guinea pig sleeping in the safety of his comfortable cage is suddenly interrupted when he wakes up in a strange forest. He manages to survive and fulfil a dream that is not his alone. A sound-and-vision homage to the silent films and cartoon classics of Charlie Chaplin and Chuck Jones.

PUJSEK, KROMPIR./POROSENOK. KARTOSHKA./PIGLET. POTATOES.

Natalija Berezovaja ("Pilot" Moscow Animation Studio)
Rusija/Russia, 2014, HD, 6'20"



Pujsek se znajde na polju in sklene, da reši krompir, ki so ga ljudje zakopali.

One day Piglet found himself in a field and decided to save the potatoes dug in by people.

ČE KUKAVICA NE ZAPOJE/IF THE CUCKOO DON'T CROW

Steve Kirby (Steve Kirby)
Velika Britanija/UK, 2015, HD, 1'50"



Brian iz Meltona se spominja, kako je njegova mama Doris napovedala orkan oktobra 1987 in poskrbela za znameniti klic na BBC, kjer pa so ji dejali, naj ne bo trapasta.

Brian from Melton recounts how his mother, Doris, was the woman who predicted the October 1987 hurricane and famously phoned the BBC, but was told not to be so daft.

VRABCEM NI LAHKO/TRUDNO VOROBYU/ HARD TO BE A SPARROW

Darja Vjatkina (School-Studio "SHAR")
Rusija/Russia, 2014, HD, 7'55"



Film o premetenem vrabcu, ki je spoznal prijatelja.

A film about a crafty sparrow, who met a friend.

PRIPOVEDOVALEC/THE STORYTELLER

Eleonora Quario (Middlesex University)
Velika Britanija/UK, 2015, HD, 7'21"



Nekega dne v mesto, kjer so knjige že leta prepovedane in so zgodbe pozabljene, prispe tujka. Dekle s čarobnimi lasmi se bo morallo spopasti z družbo, ki je ne sprejema.

One day, in a town where books have been banned for years and stories have been forgotten, someone new arrives. She's a girl with magical hair, and she will have to confront with a society that doesn't accept her.

KRALJICA RITA/KÖNIGIN PO/QUEEN BUM

Maja Gehrig (SCHICK Productions)
Švica/Switzerland, 2015, DCP, 11'



Vigavagonci so kraljestvo visoko nad oblaki.
Podložnika Triangel in Štrangel sta naveličana
pretresov svojega malega sveta in bi se kraljice
Rite rada znebila. Vigavponce raznese v ognjemet
raket, kot splav zapljujejo po viharnih vodah, potem
pa jih kot vesoljsko ladjo odnese skozi vesolje.

"Teeter-Totter-Town" is a Queendom high above the clouds. The subjects, Triangle and Fourangle, suffer from the ups and downs of their little world and would like to get rid of their Queen Bum. "Teeter-Totter-Town" explodes in an array of fireworks, turns into a raft afloat on stormy seas and finally drifts as a starship through outer space.

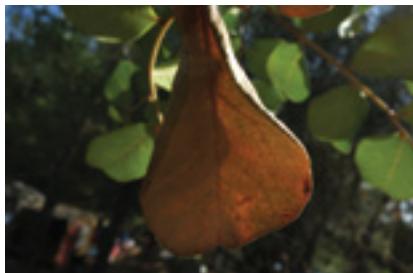
**VZHODNOEVROPSKA
IN SREDNJEVROPSKA
PANORAMA**
EASTERN AND CENTRAL
EUROPEAN PANORAMA

VZHODNOEVROPSKA IN SREDNJEVROPSKA PANORAMA I

EASTERN AND CENTRAL EUROPEAN PANORAMA I

CULE IN SOL/CULE AND THE SALT

Andreja Muha (Andreja Muha)
Slovenija/Slovenia, 2015, HD, 4'05"

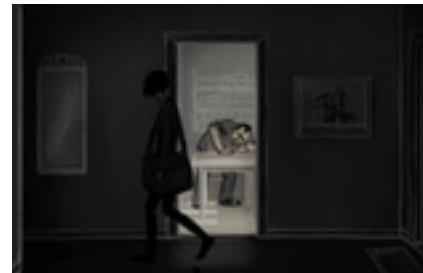


Darilo. Počitnice.

Present. Holidays.

DOM/DOM/HOME

Agnieszka Borowa (FUMI Studio)
Połska/Poland, 2015, DCP, 14'20"



Dom je prostor. Družina. Preteklost. Odnosi. Dom je spomin, ki izoblikuje človeka. Morda sen? To je zgodba o dekletu, ki se vrača domov. Obisk prebudi vihar kaotičnih, napornih spominov. Če želi oditi, se mora z njimi spopasti. Kaj je njen dom? Ga je mogoče spremeniti?

Home is a place. A family. A history. Relationships. Home is a memory that forms a person. Maybe a dream? This is a story about a girl coming back Home. This visit brings a storm of chaotic, difficult memories. She needs to deal with them to leave. What is her Home? Is it possible to change it?

RISAR/A RAJZOLÓ/THE DRAWER

István Orosz (Kecskemétfilm)
Madžarska/Hungary, 2014, HD, 5'43"

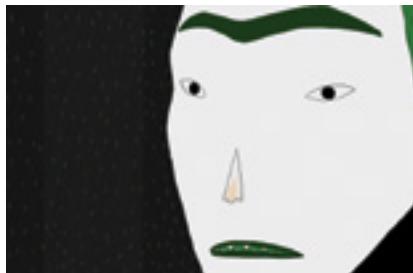


Mitologija labirinta: kdor ga skicira s »te strani«, ustvari avtoportret, kdor vstopi vanj, se izgubi na poti svoje usode, in kdor se ozre nazaj z »one stranik, vidi obrnjen čas, utripajočo večnost.

The mythology of the labyrinth: someone who sketches it from "this side" creates a self-portrait, someone who enters it loses his way on the path of his own fate, and someone who looks back on it from the "far side" sees time turned back, pulsating eternity.

ŠE OPICE UMREJO/A I MAJMUNI UMIRU/ EVEN MONKEYS DIE

Anja Sušanj (ALU Zagreb)
Hrvaška/Croatia, 2015, DCP, 6'37"



Vedno me je zanimal trenutek med življenjem in ne-življenjem, trenutek, v katerem se naše bivanje sklene. V takih okoliščinah On odkrije svoj pravi jaz.

I have always been interested in that moment between living and non-living, the moment in which our existence comes to an end; in such a context He discovers his true self.

REKA/RZEKI/RIVERS

Daria Kopiec (Fundacja Pogranicze/WJTeam)
Poljska/Poland, 2014, DCP, 2'29"



Naslov se nanaša na telesnost glavnega lika. Na njegovem telesu iščem njene sledi, od popkovke, prek konič prstov, do gub na obrazu. Neodtujljiva lastnina lika je kovček, ki postane njegova zibelka, splav, hiša. Tudi svet okoli njega je telesen: reka so dlani, zemlja je ženska, dež so solze.

The title refers to the carnality of the main character. I look for its traces on his body starting from the umbilical cord, continuing with fingertip lines and ending on wrinkles covering his face. The inseparable attribute of the main character is his suitcase, which becomes his cradle, raft and house. The world around the character is also carnal: the river is palms, earth is a woman, rain is tears.

VIR LEPOTE/BELLE COMME UN COEUR/ UGLY PRETTY HEART

Gregory Casares (Nadasdy Film/Écal Lausanne)
Švica/Switzerland, 2015, HD, 11'50"

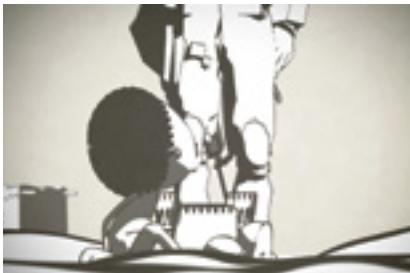


Deklica Rosie je zaradi grdega videza zapostavljena. Nekoč sreča staro in osamljeno čaravnico, ki ji v hipu izpolni željo ...

osie is a little girl marginalized because she's ugly. One day she meets a witch, old and lonely, who makes her wish come true instantly...

ONE DAY IN JULY

Hermes Mangialardo (Hermes Mangialardo)
Italija/Italy, 2015, HD, 2'15"

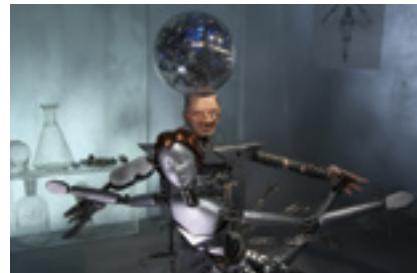


Na obali se v pesku igra otrok, ko tja pride oborožen vojak ...

A child plays with sand on the beach, but a soldier comes with his gun...

LABORATORIJ/LABORATORIUM/ LABORATORY

Natalia Nguyen (Natalia Nguyen)
Poljska/Poland, 2015, HD, 8'



Konstruktor v skrivnostnem laboratoriju razvija svoj novi izum – mehanično balerino. Z bakrenimi oreški jo oživi. Pomaga jí při prvih korakih in jo nauči plesati. Nato se balerina upre njegovim navodilom in poskusi plesati po svoje, kar privede do sporov.

In the mysterious laboratory the Constructor is working to create his new invention – a mechanical Ballet Dancer. He makes her alive using nuts made of copper. He helps her with her first steps and teaches her to dance. The Ballet Dancer doesn't want to accept his instructions and tries to dance on her own which leads to a conflict.

PIKA/PUNKT/DOT

Kristjan Holm (Karabana)
Estonija/Estonia, 2015, HD, 3'50"



Nekoč je bilo kraljestvo teme ...

Once upon a time, there was a Kingdom of the Darkness...

DETOURS

Nico Bonomolo (Nico Bonomolo)
Italija/Italy, 2015, HD, 3'

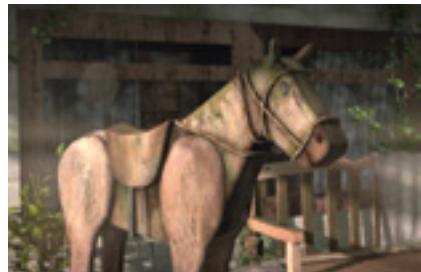


Navadna biljardna krogla, ki jo poganjajo absurdni zakoni usode, potuje po zgodbah, ljudeh, oddaljenih krajih v fantastični dimenziji, ki jo še poudarja groba animacija slikarskih del.

A common billiard ball goes through stories, people, remote places, driven by the absurd laws of fate, in a fantastic dimension accentuated by rough animation of painting.

HIŠA/HOUSE

Domen Dimovski (Domen Dimovski)
Slovenija/Slovenia, 2014, HD, 6'24"

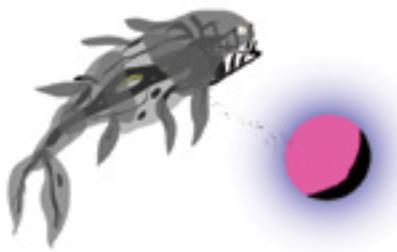


Hiša je kratki film o upanju in hrepenenju. Zgodba je postavljena v fantastičen svet, v hišo na robu gozda.

House is a short film about longing and hope. The story is set in a fantasy world, in a house on the edge of the forest.

ARKADIJSKA VROČICA/ARKADIJSKA FEBRA/ARCADIAN FEVER

Tea Stražičić (ALU Zagreb)
Hrvaska/Croatia, 2015, DCP, 6'55"



Kratki film o življenjskem krogu parazitskih tujih vrst prikazuje zadnji dan življenja parazitov na planetu, ki so ga zasedli, njihovo selitev in invazijo na nov planet. V to se vplete ljubezenska zgodba.

A short film about the life cycle of parasitic alien species. The film follows the last day in the life of parasites on the planet which they occupied, their migration and invasion of a new planet. The film includes a love story.

AION

Petra Heleninová (VŠMU Bratislava)
Slovaška/Slovakia, 2014, HD, 6'53"



Kaj bi storili, če bi na teh našli daljinski upravljalnik, ki zaustavi svet? To se zgodi našemu junaku, ki sklene, da se bo s tem sropadel na svoj način in začne upravljalnik izrabljati za svojo korist. A vsako njegovo dejanje sproži reakcijo in naš junak vedno, ko se svet ustavi, opazi čudne predmete, ti pa ga začnejo ogrožati. Je v nevarnosti samo on?

What would you do if you found a remote control on the ground which stops the world? It happens to our hero and he decides to deal with it his own way and starts to use the remote control in his favour. But every action has its reaction and our hero notices strange artefacts that appear when the world stops. These artefacts begin to threaten him. But is he the only one who is in danger?

100 % RAZPOLOŽENJE/100% HACTPOEHME/100% MOOD

Dmitri Jagodin (Compote Collective)
Bolgarija/Bulgaria, 2015, DCP, 4'05"



Običajen človek gre skozi življenje, kot pač zna – brez želja, sanj ali hotenj. Kot ena od brezštevilnih celic v telesu velikanske urbane pošasti.

An ordinary man goes through life in the only way he can – without desires, dreams or aspirations. One of the countless cells in the body of the vast urban monster.

**ABECEDA MAJHNICH REČI/L'ALFABETO
DELLE COSE PICCOLE/THE ALPHABET OF
SMALL THINGS**

Linda Wolfsgruber, Federica Pagnucco, Thomas Renoldner
(Thomas Renoldner)
Avstrija, Italija/Austria, Italy, 2015, DCP, 4'05"



Animirana knjiga abecede, kjer se vrsta majnih reči giblje ob glasbi, skače, trepeta, pleše, žvižga in vabi gledalca k sodelovanju.

An animated book about the alphabet, where many small things are moving to the music, jumping, trembling, dancing, whistling and inviting the spectator to participate.

**DŽEZ ZA MASAKER/JAZZ PER UN
MASSACRO/JAZZ FOR A MASSACRE**

Leonardo Carrano, Giuseppe Spina (Leonardo Carrano)
Italija/Italy, 2014, DCP, 15'20"



Poklon eksperimentalnemu umetniku in cineastu Natu Frascì, začetniku oblike prostega izražanja za preučevanje nezavednega. Film metodo uporabi na najbolji možen način, rezultat pa je glasbeno-slikovem jam session, v katerem se džezovska improvizacija s plošče Noise of Trouble združi z neposredno na film ustvarjenimi abstraktnimi podobami Leonarda Carrana v montaži Giuseppeja Spine.

A tribute to the experimental artist and cineaste Nato Frascà, inventor of "the doodle method", a form of free expression to explore the unconscious. Ideally applying this method, the film comes out as a musical-pictorial jam-session where Noise of Trouble's jazz improvisation combines well with the abstract forms, created by Leonardo Carrano directly onto film, and edited by Giuseppe Spina.

VZHODNOEVROPSKA IN SREDNJEEVROPSKA PANORAMA II

EASTERN AND CENTRAL EUROPEAN PANORAMA II

TARTINIJEVA NOČNA MORA/LO INCUBO DI TARTINI/TARTINI'S NIGHTMARE

Marcello Mosca (Marcello Mosca)
Italija/Italy, 2015, HD, 8'30"



Bilo je neke noči leta 1713, ko je Giuseppe Tartini sanjal, da mu hudič igra zastrašujočo violinско sonato, Vražji trilček. Ko se je prebudil, je poskusil veličastno skladbo, ki jo je slišal, zapisati. A čeprav je tako ustvaril svojo najboljšo sonato, ni bil zadovoljen. Po navdihu te anekdote sem si poskusil zamisliti, kaj se je dogajalo v tisti imenitni nočni mori, ki je skladatelja odpeljala v pekel.

It was a night in 1713, when Giuseppe Tartini dreamed the devil playing for him a terrifying violin Sonata: the Devil's Trill. When Tartini woke up, he tried to re-write the sublime music he listened to: but, even if he composed his best sonata, he wasn't satisfied at all. Inspired by this anecdote, I tried to imagine what happened in that fascinating nightmare, dragging the composer into hell.

AT THE END OF THE DAY

Lilli-Krõöt Repnau (Eesti Kunstiakadeemia)
Estonija/Estonia, 2015, HD, 3'33"



Umetniški animirani film v eni sami sliki. Izjemno podrobne ročno narisane linije obudijo gozd v življenje, potem pa spet vse izgine v praznino. Ta neskončna zanka posnema sočutni, meditativen krog življenja.

An artistic animation film in one single picture. Highly detailed hand-drawn lines awaken the forest to life and then again everything reaches out into void. This endless loop resembles the compassionate and meditative circle of life.

STO[NE]

Marcin Gizycki (Marcin Gizycki)
Pojska/Poland, 2015, HD, 2'20"



Abstraktno razkošje premikajočih se črt in drugih vzorcev, ki jih najdemo na obalnih prodnikih, ob glasbi zasedbe Compagnia d'Arte Drummatica.

An abstract extravaganza of moving stripes and other patterns found on beach stones. Music by Compagnia d'Arte Drummatica.

STABILNOST/STABILITA/STABILITY

Daniela Krajčová (Bfilm)
Slovaška/Slovakia, 2015, DCP, 17'33"



Dekle se po odhodu od doma zaljubi v fanta, ki ji je v tujem mestu v veliko oporo. Vendar jo isti fant hkrati ovira na poti v svet njenih sanj. Neharmonični odnos je vsekakor buren, a prav po zaslugu njegovih vzponov in padcev deklet spet začne verjeti vase in bolje razume svoje starše.

After leaving her parents' house, a young girl falls in love with a boy, who becomes her great support in a foreign city. But it is the very same boy who stops her on her way into the world of her dreams. Their unbalanced relationship is certainly turbulent but thanks to its highs and lows she starts to believe in herself and finds a way to understand her parents better.

POGOVOR/RAZGOVOR/CONVERSATION

Ana Horvat (Luma Film)
Hrvaška/Croatia, 2015, DCP, 5'45"

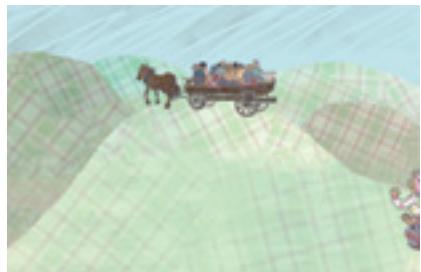


Etta doma preživila monoton, naporen večer. Po televiziji spremlja zgodbo, ki bo spremenila njen pogled na svoj svet – film o Mileninem čudovitem življenju z velikanim Djurom. Žal pa zaradi depresije Djuro obleži na tleh njunega stanovanja in nič ne kaže, da bi se njegovo stanje lahko spremenoilo.

Etta spends a monotonous and tiring evening at home. On TV she sees a story that will change her view of her own world, a film in which Milena lives a beautiful life with Djuro the giant. Unfortunately, he becomes depressed and remains lying on the floor of their apartment. His condition remains unchanged.

FRANCKA

Ana Čigon (Ana Čigon)
Slovenija/Slovenia, 2015, HD, 1'12"



Francka je lik iz dela Ivana Cankarja, *Na klancu*. Zgodba je številnim slovenskim generacijam otrok in odraslih dobro znana, a v filmu se Francka s težavami spopade drugače kot v izvirniku.

Francka is a character from the book *Na klancu* written by Slovene writer Ivan Cankar. The story is well known to all the children and adults of many generations in Slovenia. In this animation Francka takes a different approach to cope with difficulties than in the original story.

FOGGY FOREST

Anelia Tarpomanova (NATFA Kr. Sarafov)
Bolgarija/Bulgaria, 2015, HD, 8'30"



Kratka zgodba o ljubezni, a ne tisti popolni iz pravljic. Govori o neizživeti ljubezni, ki je vzniknila le za kratek hip življenja protagonistov. Usoda jima je namenila, da se srečata, vendar sta zamudila trenutek, ko bi se lahko povezala. Ko sta se zavedela svojih občutij in se vrnila, ju je ločila meglja.

The film tells a short story about love, but not the perfect love like in fairy tales. It is about unfulfilled love, which was held for a very short moment in the life of the two characters. The destiny gave them a chance to meet, but they missed the moment to make contact with each other. When they finally realized their feelings and returned, they were separated by the fog.

STAMPED

Egert Kesa (Eesti Kunstiakadeemia)
Estonija/Estonia, 2015, HD, 3'58"



Človek, ki hoče skočiti s stolpnice, končno le pride na svoj račun.

One man wishing to jump off a building is finally satisfied.

ILL-BREEDING

Anita Kolop (Budapest Metropolitan University of Applied Sciences)
Madžarska/Hungary, 2014, HD, 5'06"



Dolg pobeg se konča. Protagonist bi lahko neskončno dolgo bežal pred zasledovalcem, če mu ne bi poti prekrizala neizogibna naravna ovira. Ustaviti se mora, a njegova poblažnla senca se mu hitro približuje.

A long escape has come to an end. The main character would be able to run forever from his pursuer if an unavoidable natural obstacle did not cross his road. He has to stop, but his own berserk shadow is getting rapidly closer and closer to him.

ZLATI ZADETEK/ALTIN VURUS/GOLDEN SHOT

Gökalp Gönen (Gökalp Gönen)
Turčija/Turkey, 2015, HD, 8'40"

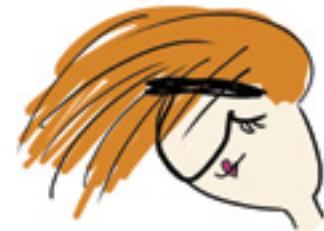


Rjasti stroji živijo v majhnih hišah in sanjajo, da bo nekoč prišlo sonce in jih odpeljalo v nebo. Pri življenju in sanjarjenju jih ohranja majhna lučka. Eden od strojev pa želi sonce videti, zato izdela načrt.

Rusty machines living in their small houses imagine that the sun will come and take them to the sky someday. A small light keeps them alive and dreaming. But one of the machines wants to see the sun itself and he has a plan for that.

SPOGLEDOVANJE ALI KAKO ŽENSKE ZAPELJUJEJO/KOKIETERIA, CZYLI JAK KOBIETY UWODZA/COQUETRY OR HOW WOMEN SEDUCE

Agnieszka Waszczeniuk (University of Arts in Poznań)
Poljska/Poland, 2014, HD, 3'21"



Film je vodnik za ženske s štirimi zlatimi pravili spogledovanja, prikaže pa tudi uporabo teh pravil v praksi.

The film is a guide for women containing four golden rules of coquetry, while also showing the application of these rules in practice.

**LINZ: CERKEV SV. MARTINA/LINZ:
MARTINSKIRCHE/LINZ: ST. MARTIN'S
CHURCH**

Edith Stauber (Edith Stauber)
Avstrija/Austria, 2014, DCP, 3'

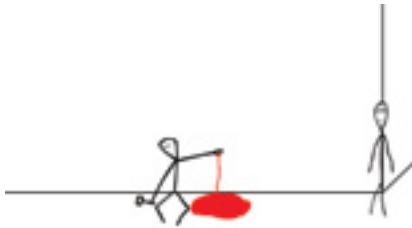


Vodilni motiv filma so kratki, bežni trenutki, ki jih ne moremo zares ujeti, a sooblikujejo bistvo našega življenja. Težave sodobnih ljudi z »doživljajem« trenutka in njihova negotovost glede hotenj in želja so skrčene v samo tri minute na videz običajnega poskusa dostopa do notranjosti naslovne cerkve.

The brief moments that take place “in passing”, which we cannot really grasp, but which still form the essence of our being, are the leitmotif of the film. In the seemingly commonplace attempt to reach the interior of the eponymous church, the difficulties of modern human beings in “experiencing” the moment and their insecurity about their own desires and wishes are condensed in only three minutes.

NICOTINE DISPENSARY

Dmitro Bondarčuk (Dmitro Bondarčuk)
Ukrajina/Ukraine, 2015, HD, 2'42"



Zbudi se in se poskusi rešiti.

Wake up and try to get out.

**MAJHEN JUTRANJI ZLOČIN/МАЛКО
СУТРЕШНО ПРЕСТЬПЛЕНИЕ/A PETTY
MORNING CRIME**

Asparuh Petrov (Compote Collective)
Bolgarija/Bulgaria, 2015, DCP, 4'01"



Nenaklepni umor, ki pa nikakor ne zmanjša krivde.

A second-degree murder, which by no means alleviates the guilt.

TRAVNIŠKA ULICA 1/MEZŐ UTCA 1./ MEADOW STREET 1.

Krisztián Király (MOME Budapest)
Madžarska/Hungary, 2014, HD, 6'50"



Ideja za kratki film je nastala po spominu iz otroštva. Na Madžarskem je 31. oktobra 1993 po 42 letih prenehal oddajati Radio Free Europe. Isti dan so se v nekem majhnem mestecu na podeželju začele dogajati čudne reči.

The idea for the animation short is based on a childhood memory. In Hungary, on 31st October 1993, Radio Free Europe ceased broadcasting after 42 years. On the same day in a small town in the countryside, strange events started to unfold.

CHICK CHASER

Anna Chrzanowska (University of Arts in Poznań)
Poljska/Poland, HD, 2015, 2'48"



Življenje je beda.
Nikoli ne veš, kaj boš dobil.
Ogrinjalo, popotna palica, ženske, denar in lama.

Life is a mystery.
You never know what you gonna get.
Cape, travel stick, women, money and llama.

HVALEŽNOST/RECUNOSTINTA/GRATITUDE

Stefan Scarlatescu, Andrei Scarlatescu (Turnul Vechi Studio)
Romunija/Romania, 2015, HD, 5'40"

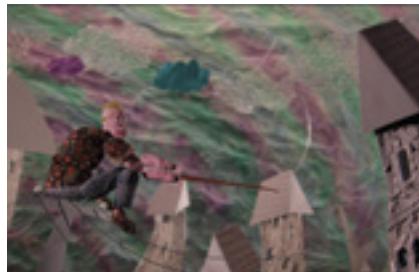


Nenavaden obred, v katerem general svojim tovarišem in podložnikom na nepričakovani način izkaže hvalenost.

An odd ceremony where The General shows his gratitude to peers and his subjects in an unexpected way.

TRIP TV

Eliška Habartová (Univerzita Tomáše Bati Zlín)
Česka/Czech Republic, 2014, HD, 5'30"



Znajdemo se v koži človeka, ki ga nadleguje njegova soseda, za katero on ne kaže zanimanja. Vsak dan je vrnitve domov z dela zanj nočna mora in edino zatočišče najde v svojem stanovanju, kjer zaprt vase uživa edinole ob gledanju televizije. A kaj če se je celo televizija zarotila proti njemu in bo njegova popolna vdanost njej usodna?

We find ourselves in the skin of a person who is chased by a woman, his neighbour, whom he is not interested in. Everyday comeback from work is a nightmare to him and the only comfortable place is the shelter of his flat. Closed into himself he finds watching the TV his only pleasure. But what if even the TV conspires against him and his full devotion to it becomes fatal?

VZHODNOEVROPSKA IN SREDNJEVROPSKA PANORAMA III

EASTERN AND CENTRAL EUROPEAN PANORAMA III

**RADIOVIZIJA – GOVORI ISIDORA SEKULIĆ/
RADIOVIZIJA – GOVORI ISIDORA SEKULIĆ/
RADIOVISION – ISIDORA SEKULIĆ SPEAKING**
Jelena Milunović (ATTIC studios)
Srbija/Serbia, 2015, HD, 4'00"



Radiovizija je televizijska in spletna serija, ki z izvirno uporabo ilustracije in animacije raziskuje bogati arhiv Radia Beograd. *Radiovizija – Govori Isidora Sekulić* prikaže zadnji intervju najslavnnejše jugoslovanske pisateljice in svobodomiselne osebnosti svojega časa, v katerem ta nagovori mladino po vsej državi z razmišljanjem, kaj naj bi bilo pravo služenje družbi.

Radiovision is a TV and web series that explores the vast amount of Radio Belgrade archives through innovative use of illustration and animation.

Radiovision – Isidora Sekulić Speaking illustrates the last interview of the most famous Yugoslavian woman writer and free thinker of her time, in which she addresses the young people all around the country and sends her message of what true service to the society should be.

POROČNA IGRA/PULMAMÄNG/WEDDING GAME

Andres Tenuasaar, Marili Sokk, Malle Valli (Animailm/Peata Film)
Estonija/Estonia, 2015, DCP, 10'15"



Poroka, na kateri se sponadeta ega mladoporočencev. Dinamična zgodba iz sanjskega sveta, posnetna po predlogi estonske pravljice.

A wedding where the egos of the young couple try to outmatch each other. A dream-like and dynamic story based on an Estonian fairy tale.

WIENER BLUT

Zlatko Bourek, Pavao Šalter (Zagreb film/Restart Ljubljana)
Hrvaška, Slovenija/Croatia, Slovenia, 2014, DCP, 8'



Film je spomin avtorjev na začetek 2. svetovne vojne. Spremljamo odhod gospe Sarike v judovski upokojenski dom. Kar naj bi bil miren konec življenja, se prelije v grozo holokavsta, katerega žrtev postane tudi sama. Vizualni navdih za film je bilo delo Georga Grosza in Otta Dixa.

This is the author's memory of the start of WWII. Mrs Sarika moves to a Jewish retirement home. What should be a peaceful ending to life turns into the horror of the Holocaust, with her as one of the victims. The film was visually inspired by the works of George Grosz and Otto Dix.

SIGNUM

Witold Giersz (StudioAnimacji Witold Giersz/Funline Animation Inc.)
Poљska/Poland, 2015, HD, 13'54"



Impresija na temo jamske slikarje – umetnost, ki temelji na preprostih, a obenem izjemno izpopolnjenih izraznih sredstvih. Slikarja nakazuje prizadevanje umetnikov, da bi presegli statično risbo. Po zaslugu možnosti, ki jih ponuja animacija, je zdaj mogoče njihovo željo izpolniti in like spraviti v gibanje. Prazgodovinska slikarja je bila navdih za dogajanje v vseh epizodah filma.

An impression on the topic of cave painting – art based on simple, now highly sophisticated means of expression. This painting indicates the artists striving to break the static drawings. Now thanks to the possibilities offered by animation, one can fulfil their dream and give the characters motion. A prehistoric painting suggests a plot of each episode of the film.

OTROŠKI DREMEŽ/PUI DE SOMN/BABY NAP

Paul Mureşan (Paul Mureşan)
Romunija/Romania, 2014, HD, 5'22"



Izlet na skrivno igrišče uma. Neznanemu liku med njegovim spancem sledimo skozi misli in noč se spremeni v kratek otroški dremež, poln novih podob, ki ga orišejo na izjemno nenavadeni način.

A trip into the mind's hidden playground. We follow an unknown character through his mind while he dreams, transforming the night into a very short baby nap filled with new images that describe him in a very peculiar way.

THE MAN AND THE TREES

Dani Pucz, Constantinos Terlikas (Filmtett Workshop)
Romunija, Madžarska/Romania, Hungary, 2015, HD, 1'46"



Animirani kratki film o človeku, ki odide v gozd prosit za palico, govori predvsem o človeški krutosti. Gre za privedbo znane pripovedke madžarskega ljudskega pripovednika Gasparja Heltaia.

An animated short about a man, who goes out to the forest to ask for a stick. The focus is on the cruelty of people. An adaptation of a famous short tale by Hungarian folk writer Gaspar Heltai.

DEČEK IN GOZD/THE BOY AND THE FOREST

Peter Gaber (Peter Gaber)
Slovenija/Slovenia, 2015, HD, 6'43"



Deček pride z mamo v gozd nabirat gozdne sadeže. Ker tega ne mara, začne v gozdu zganjati neumnosti. Po nenadni nesreči naleti na zajca in jazbeca, ki mu pomagata popraviti napake in vzljubiti gozd.

A small boy and his mother drive to a forest to pick up fruits. The boy dislikes the idea and when made to do it, starts behaving badly towards nature. After a sudden accident he meets a rabbit and a badger, who help him mend his mistakes and grow a fondness for nature.

DJI. DEATH SAILS

Dmitri Vološin (Simpals Animation Studio)
Moldavija/Moldova, 2014, HD, 5'18"



Smrt Dji ima strašansko smolo in delo mu ne gre preveč dobro od rok. Tokrat mora po dušo pirata, ki je obtičal sredi oceana, a naloga ni tako preprosta, kot se sliši.

Dji is a terribly unlucky death who doesn't seem good at his job. This time he has to take the soul of a pirate stuck in the middle of the ocean, but that is easier said than done!

VELLO

Ave Taavet (Eesti Kunstiakadeemia)
Estonija/Estonia, 2015, HD, 6'14"



Nekoliko strašljiv amaterski entomolog Vello hrepeni po nečem višjem, oddaljenem, plemenitem. Vello želi postati žuželka.

A bit scary amateur entomologist Vello yearns for something higher, distant and noble. Vello wants to become an insect.

THE MAN WHO WOULDN'T DIE

Goce Cvetanovski (3X)
Makedonija/Macedonia, 2015, DCP, 10'55"



Johnny naredi samomor, a ko ponj pride Smrt, si premisli. Smrt mu zato predlaga tole: odigrala bosta partijo šaha in za vsako figuro, ki jo Johnny izgubi, mora žrtvovati nekoga, ki ga ima rad. Smrtonosna igra se začne.

Johnny commits suicide, but when Death comes to take him, he changes his mind. So Death makes him a proposal: they will play the traditional chess game, and for each figure he loses, Johnny must sacrifice a person he loves. The deadly game starts to unfold.

ABSENT

Nikki Schuster (fiesfilm)
AT, BO, BA, CR, DE, MX, ES, 2015, DCP, 7'



V zapuščenih stavbah se spet prebudi življenje: v prostoru zamežika svetloba, pozabljeni predmeti se zganejo, sobe oživijo. Gledalec se spusti skozi opustelost, poskrkajo ga temne niše, posesa ga v črni prostor in izpljune v drugo sobo, nato pa narava ruševino spet vzame zase. Popotovanje skozi labirint razkroja.

In abandoned buildings life starts to vibrate again: the ambient light flickers, left-behind items begin to move, inside spaces become alive. The viewer dives through desertion, gets absorbed by dark niches, sucked through black space and disgorged into another room, till nature takes the ruin back. An odyssey through a labyrinth of decay.

KREATURI/KREATURY/CREATURES

Tessa Moult - Milewska (Film Studio of Andrzej Munk)
Pojska/Poland, 2015, DCP, 10'



Groteskna ljubezenska zgodba o Haroldu in Matyldi, cloveških spakah, ki se soočata z družbeno izključenostjo. Zastavita si cilj, da bosta izboljšala svojo odvratno podobo. Grobe poteze izrezljanke, ki je nastala po navdihu del Roalda Dahla, Lotte Reiniger in Edwarda Goreyja, nas popeljejo v nepredvidljiv, eklektičen svet tematične domišljije.

A grotesque love story about Harold and Matylda, two caricatures of people trying to face social ostracism. They uptake a quest to manipulate their obscene image to the better. The rough form of cut-out animation inspired by the works of Roald Dahl, Lotte Reiniger and Edward Gorey brings us into an unpredictable and eclectic world of dark imagination.

ČAROBNE NOČI/LES NUITS MAGIQUES/ MAGICAL NIGHTS

Mihkel Reha (Atomart/Eesti Kunstiakadeemia)
Estonija, Latvija/Estonia, Latvia, 2015, HD, 7'45"



Vedno ko se nekdo potopi v noč, v mestni vrvež, sezbudi upanje, da se bo zgodilo nekaj čarobnega aličudežnega ...

Every time one dives into the night, into the tumult of city, there's hope something magical or miraculous is going to happen...

SILENCE THAT ROARS (WRONG MOOSE)

Matevž Gazvoda (Matevž Gazvoda)
Slovenija/Slovenia, 2015, HD, 4'19"



Glasbeni videospot za slovensko stoner rock skupino Wrong Moose. Zgodba, postavljena v fiktiven mračni gozd, prikazuje nočno življenje in (surovo) ravnanje prebivalcev gozda. Dogajanje se odvija med resničnostjo in domišljijo g. Losa.

A music video for the Slovenian stoner rock band Wrong Moose. The story is set in a fictional obscure woods. It depicts the nocturnal life and (brutal) actions of the woods' inhabitants. Developments unravel between reality and the imagination of Mr Moose.

SVETOVNI JAGODNI IZBOR
BEST OF THE WORLD

SVETOVNI JAGODNI IZBOR I BEST OF THE WORLD I

RETRO PRIHODNOST/RETRO FUTURE

Mirai Mizue (Mirai Film/CaRTe bLaNche)
Japonska, Francija/Japan, France, 2010/2015, DCP, 6'55"



Prihodnost, kakršno sem si zamišljal v otroštvu, je drugačna od prihodnosti, ki jo spremljamo zdaj. V filmu je prvič po televizijskem animiranem filmu *Astro Boy* Osamuja Tezuke sodeloval legendarni obliskovalec zvoka Matsuo Ohno.

The world of the future that I have imagined in childhood is different from the world of the future that can be visited now. Legendary sound designer Matsuo Ohno has created sound for animation for the first time since Osamu Tezuka's TV animation *Astro Boy*.

PONI LESLEY PREŽIVI OD SILE DAN!/LESLEY THE PONY HAS AN A+ DAY!

Christian Larrave (Rhode Island School of Design)
ZDA/USA, 2014, HD, 4'08"



Poni Lesley se odpravi na zabavno dogodivščino po Merryvillu, kjer nabira nepozabne spomine v družbi prijatelja Vojvode.

Lesley the Pony goes on a fun-filled adventure through the town of Merryville while making lasting memories with his friend, The Duke.

8 KROGEL/8 BALLES/8 BULLETS

Frank Ternier (*L'image d'après*)
Francija/France, 2014, DCP, 12'28"



Ime mi je Gabriel, živim v Taipeiu. Ženo sem izgubil zaradi nasilja. V našo hišo je vstopil rdečelas človek, smrdel je po ocvrtih ribah. Bil je oborožen. Orožje je uporabil proti moji družini. Odtlej čutim praznino, luknjo v glavi.

My name is Gabriel, I live in Taipei. I lost my wife in an act of aggression. A red haired man entered my home, he smelled of fried fish. He carried a weapon. He used it on my family. Since then, I feel empty, a hole in the head.

KRVNI MANIFEST/MANIFESTE DE SANG/ BLOOD MANIFESTO

Theodore Ushev (NFB)
Kanada/Canada, 2015, DCP, 2'12"



Idealistični revolucionarji po vsem svetu krvavijo za odpravo krivic. Kri pa je tudi simbol življenja. S tem paradoksom se poigravajo skice, narisane z lastno krvjo Theodore Usheva. Zakaj bi se boril za ideale, četudi še tako plemenite, če moraš na koncu umreti zanje? Sta upor in vstaja egoistični dejanji ali lekciji čistega altruizma?

All over the world, idealist revolutionaries shed their blood to denounce injustices. Yet blood is also the very symbol of life. Sketches drawn using filmmaker Theodore Ushev's own blood explore this paradox. Why fight for ideals, noble though they may be, if you must die for them in the end? Are rebellion and insurrection egotistical deeds, or are they lessons in pure altruism?

NEDELJSKO KOSILO/LE REPAS DOMINICAL/ SUNDAY LUNCH

Celine Devaux (Sacrebleu Productions)
Francija/France, 2015, DCP, 13'



Nedelja je. Jean med kosilom opazuje člane svoje družine. Zastavlajo mu vprašanja, a ne prisluhnejo njegovim odgovorom, dajejo mu nasvete, ki jih sami ne upoštevajo, mu namenjajo bonbončke in klofute. To je nekaj običajnega, saj je vendar nedeljsko kosilo.

It's Sunday. While eating lunch, Jean observes his family members. They ask him questions but don't listen to his answers; they give him advice that they don't follow, they pet him and slap him. It's normal, it's Sunday lunch.

LASTOVICA/THE SWALLOW

Xu An, Xi Chen (Congrog Film)
Kitajska/China, 2014, HD, 5'

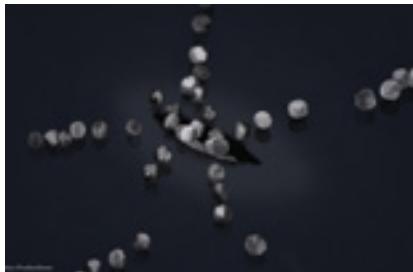


Tri ženske. Tri generacije. Kitajska družina brez ljubezni v 40. letih 20. stoletja.

Three women. Three generations. A Chinese family without love in the 1940s.

RHIZOME

Boris Labbé (Sacrebleu production)
Francija/France, 2015, DCP, 11'55"



Vse od neskončno majhnega do neskončno velikega je v vesolju tesno povezano, v spletu gibov neskončnega preobražanja vzajemno deluje in se obnavlja.

From the infinitely small to the infinitely big, everything in the universe is tightly connected, when interacting, when rebuilding, in a combination of movements in perpetual metamorphosis.

TEMNA ZMES/DARK MIXER

Hirotoshi Iwasaki (Hirotoshi Iwasaki)
Japonska/Japan, 2014, HD, 4'55"



Kratka ponavljajoča se animacija o konceptu preobrazbe. Avtor je navdih dobil v alkimiji, saj je prepričan, da sta si rotoskopiranje in alkimija podobna v tem, da obstoječemu predmetu nekaj dodata in tako ustvarita nekaj povsem novega. Naslov se naveze na to, da nekaj vsakdanjega v mešalniku zmešaš v nekaj nepoznanega, to pa nam lahko da nov, drugačen pogled na vsakdanjost.

A short loop animation based on the concept of transformation. The author was inspired by alchemy, believing that rotoscope animation and alchemy are similar in the sense of taking an existing object, adding something to it, and creating something entirely new. The title implies taking everyday things and dumping them into a mixer to create something unfamiliar, which may lead us to look at everyday life in a different way.

**MOJE DRAGO BITJE/LA CHAIR DE MA
CHERE/MIMMA**

Calvin Antoine Blandin (Je Suis Bien Content)
Francija/France, 2014, DCP, 12'46"

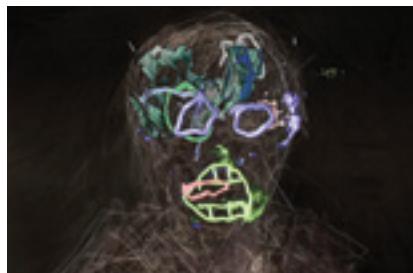


Otok se po tragičnem dogodku zateče v alternativno resničnost, kjer je njegova mama še ob njem.

After a tragic event, a child takes refuge in an alternative reality, where his mother is still present.

**TAK SEM KOT TI/TU RESSEMBLES À MOI/
YOU LOOK LIKE ME**

Pierre Hébert, René Lussier (Jim Corcoran, Pierre Hébert, René Lussier, Paule Marier)
Kanada/Canada, 2014, DCP, 5'46"



Šel sem mimo tebe, samo mimo, na ulici, na podzemni železnici,
oziroma sem te videl, samo videl, po televiziji, v časopisih,
prebral sem twojo zgodbo, videl tvoje fotografije,
videl sem te iti mimo, samo mimo,
a tvojih oči nisem mogel pozabiti, govorile so mi:
»Bratec, sestrica, tak sem kot ti.«

I passed you by, I only passed you by, on the street,
in the subway,
or rather I saw you, I only saw you, on television, in
the newspapers,
I read the story of your life, I saw photos of you,
I saw you passing by, only passing by,
but I couldn't forget your eyes, they said to me:
"Little brother, little sister, you look like me."

SVETOVNI JAGODNI IZBOR II

BEST OF THE WORLD II

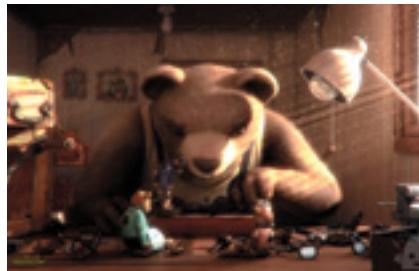
POT/TRACK

Takeshi Nagata, Kazue Monno (TOCHKA)
Japonska/Japan, 2015, DCP, 4'



ZGODBA O MEDVEDU/HISTORIA DE UN OSO/ BEAR STORY

Gabriel Osorio (PunkRobot Animation Studio)
Čile/Chile, 2014, DCP, 10'14"



Rojstvo vesolja in začetek vsega stvarstva – ljudje iznajdejo orodje, odkrijejo ogenj in poslikajo temne jame. Slikarije so nastale z namenom, da se zgodbе in zgodovina prenesejo na znamce. Iz slikarij lahko sklepamo, da je bilo odkritje ognja za prazgodovinskega človeka izjemna prelomnica. Zdaj je čas, da mi, ljudje, opravimo ponovni razmislek o energiji.

The birth of the universe, and the origin of all creation – Humans invented tools, discovered fire and painted murals in dark caves. Murals were created on a mission to pass down stories and history to posterity. From murals, we could tell that the discovery of fire was a highly important turning point for ancient humans. Now it's time for us, humans, to reconsider energy.

Star medved se vsak dan postavi na živahen ulični vogal. Z doma izdelanim marionetnim gledališčem nam bo povedal svojo zgodbo.

An old bear goes out every day to a busy street corner. Using a tin marionette theatre of his own making, the bear will tell us his life story.

DÄWIT/DÄWIT/DAEWIT

David Jansen, Sophie Biesenbach (Fabian&Fred)
Nemčija/Germany, 2015, DCP, 15'



Volčji otrok, angel, maček. Film, ki animira tehniko lesoreza, pripoveduje zgodbo o zapuščenem otroku, ki, odkar ga je mama rešila pred nasilnim očetom, odrašča med volkovi. Po skrivenostni odisejadi, na kateri se sooča s pomanjkanjem in išče svojo identiteto, naposled zmore odpustiti in tako najde svoj mir.

A wolf child, an angel, a cat. The film animated in the tradition of wood cut technique, tells the story of an abandoned child who grows up with wolves after his mother rescued him from his violent father. After an enigmatic journey full of privations and in quest for identity he finds his peace in forgiveness.

JAMES: MOVING ON

Ainslie Henderson (Ainslie Henderson)
Velika Britanija/UK, 2015, HD, 3'54"



Glasbeni videospot za Moving On, novi singel skupine James. Tistim, ki skupine še niste doživelji v živem nastopu, to zelo zelo močno priporočamo ...

Music Video for Moving On, the next single from James. For those of you who have never experienced a James gig, we very very much recommend you do...

ČUT DOTIKA/LE SENS DU TOUCHER/THE SENSE OF TOUCH

Jean-Charles Mbotti Malolo (Folimage/La Fabrique Production/Nadasdy Film)
Francija, Švica/France, Switzerland, 2014, DCP, 14'31"



Chloé in Louis sta skrivaj zaljubljena. Njune besede nadomeščajo kretnje, vsaka beseda je svoja koreografija. Louis končno le sklene povabiti Chloé na večerjo in privoli, da ona kljub njegovi alergiji s sabo pripelje svoje mačke. Na večerji bodo priše na dan njegove najtemnejše plati.

Chloé and Louis love each other secretly. Their gestures substitute words, every word is a choreography. Louis, finally, decides to invite Chloé to have dinner and agrees to let in her come with her kittens, in spite of his allergy. The dinner will then reveal his darkest sides.

MINE DAN/MAL-E MAN AST!/THAT'S MINE!

Maryam Kashkoolinia (Honar-haye Tajassomi)
Iran/Iran, 2015, HD, 6'15"



Kontemplativno vaško življenje, delo na polju in otroške igre. Vse to iz zornega kota mine, ki je v neki davnini vojni ostala pozabljena v grmovju in tam z usodno potrpežljivostjo čaka svojo žrtev.

Contemplative village life, work in the field and children's games all from the perspective of a landmine. Left in the bush in a war long ago, it awaits its victim with fatal patience.

SULEIMA

Jalal Maghout (Jalal Maghout)
Sirija/Syria, 2014, DCP, 15'04"



Suleima stoji za svojimi prepričanji. Že na začetku se pridruži sirske revoluciji in se razide z možem, ki njenega aktivizma ne podpira. Je hkrati ranljiva in močna, in kot temu pravi sama, ostaja solidarna s sodržavljeni. Po dvakratnem pridržanju pove: »Raje umrem, kot da gledam, kako nekoga aretirajo, ne da bi mu poskusila pomagati.«

Suleima stands by her convictions. She joins the Syrian revolution from its start, and chooses to separate from her husband, who disapproves of her activism. Both vulnerable and strong, Suleima carries on with what she sees as acts of solidarity towards her fellow citizens. Twice detained, she says: "I'd rather die than see someone arrested without trying to help."

AMÉLIA & DUARTE

Alice Guimarães, Mónica Santos (Ciclope Filmes/Studio Film Bilder)
Portugalska, Nemčija/Portugal, Germany, 2015, DCP, 8'10"



V zgodbi spremjamamo odnos med Amélio in Duartejem, v katerem je ljubezen usahnila, protagonist pa se spopadata z občutji ob propadli zvezi. Zvezne privzame obliko arhivskega zaboja, v katerem vsebina ponazarja zgodbo njunega razhoda. Spremjamajo ju, ko se trudita razdeliti, uničiti in izbrisati skupne spomine.

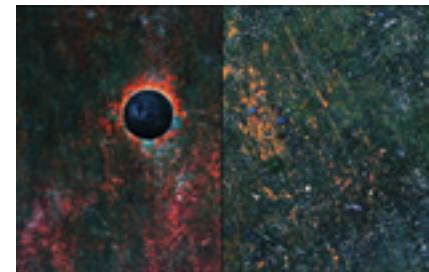
The story guides us through the relationship of Amélia and Duarte, two people who have fallen out of love and are trying to cope with the feelings that follow the end of a relationship. Their relationship takes on the shape of an archive box whose contents illustrate the story of their breakup. We are guided through their separation as they try to divide, destroy and erase the memories of each other.

PROJEKT NESKONČNOST/ THE INFINITY PROJECT

Will Anderson (Will Anderson)
Velika Britanija/UK, 2015, HD, 2'40"

RAZKROJ/ALL ROT

Max Hattler (Max Hattler)
Velika Britanija, Nemčija, Hongkong/UK, Germany, Hong Kong, 2015, HD, 3'20"



SVETOVNI JAGODNI IZBOR III BEST OF THE WORLD III

Podprtite neodvisni animirani film. Film *Projekt neskončnost*, ki posnema dobrodelne videopozive, usmeri pozornost v pozabljene, podhranjene in lačne risbe v upanju, da bo vdihnil življenje produkciji neodvisnega animiranega filma.

Support independent animation. Looking like a charity appeal video, *The Infinity Project* draws emotional attention to forgotten, malformed and starving drawings, in the hope to breathe life into independent animation production.

V odziv na kompozicijske in estetske privine abstraktnega ekspresionizma in animacije brez kamere film *Razkroj* s pomočjo fotografiskske reanimacije vsakdanje okolje zapuščenega golfišča pretvori v vznemirljiv poskus sinestetične kinematografije v deljenem zaslonu.

Responding to the compositional and aesthetic qualities of abstract expressionism and cameraless animation, *All Rot* uses photographic reanimation to render the mundane environment of a decaying crazy golf course into a rapturous split-screen experiment in synaesthetic cinema.

NESREČNO SREČEN/UNHAPPY HAPPY

Peter Millard (Peter Millard)
Velika Britanija/UK, 2015, HD, 7'07"



Glasno je novo tiho. Klasika je novi punk. Ne- je novi smisel. Peter Millard z radikalno redukcijo medija neusmiljeno, surovo in subverzivno spet postavi film na glavo. Njegovo dadaistično avdiovizualno delo vzbuja veselje. Ali žalost. Zagotovo pa ne vzbuja brezbržnosti.

Loud is the new quiet. Classic is the new punk. Non- is the new sense. Disturbing, brutish and subversive, Peter Millard again turns the silver screen on its head with his radical reduction of the medium. His Dadaistic audio-visual work inspires happiness. Or sadness. One reaction it does not inspire is indifference.

LEFTOVER

Tibor Bánoczki, Sarolta Szabó (Paprika Films)
Francija/France, 2014, DCP, 14'22"



Obsojenec na smrt, starka, lovec, čistilec oken, kuhar v ujetništvu in anoreksično dekle. Film pripoveduje zgodbe teh ljudi skozi njihov odnos do hrane, odnos do drugih ljudi in pogled na svet.

A man sentenced to death, an old lady, a hunter, a window cleaner, a captive cook and an anorexic young girl. The stories of these people are told through their relation to food, their relation to other people and their vision of the world.

WHO WILL PAY THE BILL?

Daniel Nocke (Studio Film Bilder)
Nemčija/Germany, 2015, DCP, 3'50"



Trije strokovnjaki razpravljajo o izjemno polemičnem vprašanju. O tem, ali bo četrti strokovnjak še kdaj povabljen, se poraja upravičen dvom.

Three experts give us their insights on a very controversial subject. It is highly doubtful if expert number four will ever be invited back.

CASTILLO Y EL ARMADO

Pedro Harres (otto desenhos animados)
Brazilija/Brazil, 2014, HD, 13'40"



Castillo je mlad pristaniški delavec, ki živi na obalnem območju med Brazilijo in Urugvajem. Njegovo življenje sestavljajo preproge, ki jih mora prenašati, družina in ribiška palica. Neke vetrovne noči se na trnku na koncu vrvice sooči z lastno surovostjo.

Castillo is a young dockworker who lives in the coast between Brazil and Uruguay. He divides his time between the carpets he has to carry, his family and a fishing rod at the pier. On a windy night, he faces his own brutality on the line of the fishhook.

NEVIHTA V JOPIČU/TEMPÊTE SUR ANORAK/ STORM HITS JACKET

Paul Cabon (Vivement Lundi!)

Francija/France, 2014, DCP, 12'



Na bretonski obali divja nevihta. Dva mlada znanstvenika sta ujeta in kaosu. V vznemirjenje in zmedo se pomešajo vohunjenje, upi na ljubezen in mistični trenutki.

A storm is raging on the coast of Brittany. Two young scientists are caught in the turmoil. Espionage, hopes of love and mystical moments collide with excitement and chaos.

MUZEJ V PETIH MINUTAH/THE FIVE MINUTE MUSEUM

Paul Bush (Schattenkabinett gmbh/Ancient Mariner Productions)

Švica, Velika Britanija/Switzerland, UK, 2015, DCP, 6:10"



Prelet angleških in švicarskih muzejev, v katerih eksponati oživijo in razkrijejo zgodbo svojega nastanka. Film slavi kaotično raznolikost, ki jo ustvarjajo človeške roke in um, in ekscentričnost muzejskih zbirk.

A romp through the museums of England and Switzerland in which the objects on display come to life and reveal the stories of their creation. It is a celebration of the chaotic diversity conjured by the human hand and mind, and the eccentricity of museum collections.

TOTEM

Caleb Wood (Caleb Wood)
ZDA/USA, 2015, HD, 2'09"



Slavljenje anime.

A celebration of anima.

YÙL IN KAČA/YÙL ET LE SERPENT/YÙL AND THE SNAKE

Gabriel Harel (Kazak Production)
Francija/France, 2015, DCP, 13'12"



13-letni Yùl se z bratom Dinom odpravi sklenit kupčijo s huliganom Mikom, ki ga spremlja argentinska doga. Ko gredo stvari narobe, se pojavi skrivenostna kača.

Yùl, 13, goes with his big brother Dino to make a deal with Mike, a thug escorted by his Dogo Argentino. When things go wrong, a mysterious snake appears.

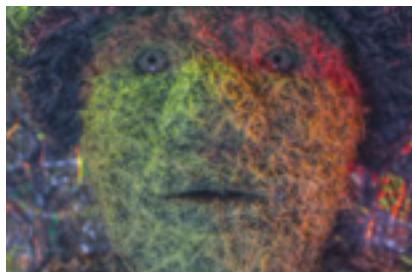
CHRISTOPHER BONO: UNITY

Tobias Stretch (Our Silent Canvas)
ZDA/USA, 2014, HD, 5'12"

MAKU

Yoriko Mizushiri (Yoriko Mizushiri)
Japonska/Japan, 2014, DCP, 5'25"

SVETOVNI JAGODNI IZBOR IV BEST OF THE WORLD IV



Film *Unity*, sicer videospot za izvirno koralno delo avantgardnega skladatelja Christopherja Bona, sestavlja več kot deset tisoč posameznih fotografij, posnetih v hudi, zdaj že legendarni zimi 2013–14. Pri uresničevanju vizije Stretcha niso zaustavili niti herzogovski napori, med drugim ozebline zaradi dolgih ur, preživetih ob fotografirjanju ob filadelfijskih snežnih zametih.

Made for an original choral work by avant-garde composer Christopher Bono, *Unity* was constructed from over ten thousand individual photographs, taken over the course of the brutal, now-legendary 2013-2014 Winter. A labor of Herzogian proportions including frostbite—caused by successive hours spent shooting in Philadelphia snowbanks—couldn't stop Stretch from achieving his vision.

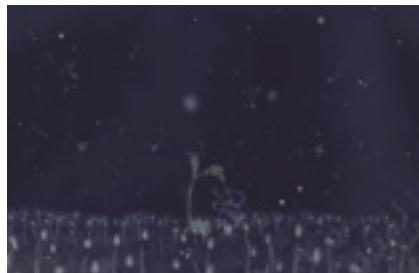


Dvigne se zastor: oder japonskega komičnega gledališča kyōgen, okulistična ordinacija, prodajalna sušija. Srečanje dveh posameznikov. Najrazličnejša občutja, ki prehajajo od strahu do navdušenja, od nežnosti do tolažbe, vzniknejo in se nemudoma presejijo v resničnost. Pod drobnogledom so čustva sočloveka.

The curtain rises: a Kyōgen stage, an examination room at an eye specialist's, a sushi counter. There are two people meeting here. Feelings of the most diverse kind, alternating between fear and fascination, between tenderness and sanctuary, flare up and are immediately put into practice. The feelings of the other are explored.

GA. KABAGODZILLA/MRS KABAGODZILLA

Kayano Moe (Tokyo University of the Arts)
Japonska/Japan, 2014, HD, 9'26"



Ga. KABAGodZILLA in njena hči nenehno tičita skupaj, nato pa mamo hospitalizirajo. V hčeri to prebudi spomine na preteklost in razmišljanja o tem, kaj prihaja.

Mrs KABAGodZILLA and her daughter were always together, but the mother's hospitalization makes the daughter remember the past, and think a little about what lies ahead.

SAJE/FULIGEM/SOOT

David Doutel, Vasco Sá (Bando à Parte)
Portugalska/Portugal, 2014, DCP, 14'



To je kot saje, ki jih prinese na zidove naše glave.
Ne vidimo jih. So že del nje. Po vsem tem času, ki je minil, ostaja vprašanje, zakaj vlak tam ni ustavil.

It's like soot that rests on the walls of our head. We can't see it. It belongs there already. After all the time that has passed one question remains: "Why didn't the train stop there?"

ZEPO

César Díaz Meléndez (Cesarlinga Animations)
Španija/Spain, 2014, DCP, 3'08"



Nekega zimskega jutra se deklica odpravi po drva.
Ko se oddalji od doma, naleti na krvavo sled ... in ji sledi.

One winter morning, a little girl went out looking for firewood. As she got further away from home, she came across a blood trail... She followed it.

PONOS STRATHMOORA/THE PRIDE OF STRATHMOOR

Einar Baldvin (CalArts/Einar Baldvin)
ZDA, Islandija/USA, Iceland, 2014, HD, 8'30"



Georgia leta 1927. Rasistični duhovnik, belski boksař in černý boksař. Njuni spopad, seveda černo-bílý.
Narisan na papír s tušem, peresom in kavou.

Georgia in 1927. A racist priest, a white boxer and a black boxer. Their meeting, of course, is in black and white. Drawn with ink, pen and coffee on paper.

PLANET Σ

Momoko Seto (Les Films de l'Arlequin)
Francija/France, 2014, DCP, 11'50"



Vesolje v vsej svoji neskončnosti. Na planetu Sigma so v ledu ujeta velikanska bitja. In potem na vsem lepem podzemni vulkani izbruhi. Led se začne taliti, globalno segrevanje prekine globoki spanec velikanov in začne se novo življenje. Bitja prilezejo iz ledu.

The universe in all its infinitude. On planet Sigma, enormous creatures are trapped inside the ice. And then, all of a sudden eruptions erupt from subterranean volcanoes. The ice begins to melt; global warming concludes the giants' deep slumber and new life begins. The creatures crawl forth, out of the ice.

PA-PA, ZAJEC, HOP HOP/GOODBYE RABBIT, HOP HOP

Caleb Wood (Caleb Wood)
ZDA/USA, 2013, HD, 4'05"



Mestri um se zazre vase in pobegne v zajčji svet.

A mind in the city looks inwards, and escapes to the rabbit's domain.

SVET JUTRIŠNJEga DNE/WORLD OF TOMORROW

Don Hertzfeldt (Bitter Films)
ZDA/USA, 2015, DCP, 16'30"



Deklica na potovanju v svojo daljno prihodnost doživi pravi miselni vrtiljak.

A little girl is taken on a mind-bending tour of her distant future.

KONČNICA/ENDGAME

Phil Mulloy (Spectre Films)
Velika Britanija/UK, 2015, HD, 7'30"



Po napornem tednu v službi se Richard in George ob koncu tedna rada sprostita ob igranju vojaških igric.

After a tough week at the office, Richard and George like to play war games over the weekend to relax.

ŽIRIJA SE PREDSTAVLJA
JURY PROGRAMME

ROSTO: PREDSTAVITEV FILMSKE RETROSPEKТИVE FILM RETROSPECTIVE PRESENTATION

ROSTOV EDINSTVENI SVET

Pričakujte izgubljanje v svetu križišč in rock and rolla, vzporednih svetov in časovnih pasov, ogledal in alter egov, zemljevidov in zlobnega vražjega kita. Nizozemski medijski umetnik Rosto je ustvaril edinstven, kompleksen in širen svet mešane tehnike s skrivnostnimi krajinami in enigmatičnimi izleti. Občasno halucinogen in blodnjav, spet drugič nadrealističen in hipnotičen, vselej pa neposreden. Plastena priповед vizualnih pesmi ali glasbenih kratkih filmov nudi obilje namigov in eksistencialnih vprašanj. Omamna, nepozabna filmska izkušnja.

Vse se je začelo z nekaj rock and roll skladbami, ki jih je Rosto spisal od leta 1995 dalje. Te so dale navdih za grafični roman v nadaljevanjih, ki nosi naslov *Mind My Gap* in je začel nastajati leta 1998. Z razmahom interneta je hitro prevzel elektronsko obliko: do leta 2014 je bilo v nerednih intervalih objavljenih 26 epizod. V tem obdobju je iz projekta izšla še vrsta kratkih filmov: trilogija *A trilogy* (*Beheaded* (2000), *Anglobilly Feverson* (2002), *Jona/Tomberry* (2005) in podaljšek projekta, *Pošast iz Nixa* (2011)). Za slednjega je k sodelovanju pritegnil mednarodne glasbenike in glasove, med drugim nizozemski Metropolitanski orkester, skupino The Residents, Terryja Gilliama in Toma Waitsa. V vmesnem času je Rostov glasbeni projekt Thee Wreckers posnel serijo izvirnih pesmi z naslovom *Songs From My Gap*. Tri od njih so v sklopu načrtovane tetralogije izšle kot kratki glasbeni filmi (*No Place Like Home* (2008), *Lonely Bones* (2013) in *Splintertime* (2015)). Rosto je z leti pridobil mednarodni ugled ter za svoje delo prejel kritičke pohvale in nepregledno množico nagrad, med drugim v Anneciju, Bruslju, Cannesu, Melbournu, Ottawi, Utrechtu ter povsem novo nagrado za vizionarstvo na festivalu v Sapporu leta 2015, ki so jo uvedli prav v čast Rostovemu delu.

THE UNIQUE UNIVERSE OF ROSTO

Expect to get lost in a world of crossroads and rock 'n' roll, parallel worlds and time-zones, mirrors and alter egos, roadmaps and Evil Wicked Whale. Dutch media artist Rosto has created a unique, complex and extensive mixed-media universe, with mysterious landscapes and cryptic road trips. Sometimes hallucinating and delusional, sometimes surreal and enchanting, always outspoken. The layered narrative of the visual songs or musical shorts is rich in winks and existential questions. An overwhelming, unforgettable cinematic experience.

It all began with a series of rock 'n' roll songs that Rosto has been writing since 1995. The songs were the inspiration for the serial graphic novel *Mind My Gap* that started in 1998. With the rise of the internet it quickly incarnated online: 26 episodes were published irregularly until 2014. During these years the project spawned a series of short films, a trilogy: *Beheaded* (2000), *Anglobilly Feverson* (2002), *Jona/Tomberry* (2005) and spin-off *The Monster of Nix* (2011). *The Monster of Nix* attracted collaborations with international musicians and voices, including the Metropole Orchestra, The Residents, Terry Gilliam and Tom Waits. In the meantime, the original *Songs From My Gap* were recorded within Rosto's music project Thee Wreckers. Three of these songs have been released as short music films: *No Place Like Home* (2008), *Lonely Bones* (2013) and *Splintertime* (2015) – building up to a intended tetralogy. Over the years Rosto has acquired prestige internationally and received critical acclaim and countless awards, among others in Annecy, Brussels, Cannes, Melbourne, Ottawa and Utrecht and last but not least the brand new Visionary Award at the Sapporo Festival 2015, especially introduced to honour Rosto's work.

**ANGLOBILLY FEVERSON: VZPON IN PADEC
LEGENDE/(THE RISE AND FALL OF THE
LEGENDARY) ANGLOBILLY FEVERSON**

Rosto (INC.)
Nizozemska/Netherlands, 2002, DCP, 9'45"



Kot križanec med Mélièsom in Kerouacom v misterioznem filmu ceste skozi oblake. Namesto lukanje v glavo Diddybob dobi zgodbo o lukanji v nebu.

Méliès meets Kerouac in a cryptic roadmovie through the clouds. Instead of a hole in the head, Diddybob gets a story about the hole in the sky.

BEHEADED

Rosto (Studio Rosto A.D.)
Nizozemska/Netherlands, 2005, DCP, 3'05"

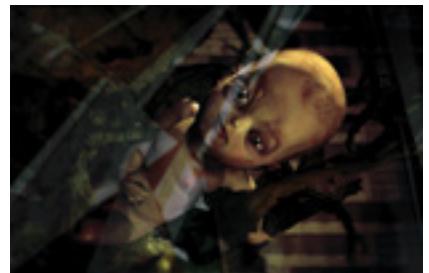


Weill in Disney se srečata v depresivno optimistični odjavni špici. Saj so bile »samo« sanje, proč z njegovo glavo!

Weill meets Disney in depressingly optimistic end-credits. It was "just" a dream; off with his head!

JONA/TOMBERRY

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



Borges in Murnau se srečata v vrtooglavi 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".

NO PLACE LIKE HOME

Rosto (Valk Producties/Studio Rosto A.D.)
Nizozemska/Netherlands, 2008, DCP, 6'10"



Enooki pozabljeni televizijski voditelj se z mrtvimi kompanjonom zapre v hotelsko sobo, da bi gledal ponovitve iz njunih boljših 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.

POŠAST IZ NIXA/THE MONSTER OF NIX

Rosto (Studio Rosto A.D/Autour de Minuit/CinéTé)
Nizozemska, Francija, Belgija/Netherlands, France, Belgium,
2011, DCP, 29'35"



V idilični pravljični vasici Nix je življenje lepo ... dokler vanjo ne pride pošast, ki požre vse, kar vidi. Z njo se mora spopasti mali Willy. Sam.

Life is good in the idyllic fairy-tale village of Nix... until an all-devouring monster appears. Young Willy has to fight it. Alone.

LONELY BONES

Rosto (Autour de Minuit/Studio Rosto A.D.)
Francija, Nizozemska/France, Netherlands, 2013, DCP, 10'00"



Pozdrav vsem trohnečim dušam, ki tavajo po svetu in ne vedo, kaj jim je storiti.

Hail to all the souls hiding on rotting floors wandering about without knowing what to do.

SPLINTERTIME

Rosto (Studio Rosto A.D./Autour de Minuit/S.O.I.L.)
Nizozemska, Francija, Belgija/Netherlands, France, Belgium,
2015, DCP, 10'55"



»Zapri in zaplesiva ob zvoku lomljjenja stekla.«
Četica zaspanih duhov v rešilnem avtomobilu zleti
s ceste. Tretji v seriji glasbenih filmov, v katerih
nastopajo Thee Wreckers.

"Zip up! And let's dance to the sound of breaking
glass." A band of sleepy spirits in an ambulance runs
out of road. The third in a series of musical films
featuring Thee Wreckers.

ANET TER HORST: DRAGULJI SODOBNEGA NIZOZEMSKEGA ANIMIRANEGLA FILMA CONTEMPORARY DUTCH ANIMATION HIGHLIGHTS

Nizozemska ima dolgo in močno tradicijo animiranega filma. Za njegov sijajni ugled je večinoma zaslužna samostojna kratka forma. Nizozemski animirani film v svetu slovi po svojih visokih standardih, odkar je v 70. letih doživel razcvet brez primere. To je tedaj Gerrita van Dijka in Gerbenja Schermerja spodbudilo, da se posveti festivalu animiranega filma. Nizozemski festival animiranega filma (HAFF), ki je bil ustanovljen leta 1985, se vsako leto za pet pomladih dni naseli v različna prizorišča po mestu Utrecht v osrčju Nizozemske. HAFF podrobno spremlja novosti v mediju ter neguje kakovost in inovativnost. Poznan je po svoji strastni podpori animiranemu filmu kot neodvisni umetniški obliki ter po svojstvenem pristopu. Program z nizozemskimi dragulji iz zadnjih izdaj festivala ponuja pregled sodobnega nizozemskega animiranega filma: filme, ki jih pogosto opazijo tudi drugje ali ki v soj žarometov postavijo izstopajoče talente, kot sta Hisko Hulsing ali Mischa Rozema z junini velikopoteznimi mehdarodnimi projekti.

V zadnjih letih so na Nizozemskem v razcvetu najrazličnejši načrti za razvoj celovečernih filmov, družinskih filmov in križancev različnih področij. Animacija se širi. Nizozemski umetniki na področjih animacije, iger, medijske umetnosti in vizualne umetnosti uspešno združujejo najboljše iz teh svetov. Program zajema širok spekter žanrov, tematik in tehnik. Prikaže novosti in sveže ideje, narativne in nenarativne filme, dela profesionalcev in študentov, komične in angažirane filme, vesele in tiste z nekaj več ostrine.

Prijeten ogled!

Ob tem ne zamudite odličnih nizozemskih filmov in ustvarjalcev v drugih programih: v prvi vrsti resnično edinstvenega, neprimerljivega dela avtorja Rosta, pa tudi izvrstnega dokumentarnega filma *I Love Hooligans* Jana-Dirka Bouwa in kratkega filma studia Job, Joris & Marieke, *A Single Life*, leta 2015 nominiranega za oskarja.

Anet ter Horst
Holland Animation Film Festival

The Netherlands has a long and firm tradition in animated cinema. For the most part, its splendid reputation was earned by the autonomous short film. It is internationally renowned and praised for its high standards, having experienced an unprecedented heyday in the 1970s. This was the reason for Gerrit van Dijk and Gerben Schermer to dedicate themselves to an animation film festival in this country at the time. Founded in 1985, the Holland Animation Film Festival (HAFF) takes place in springtime over a period of five days on several locations in the city of Utrecht in the heart of the Netherlands. HAFF closely monitors the developments within the medium and cherishes quality and innovation. HAFF is known for its passion for the continuation of animation as an independent art form and an idiosyncratic approach. This programme with Dutch highlights of recent festival editions offers an overview of contemporary Dutch animation. Films that often also receive acclaim elsewhere, or that bring a special talent into the limelight, like Hisko Hulsing or Mischa Rozema, who work on quite ambitious projects internationally.

In recent years, vivacious plans for the development of feature films, family films and cross-over productions have been blossoming in the Netherlands. Animation is expanding. Dutch artists in the fields of animation, game, media art and visual art successfully work on combining the best of those worlds. The programme covers a wide spectrum of genres, themes and techniques. It displays new developments and fresh ideas, narrative and non-narrative films, professional films and student films, funny films and committed films, bright and with a certain edge.

Enjoy!

And don't miss the excellent Dutch films and artists in other programme sections, the truly unique, unparalleled works of Rosto of course, but also the brilliant documentary *I Love Hooligans* by Jan-Dirk Bouw and the 2015 Oscar-nominated short *A Single Life* by Job, Joris & Marieke.

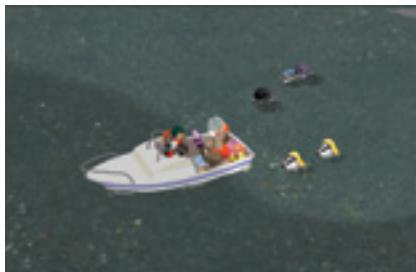
Anet ter Horst
Holland Animation Film Festival

[mu:stərman] – ZGODBA O POPLAVI/

[mu:stərman] – A FLOOD STORY

Maarten Isaäk de Heer (Maarten Isaäk de Heer)

Nizozemska, Nemčija/Netherlands, Germany, 2012, DCP, 17'



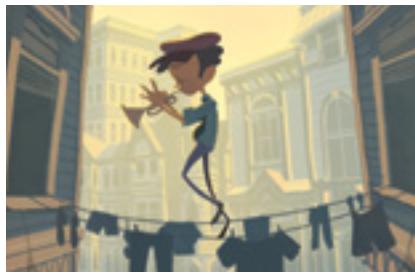
Mestno četrtn preplavi plima. Hiše so povsem pod vodo, a prebivalci se odzovejo zelo mirno, niso niti presenečeni niti prestrašeni. Izjemna oblikovna podoba, dovršena do najmanjše podrobnosti.

A city district is washed over by the tide. The houses are completely flooded, but the residents react very calmly. They are not surprised or scared. Gorgeous design, elaborated to the smallest details.

FALLIN' FLOYD

Paco Vink, Albert 't Hooft (il Luster Films)

Nizozemska/Netherlands, 2012, DCP, 8'53"



Visokootantska komična drama v prepoznavnem, izčiščenem slogu Paca Vinka in Alberta 't Hoofta. Džezovskega glasbenika Floydja zapusti dekleti prav tedaj, ko ji kupi prstan. V življenje se mu naselijo mali demoni in še dolgo se ne zmore vrniti v stare tirnice.

High-octane comical drama in the recognizable, clear style of Paco Vink and Albert 't Hooft. Jazz musician Floyd is dumped by his girlfriend, when he has just bought her a ring. Small demons proceed to disturb his life, and it takes a lot before he can pick up the thread again.

JUNKYARD

Hisko Hulšing (il Luster Films, Cinété)

Nizozemska, Belgija/Netherlands, Belgium, 2012, DCP, 17'50"



Moškega v družbi dekleta na podzemni železnici zabode džanki. Preden umre, se mu pred očmi odvrtijo spomini na najboljšega prijatelja iz otroštva, ki je končal v krutem svetu drog in nasilja. Nenavadna kombinacija tehnik in materialov: oljne slike, risbe in 3D računalniška animacija.

En route with his girlfriend, a man is stabbed by a junkie on the subway. Before he dies, childhood memories flash by of his best friend who ended up in a grim world of drugs and violence. Unusual combination of techniques and materials: oil paintings, drawings and 3D computer animation.

STARDUST

Mischa Rozema (PostPanic)
Nizozemska/Netherlands, 2012, DCP, 4'00"



Potovanje v počasnem posnetku po bleščečem vesoluju v nenehnem gibanju, s silovitimi eksplozijami in fantastično osupljivimi prizori, se sklene z zrnatimi podobami z Zemlje.

A slow-motion journey across a shimmering cosmos that is constantly on the move, with violent explosions in fantastically stunning images, ends with gritty images on Earth.

CRUISE PATROL

Bobby de Groot, Arjan van Meerten (House of Secrets)
Nizozemska/Netherlands, 2013, DCP, 7'25"

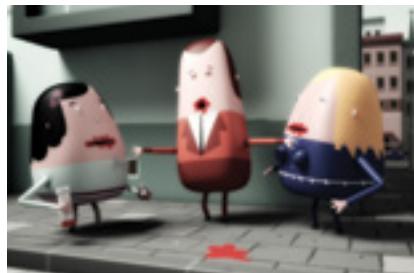


Na dolgi prašni cesti rutinska kontrola prometa povsem uide izpod nadzora.

On a long and dusty road a routine cruise patrol spirals totally out of control.

MUTE

Job, Joris & Marieke (Job, Joris & Marieke)
Nizozemska/Netherlands, 2013, DCP, 4'22"

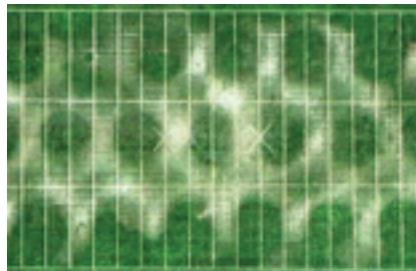


V svetu, ki ga naseljujejo ljudje brez ust, krvava nesreča privede do spoznanja, da si usta lahko izrežeš. To med prebivalstvom sproži navdušeno verižno reakcijo.

In a world populated by people without a mouth, a gory accident leads to the discovery a mouth can be created by cutting yourself. This unleashes an enthusiastic chain reaction among the population.

PLAYGROUND

Gerco de Ruijter (Gerco de Ruijter)
Nizozemska/Netherlands, 2014, DCP, 3'24"



De Ruijter je v aplikaciji Google Earth zbral slike igrišč za ameriški nogomet, jih postavil v zaporedje in prišel do osupiljivega rezultata. Iz abstraktnega niza slik, ki prikazujejo oznake polj, vzniknejo nezamenljivo ameriški simboli različnih športnih klubov.

De Ruijter collected images of American Football fields from Google Earth, and placed them in sequence with a fascinating result. From an abstract series of pictures of field lines, symbols of diverse sports clubs loom up that are unmistakably American.

DAY OF THE DUTCH

Martha Colburn (Martha Colburn)
Nizozemska/Netherlands, 2015, DCP, 4'56"

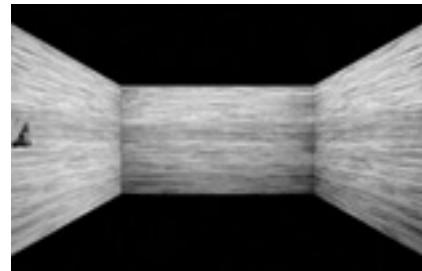


Vsakdanji dogodki iz življenja sodobne (pokojne) družine v nizozemskem domačem okolju s tradicionalnimi družinskimi vrednotami in standardi, kot v nizozemskem žanrskem slikarstvu zlate dobe. Dokler neki dogodek mlademu dekletu ne spremeni življenja.

Events from the daily life of a modern (deceased) family in a Dutch home environment with traditional values of family and standards, like the Dutch genre paintings from the Golden Age. Until an event changes a young girl's life.

THE BLACK ROOM

Robbie Cornelissen, Kees Went (Robbie Cornelissen, Kees Went)
Nizozemska/Netherlands, 2015, DCP, 8'24"



Šestdeset animacij z risbami z ogljem, ki tematizirajo perspektivo in prostor, abstrakcijo in figuralko ter prehod od dvodimenzionalnega k tridimenzionalnemu. Robbie Cornelissen je znan po ribah velikega formata, v katerih se gledalec lahko sprehaja po kompleksnih arhitektурnih krajinah. Poleg tega raziskuje meje medija risbe.

Sixty animations based on charcoal drawings, with themes like perspective and space, abstraction and figuration and the transition from two- to three-dimensional. Robbie Cornelissen is known for his large format drawings, in which he allows the viewer to wander through complex architectural spaces. He also explores the boundaries of the medium of drawing.

NOBODY BEATS THE DRUM: LET IT GO

Max Italiaander, Levi Jacobs (Maxmana)

Nizozemska/Netherlands, 2014, DCP, 3'02"



Moški stresno kariero zamenja za pustolovščino
na planetu Tropicana. Glasbeni video za zasedbo
Nobody Beats the Drum.

A man leaves his stressful work life to go on an
adventure through Planet Tropicana. Music video for
Nobody Beats the Drum.

JULIE ROY: PREDSTAVITEV FILMSKEGA PROGRAMA FILM PROGRAMME PRESENTATION

Najprej hvala Igorju Prasslu in ekipi Animateke za priložnost, da predstavim izbor, v katerem je zbranih nekaj mojih produkcij od leta 2008 do danes. Moje poslanstvo v vlogi producentke za kanadski Nacionalni filmski svet, javno ustanovo, je, da podpiram različne talente, od najbolj svežih do najbolj izkušenih, da usmerjam ustvarjalce pri njihovih ustvarjalnih podvigih, ki so včasih tradicionalni, drugič popolnoma svojstveni, in pri raziskovanju pripovednih form, ki so zdaj klasične zdaj povsem prenenetljive. To je tisto, kar že vsa leta izgrajuje znamko studia NFB: mnogoterost pristopov, eksperimentiranje, raziskovanje, inovacije, vse to na rokodelski način režiserjev, ki bdijo nad vsakim korakom produkcije svojega dela. Še danes to dolgujemo daljnosežni viziji ustavnitelja animacijskega studia pri NFB, Normana McLarna, in skoraj 75 let pozneje ta filozofija ustvarjanja še živi ter navdihuje animatorje, ki dan za dan ustvarjajo v naši skupnosti.

Zato me izjemno veseli, da vam lahko pomagam spoznavati nadarjene režiserje z osmimi kratkimi filmi z zelo različnimi temami. Od zgodovine nekega afriškega glasbila do nasilja v delavski soseski, od metafizičnih vprašanj, upodobljenih v mitski tehniki pinscreen, do tematike marginalnosti ali občutljivega vprašanja elektromagnetne preobčutljivosti, od raziskovanja urbanega življenja z barvno intenzivnim, nelinearnim pristopom do prenosa človeške zgodovine v glini podoben medij ali ekološke zgodbe, ki jo zapojejo avtomobili – vsako od teh del z edinstvenim pogledom svojega stvaritelja na izjemen način potrjuje evokativno moč animacije.

Julie Roy

First, thank you to Igor Prassel and the Animateka team for giving me the opportunity to present this carte blanche that groups together some of my productions from 2008 to present day. As a producer for a Canadian public institution, the National Film Board of Canada, I am committed to supporting various talents, from the newest to the most experienced, guiding artists in creative pursuits, some of which are traditional and others completely unique, and exploring narrative forms that are sometimes classic and sometimes completely surprising. Moreover, this is what has built the NFB studio brand over the years. This multiplicity of approaches, the experimentation, research, innovation, all carried out in artisanal fashion by directors who control every step of their work's production. And still today, we owe this to the pioneering vision of the NFB's animation studio founder, Norman McLaren. Nearly 75 years later, this creation philosophy lives in and still inspires our animation artists who create within our community day after day.

Therefore, it gives me great pleasure to help you discover talented directors through eight short films that cover a very wide variety of subject matter. From a tale about the history of an African musical instrument to violence in a working-class neighbourhood, from metaphysical questions through the mythical tool that is the pin screen to the theme of marginality or the sensitive issue of intolerance to electromagnetic waves, from the exploration of urban life through a high-colour, non-linear approach to the transposition of human history through a clay-like medium or an ecological tale sung by cars, each of these works brilliantly asserts the evocative power of animation through the unique views of their creator.

Julie Roy

HUNGU

Nicolas Brault (NFB)
Kanada/Canada, 2008, DCP, 9'09"



Pod afriškim soncem otrok s sorodniki hodi po puščavi. Nanje preži smrt, a materina duša, ki glasba znova obudi v življenje, bo dečku, ko ta postane mož, povrnila moč in vitalnost. Nicolas Brault je po navdihu miline in surove lepote afriških skalnih slikarij s človečnostjo in eleganco univerzalnega pripovedovalca izrisal zgodbo, ki ne pozna meja.

Under the African sun, a child walks in the desert with his kin. Death is prowling, but a mother's soul resurrected by music will return strength and life to the child when he becomes a man. Inspired by the grace and raw beauty of African rock paintings, Nicolas Brault paints a story without borders, with the humanity and elegance of a universal narrator.

PAULA

Dominic Étienne Simard (NFB)
Kanada/Canada, 2011, DCP, 10'29"



Animirani kratki film, ki je nastal po navdihu resničnega dogodka, naslika prekipevajoč portret raznolike delavske soseške, kjer se krizajo poti mladih družin in prostitutk, njihova interakcija pa nepredvidljivo odmeva v pisanim tkivu mestnega življenja.

Inspired by a real-life news item, this animated short paints a pulsating portrait of a mixed-use, working-class neighbourhood where young families cross paths with prostitutes, their interactions leaving unpredictable ripples in the motley fabric of urban life.

TU IN VELIKI DRUGOD/LE GRAND AILLEUR ET LE PETIT ICI/HERE AND THE GREAT ELSEWHERE

Michèle Lemieux (NFB)
Kanada/Canada, 2012, DCP, 14'27"



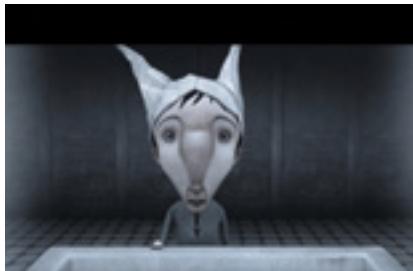
Ta abstraktna, prepričljiva filozofska pripoved uporabi tehniko pinscreen dvojca Alexeieff–Parker kot metaforo za delce, ki ustvarjajo vesolje. Avtorica Michèle Lemieux s štirimi živimi slikami, ki se poglobijo v protagonistove misli, upodobi globlji razmislek tega slehernika, čigar vprašanja se dotikajo človekovega večnega iskanja smisla.

This abstract yet compelling philosophical tale uses the Alexeieff–Parker pinscreen as a metaphor for the particles that make up the universe. Through 4 tableaux that explore her character's thoughts, filmmaker Michèle Lemieux takes a look at the profound reflections of this everyman, whose questions are part of humanity's eternal quest for meaning.

EDMOND JE BIL OSEL/EDMOND ÉTAIT UN ÂNE/EDMOND WAS A DONKEY

Franck Dion (NFB/Papy3D Productions)

Kanada, Francija/Canada, France, 2012, DCP, 15'05"



Animirani kratki film o družbenem prilagajanju pripoveduje zgodbo o Edmondu, zelo »drugačnem« tiču. Ko mu sodelavci v šali nataknijo oslovka ušesa, nenadoma odkrije svojo pravo identiteto. In čeprav začne v svojem novem jazu uživati, med njim in drugimi zeva čedalje globlji prepad.

This animated short about social conformity tells the story of Edmond - a very "different" sort of guy. When his co-workers jokingly crown him with a pair of donkey ears, Edmond suddenly discovers his true identity. And while he enjoys his newfound self, the ears create an ever-widening gap between himself and others.

ODSEV/RÉFLEXION/REFLECTION

Sylvie Trouvé (NFB)

Kanada/Canada, 2012, DCP, 4'48"



Raziskovanje Montreala z abstraktno optiko: kako nas obkrožajo odsevi, kako naši čuti filtrirajo te podobe, ki so polne prikazni, in ne nazadnje, kako kamera beleži občutja, ki jih vzbuja svetlikajoča se luža ali bleščeča površina izobarvanega stekla. Sylvie Trouvé hkrati prinaša tudi zavest o našem urbanem okolju. Čeprav film navdihuje resničnost, je v celoti zasidran v svetu animacije.

An exploration of Montreal through an abstract lens: how reflected images pervade our surroundings, how our senses filter out these ghost images and, finally, how the camera can capture emotions created by a shimmering puddle or a sparkling coloured glass surface. At the same time, Trouvé raises a new awareness of our urban environment. Though inspired by reality, the film is thoroughly immersed in the world of animation.

OBMOČJE TIŠINE/ONDES ET SILENCE/QUIET ZONE

David Bryant, Karl Lemieux (NFB)

Kanada/Canada, 2015, DCP, 14'



Ustvarjalca nas z uporabo kompleksnih podob in zvoka popeljeta globoko v svet tištih, ki trpijo zaradi elektromagnetne preobčutljivosti. Film *Območje tišine*, ki združuje elemente dokumentaristike, filmskega eseja in eksperimentalnega filma, se upira žanski opredelitev in stke neneavadno zgodbo, v kateri zvok in slika popačita resničnost, da razumljivo prikažeta stisko teh »ubežnikov pred valovi«.

Through the use of complex imagery and sound, filmmakers take us deep into the world of those who suffer from electromagnetic hypersensitivity. Combining elements of documentary, film essay and experimental film, *Quiet Zone* defies genres, weaving together an unusual story in which sound and image distort reality to make the distress of these "wave refugees" palpable.

BYDLO

Patrick Bouchard (NFB)
Kanada/Canada, 2012, DCP, 8'56"

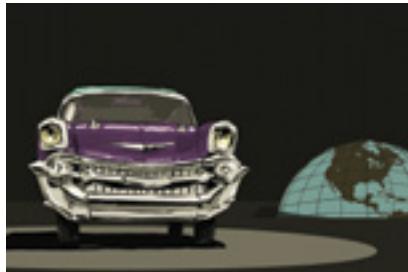


Animirani kratki film, ustvarjen po navdihu 4. stavka Slik z razstave Musorgskega, kot prispodoba človeštva, ki je na poti v katastrofo, prinaša tragično vizijo. Animator Patrick Bouchard je po vzoru skladateljeve izjemne sposobnosti, da v svoji glasbi izrazi delo, z animiranimi glinenimi skulpturami oživil zemljo in tako ustvaril otipljivo nočno moro, v kateri človek zasužnjuje samega sebe.

An allegory of mankind heading for disaster, this animated short is a tragic vision inspired by the 4th movement of Mussorgsky's Pictures at an Exhibition. Drawing on the composer's brilliant ability to evoke work and labour in his music, animator Patrick Bouchard brings earth to life through animated clay sculptures, creating a tactile nightmare in which man is his own slave driver.

AVTO-PORTRETI/AUTOS-PORTRAITS/ CARFACE

Claude Cloutier (NFB)
Kanada/Canada, 2015, DCP, 4'43"



Brezskrbni avtomobili v vrtincu avtomobilskega valčka poplesujejo in se vrtijo v vse smeri ob zvokih pesmi »Que Sera, Sera«, medtem ko se iz matere zemelje brez prestanka črpa črna mezeča snov, ki jih hrani. Če bi Busbyja Berkeleyja in Mela Brooksa povabili k režiranju apokalipse, bi bil rezultat morda videti kot ta hrupni praznik uničenja – vrhunc naše nafti osnovane civilizacije. Naj se igre prično!

In this whirling, twirling automotive waltz, carefree cars cavort in all directions to the tune of "Que Sera, Sera," while the black ooze that fuels them is unremittingly pumped from Mother Earth. If Busby Berkeley and Mel Brooks were asked to co-direct the apocalypse, it might look like this uproarious festival of destruction—the ultimate spectacle for our Big Oil-based civilization. Let the games begin!

ROBERT MORGAN: PREDSTAVITEV FILMSKE RETROSPEKТИVE FILM RETROSPECTIVE PRESENTATION

Robert Morgan (1974) je odraščal v zakletem angleškem mestecu Yateley. Pri rosnih treh letih je postal strasten ljubitelj filma – po ogledu britanskega črno-belega znanstvenofantastičnega *Fiend Without A Face* (1958), filma o v skrivnostnih okoliščinah umrilih žrtvah nevidne življenjske oblike, ki krade človeške možgane in hrbitnice. Razvil se je v čudaškega otroka, obsedenega s pošastmi in rečmi, ki se skrivajo pod kamni. Zdaj živi in dela (pod znamko svojega domačega studia Swartz Can Talk) v hiši v Londonu, v kateri straši.

Morgan je diplomiral leta 1997 na kolidžu Surrey Institute of Art and Design, in sicer na področju animacije z diplomskim stop-motion filmom *Moški v levem spodnjem kotu fotografije*, srljivo zgodbo o osamljenem starem tipu in ličinki. Leta 2001 je izdelal mojstrsko grozljivko o zelo porendi muci, *Mačka z rokami*, ki je delno igранa in delno animirana v tehniki stop-motion. Navdih zanjo je našel v ponavljajoči se nočni mori, ki jo je v mladosti doživila Robova starejša sestra Eleanor. Leta 2003 je ustvaril *Ločitev*, stop-motion dragulj, ki mu je prinesel 15 mednarodnih nagrad in dokončno mednarodno uveljavitev. Ob zgodbi o ločitvi siamskih dvojčkov in njenih nenavadnih posledicah je neki gledalec na stuttgartskem festivalu od čustvenega pretresa omedel, kar je Roberta nadvse osrečilo in mu dalo potrditev za nadaljnje filmsko ustvarjanje.

Film *Bobby Yeah* (2011), ki je strukturiran kot spiralno drsenje v norost, je umeščen v kaleidoskopski svet, ki podpira Morganovo fascinacijo nad telesom kot zavrženim objektom in fizičnimi preobrazbami ter njegovo značilno prevrtačanje prostorov, saj spet ustvari samoten lik, za katerega se zdi, da živi v notranjem svetu njegove lastne kreacije. Po avtorjevih navedbah je bil film izdelan brez kakršnega koli zgodborisa ali animatika, v domači hiši, med skoraj triletnim zabavanjem in sproščanjem ob sestavljanju ritmične kompozicije. Sceno je uporabil kot peskovnik za sproščanje lastnega toka misli, tako kot so filme občasno ustvarjali njegovi najljubši filmski režiserji David Cronenberg, Ingmar Bergman, Tim Burton, brata Quay in David Lynch.

Novih bizarnih filmskih eksperimentov Roberta Morgana se že veselimo!

Igor Prassel, Animateka

Robert Morgan (1974) was raised in the cursed town of Yateley, England. At the tender age of three, he developed a passion for cinema when he saw *Fiend Without A Face* (1958), a British black and white science-fiction film about mysterious deaths at the hands of an invisible life-form that steals human brains and spinal columns. As a result, he became a weird kid obsessed with monsters and the things that hide under rocks. He now lives and works (under his home label studio Swartz Can Talk) in a haunted house in London.

Morgan graduated in 1997 from the Surrey Institute of Art and Design, where he majored in animation, with his diploma stop-motion film *The Man in the Lower-Left Hand Corner of the Photograph*, a creepy story about a lonely old geezer and a maggot. In 2001, he made *The Cat With Hands*, a masterpiece horror tale about a very bad pussycat, shot partly live partly stop-motion animated. It was inspired by a recurring nightmare Rob's older sister Eleanor had when she was young. In 2003, Robert made *The Separation*, a stop-motion jewel that won 15 international awards and got Morgan definite worldwide recognition. A story about the separation of conjoined twins and its extraordinary consequences, made a member of the audience at the Stuttgart festival faint from emotional shock, which made Robert most happy and determined to carry on making films.

Structured like a downward spiral into madness, *Bobby Yeah* (2011) is set in a kaleidoscopic world which furthers Morgan's fascination with body as abject object and physical transformations, as well as his characteristic twisting of spaces, creating another isolated character seemingly living in an inward world of his own fabrication. According to the author, *Bobby Yeah* was made completely without storyboard or animatic in one of his home rooms, where he was having fun and was relaxing building up a rhythmic composition during a period of almost three years. He was using the set as a playground to liberate his stream-of-consciousness, just like his favoured film directors David Cronenberg, Ingmar Bergman, Tim Burton, the Quay Brothers or David Lynch worked in some of their films.

Looking forward to more of Robert Morgan's bizarre film experiments!

Igor Prassel, Animateka

MOŠKI V LEVEM SPODNJEM KOTU FOTOGRAFIJE/THE MAN IN THE LOWER- LEFT HAND CORNER OF THE PHOTOGRAPH

Robert Morgan (Swartz Can Talk Production/Surrey Institute of Art and Design)
Velika Britanija/UK, 1997, digital, 13'

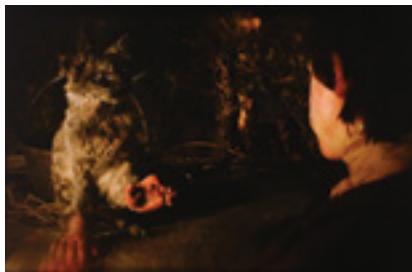


Starec pogleda fotografijo sebe v mladih letih in zgodsi se nekaj nenavadnega.

An old man looks at a photograph of his younger self and strange things happen.

MAČKA Z ROKAMI/THE CAT WITH HANDS

Robert Morgan (Halo Productions)
Velika Britanija/UK, 2001, 35 mm, 3'30"

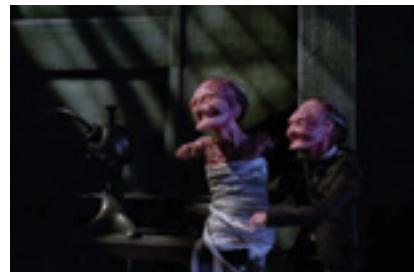


Legenda o mački, ki tako pravi legenda, hoče postati človek.

The legend of a cat who, legend has it, longs to become human.

LOČITEV/THE SEPARATION

Robert Morgan (animusfilms)
Velika Britanija/UK, 2003, 35 mm, 9'



Ločitev siamskih dvojčkov in njene tragične posledice.

The separation of conjoined twins and its tragic consequences.

V DELIRIU – FILM V 48 URAH/OVERTAKEN – A 48 HOUR FILM

Robert Morgan (Swartz Can Talk Production)
Velika Britanija/UK, 2009, digital, 6'29"



Čudaški, nesmiseln film, napisan, zrežiran in zmontiran v divjih 48 urah.

A weird, nonsense film written, directed and edited within a frantic 48-hour period.

BOBBY YEAH

Robert Morgan (Swartz Can Talk Production/BlueLight)
Velika Britanija/UK, 2012, digital, 23'



Blodnjave, gnušne prigode človeške kategorije nevrednega malega huligana.

The delirious and disgusting adventures of a subhuman petty thug.

OBUDITEV/INVOCATION

Robert Morgan (Swartz Can Talk Production/Lupus Films)
Velika Britanija/UK, 2013, digital, 3'10"



Kratka grozljivka o nevarnostih tehnike stop-motion.

A short horror film about the dangers of stop-motion animation.

D IS FOR DELOUSED

Robert Morgan (Drafthouse Films/Timpson Films)
Velika Britanija/UK, 2014, digital, 4'25"



Del celovečerne filmske antologije *Abeceda smrti 2*.
Film o ceni življenja.

A segment of the anthology feature film, *The ABCs of Death 2*. A film about the cost of life.

JEAN-LUC SLOCK: PREDSTAVITEV FILMSKEGA PROGRAMA FILM PROGRAMME PRESENTATION

Animacijski studio Camera-etc je leta 1979 v belgijskem Liegeu ustavil Jean-Luc Slock, ki je želel razvijati projekte na področju animiranega filma s socialno in kulturno noto. Na delavnicah animiranega filma po državi in drugod po svetu je sodelovalo na tisoče otrok, mladih in odraslih, ki so ustvarili na stotine animiranih kratkih filmov. Ti so večinoma namenjeni povečevanju občutljivosti za državljanska vprašanja in jih prikazujejo v vzgojno-izobraževalnih mrežah. Naloga studia Camera-etc, ki ga finančno podpira Oddelek za film francoske skupnosti v Belgiji, je uporabljati animacijo kot psihosocialno sredstvo osebnega in kolektivnega napredka.

Dandanes stalna ekipa 14 oseb razvija pet različnih tipov projektov: skupinske delavnice, avtorske filme, mednarodna sodelovanja, socialno oglaševanje in glasbene videospote. Filmski program obsega osem mednarodno nagrjenih filmov, ki so v zadnjem času nastali v produkciji studia. Podaja pregled eklektičnosti animatorjev, ki delujejo v studiu, od svežih *Yoyo's dogodivščin*, ustvarjenih v sodelovanju z otroki, ganljivega filma *Butoyi* o zlorabi otrok, ki so ga pomagali izdelati najstniki v Burundiju, nenavadnega kolektivnega izdelka odraslih *Reptile Smile*, štirih avtorskih filmov, med drugim uspešnice Mathieuja Labayeja *Orgesticulanismus*, do glasbenega videospota za pesem, ki jo izvaja skupina Yew v sodelovanju z belgijskim rokerjem Arnom.

The animation studio Camera-etc based in Liège, Belgium, was created in 1979 by Jean-Luc Slock basically to produce animation projects with social and cultural goals. Thousands of children, youngsters and adults in the country and around the world have participated in animation workshops, producing hundreds of animated shorts. These films are mostly used as sensitisation tools for citizenship items and are screened in educational networks. Funded by the Cinema department of the Wallonia-Brussels Federation, Camera-etc's assignment is to use animation as a psycho-social means of personal and collective development.

Nowadays, a permanent team of 14 persons is working on 5 different types of projects: collective workshops, auteur films, international cooperation, social advertising and music videos. The retrospective includes 8 international awarded films recently produced by the studio. The program gives an overview of the eclecticism of Camera-etc animators, from the fresh *Yoyo's adventures*, made with children, the very emotional *Butoyi*, a film about child abuse done with teenagers in Burundi, the strange adult collective film *Reptile smile*, 4 of our auteur films including Mathieu Labaye's hit *Orgesticulanismus*, to the music clip for Yew featuring Belgian rock musician Arno.

YOYOVE DOGODIVŠČINE/LES AVENTURES DE YOYO/THE ADVENTURES OF YOYO

Louise-Marie Colon, Delphine Hermans (Camera-etc)
Belgija/Belgium, 3'30", HD, 2013



Pierre izpusti babičinega papagaja Yoya. A preden se žival lahko pridruži drugim papigam v Amazoniji, se mora naučiti leteti.

Film je ustvarilo 13 otrok ob pomoči Louise-Marie Colon in Delphine Hermans.

Pierre releases Yoyo, his grandmother's parrot. But the animal has to learn to fly before joining other parrots in Amazonia.

The film was made by 13 children with the help of Louise-Marie Colon & Delphine Hermans.

BUTOYI

Louise-Marie Colon, Simon Medard (Camera-etc)
Belgijska/Belgium, 10', HD, 2013



Bukuru in Butoyi sta dvojčka. Butoyi je izjemno nadarjena učenka, a ko so njeni bratje v šoli, mora ona pomagati mami pri hišnih opravilih.

Film je ustvarilo 12 deklet iz Burundijske ob pomoči Louise-Marie Colon in Simona Medarda.

Bukuru and Butoyi are twins. Butoyi is a brilliant student. However, while her brothers go to school, she has to help her mom in daily tasks.

The film was made by 12 young girls from Burundi with the help of Louise-Marie Colon & Simon Medard.

KONZERVA SARDIN/LA BOITE DE SARDINES/THE SARDINE TIN

Louise-Marie Colon (Camera-etc)
Belgijska/Belgium, 9', HD, 2011



Eva je drobna morska deklica. Nekoč se zaljubi v samskega ribiča Emila in skoči v njegovo ribiško mrežo. Emile Evo najde v konzervi sardin ...

Eva is a tiny little mermaid. One day she falls in love with Emile, a single fisherman, and jumps in his fishing net. Emile finds Eva in a sardine tin...

REPTILE SMILE

Simon Medard, Mathieu Labaye (Camera-etc)
Belgijska/Belgium, 5', HD, 2014



Neskončno približevanje prostora, ki mu vselej sledi nov prostor ...

Film je ustvarilo 10 odraslih ob pomoči Simona Medarda in Methieuja Labayeja.

An infinite zoom of strange spaces, one after another...

The film was made by 10 adults with the help of Simon Medard & Mathieu Labaye.

ORGESTICULARISMUS

Mathieu Labaye (Camera-etc)
Belgijska/Belgium, 9'30", HD, 2008



»Ko se premikaš, imaš nadzor nad svojim življenjem. Ko svobodno prihajaš in odhajaš, ko izražaš ... ljubezen, nežnost, jezo, karkoli. Ko si torej prikrajšan za sposobnost premikanja, kot sem jaz, kot smo mnogi ... moraš znova iznajti gibanje, če hočeš preživeti.« (Camera-etc) -Benoit Labaye

“When moving, you take over your own life. When you're free to come and go, to have gestures of... love, tenderness, anger, no matter. So when you are deprived of the ability to move, as I am, as many others are... in order to survive you need to reinvent movement.” (Camera-etc) -Benoit Labaye

CLEO'S BOOGIE

Camera-etc Collective (Camera-etc)
Belgijska/Belgium, 6', HD, 2010



Stara prijatelja, ki z mačko živita v razdrapanem stanovanju, podoživljata divje ritmično vzdušje bugivugija svoje mladosti. Takrat sta spremljala čutno pevko, od katere je ostala samo še podoba na starem plakatu ... Razen če je črna mačka njena reinkarnacija?

Two old friends, living with their cat in a faded apartment, relive the percussive and furious atmosphere of the Boogie-woogie of their youth. At that time, they accompanied a sensual singer of whom there is no more than an image on an old poster ... Unless the black cat is her reincarnation?

POILS

Delphine Hermans (Camera-etc)
Belgijska/Belgium, 9', HD, 2013



Duhovit portret ljubiteljev poraščenosti.
Zapeljevanje, razočaranja, fantazije ...

A funny portrait of hair lovers. Seductions,
disappointments, fantasies...

YEW FEAT. ARNO "BETWEEN UP & DOWN"

Frédéric Hainaut & Simon Medard (Camera-etc)
Belgijska/Belgium, 4', HD, 2013



Črno-bela atmosfera kot iz 30. let. Pred gorečo hišo
stoji moški, ki nato skoči v avto in pobegne ...

Black and white atmosphere of the 30s. A man is
standing in front of a burning house before jumping
into his car to run away...

POSEBNE PREDSTAVITVE
SPECIAL PROGRAMMES

**POSEBNA
PROJEKCIJA
OB ODPRTJU
PROGRAMA
SLON**
SPECIAL
ELEPHANT
OPENING
SCREENING

RIBA/FISH

Nik Potočnik (JSKD/KUD Marnie film)
Slovenija/Slovenia, 2015, HD, 4'57"

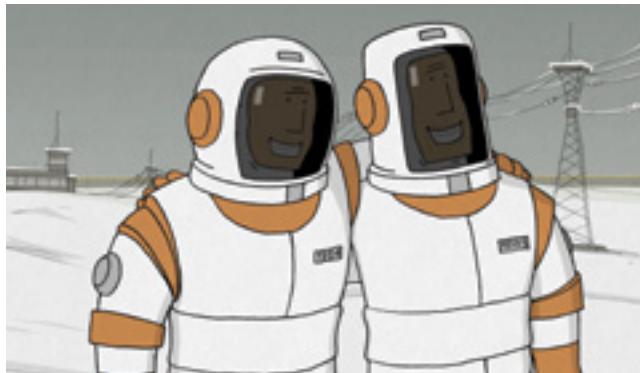


Ribičev večletni trud za ulov in
dogodivščine ob ribarjenju.
Zmagovalec natečaja *Živel strip! Živila
animacija!* 2015.

Fisherman's long-lasting struggles to
catch fish and other fishing adventures.
Winner of the *Živel strip! Živila
animacija!* comic strip and animation
competition 2015.

**BREZ VESOLJA NE MOREMO ŽIVETI/MI NE MOZHEM ZHIT
BEZ KOSMOSA/WE CAN'T LIVE WITHOUT COSMOS**

Konstantin Bronzit (Melnitsa Animation)
Rusija/Russia, 2014, DCP, 15'20"



*Film je del Slonovega tekmovальнega programa.

Dva prijatelja kozmonavta se pri vsakodnevnom urjenju trudita po najboljših močeh, saj želita uresničiti skupni sen. A zgodba ne govori samo o sanjah.

*This film is part of *The Elephant in Competition* programme.

Two cosmonauts, two friends, try to do their best in their everyday training life to make their common dream a reality. But this story is not only about the dream

CIPERCOPER/ZIPPITY ZAPPITY

Jernej Žmitek, Boris Dolenc (Invida)
Slovenija/Slovenia, 2014, DCP, 15'52"



Nagajivi čarovnički Štumfa in Kuštra se odločita, da bosta namesto v šolo in k zobozdravniku raje šli iskat svojega čarovniškega mačka Packa. Spremljamo ju na zacopranem potovanju skozi prostor in čas, kjer se jima pridruži tudi pametnjakovič Brihta.

Mischievous witches Štumfa and Kustra decide to go looking for their lost magic cat Pacek instead of going to school and to the dentist. We follow them on a zippity-zappity journey through time and space, where they team up with nerdy Brihta.

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

POŠAST Iz NIXA/THE MONSTER OF NIX

Rosto (Studio Rosto A.D/Autour de Minuit/CinéTé)
Nizozemska, Francija, Belgija/Netherlands, France, Belgium, 2011, DCP, 29'35"



V idilični pravljični vasici Nix je življenje lepo ... dokler vanjo ne pride pošast, ki požre vse, kar vidi. Z njo se mora spopasti mali Willy. Sam.

Life is good in the idyllic fairy-tale village of Nix... until an all-devouring monster appears. Young Willy has to fight it. Alone.

GHOST CELL

Antoine Delacharleray (Autour de Minuit)
Francija/France, 2015, 3D DCP, 6'30"



*Film je del retrospektive Animirani dokumentarni film.

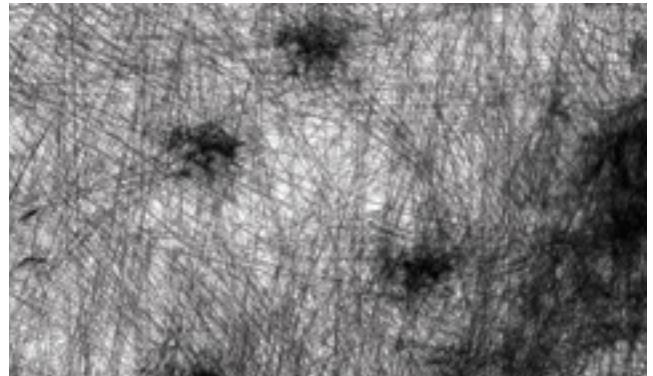
Znanstven in obenem sanjski dokumentarni film *Ghost Cell* je stereoskopski potop v drobovje organskega Pariza, ki ga opazujemo kot celico skozi virtualni mikroskop.

*This film is part of the Animadok Film Retrospective.

Scientific and dreamlike documentary at once, *Ghost Cell* is a stereoscopic plunge into the guts of an organic Paris seen as a cell through a virtual microscope.

KRIKELKRAKEL

Mirjam Baker (RCA)
Velika Britanija/UK, 2014, 3D DCP, 6', nemi/silent



*Film je del Evropskega študentskega tekmovanega programa.

Krikelkrakel je risana in 3D stereoskopska računalniška animacija, ki se kot eksperimentalno abstraktno delo navezuje na zgodnje eksperimentalne ali strukturalistične filme. To provokativno delo najbolje učinkuje kot instalacija, je inovativno in raziskuje nova področja animacije.

*This film is part of the European Student Competition Programme.

Krikelkrakel is a hand-drawn 3D stereoscopic CGI animation and as an experimental abstract work it has a resonance with early experimental or structuralist films. This provocative piece works best as an installation piece. It is innovative and explores some unique areas of the animation discipline.

NOW IS THE TIME

Norman McLaren (NFB)
Kanada/Canada, 1951, 3D DCP, 3'

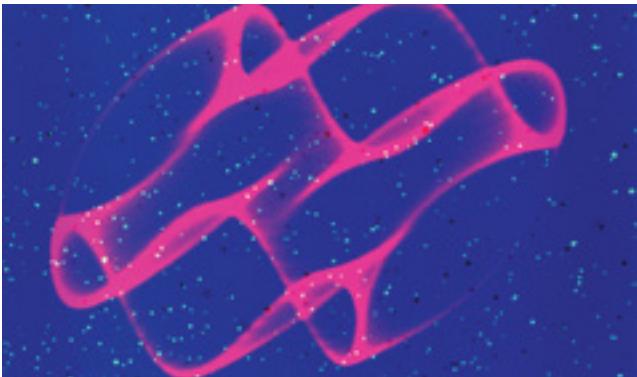


Fotografirani papirnati izrezki in podobe, narisane neposredno na filmski trak, so animirani sličico za sličico. Stereoskopski pogled je omogočilo fotografiranje in risanje po dveh slik (ene za levo oko, druge za desno) z nadzorovanim zamikom elementov na eni sliki glede na tiste na drugi. Ustvarjen je bil tudi ročno narisani zvok, ki je bil posnet na dva različna trakova za stereoskopsko predvajanje.

Photographed paper cutouts and images drawn directly on film stock were given single-frame animation. Stereoscopy was achieved by photographing and drawing two visuals (one for the left eye, one for the right eye) with controlled displacement of the elements in relationship to each other. The hand-drawn sound was also composed and recorded on two separate bands for stereoscopic playing.

AROUND IS AROUND

Norman McLaren (NFB)
Kanada/Canada, 1951, 3D DCP, 10'



Avtor za film fotografira gibljive vzorce na osciloskopu, ki z nadzorovanim zamikanjem slik za levo in za desno oko dobijo stereoskopsko obliko.

Around is Around photographs moving oscilloscope patterns given stereoscopic form through the control of different left-eye and right-eye image positions.

**Now is the Time in Around is Around, oba 3D filma, sta nastala po naročilu Britanskega filmskega inštituta za Britanski festival (Festival of Britain).*

**Now is the Time and Around is Around, both 3D films, were commissioned by the British Film Institute for the Festival of Britain.*

RETROSPEKTIVA ANIMIRANI DOKUMENTARNI FILM

ANIMADOK FILM RETROSPECTIVE

KO NEVIDNO SPREMENIMO V VIDNO

Čeprav sta, ko govorimo o filmski formi, dokumentarno in animirano pogosto obravnavana kot nasprotna pola – saj se prvo ukvarja z realnim svetom preteklosti, drugo pa s polji, ki izhajajo iz ciste domišljije –, animirani dokumentarci nastajajo že od samega začetka animiranega filma, natanko 100 let.

Producija prvega animiranega dokumentarnega filma, *The Sinking of Lusitania*, se je začela pred stotimi leti, za dokončanje pa je ameriški pionir na področju animacije, Winsor McCay, potreboval dve leti. Skoraj desetminutni film v maniri zgodnjih igranih filmskih obzornikov rekonstruirala torpediranje britanske čezoceanske ladje s strani nemške podmornice leta 1915. McCayev film je bil v prvi polovici 20. stoletja v svoji kategoriji unikum. Čeprav so animacijo za vzgojne, izobraževalne ali informativne namene uporabljali od samega začetka kinematografije, so primeri, ko bi ustvarjalci premikali meje animiranega filma proti dokumentarnim pristopom in »resnim« tematikam, pred 70. leti 20. stoletja zelo redki. Mednje uvrščamo abstraktne eksperimente Lena Lya ali Normana McLarenja v promocijskih filmih, ki so bili v 30. in 40. letih po naročilu Johna Griersona izdelani na filmskem oddelku Britanske pošte ali v NFBC, ali komične izobraževalne filme v 50. letih, kot sta bila NFB-jev *The Romance of Transportation in Canada* in *The History of Cinema* Johana Halasa.

V 70. letih se je dokumentarni film z vzponom politike identitete in liberalnih demokratičnih družb od družbe kot celote obrnil k posamezniku in k pred tem marginaliziranim tematikam, pri čemer so prevladovala vprašanja identitete, spolnosti, družbenega spola in rase. Ko so se dokumentarni filmi začeli ukvarjati z nevidnimi in zamegljenimi polji subjektivnega, je pri tem naravnno priskočila na pomoč animacija. Legendarni ameriški umetniški par, John in Faith Hubley, je posnetek svojih otrok pri domači igri združil z animiranimi risbami in tako ponudil vpogled v domišljajski svet otrok. Kmalu zatem sta ustanovitelja studia Aardman, David Sproxton in Peter Lord, začela serijo, v kateri sta z animacijo gline upodobila posnete

TURNING THE INVISIBLE VISIBLE

Although documentary and animation are often seen as polar opposite forms of cinema – one being involved with the existing historical world, the other with realms born out of pure imagination –, animated documentaries has been made throughout the history of animation for exactly 100 years.

The production of the very first animated documentary, *The Sinking of Lusitania* started exactly a century ago, yet it was only realised in the course of 2 years by the American animation pioneer, Winsor McCay. The almost ten-minute long film reconstructed the torpedoing of the British ocean liner by a German submarine in 1915 in the fashion of early live action newsreels. McCay's film was unique of its kind in the first half of the 20th century. Although animation as a means for instructional, educational or informational purposes has been used since the very beginning of cinema, there are only a very few examples of how film makers pushed the boundaries of animation film towards documentary approaches and "serious" subject matters before the 1970s. These examples include the use of Len Lye's or Norman McLaren's abstract experiments in the public relation films made at the G.P.O. Film Unit or the NFBC, commissioned by John Grierson in the 1930s and 1940s; or the humorous educational films of the 1950s, such as the NFB-film *The Romance of Transportation in Canada* or *The History of Cinema* by John Halas.

In the 1970s, along with rise of identity politics in the liberal democratic societies, documentary films turned away from society at large towards the self, and previously marginalised subject matters; the issues of identity, sexuality, gender or race became prevalent. As documentaries started to explore the non-observable and fuzzy realms of the subjective, animation naturally came at hand. The legendary US-based artist couple, John and Faith Hubley paired up the tape recordings of their children playing at home with animated drawings in order to offer an insight into the imagined world of the kids. Not long after, the two founders of Aardman Studio, David Sproxton and Peter

intervjuje in pogovore, ki sta jim prisluškovala skrivaj (*Animated Conversations*). Medtem je skupina Britank leta 1978 v Leedsu ustanovila animacijsko delavnico za ustvarjanje animiranih kratkih filmov o družbenih in vzgojno-izobraževalnih vprašanjih, začenši s pomembnostjo vrtcev (*Who Needs Nurseries? We Do!*). Čeprav je bil vzhodnoevropski animirani film tedaj najbolj znan po svojih družbenopolitičnih alegorijah, je Madžar György Kovásznai leta 1971 predstavil metodo »anima verite«, v kateri je združil filmsko tehniko, ki temelji na opazovanju, in eksperimentalno animacijo lika.

Ker je z animacijo mogoče »živiti notranjost in upodobiti nevidno«, kot sta modro dejala John Halas in Joy Batchelor, je spoj animacije z dokumentaristiko danes postal najprimernejši medij za obravnavo dogodkov in tematik zunaj dosega filmskih kamер, ki beležijo igrane prizore.

Animacija lahko kot preizkušeno orodje ilustriranja in pojasnjevanja nudi vpogled v nevidne mehanizme, ki se dogajajo na ravni mikro- ali makrokozmosa, denimo v obliki domišljitskega raziskovanja Pariza kot žive celice pod mikroskopom (*Ghost Cell*) ali upodobitve abstraktnih idej o jeziku, kot jih je Noam Chomsky predstavil v svoji strukturni lingvistiki, v filmu Michela Gondryja *Ali je visoki človek srečen?*

Animatorji dokumentarne tematike berejo na svež in pronicljiv način. Animirani popotniški dnevnički Bastiena Dubois, kot sta *Madagascar* ali *Obrazi s poti*, izjemno živo izrišejo vidjenje popotnika, čigar okolica se nenehno in naključno spreminja. Film *Irsko ljudsko pohištvo* naslovne like oživi v tehniki stop-motion; žive intervjuvanje v filmu *Hrana* nadomestijo različne jedi, ki predstavljajo njihove prehranjevalne navade; anekdoto o spominu na mladostno zorenje odigrajo abstraktne črkovne vrste (*Vedno ista pesem*). Nadomeščanje objektov dokumentarne obravnavne z animiranimi avatarji je lahko simboličen prikaz krize identitete (*German Shepherd*), animacijski filter lahko označuje tudi obroben položaj manjšinskih skupin (*Bela črta* Michala in Urija Kranota). V številnih primerih pa morajo ustvarjalci posnetke pretvoriti v animacijo zato, da dobesedno prikrijejo

Lord started a claymation series based on recorded interviews and eavesdropped conversations (*Animated Conversations*). In the meantime a bunch of British women established the Leeds Animation Workshop in 1978 to make animated short films about social and educational matters, starting with the issue of the need for nurseries (*Who Needs Nurseries? We Do!*). Although Eastern European animation art at the time was mainly known for their socio-political allegories, the Hungarian György Kovásznai conceived the method of "anima verite" films in 1971, a combination of observational film making and experimental character animation.

Since animation is able "to evoke the internal space and portray the invisible", as John Halas and Joy Batchelor wisely put it, today the fusion of animation with documentary has become the most apt media to cover events and subject matters that are out of reach for live action film cameras.

As an old tool for illustration and explanation, animation can offer an insight into the invisible mechanisms that take place on a micro- or macrocosmic level, like the imaginative exploration of Paris as a living cell under a microscope (*Ghost Cell*), or the abstract ideas about language according to Noam Chomsky's structural linguistics in Michel Gondry's *Is the Man Who Is Tall Happy?*

Animators come up with a fresh and insightful reading of documentary subject matters. Bastien Dubois animated journey diaries, such as *Madagascar* or *Faces from Places*, vividly evokes the perception of a traveller on the road, whose surroundings are constantly and randomly changing. In the film *Irish Folk Furniture*, the title characters are revived with the technique of stop motion; the live interviewees in *Food* are substituted with various dishes to talk about their eating habits; the anecdote about a man's adolescent coming-of-age is performed by abstract typefaces (*It's Always the Same Story*). Replacing documentary subjects with animated avatars can also symbolically represent identity crisis (*German Shepherd*), or the animation filter can mark the peripheral situation of people in

svoje protagoniste ali scenarije. V filmih, kot je *I Love Hooligans*, je prava identiteta glavnega lika (v tem primeru gejevskega huligana) zaščitená z masko animacije, animirana sekvenca v filmu Victorja Orozca Ramireza s pomenljivim naslovom *Reality 2.0* pa zakrije vizualno morbidnost nasilja.

Animirani dokumentarni filmi se, posebej pri zgodovinskih temah, zanašajo na vrsto različnih avdiovizualnih virov: na arhivske posnetke, avdio zapise, intervjuje v bližnjem planu in prvoosebne izpovedi, in pri oživitvi preteklih dogodkov jim pomaga animacija. Filmi, kot so *Širno obzorje*, *Zakrpaš in se znajdeš*, *Nočna čarovnica* ali *Dogovor* s premikom fokusa na osebne izkušnje protagonistov, ki jih vizualno interpretira ekspressionistična ročno zasnovana animacija, ponudijo alternativni pogled na preteklost. Domiselni celovečerni biografski dokumentarni filmi Ance Damiani, med drugim najnovejši z naslovom *Čarobna gora*, s hibridno mešanico avdiovizualnih sestavin pripovedujejo o življenju že pokojnih protagonistov.

Poleg upodabljanja intimnih preteklih izkušenj nekega človeka je animirani dokumentarni film tudi ustrezno orodje za vizualizacijo mentalnih stanj. Takšni filmi nas spodbujajo, da na svet pogledamo skozi oči drugega, pogosto človeka, ki se spopada z neko neobičajno okoliščino, na primer jedlanjem (*Emil*), izgorelostjo (*Radikalizirana*), psihozo (*Abduł*) ali agorafobijo (*Riba na trnku*, epizoda iz serije *Animirano mišljenje*). V filmu *Zavezati si čevlje*, ki pripoveduje o odraslih umetnikih z Downovim sindromom, intimnost osebnih zgodb teh protagonistov podkrepiti nihov lastni umetniški prispevek k vizualni plati filma. Filmski portreti priznanih umetnikov, kot so *Sethov teritorij* ali *McLarnovi negativi*, *Projekt Sapporo* in *Jutra* Marie-Josée Saint-Pierre, lahko s pomočjo animacije sezje globlje in temeljiteje interpretirajo ustvarjalni proces portretiranec.

Toda animirani dokumentarni film se ne uporablja samo za poglabljvanje v svet nekoga drugega, temveč je tudi arheološko orodje za kopanje po globinah ustvarjalčevega lastnega jaza

minorities (Michal and Uri Kranot's *White Tape*). In many cases, however, filmmakers need to rework their live footages into animation to literally hide their protagonists or scenarios. In films like *I Love Hooligans*, the true identity of the main character (in this case a gay hooligan) is protected by the mask of animation, while the animated sequences in the film – tellingly entitled – *Reality 2.0* by Victor Orozco Ramirez veils the visual morbidity of violence.

Animated documentaries, especially when they research historical subject matters, rely on a great variety of audiovisual resources: archive footage, audio records, talking head interviews and first-person recollections are accompanied by animation to evoke past events. Films like *Wider Horizon*, *Mend and Make Do*, *The Night Witch* or *The Deal* offer an alternative account of the historical world by switching the focus to their protagonists' personal experiences, which are visually interpreted by expressionistic hand-crafted animation. Anca Damian's imaginative full-length biographical docs, including her most recent *The Magic Mountain*, are based on a hybrid mixture of the audiovisual components to narrate the life events of their protagonists who already passed away.

Above other people's personal experiences of the past, animated documentary is the proper tool to visualise someone's inner states of mind, too. Such films encourage us to see the world from another person's shoes, who usually suffer from some unordinary condition, such as stuttering (*Emil*), burnout syndrome (*Radicalized*), psychosis (*Abdullah*) or agoraphobia (*Fish on a Hook*, an episode of the series of *Animated Minds*). *Tying Your Own Shoes* is a film about adult artists with Down Syndrome, in which the intimacy of their personal stories is enhanced by their own artistic contribution to the visual imagery of the film. Moreover, portrait films of such renowned artists as *Seth's Dominion*, or MJSTP's *McLaren's Negatives*, *The Sapporo Project* and *Jutra* can explore and interpret the creative process of their subjects in a greater depths with the help of animation.

in spominov. S filmsko tehniko, kot je animacija, kjer podobe gradijo roke ustvarjalca samega, se pristnim izkušnjam ustvarjalca tako približamo, da so nam na dosegu roke. Ti pogostog ranljivi filmi o univerzalnih temah, kot so zaljubljanje (*The Pinboard*), rojenanje (*Prehodi, Femelles, Podvojen*) ali smrt enega od staršev (*Nekaj pomembnega*, *Očetova ura*, *Vovô*), za avtorje predstavljajo samozdravljenje in pot do boljšega razumevanja lastnega življenja in identitete. A teh čustveno močnih avtobiografskih animiranih dokumentarcev nam ne približajo samo tematike, temveč tudi animirane podobe, ki po naravi težijo k abstraktнемu.

Retrospektiva Animirani dokumentarni film predstavlja opuse uveljavljenih dokumentaristov na področju animacije, kot sta **Marie-Josée Saint-Pierre** (MJSTP Films) ali **Bastien Dubois**. Festival DOK Leipzig od leta 1997 predstavlja animirani dokumentarni film v posebnem programu Animadoc. Dva od programov retrospektive, ki ju je skrbno pripravila kuratorica za animirani film na festivalu DOK Leipzig, Annegret Richter, prinašata nekaj najboljših animiranih dokumentarcev zadnjih 15 let (**Najboljši s festivala Dok Leipzig I-II**). Program **Narejeno v Kanadi** posebno pozornost namenja delom kanadskega Nacionalnega filmskega sveta NFB, ki je v zadnjih 70 letih dosegel svetovno priznano strokovno raven tako na področju dokumentaristike kot animacije. **Čarobna gora** Ance Damian in **Ali je veliki človek srečen?** Michel Gondryja sta izjemna predstavnika celovečernega animiranega dokumentarca zadnjih let. **Sodobni animirani dokumentarni film** pa prinaša pregled bodočih mojstrov animiranega dokumentarnega filma s poudarkom na študentskih delih.

Anna Ida Orosz

Yet animated docs are not only used for diving into someone else's world, it is also an archaeological tool for exploring the depths of the filmmaker's very own self and memories. Through such a filmmaking technique as animation, where imagery is constructed by the very hands of the artist, we get within arm's reach of the artists' most genuine experiences. These often touching films about such universal themes as falling in love (*The Pinboard*), giving birth (*Passages, Femelles, Doubled up*), or the loss of a parent (*Something Important, Dad's Clock, Vovô*) can be seen as self-therapies for the artists to gain a better understanding of their personal lives and identities. Yet not only the themes of these films, but also the animated imagery – which strives for abstraction by nature – make these moving autobiographical animated documentaries accessible to all of us.

The Animadok Film Retrospective programme series will present the oeuvre of such established animated documentarists as **Marie-Josée Saint-Pierre** (MJSTP Films) or **Bastien Dubois**. Animated documentaries have been showcased in a separate programme called Animadoc since 1997 at DOK Leipzig Festival. The carefully curated retrospective programme by Annegret Richter, the curator of animations at DOK Leipzig, brings some of the highlights of animadocs of the past 15 years (**Best of Dok Leipzig I-II**). The programme "**Made in Canada**" devotes a special focus to the works of the National Film Board of Canada, which has developed a world-renowned expertise in both documentary film making and animation over the past 70 years. Anca Damian's **The Magic Mountain** and Michel Gondry's **Is the Man Who is Tall Happy?** are two outstanding works of full-length animated documentaries from the past year. **Contemporary Animadok** will give us an overview of the future masters of animated documentaries, with a special emphasis on student works.

Anna Ida Orosz

RETROSPEKTIVA ANIMIRANI DOKUMENTARNI FILM I

ANIMADOK FILM RETROSPECTIVE I: BASTIEN DUBOIS

MADAGASKAR, DNEVNIK S POTI/ MADAGASCAR, CARNET DE VOYAGE/ MADAGASCAR, A JOURNEY DIARY

Bastien Dubois (Sacrebleu Production)
Francija/France, 2009, DCP, 11'30"



Malgaški ritual famadihana ali "obračanje kosti" odpira prostor za pomembna slavlja, ples in žrtvovanje, predvsem pa izkazuje pomen tega starodavnega kulta znotraj malgaške kulture. Zgodba, ki se odvije v obliki popotniškega dnevnika, izriše pot evropskega popotnika po pokrajinhah teh raznolikih običajev.

Famadihana, a Malagasy custom which means the reversal of death, gives vent to important festivities, dancing and sacrifice, but especially demonstrates the importance of the ancient cult in the Malagasy society. The story is told in a journey diary, redrawing the trip of a European traveller confronted with these various customs.

KARGO KULT/CARGO CULT

Bastien Dubois (Sacrebleu Production)
Francija/France, 2013, DCP, 11'20"



Na papuanski obali sredi vojne za Tiki ocean nekaj Papuancev v upanju na velikodušnost »kargo bogov« razvije nov obred.

Nobene dovolj napredne tehnologije ni mogoče razločiti od magije.

Arthur C. Clarke

On the Papua coasts, in the middle of the Pacific War, some Papuans are looking for the magnanimity of the Cargo God elaborating a new ritual.

Any sufficiently advanced technology is indistinguishable from magic.

Arthur C. Clarke.

OBRAZI S POTI: GRČIJA, GORA ATOS/
PORTRAITS DE VOYAGES: GRÈCE, LE MONT
ATHOS/FACES FROM PLACES: GREECE,
MOUNT ATHOS

Bastien Dubois (Sacrebleu Production)
Francija/France, 2013, DCP, 3'



Na gori Atos v Grčiji najdemo približno dvajset pravoslavnih samostanov. Neki menih pojasni, kako je vstopil v red.

Mount Athos, Greece, is home to around twenty Orthodox monasteries. One of the monks tells how he entered the order.

OBRAZI S POTI: ANTARKTIKA, POSTAJA CONCORDIA/PORTRAITS DE VOYAGES: ANTARCTIQUE, STATION CONCORDIA/FACES FROM PLACES: ANTARCTIC, CONCORDIA STATION

Bastien Dubois (Sacrebleu Production)
Francija/France, 2013, DCP, 3'

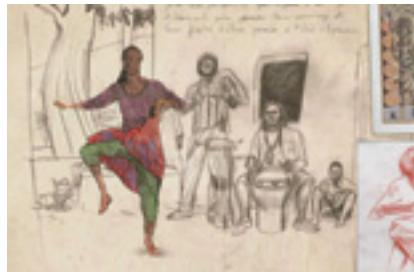


Pogovor z znanstvenikom z raziskovalne postaje Concordia v ledeni puščavi.

Interview with a scientist from the Concordia research base, in the desert of ice.

OBRAZI S POTI: SENEGAL – SABAR
/PORTRAITS DE VOYAGES: SENEGAL –
SABAR/FACES FROM PLACES: SENEGAL
- SABAR

Bastien Dubois (Sacrebleu Production)
Francija/France, 2013, DCP, 3'



V Dakaru bobna pričarata živahno vzdušje. Takrat zaplešemo sabar, s čimer ozdravimo tako telo kot duha.

In Dakar, two drums can create a lively atmosphere. That is when we start dancing sabar, a way of curing the body as well as the mind.

STOP MOTION FILM

Bastien Dubois, Julie Nobelen (Art Brutal)
Francija/France, 2014, HD, 1'30"



Kratki film pojasnjuje, kaj pomeni stop-motion.
Izdelan je bil za razstavo o tehniki stop-motion, ki jo
je ob Mednarodnem festivalu animiranega filma v
Annecyju leta 2014 pripravila organizacija Art Brutal.

Stop motion short film explaining what stop motion
is, specially made for an exhibition about stop
motion which was presented by Art Brutal at Annecy
for the International Animation Film Festival 2014.

JAZZ IMPROVISATION IN A NOTEBOOK

Bastien Dubois (Blast Production)
Francija/France, 2015, HD, 1'03"



Beležnica Moleskine v prepoznavnem slogu
newyorške glasbene založbe Blue Note Records,
sicer najpomembnejše avantgardne džezovske
založbe. V omejeni izdaji, ki je izšla ob njeni
75-letnici, najdemo vplivnega saksofonista Dexterja
Gordona.

A Moleskine notebook with the distinctive visual
style of the New York's most important avant-garde
jazz music label, Blue Note Records. The limited
edition features influential saxophonist Dexter
Gordon and celebrates the music label's 75th
anniversary.

RETROSPEKTIVA ANIMIRANI DOKUMENTARNI FILM II

ANIMADOK FILM RETROSPECTIVE II: MARIE-JOSÉE SAINT-PIERRE

MCLARNOVI NEGATIVI/LES NÉGATIFS DE MCLAREN/MCLAREN'S NEGATIVES

Marie-Josée Saint-Pierre (MJSTP Films)
Kanada/Canada, 2006, DCP, 10'



Vizualni esej z intimnim vpogledom v filmsko ustvarjanje razkriva skrivnosti legendarnega kanadskega animatorja Normana McLarna in njegov osebni pogled na filmsko delo.

An intimate look at cinematographic creation, this visual essay shares with us secrets of the legendary Canadian animator Norman McLaren and his personal view of filmmaking.

PREHODI/PASSAGES

Marie-Josée Saint-Pierre (MJSTP Films)
Kanada/Canada, 2008, DCP, 25'



Novico o svoji prvi nosečnosti sem sprejela z velikim navdušenjem. Ko sem pričakovala prihod male štručke, si nisem nikoli mislila, da se bo porod sprevrgel v nočno moro in da se bova z otrokom znašla na pragu smrti ...

It was with great enthusiasm that I found out that I was expecting my first child. While I was awaiting the arrival of my bundle of joy, I never expected my labour would turn into a nightmare and that my baby and I would end up at death's door...

PROJEKT SAPPORO/THE SAPPORO PROJECT

Marie-Josée Saint-Pierre (MJSTP Films)
Kanada/Canada, 2010, DCP, 5'



Projekt Sapporo je poetični hommage delu priznanega japonskega kaligrafa Gazanboua Higučija. Aanimirani film, ki prinaša dragocen pohled v svet japonske kaligrafije, predstavi mojstrov ustvarjalni proces. Animacija njegove umetnosti gledalca popelje v domišljijo legendarne osebnosti na področju sodobne kaligrafije.

The Sapporo Project is a poetic homage to the work of acclaimed Japanese calligrapher Gazanbou Higuchi. A unique glimpse into the world of Japanese calligraphy, this animated film explores the creative process of a master. By animating his very own art, the viewer is transported into the imagination of a legendary figure in contemporary calligraphy.

FEMELLES

Marie-Josée Saint-Pierre (MJSTP Films)
Kanada/Canada, 2012, DCP, 32'



Femelles je animiran dokumentarni film o zadregah in tabujih poroda in materinstva. Ženske anonimno delijo najintimnejše skravnosti svoje poti do poroda in po njem. Te ganljive izpovedi, nekatere presenetljive, druge smešne ali žalostne, razkrivajo svet žensk, ki jim je skupen izjemni privilegij – ta, da jih nekdo kliče »mama«.

Femelles is an animated documentary on the difficulties and taboos of childbirth and motherhood. Anonymously, women share their most intimate secrets of the journey towards childbirth and beyond. Sometimes surprising, funny and sad, these touching testimonies take us to the world of women that share an exceptional privilege, the one of being called Mom...

JUTRA

Marie-Josée Saint-Pierre (MJSTP Films/NFB)
Kanada/Canada, 2014, DCP, 13'30"



Domišljen filmski portret režiserja Clauda Jutre. Odlomki iz domačih posnetkov, intervjujev in poznavnih del avtorja se združijo z animiranimi sekvencami in prekrijejo v zgodbo o življenju, posvečenem ustvarjanju. Film *Jutra* je hkrati poklon, ljubezenska pesem filmskemu ustvarjanju in obdelava tragične zgodbe izjemnega umetnika, ki je umrl prezgodnjne smrti.

Cinematic and clever portrait of filmmaker Claude Jutra. Excerpts from home movies, interviews and well-known works by the filmmaker artfully blend with animated sequences and overlap to tell the story of an existence devoted to creation. *Jutra* is at once a tribute, a love song to filmmaking, and the retelling of the tragedy of a brilliant artist who died too young.

NAJBOLJŠI S FESTIVALA DOK LEIPZIG

BEST OF DOK LEIPZIG

Festival DOK Leipzig, ki je leta 2015 praznoval 58-letnico, je bil imenu in starosti navkljub vselej festival animiranega in dokumentarnega filma. A uradno so animirani dokumentarni filmi del festivala postali leta 1997, ko je Otto Alder zasnoval poseben program po imenu Animadoc.

Festival je s tem sklenil usmeriti pozornost k filmom, ki niso ustrezali nobeni drugi žanrski kategoriji. V tistem času pri ustvarjalcih in akademikih besedna zveza »animirani dokumentarni film« ni bila zelo pogosta in festivali zanje niso imeli posebnih sekcij. Leipzig je tako postal pomembna platforma za predstavitev animiranih dokumentarnih filmov in za ljudi, ki želijo izvedeti več o možnostih teh filmov.

Prvi program z najboljšimi filmi s festivala DOK Leipzig predstavlja animirane dokumentarne filme zadnjih 15 let. Vsi so bili prikazani v Leipzigu in nekateri so imeli izjemno uspešno pot. *Zavezati si čevlje* avtorice Shire Avni je leta 2009 v Leipzigu prejel zlato golobico, nemška nagrada za najboljši kratki film je leta 2012 šla filmu *Reality 2.0* Victorja Orozca Ramireza, leta 2013 pa je *Irsko ljudsko pohištvo* Tonyja Donoghuea osvojilo nagrado za najboljši animirani film na festivalu Sundance. Izbor prikazuje tudi raznolikost tega, kar lahko imenujemo animirani dokumentarni film, saj v katerih najdemo veliko dokumentarnih posnetkov, drugi pa se dokumentarnih tematik lotevajo z različnimi animacijskimi tehnikami.

Drugi program zajema novo produkcijo animiranih dokumentarnih filmov z letnico 2014 ali 2015. Izbor kaže tudi, kako je mogoče v dokumentarni zgodbi z animacijo upodobiti in predstaviti zgodovino, otroške spomine ali občutljive dogodke. Film *Širno obzorje*, na primer, združi sicer različne spomine otroka in njegovih staršev na njihovo življenje v Vzhodni Nemčiji, *German Shepherd* pa se pojgrava s predsodki in izkušnjami.

Oba programa naj bi poleg tega ponazorila, kako lahko animacija prispeva k intenzivnejšemu podajanju dokumentarne zgodbe in kako pomembno je, da animacijo neločljivo vtkemo v celoto filma.

Veliko užitkov ob ogledu.

Annegret Richter

In 2015, DOK Leipzig celebrated its 58th anniversary, but despite its name and its age it has always been a festival for animation and documentary films. However, animated documentaries became an official part of the festival in 1997, when Otto Alder established a special program called Animadoc.

Through that, the festival decided to put a focus on films that did not fit in any of the genre categories. Back then the term "animated documentary" was hardly used by filmmakers or academics and festivals did not have special sections for it. So Leipzig grew into an important platform for the presentation of animated documentaries and for people who want to learn more about the possibilities of these films.

The first programme with Best of DOK Leipzig films presents animated documentaries from the past 15 years. All the films have been screened in Leipzig and some of them have been really successful. *Tying your own Shoes* by Shira Avni for example received a Golden Dove at DOK Leipzig in 2009, the German Short Film Award in 2012 went to the film *Reality 2.0* by Victor Orozco Ramirez, and in 2013 *Irish folk Furniture* by Tony Donoghue won Best Animation at the Sundance Film Festival in 2013. The selection also shows the diversity of what can be called an animated documentary, with some films using a lot of live action material while others are tackling the documentary subject by using different animation techniques.

The second programme features recent animated documentaries from 2014 and 2015. The selection also depicts how history, childhood memory or difficult situations can be visualized and presented by using animation as part of a documentary story. The film *Wider Horizon* for example puts together memories of a child and his parents, who all have different memories of their life in East Germany, while the film *German Shepherd* plays with prejudice and experiences.

However, both programs will hopefully illustrate what role animation can play in presenting a documentary story in a more intensive way and how important it is to make the animation an integrated part of the whole film.

Enjoy the films.

Annegret Richter

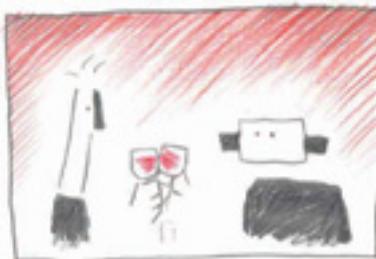
RETROSPEKTIVA ANIMIRANI DOKUMENTARNI FILM III: NAJBOLJŠI S FESTIVALA DOK LEIPZIG I

ANIMADOK FILM

RETROSPECTIVE III: BEST OF DOK LEIPZIG I

THE PINBOARD

Mark van der Maarel (NIAf)
Nizozemska/Netherlands, 2000, 35mm, 8'23"



Pripoved moškega o tem, kako je spoznal ljubezen svojega življenja in kako ga je to povsem spremenilo. Zgodbo ilustrira njegova tabla odrezkov in spominov.

A man tells us how he met the love of his life and how this completely changed him. His pinboard illustrates the story.

OČETOVA URA/DAD'S CLOCK

Dik Jarman (Kanga Manga Studios)
Avstralija/Australia, 2001, HD, 6'30"

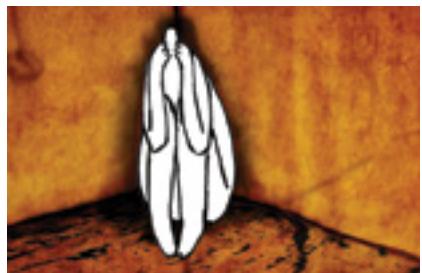


Potem ko so mu odkrili raka, je oče začel izdelovati leseno stensko uro. *Očetova ura* je zgodba o sprva hladnem odnosu, ki se naposled uredi ob spoznanju, da minevanje časa vodi h koncu.

Dad started to build a timber clock after he was diagnosed with cancer. *Dad's Clock* is a story about a distant relationship, which is ultimately resolved with the realisation that the passing of time would draw to an end.

RIBA NA TRNKU/FISH ON A HOOK

Andy Glynne (Mosaic Films)
Velika Britanija/UK, 2003, HD, 3'

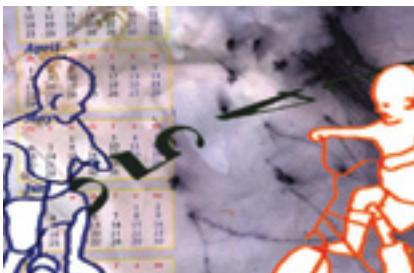


Mike trpi zaradi paničnih napadov in agorafobije ter se pogosto težko odpravi od doma. Ko z vizualnimi podrobnostmi opisuje, kako doživlja izčrpavajočo tesnobo, spoznamo njegove težave v preizkušnje, v katerih je celo obisk trgovine lahko »prava prekleta nočna mora«.

Mike suffers from panic attacks and agoraphobia, and often finds it difficult to get out of the house. As he describes in visual detail what it's like to suffer from debilitating anxiety, we witness the trials and tribulations of how even a journey to the supermarket can be "like a bloody nightmare".

PODVOJEN/DOUBLED UP

Samantha Moore (animate! for Channel 4/Ars Council England)
Velika Britanija/UK, 2004, HD, 6'05"

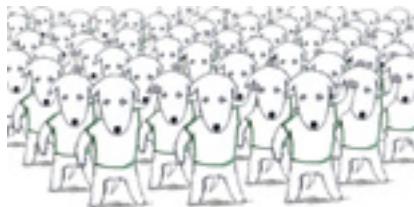


»Film izhaja iz moje izkušnje večplodnega poroda (kot matere in umetnice) in vsebuje intervjuje z mojima sinovoma (takrat starima 2 leti) in Jane Denton iz londonske bolnišnice Queen Charlotte Hospital (vodje fundacije za večplodno nosečnost).« SM

“This is a film based on my experience of multiple births (as mother and artist), and also includes interviews with my sons (then aged 2) and Jane Denton from Queen Charlotte Hospital in London (head of the multiple births foundation).” SM

RADIKALIZIRANA/TILLVÄXTSJUKAN/ RADICALIZED

Klara Swantesson (ZigZag Animation)
Švedska/Sweden, 2006, 35 mm, 7'44"

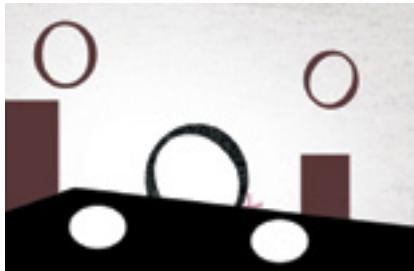


Ulla-Britt po 33 letih učiteljskega dela zboli, diagnosticirajo ji »izgorelost« in odločijo, da ni sposobna za delo. V filmu deli svoje razmišljanje o družbi, v kateri živimo.

After working for 33 years as a teacher, Ulla-Britt has fallen sick, classified as "burned out" and unable to work. She shares her thoughts about the society we live in.

VEDNO ISTA PESEM/C'EST TOUJOURS LA MÊME HISTOIRE/IT'S ALWAYS THE SAME STORY

Anne Morin, Joris Clerté (Senso Films)
Francija/France, 2007, HD, 5'



Ko si Jean-Luc pri šestnajstih ogleda neki film, začne očeta gledati z drugačimi očmi.

When he's sixteen years old, Jean-Luc sees a particular film and then sees his father in different eyes.

ZAVEZATI SI ČEVLJE/TYING YOUR OWN SHOES

Shira Avni (NFB)
Kanada/Canada, 2009, DCP, 16'



Film *Zavezati si čevlje* prinaša intimen pohlisk v izjemno razmišljanje in čustvovanje štirih odraslih umetnikov z Downovim sindromom. Ta domiselni štiridelni esej o človekovih sposobnostih se sprašuje, kako je biti nekoliko drugačen.

Tying Your Own Shoes is an intimate glimpse into the exceptional mindsets and emotional lives of four adult artists with Down syndrome. An artful, four-way essay about ability, this animated documentary explores how it feels to be a little bit unusual.

BELA ČRTA/WHITE TAPE

Michal Kranot, Uri Kranot (Tindrum Animation/The Animation Workshop)
Izrael, Danska/Israel, Denmark, 2010, DCP, 2'08"



Bela črta prevprašuje tematiko meja v filmski sličici, v prostoru med potegi čopiča in pri posledicah okupacije.

White Tape explores the theme of boundaries; the frame, the space between brushstrokes and the implications of occupation.

VOVÔ

Luiz Lafayette Stockler (University of Wales at Newport)
Velika Britanija/UK, 2010, HD, 3'



Avtor se spominja svojega dedka, kot ga je videl v otroštvu – bil je plešast, po glavi pa je imel nekaj starostnih peg.

The filmmaker remembers his grandfather and how he saw him as a child – he was bald with liver spots on his head...

IRSKO LJUDSKO POHIŠTVO/IRISH FOLK FURNITURE

Tony Donoghue (MayFly Films)
Irsko/Ireland, 2012, HD, 8'

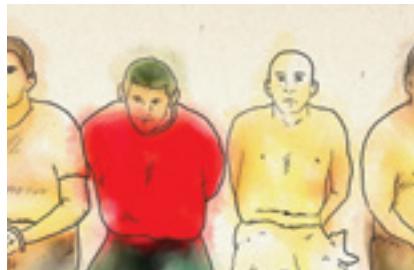


Irsko ljudsko pohištvo je animirani dokumentarni film o prenavljanju in reciklaži na irskem podeželju. Na Irskem staro ročno poslikano pohištvo pogosto povezujejo s težkimi časi, revščino in obdobjem, ki bi ga mnogi raje pozabili. Zaradi tega velik del pohištvene zapuščine države propada po skedenjih in lopah.

Irish Folk Furniture is an animated documentary about repair and recycling in rural Ireland. In Ireland, old hand-painted furniture is often associated with hard times, poverty and a time many would rather forget. Because of this association much of the country's furniture heritage lies rotting in barns and sheds.

REALITY 2.0

Victor Orozco Ramirez (Academy of Fine Arts Hamburg/
Victor Orozco Ramirez)
Nemčija, Mehika/Germany, Mexico, 2012, HD, 11'



Ko sem prispel v Nemčijo, je bila jesen. Misil sem, da se bom lahko v tej eksotični državi nekoliko distanciral od Mehike, vendar sem se motil. Prekupčevalci z mamilji so me neusmiljeno povlekli nazaj. Animiran kratki dokumentarec o mehiškem nasilju, povezanem z drogo.

It was autumn when I arrived in Germany. I thought that in this exotic country I could distance myself a little bit from Mexico, but I was wrong. Drug traffickers managed to take me back in a ruthless way.

A short animated documentary about the drug-related violence in Mexico.

PRINCESJA PROBLEMATIKA/PRINCESS ISSUES

Jaha Browne, Natalie Hobbons (Jaha Browne, Natalie Hobbons)

Velika Britanija/UK, 2013, HD, 3'



Tipična zgodba o princeskah skozi preplet izjav mladih deklic o vprašanjih, s katerimi bi se soočile, če bi morale postati princese. Bi to sploh hotele? Kako bi vodile državo v primeru vojne? Njihovi odgovori so pogosto presenetljivi in komični.

A traditional princess story is narrated by interweaving young girls' statements about the issues they would face if they had to become a princess. Would they want to? And how would they lead their country during war? Their answers are full of surprises and humour.

RETROSPEKTIVA ANIMIRANI DOKUMENTARNI FILM IV: NAJBOLJŠI S FESTIVALA DOK LEIPZIG II

ANIMADOK FILM

RETROSPECTIVE IV: BEST OF DOK LEIPZIG II

**ŠTEJEM DNEVE IN LETA/RÄKNAR DAGAR
RÄKNAR ÅR/COUNTING DAYS AND YEARS**
Monne Lindström (MigDig/Solari Production/Film i Väst)
Švedska/Sweden, 2014, DCP, 14'



Otroci staršev, ki odidejo v zapor, se s tem pogosto ne znajo spopasti. Film se na tankočuten način skuša približati mislim in občutjem treh otrok, ki morajo enega od staršev obiskovati v zaporu.

When parents go to prison, children often don't know how to cope with the situation. This film is a sensitive attempt to gain insight into the thoughts and emotions of three children who have to visit one parent in prison.

NOČNA ČAROVNICA/THE NIGHT WITCH

Alison Klayman, Dustin Grella (Alison Klayman, Dustin Grella)
ZDA/USA, 2013, HD, 4'



Nadežda »Nadia« Popova je bila 19-letna amaterska pilotka, ko je na vrata potrkala 2. svetovna vojna. Nacisti so leta 1941 napadli Sovjetsko zvezo in Nadja se je pridružila ženskemu 588. nočnemu bombniškemu polku sovjetske vojske ter tako postala ena prvih vojnih pilotk.

Nadezhda "Nadia" Popova was a 19-year-old amateur pilot when World War II came to her doorstep. After the Nazis entered the Soviet Union in 1941, Nadia joined the all-female 588th Night Bomber Regiment of the Soviet Army, becoming one of the world's first woman combat flight pilots.

ZADNJI PLES NA GLAVNI/LA DERNIÈRE DANCE SUR LA MAIN/LAST DANCE ON THE MAIN

Aristofanis Soulikias (Concordia University Montreal)
Kanada/Canada, 2014, HD, 3'



Animirani dokumentarni film o tem, kako so politiki in nepremičninski vlagatelji porušili vrsto zgodovinskih stavb na montrealskem bulvarju St Laurent, ki mu pravijo tudi »the Main« oz. Glavna, in odporu, ki so ga pripravili burleskni umetniki in lokalna skupnost.

An animated documentary on the demolition of a row of historic buildings on Montreal's St Laurent boulevard, also known as "The Main", by politicians and building developers, and the resistance put up by the burlesque artists and local community.

MICKI

Alexander Lahli, Izabela Plucińska (Die Kulturingenieure)
Nemčija/Germany, 2014, DCP, 6'

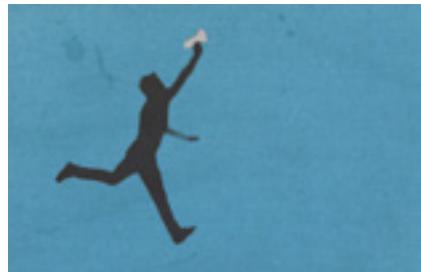


Vse se je zgodilo spontano. Lestev se je kar pojavila tam ... Zgodba Marienette Jirkowsky, ki je bila pri 18 letih ustreljena ob poskusu pobega čez berlinski zid.

Everything on this November's day happened spontaneously. And then this ladder just stood there ... The story of Marienetta Jirkowsky, who was shot at the age of 18 in an attempt to escape over the Berlin Wall.

GERMAN SHEPHERD

Nils Bergendal (Nils Bergendal)
Švedska/Sweden, 2014, DCP, 10'



Kot Jud, ki je odražal v Baltimore, je razvil strah pred Nemci, potem pa je prek rednih potovanj v Berlin začel lasten spravni projekt. Animirani film, ki zastavlja pomembna vprašanja o dobrem in zлу, ponuja neprijetne odgovore.

As a Jew growing up in Baltimore, he learned to fear the German people. Through recurring travels to Berlin, he now initiated his own reconciliation project. This animated film, posing the big questions about good and evil, provides disconcerting answers.

ŠIRNO OBZORJE/DIE WEITE SUCHEN/ WIDER HORIZON

Falk Schuster (Balance Film)

Nemčija/Germany, 2015, DCP, 30'



Sestavni del marsikaterega vzhodnonemškega otroštva so bili izleti na Baltiško obalo – dolga vožnja po slabih avtocesti v prenatpanem avtu, tovornjaki, pričakovanje morja. Z nedolžnega vidika sedemletnega dečka se potovanje morda res zdi kot velika dogodivščina, a reducirane rotoskopirane podobe v podtekstu razkrivajo absurdnost življenja med ozko začrtanimi mejami – od katerih je eno predstavljala obala.

Many a GDR childhood was shaped by trips to the Baltic Sea – long drives on bad motorways in an overstuffed car, transit trucks and looking forward to the sea. From the innocent perspective of a seven-year-old boy the journey may seem like a big adventure, but the subtext of the reduced rotoscoped images exposes the absurdity of a life lived within narrow boundaries – one of which was the beach.

RETROSPEKTIVA ANIMIRANI DOKUMENTARNI FILM V: NAREJENO V KANADI

ANIMADOK FILM

RETROSPECTIVE V: MADE IN CANADA

DOMAČE GLASBENE DOBROTE/HOME COOKED MUSIC

Mike Maryniuk (NFB)
Kanada/Canada, 2014, DCP, 10'

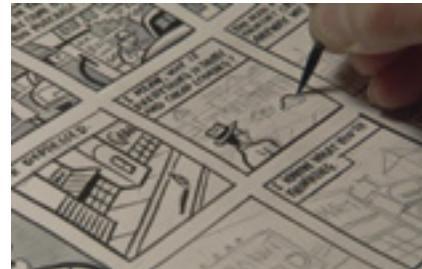


Iznajdljivi izumitelj in rokodelc iz presenetljivih predmetov izdeluje hudo mušna godala: lopate, grable, bejzbolski kiji in stop-znaki postanejo prekrasne delujoče kitare, violine, bendži in gosli. Upokojeni strojniki Lorne Collie se je na to ustvarjalno pot podal po izkušnji bližnje smrti in ta navdihajoči film izriše edinstven ljudski portret Collievega zanosa in talenta.

An imaginative inventor and craftsman makes whimsical stringed instruments out of unlikely items: shovels, rakes, baseball bats, and stop signs become beautiful and functional guitars, violins, banjos, and fiddles. After a near-death experience, retired machinist Lorne Collie embarked on his creative journey, and this heartening film offers a folksy, one-of-a-kind portrait of his spirit and talent.

SETHOV TERITORIJ/SETH'S DOMINION

Luc Chamberland (NFB)
Kanada/Canada, 2014, DCP, 42'



Opus izjemno plodovitega kanadskega stripnika Setha obsega delno avtobiografske striipe, nagrajena komercialna dela, pa tudi »male konjičke«, kot temu pravi sam. V filmu režiser Luc Chamberland osvetli njegov artikulirani značaj, pri čemer pronicljivo biografijo in živahno animacijo združi v spremenjeno spoj filmskih tehnik, ki sijajno prikaže Sethov raznovrstni ustvarjalni kozmos.

Incredibly prolific Canadian cartoonist Seth produces semi-autobiographical comics, award-winning commercial work, as well as what he calls his “little hobbies.” Here, director Luc Chamberland sheds light on his articulate character, mixing insightful biography with vivid animation in an artful fusion of filmmaking techniques that perfectly captures Seth’s manifold creative universe.

**MYNARSKI: USODNI SKOK/MYNARSKI,
CHUTE MORTELLE/MYNARSKI: DEATH
PLUMMET**

Matthew Rankin (Urgent Film Systems)
Kanada/Canada, 2014, DCP, 8'



Osupljiva obdelava zgodbe o junaku 2. svetovne vojne, Andrewu Mynarskemu iz Winnipega, poda eksplozivno, ekspresionistično, psihedelično vizijo njegovih zadnjih trenutkov, s čimer se pokloni naši kolektivni preteklosti, dejstva pa prelije v izjemno filmsko fantazijo.

The story of Winnipeg WWII hero Andrew Mynarski is told stunningly in this explosive, expressionistic and psychedelic envisioning of his final moments, paying homage to our collective past while transforming fact into brilliant celluloid fantasia.

ČAROBNA GORA/ THE MAGIC MOUNTAIN

Anca Damian (A parte Film, Filmograf, Arizona Productions)
Poljska, Romunija, Francija/Poland, Romania, France, 2015, DCP, 80'

RETROSPEKTIVA ANIMIRANI DOKUMENTARNI FILM VI

ANIMADOK FILM
RETROSPECTIVE VI

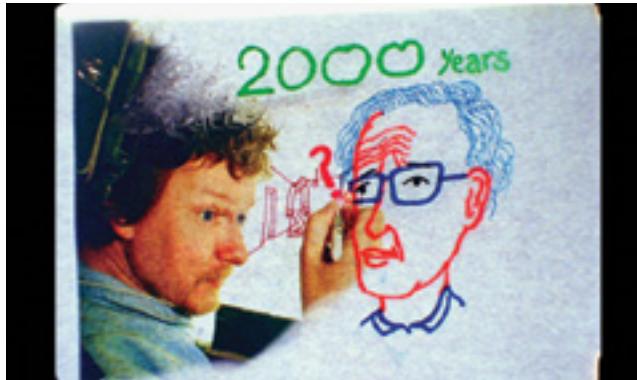


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**ALI JE VELIKI ČLOVEK SREČEN? ANIMIRANI POGOVOR Z NOAMOM
CHOMSKIM/IS THE MAN WHO IS TALL HAPPY?: AN ANIMATED
CONVERSATION WITH NOAM CHOMSKY**

Michel Gondry (Partizan Films)
Francija/France, 2014, DCP, 89'

**RETROSPEKTIVA ANIMIRANI
DOKUMENTARNI FILM VII
ANIMADOK FILM
RETROSPECTIVE VII**



*glej str. 210/See p. 210

RETROSPEKTIVA ANIMIRANI DOKUMENTARNI FILM VIII: SODOBNI ANIMIRANI DOKUMENTARNI FILM ANIMADOK FILM RETROSPECTIVE VIII: CONTEMPORARY ANIMADOK

INTERVJU Z LAURE/INTERVIEW WITH LAURE

Kelly De Boelpaep (Sint-Lukas Brussel)
Belgijska/Belgium, 2015, HD, 1'01"



Animirani dokumentarni napovednik o Laurini manekenski izkušnji.

Animated documentary trailer about Laure's story as a model.

NEKAJ POMEMBNEGA/SOMETHING IMPORTANT

Nai Wei Liu (School of Visual Arts New York)
ZDA/USA, 2014, HD, 7'19"

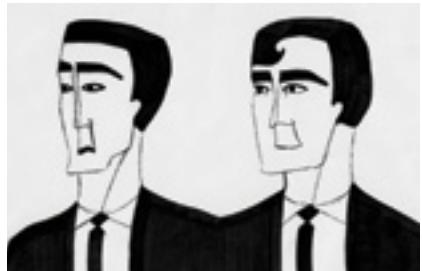


Avtorjeva osebna pot samospoznavanja, stekana kot tapiserija njegovih spominov. Liu z združevanjem risanih elementov in sestavljenih fotorealističnih prizorov v tandemu z glasbo upodobi svoje življenjske izkušnje, presejane skozi sito časa in spomina. Film tako izraža pozitivno vidение, ki psihološko naporne preizkušnje spreminja v polje ustvarjalnih uvidov.

The filmmaker's personal journey of self-discovery, woven as a tapestry of his memories. Liu combines hand-drawn elements with composited photo realistic scenes in tandem with music to express his life experiences filtered through time and remembrance. The resulting film conveys a positive perspective that transforms psychologically difficult occurrences into a field of creative insights.

UPRAVLJANJE PREMOŽENJA/TRUSTS & ESTATES

Jeanette Bonds (CalArts)
ZDA/USA, 2013, HD, 4'53"



Risana animirana dokumentarna satira Upravljanje premoženja izvira iz pogovora, ki ga je avtorica slišala leta 2011 v neki restavraciji v Santa Monici. Štirje odvetniki se pri večerji zapletejo v zbadljivo debato, ki hitro preraste v groteskno, grobijansko komedijo brezrcnosti in hinavščine.

Trusts & Estates is a hand-drawn animated documentary satire adapted from a conversation overheard in a Santa Monica restaurant in 2011. Four lawyers engage in a bantering dinner conversation that quickly devolves into a grotesque and brutal comedy of cruelty and hypocrisy.

I LOVE HOOLIGANS

Jan-Dirk Bouw (seriousFilm/Walking the Dog)
Nizozemska, Belgija/Netherlands, Belgium, 2013, DCP, 12'26"



Nogometni huligan do svojega moštva goji brezpogojno ljubezen. A ker je gej, mora prikrivati svojo identiteto, če želi preživeti v svetu, ki mu je tako ljub.

A football hooligan feels unconditional love for his club. However, being gay, he has to hide his identity in order to survive in this world that is so precious to him.

STEMS

Ainslie Henderson (Ainslie Henderson)
Velika Britanija/UK, 2015, DCP, 2'24"



Zelo kratek kratki film o ustvarjanju lutk, ki bodo ustvarjale glasbo. Ob glasbi Poppy Ackroyd.

A very short short film about making puppet making make music. Featuring the music of Poppy Ackroyd.

ZAKRPAŠ IN SE ZNAJDEŠ/MEND AND MAKE DO

Bexie Bush (NFTS)
Velika Britanija/UK, 2014, HD, 7'34"



Bi skodelico čaja? Pridi in sedi v Lynino domačno sprejemnico, prisluhni njeni zgodbi o medvojni ljubezni in si oglej, kako predmeti oživijo v upanju, strahu in duhovitosti te vitalne gospe. Mešanica dokumentarnega, animacije in čarovanj.

Cup of tea? Come and take a seat in Lyn's cosy front room, hear her story of wartime love and watch as her belongings come alive with the hope, fear and humour of one spirited lady. A blend of documentary, animation and magic.

HRANA/FOOD

Siqi Song (CalArts)
ZDA/USA, 2014, HD, 3'32"

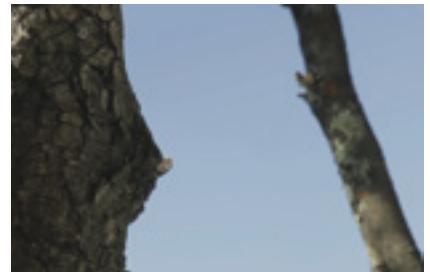


Film o hrani, našem pogledu nanjo, o tem, kako jo jemo in kako jo mislimo. Prek intervjujev z najrazličnejšimi jedci iz vsega sveta odpre številna tehtna vprašanja o okolju in sodobnem življenju. O posledicah prehranjevalnih navad na okolje, izgubi odnosa z zemljoi, pogosto nevzdržnih postopkih pridelave hrane, nasprotju med iskanjem užitka in odgovornimi odločitvami.

A film about food, the way we see it, eat it and think about it. Through interviews with various eaters from around the world, the film raises many issues about the environment and modern life. The effects of food preferences on the environment, the loss of the relationship with the earth, the often unsustainable production methods, the contrast between pleasure and responsible choices.

DAPHNÉ, PRELEPA RASTLINA/DAPHNÉ OU LA BELLE PLANTE

Sébastien Laudenbach, Sylvain Derosne (Les Films Sauvages)
Francija/France, 2014, DCP, 15'



Daphné kot vsaka lepa rastlina vzbrsti, zacveti, zadiši in izgubi liste. Nikoli pa se ne dovoli utrgati.

As any pretty plant, Daphné buds, opens, fills with fragrance and loses leaves. But it never allows itself to be picked.

ABDUL/ABDULLAH

Jakob Besuch (Filmuniversität Babelsberg Konrad Wolf)
Nemčija/Germany, 2013, DCP, 9'



Abdul odraža v priseljenski družini. Pripada glasbeni sceni, kjer začne uživati marihuano, ki ga naposled privede do psihoze. V bolnišnici prvič doživi priznanje kot človek, in sicer s strani psihologa, ki mu nato pomaga pri vrnitvi v običajno življenje. Danes ima Abdul optiko in želi pomagati ljudem pri tem, da so opaženi.

Abdullah is growing up as the son of a migrant family. Being part of the music scene he starts increasing his consumption of marijuana until he faces a psychosis. At the hospital he experiences recognition from a psychologist who supports his return to normal life. Today Abdullah sells eyeglasses and wants to help people become visible.

EMIL

Simon Steinhorst (Kunsthochschule für Medien Köln)
Nemčija/Germany, 2013, DCP, 5'



Če bi bilo jecljanje dovoljeno, bi jecljal glasno in ponosno. I-i-i-ime mi je Emil i-i-i-i-in jecljam.
J-j-j-j-jecljam.

If stuttering were allowed, I'd stutter loud and proud.
I I I I'm Emil an an an an and I stutter. I st st st
st st st stutter.

OBŽALUJEM/BÁNOM AZT/I REGRET THAT

Amanda Hertelendi (Budapest University of Applied Sciences)
Madžarska/Hungary, 2014, HD, 5'23"



Osem ljudi različnih starosti in iz različnih družbenih okolij se sonči na nudistični plaži in govorijo različnih temah, ki pa postajajo čedalje bolj osebne in neprijetne. Vsi dialogi so nastali po resničnih pričevanjih.

Eight people, with different ages and different social statuses are sunbathing on a nudist beach and talking about different topics, which become more and more personal and unpleasant. The dialogues are all true reports.

DOGOVOR/ THE DEAL

Ewa Smyk (Central Saint Martins London/Ewa Smyk)
Velika Britanija, Poljska/UK, Poland, 2015, DCP, 4'28"



Kratki animirani film pripoveduje o dogovorjenih porokah na obmejnem območju vzhodne Poljske v 50. oz. 60. letih. Scenarij je nastal na podlagi dnevnika avtoričinega dedka Mikołaja Smyka. V filmu uporabljeni biografski predmeti, kot so originalna ruta, poljske in ruske knjige, kopija dnevnika in fotografije, zgodbo pomagajo umestiti v izvirno okolje in ustvarjajo atmosfero tistega časa.

A short animation on the arranging of marriages in 1950/60s set in the Eastern-Polish borderland. The script is based on a part of Mikołaj Smyk's diary – the author's grandfather. The biographical objects used in the animation, such as an authentic headscarf, Polish and Russian books, the copy of Mikołaj Smyk's diary and photographs help situate the story in its original environment and express the atmosphere of the times.

SEKS IN EROTIKA V ANIMIRANEM FILMU

SEX AND EROTICISM IN ANIMATED FILM

POGLED MOŠKEGA MAN'S VIEW

SEKS NA STREHI/ROOF SEX

PES (PES Film)
ZDA/USA, 2002, HD, 1'09"



Stop-motion animirani film o porednih igričah dveh foteljev.

A stop motion animation of two easy chairs gettin' dirty.

OGNJENA KROGLA/RING OF FIRE

Andreas Hykade (Studio Film Bilder)
Nemčija/Germany, 2000, DCP, 15'



Mlada kavboja preživljata dneve v senci skale, ponoči pa se podatna na bazar spolnih uslug. Vleče ju čedalje globlje in pri tem srečujeta nevarne, zanimive like, napisled pa ugotovita, da sta se popolnoma izgubila. Ko jima končno uspe oditi, se izkaže, da njuno življenje nikoli več ne bo, kar je bilo.

Two young cowboys spend their days in the cool shade of a rock, but at night they make their way to the bazaar of sexual desire. Drifting further and further in, they encounter many dangerous and fascinating characters. Eventually they realize that they are completely lost. By the time they manage to leave, they find that their lives have been changed forever.

GOLO IN GROBO/PENE E CRUDITÈ/NUDE AND CRUDE

Mario Addis (Mario Addis)
Italija/Italy, 2014, HD, 3'31"



Fantastični halucinacijski trenutki strasti, krutosti, osamljenosti, nepovezanosti in ljubezni se z obilo humorja odvrtijo v preprost, nedolžni obliki, a z globokim, mestoma mračnim pomenom.

Fantastical hallucinatory moments of passion, cruelty, loneliness, disconnection and love unfold humorously in a simple and innocent form but with deep, sometimes dark meanings.

BRAISE

Hugo Frassetto (Les Films du Nord/La Boite,...Productions)
Francija, Belgija/France, Belgium, 2013, DCP, 6'49"



Mladenič na pijanskem pohodu prevara svoje dekle s prekrasno, bujno Angležinjo. Dogajanje opazujejo in komentirajo trije njuni prijatelji. Vzpostavi se vzporednica med pogovorom in prepletom ljubimcev.

During a drunken night out, a young man cheats on his girlfriend with a beautiful and exuberant English woman. Three of their friends watch and comment on this event. A parallel is created between that conversation and the embrace of the two lovers.

NA DNU VERIGE/BOTTOM FEEDERS

Matt Reynolds (CalArts)
ZDA/USA, 2015, HD, 2'30"



V tej mračni parodiji sveta narave se dve fiktivni vrsti bitij po najboljših močeh trudita preživeti.

Two fictional species try to make it through the day in this bleak parody of the natural world.

IVANOVA SLA/IVAN'S NEED

Veronica L. Montaño, Manuela Leuenberger, Lukas Suter
(HSLU Luzern)
Švica/Switzerland, 2015, DCP, 6'20"

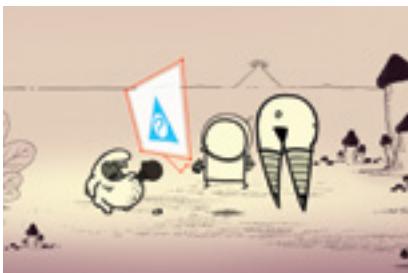


Ivana obseda neverjetna mehkoba testa. Kadar ga gnete, se izgubi v strastnem sanjarjenju, in noče se spriznati, da bo pek slastno gibko testo slej ko prej spremenil v odvratno hrustljav kruh.

Ivan is obsessed with the incredible softness of the dough. When kneading, he gets lost in intensive daydreams, not accepting that sooner or later the master baker will turn every wonderfully elastic dough into horribly crispy bread.

OMULAN!

Matei Branea (N-graphix)
Romunija/Romania, 2015, DCP, 14'45"



Omulan, majhen humanoidni lik, ki po vesolju isče Boga, doseže skrivnosten planet, ki ga označuje božanski trikotnik. Spusti se nanj in ga razišče, pri tem pa povsod srečuje trikotna bitja, le tistega ne, ki ga išče. Vse se spremeni, ko naleti na lokalna Adama in Evo. Po pijaci, seksu in umoru Omulan končno le najde, kar je iskal. Prav zares!

Omulan, a little humanoid character traveling through space in search of God, is reaching a mysterious planet marked by the divine triangle. He descends and explores it, discovering triangle shaped critters everywhere but not The One he's looking for. Things change when he stumbles upon the local Adam and Eve. After a drink, a sex and a kill, Omulan finally meets what he was looking for. He really does!

NO MAN'S BUSH

Jelle van Meerendonk (KASK Ghent)
Belgia/Belgium, 2014, DCP, 2'30"



Erotična pustolovščina moškega, ki isče popolno damo.

An erotic adventure about a guy trying to find the perfect lady.

POVODNI KONJI/HIPPOPOTAMY/HIPPOS

Piotr Dumala (FUMI Studio)
Poljska/Poland, 2014, DCP, 12'29"



V reki se kopajo gole ženske in otroci. Skupina moških, ki jih skrivaj opazuje, sklene, da se jim bo približala – nasilno, kot da bi jih navdihnilo vedenje povodnih konjev.

A few naked women and children are bathing in a river. They are being secretly observed by a group of men, who, at one point decide to approach them, in a violent manner, as if inspired by the behavior of hippopotamuses.

POGLED ŽENSKE WOMAN'S VIEW



LJUBEZENSKE IGRICE/LOVE GAMES

Yumi Joung (Culture Platform)
Južna Koreja/South Korea, 2012, DCP, 15'30"



Čajanka, origami, prsti, pojej piškot, skrivalnice, spodnesi me, zdravniki in sestre, mrtvec. Igrivo raziskovanje zaljubljenega para. Obrisni in privlačno dovršene podrobnosti v črni in beli.

Tea party, origami, fingers, eat the biscuit, hide and seek, trip-me-up, doctors and nurses, playing dead. Playful explorations by a couple in love. Contours and attractively elaborated details in black-and-white.

UVOD V SEKS – KIRBY/TEAT BEAT OF SEX

- KIRBY

Signe Baumane (Signe Baumane/Pierre Poire Productions)
ZDA, Italija/USA, Italy, 2008, DCP, 2'



Vprašanje velikosti. O seksu izključno z ženskega zornega kota. Eksplisitno poučno!

The matter of size. It is about sex from a woman's point of view. Explicit and educational.

TOPOR IN JAZ/TOPOR AND ME

Sylvia Kristel (Ruud Den Dryver/Cinaventura)
Nizozemska/Netherlands, 2010, 35mm, 11'



Animirani dokumentarec Sylvie Kristel o pariškem svetu umetnosti, v katerem se znajde kot znana filmska igralka. Pri tem obudi spomin na Rolanda Toporja, ki jo je naučil risati, Hugo Clausa, W. F. Hermansa in druge ter z medijem animacije oživi njihovo delo. To je Sylviina zgodba, kratka biografija v gibljivih slikah.

An animated documentary by Sylvia Kristel about the Parisian art world in which she finds herself as a well-known film actress. She calls to mind memories of Roland Topor, who taught her to draw, Hugo Claus, W.F. Hermans and others, bringing their work to life through the medium of animation. It is Kristel's own story; a mini biography in moving pictures.

JENNIFER IN TIFFANY (PONEDELJKOV VEČER V KOPALNICI)/JENNIFER AND TIFFANY (A MONDAY NIGHT IN THE BATHROOM)

Momoko Seto (Momoko Seto)
Francija/France, 2011, DCP, 2'14"



Straten izkaz ljubezni med Jennifer in Tiffany.
Opozorilo: video lahko vzbudi erotična čustva.

An intense love moment between Jennifer and Tiffany. Warning: This video can evoke an erotic emotion.

KLOBUK/LE CHAPEAU/THE HAT

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

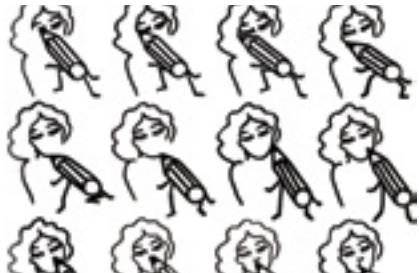


Dekle dela kot erotična plesalka v baru. Spomini se dogodka iz otroštva, ko je neki obiskovalec telesno zlorabil. Miselno popotovanje spet prebudi boleče spomine, med drugim jo preganja slika klobuka. Grobe in hitre skice v črnem tušu se stekajo v zaporedje mučnih, osupljivih preobrazb.

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.

LUCIDNA NOROST/LUCIDI FOLLI/LUCID INSANITY

Ursula Ferrara (Ursula Ferrara)
Italija/Italy, 1986, 16 mm, 2'



Film, ki ga zaznamujejo debele črne linije in risbe v nenehnem preobražanju.

A film that is peculiar due to its strong black lines and the continuous metamorphosis of drawings.

BANKET ZA KONKUBINO/LE BANQUET DE LA CONCUBINE/BANQUET OF THE CONCUBINE

Hefang Wei (NFB/Folimage)
Kanada, Francija/Canada, France, 2012, DCP, 12'50"



Leta 746, v času dinastije Tang, v čast najljubši konkubini cesarja Lija v cesarskem mestu priredijo banket. Nepotešeno hrepenerje, sum o nezvestobi in podžgana domišljija privedejo Jang do trpkе skrajnosti, ki je ne pomiri niti sočen, sladek liči.

In the year 746, during the Tang Dynasty, a banquet is given in the Imperial City in honour of Emperor Li's favourite concubine. An unsatisfied craving, suspected infidelity and fevered imagination lead Yang to bitter excess, which not even the luscious lychee can appease.

UVOD V SEKS – TEŽAVA/TEAT BEAT OF SEX – TROUBLE

Signe Baumane (Signe Baumane/Pierre Poire Productions)
ZDA, Italija/USA, Italy, 2008, DCP, 2'



Ne poslušaj mame, osvobodi se in se samozadovoljui po mili volji!

Don't listen to your mother, set yourself free & masturbate all you want!

**HEZURBELTZAK, SKUPINSKO GROBIŠČE/
HEZURBELTZAK, UNA FOSA COM/
HEZURBELTZAK, A COMMON GRAVE**

Izibene Oñederra (tartean)
Španija/Spain, 2007, 35 mm, 4'



Baskovske besede hezurbeltzak ne najdete v slovarju. To je neobstoječ izraz za nevidne družbene skupine. V dobesednem prevodu pa pomeni "črne kosti".

The Basque word hezurbeltzak does not appear in dictionaries. It is a non-existent word used to describe socially invisible groups. Its literal translation would be "black bones".

UŽITEK V PIKSLIH/PIXEL JOY

Florentine Grelier
Francija/France, 2012, DCP, 2'10"



Ko se piksli predajo užitkom ...

When pixels enjoy themselves...

UVOD V SEKS – SOK/TEAT BEAT OF SEX – JUICE

Signe Baumane (Signe Baumane/Pierre Poire Productions)
ZDA, Italija/USA, Italy, 2008, DCP, 2'



Ženske še kako potrebujejo hlačke. O seksu izključno z ženskega zornega kota. Eksplicitno poučno!

Women do need panties. It is about sex from a woman's point of view. Explicit and educational.

ŽIVALSKI KARNEVAL/KARNEVAL ZVÍŘAT/ CARNIVAL OF ANIMALS

Michaela Pavláčová (Negativ)

Češka/Czech Republic, 2006, 35 mm, 11'



Mala simfonija erotične fantazije v osmih stavkih
po navdihu in ob spremljavi glasbe Camilla Saint
Saensa.

A mini-symphony of sexual fantasy in eight
movements inspired and accompanied by the music
of Camille Saint-Saëns.

PRESEGANJE SPOLA V ANIMIRANEM FILMU

GENDER-BENDING IN ANIMATED FILM

KLIK! GOSTUJE: ONKRAJ SVETA FANT - DEKLE

KLIK! ON TOUR: BEYOND BOYS AND GIRLS

ZIEGENORT

Tomasz Popakul (NoLabel)
Poljska/Poland, 2013, HD, 19'33"



TEAGAN

Igor Coric (Tim Brown)
Avstralija/Australia, 2013, HD, 2'43"



Najstrik se v na videz idilični ribiški vasici spopada s tegobami odraščanja. Njegove težave so še posebej hude, ker je pol deček, pol riba.

In a seemingly idyllic village, a teenager has to struggle with the problems of growing up. His situation is especially difficult, as he is half boy, half fish.

Trije animatorji pripovedujejo o preobrazbi – iz moškega v žensko ter iz malodušja v veselje. Kratki film s posnetimi intervjuji in reprezentativnimi vizualnimi elementi spregovori o strahu in osamljenosti, ki spremljata prikrivanje lastne identitete, ter o sreči in samozavesti, ki prideta z razkritjem.

Three animators tell a story of transition – from male to female, and from despondency to happiness. Using recorded interview material and representative artwork, this short touches on the fear and loneliness of living in the closet, and the joy and confidence that comes with stepping into the light.

AQUARIUM

Yonatan Tal (Yonatan Tal)
ZDA/USA, 2015, HD, 2'36"

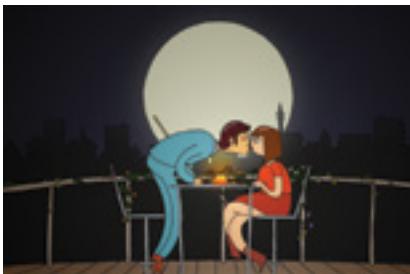


Nerazkriti gej se s skravnim fantom odpravi v akvarij.

A closeted guy goes with his secret boyfriend to the aquarium.

THE KIK - CUPIDO

Natali Voorthuis (Natali Voorthuis)
Nizozemska/The Netherlands, 2014, HD, 2'57"



Glavni lik zadene Kupidova puščica in zaljubi se v dekle, žal pa je ona že zaljubljena v nekoga drugega. On ob tem podvomi v Kupidove odločitve in celo v njegov obstoj.

The main character has been hit by Cupid's arrow and he falls in love with a girl. Unfortunately she's already in love with someone else. This makes him question Cupid's ways and doubts his existence.

V ZAČETKU/IN THE BEGINNING

Arthur Metcalf (Artur Metcalf)
ZDA/USA, 2013, HD, 2'32"



Vloga deklice pri stvarjenju.

A little girl's hand in creation.

NAJLEPŠA STVAR/ THE LOVELIEST THING

Arthur Metcalf (Artur Metcalf)
ZDA/USA, 2013, HD, 0'50"



Vsak dan štirinajsti!

Every day the fourteenth!

LADY OF THE NIGHT

Laurent Boileau (AttieStudio)
Francija/France, 2014, HD, 9'37"



Večerja ob obletnici Corneliusove smrti v Samuelu prebudi spomine. Ko je ugotovil, da ga Corelius privlači, je imel 20 let. V bolečem obžalovanju in občutku splošne nerazumljenosti pozneje svoje homoseksualnosti nikoli ni razkril Corneliusovi družini, ki jo je ta večer povabil. Po njihovem odhodu se obupan umakne v svojo sobo in poišče tolažbo v svojem nočnem življenju.

The annual dinner commemorating the death of Cornelius, revives Samuel's memories. He was 20 years old when he discovered his attraction to Cornelius. Tormented by regret and misunderstood by all, he never revealed his homosexuality to Cornelius's family, whom he had invited that evening. After their departure, Samuel retires to his room, desperate, and seeks refuge in his night life.

SI J'ÉTAIS UN HOMME

Margot Reumont (Atelier de la Cambre)
Francija/France, 2012, HD, 5'00"



Štiri ženske opišejo, kateri lik bi bili, če bi bile moški.

Four women describe the character they could be if they were a man.

JOŠKI./TITS.

Louisa Bertman (Louisa Bertman)
ZDA/USA, 2014, HD, 4'38"



Je ženska brez joškov še vedno ženska v vsej svoji polnosti?

Is a woman still whole as a woman without her tits?

SANDY

Joseph Mann (Joseph Mann)
Velika Britanija/UK, 2013, HD, 2'32"



Dan na plaži, sponce, pesek in prekrasno mehurčkasto morje! Ne pričakujte pa, da ne bo načeta vaša nedolžnost ...

A day out to the seaside with sun, sand & beautiful bubblewrap sea! Just don't expect to return with your innocence intact...

HOWARD

Julia Pott (Julia Pott)
Velika Britanija/UK, 2013, HD, 3'54"



Se spominjaš najinega prvega srečanja? Bil si prekrasen, zabaven, noro čeden ... Zdaj je drugače.

Do you remember when we met? You were brilliant, witty, gorgeous to look at...something's changed.

PES Z MAČKO V SEBI/THE DOG WHO WAS A CAT INSIDE

Siri Melchior (Joe Lancaster)
Velika Britanija/UK, 2002, HD, 3'14"



Pes ima v sebi mačko. Ves čas sta v konfliktu, saj želje enega ovirajo drugega. A to ne more trajati večno in zgrda se naučita poiskati kompromis ter najti rešitev.

A dog has a cat inside him. The two fight to get on, with one's desires always getting in the way of the other's. However the conflict cannot go on forever and the two learn the hard way to find common ground and work out something for themselves.

ALBANSKI KOMUNISTIČNI ANIMIRANI FILM

ALBANIAN COMMUNIST ANIMATION

Animateka bo v svoji 12. ediciji v čast 40. obletnici albanskega animiranega filma predvajala retrospektivo iz zlatih časov albanske animacije. Program prikazuje tako njene začetke kot tudi pomembne prelomnice animiranega filma v Albaniji. Pripravili smo ga s podporo osrednjega nacionalnega filmskega arhiva ASHQF.

Albanija je leta 1944 pod diktaturo Enverja Hodže, ki je ostal na oblasti do leta 1985, postala komunistična država. V tem obdobju je leta 1947 za propagandne namene ustanovila kinostudio Shqipëria e re (Nova Albania).

V 70. letih 20. stoletja sta si dva mlada albanska umetnika, Vlash Drononiku in Tomi Vaso, zastavila cilj, da se naučita animiranju v Romuniji, v državnem studiu Animafilm v Bukarešti. Po romunski izkušnji sta se vrnila s scenarijem za prvi albanski animirani film, *Zana in Miri*, v cut-out tehniki. Po prvem predvajanjiju je film prejel sredstva za produkcijo in priznanje vodilnih v studiu. Uspehu je sledila dodatna podpora za animacijo, ob tem pa so se leto za letom pojavljali novi in novi animatorji, ki so večinoma izhajali iz likovne umetnosti in upali, da se boda v kinostudiu naučili animiranja ter ustvarjali filme. Z vse večjim številom animatorjev je prišlo tudi do rasti produkcije, ki je v določenih obdobjih dosegla 16 filmov letno, skupaj pa je od leta 1975 do začetka 90. let 20. stoletja nastalo 210 filmov. Animirane kratke filme so prikazovali v kinematografih pred celovečerji in na edinem televizijskem kanalu, TVSH oz. albanski nacionalni televiziji.

Gibljive slike so bile sprva izdelane le v tehnikah cut-out in stop-motion. Pozneje je Bujar Kaperxhiu s svojim filmom *Zhgaravinat* populariziral tradicionalno animacijo na celuloidni foliji. Veliko število filmskih del temelji na tradicionalnih zgodbah z diegetičnim zapletom. Sredi 80. let 20. stoletja je nekaj režiserjev, med drugimi Stefan Taci, Gazmend Leka in Artur Dauti, vpeljalo nediegetične filme, za katere pa je bilo malo verjetno, da bi jih odbor potrdil.

The 12th edition of Animateka celebrates the 40th Anniversary of Albanian Animation by screening a retrospective from the golden age of Albanian animation. The programme includes both the starting points of this era and important turning points of animation in Albania. This programme was made possible in cooperation with ASHQF - Central National Film Archive.

Beginning with 1944, Albania became a communist country under the dictatorship of Enver Hoxha, who stayed in power until 1985. During this period, in 1947, the state formed Kinostudio Shqipëria e re (New Albania) for purposes of political propaganda.

During the 1970's two young artist from Albania, Vlash Drononiku and Tomi Vaso, undertook the mission to learn animation in Romania at Animafilm, a state owned Studio based in Bucharest. After their experience in Romania they came back and proposed a script for the first Albanian animation, a cutout called *Zana and Miri*. After the first screening, the film acquired support for production and appreciation from the heads of the studio. After the success of the first film, animation gained more support and with it, new animation artists emerged year after year, mostly coming from fine arts, hoping to learn and produce animation at Kinostudio. With the increased number of animation artists came a growth in production, in certain periods reaching 16 films per year, and a total around 210 films produced from 1975 until the early 1990s. Animated shorts were screened in cinemas before feature length films and on the only TV channel, TVSH, the National television of Albania.

At the beginning, moving images were usually only made in cutout and stop-motion techniques. Later Bujar Kaperxhiu popularized hand-drawn animation on cels with his film *Zhgaravinat*. A large number of films are based on traditional stories with a diegetic plot. In mid 1980's, directors like Stefan Taci, Gazmend Leka and Artur Dauti introduced none-diegetic films, which had trouble being accepted by the council.

Albanija med diktaturo ni bila izolirana le v smislu meja, temveč tudi ustvarjalnega izraza in dostopa do mednarodne umetniške srenje. Slogi in tehnike so se zaradi teh razlogov lahko razvijali le znotraj fizičnih meja. Poleg tega ni bilo mogoče ustvarjati z umetniško svobodo, saj je bila za dejansko produkcijo nujna odobritev s strani države. Nekateri filmi so bili problematični za potrditev zaradi svojega specifičnega pristopa. Velik del animacij so predstavljala propaganda dela, ki so izkazovala naklonjenost komunizmu in odpor do sovražnikov. Med ogledom filmov boste naleteli na sporočila, kot je VFLP – »Vdekje Fashizmit, Liri Popullit« – kar v prevodu pomeni »Smrt fašizmu, svoboda narodu.«

Po Hodževi smrti je v Albaniji prišlo do preobrata, in to ne le v politiki, temveč tudi glede dostopa do mednarodnega sodobnega animiranega filma. Ko so si animatorji lahko ogledali celoten spekter sodobnih animiranih filmov, so se jim odprla vrata do različnih slogov in tehnik, kar je imelo ključen vpliv na kakovost produkcije. Ob na splošno bolj odprtih Albaniji je to omogočilo predvajanje na mednarodnih festivalih animiranega filma.

Ko je Albania postala demokratična država, je studio dobilo novo vodstvo, pa tudi večino zaposlenih so nadomestili z drugimi. Veliko animatorjev se je zaradi neugodnih finančnih razmer odselilo na Zahod ali zamenjalo poklic. Privatizacija kinematografov pa je odigrala ključno vlogo pri zapirjanju osnovnega polja, kjer so animatorji lahko predvajali svoja dela.

Pozneje je prišlo do nekaterih poskusov vnovične obuditve animacije, a brez uspeha.

V Albaniji trenutno nastane/ta eden do dva animirana filma letno, saj so možnosti financiranja zelo omejene in navadno odvisne od nacionalnega centra za kinematografijsko.

Ron Bajri

During the dictatorship, Albania was not only isolated in terms of borders, but also isolated in creative expression and access to the international artistic scene. Because of this, styles and techniques were developed within the actual state borders. Additionally, films were not made with artistic freedom since they had to be approved by the state in order to be allowed for production. Some films struggled to get approved because of their distinctive approach. A large amount of animations were propaganda films expressing appreciation towards communism and antagonism towards enemies. While watching the films you will come across messages like VFLP – "Vdekje Fashizmit, Liri Popullit" which in translation means "Death to fascism, freedom for the people".

After the death of Hoxha, there was a turning point in Albania, not only in politics but also in access to international contemporary animation. Being able to watch a panorama of contemporary animated films opened the door to various styles and techniques that had a significant effect on the production quality. Together with a more open Albania this enabled films to be screened in international animation festivals.

When Albania became a democratic country, the studio changed leadership and most of the employees were replaced with new ones. Because of difficult financial circumstances, the majority of filmmakers emigrated to Western countries or changed their professions. Cinema privatization played a crucial part in closing the main window for animators to screen their work.

A few attempts were made later to bring animation back, but without success.

Currently Albania produces around 1-2 films per year, having only limited funding sources, which are usually ensured by QKK – National Center of Cinematography.

Ron Bajri

ALBANSKI KOMUNISTIČNI ANIMIRANI FILM - POVESTI

ALBANIAN COMMUNIST ANIMATION - TALES

ZANA IN MIRI/ZANA DHE MIRI/ZANA AND MIRI

Vlash Droboniku, Tomi Vaso (Kinostudio "Shqiperia e Re")
Albanija/Albania, 1975, 35 mm, 7'



Zana in Miri se vsak dan igrata na vrtu pred hišo. Včasih ne pazita dovolj in jima žoga uide na gredico z rožami. Sonce, cvetlice in ribe se ob tem razzejijo in otroka podučijo, kako ravnati z okoljem. Gre za prvi animirani film, ustvarjen v Albaniji.

Zana and Miri play in the garden of their house every day. Sometimes they are not careful enough and throw the ball into the flower bed. Because of this the sun, flowers and fish get angry at the children and teach them how to treat the environment. This film is the first animation produced in Albania.

FANTAZIJE/FANTAZISTI/FANTASIES

Stefan Taci (Kinostudio "Shqiperia e Re")
Albanija/Albania, 1990, 35 mm, 4'



Deček se podnevi odpravi lovit ribe. Po dolgih urah čakanja ujame zelo veliko ribo. Beseda o tem se po mestu hitro razširi in deček postane pravi junak. Vsi se zberejo in praznujejo uspeh, potem pa se deček henadoma prebudi in ugotovi, da so bile vse samo sanje.

A boy goes fishing during the day. After long hours of waiting he catches a very big fish. The word spreads very fast in the city and the boy becomes a hero. They all gather and celebrate his success, but suddenly he wakes up and realizes that he was dreaming.

LIST/GJETHJA/THE LEAF

Artur Muharremi (Kinostudio "Shqiperia e Re")
Albanija/Albania, 1988, 35 mm, 7'



Na drevesu zraste prvi list. Počasi začnejo poganjati še drugi. Prvi list postane ljubosumen in sklene, da bo naredil vse, da ostane edini na drevesu.

A tree grows its first leaf. Little by little the other leaves start appearing. The first leaf gets jealous and tries to do everything to be the only one on the tree.

DREVO/LISI/THE TREE

Artur Dauti (Kinostudio "Shqiperia e Re")
Albanija/Albania, 1988, 35 mm, 4'



Drevo opustoši huda nevihta z grmenjem, a na koncu ostane dovolj semen, da v gozdu poženejo nova drevesa.

A tree gets hit by a strong storm with thunder. But in the end there is still seed left for the forest to grow new trees.

REDKO JAJCE/VEZA E RRALE/RARE EGG

Stefan Taci, Jani Zhonga (Kinostudio "Shqiperia e Re")
Albanija/Albania, 1988, 35 mm, 7'



Par ustvari jajce in glede svojega otroka goji velike obete. Ko se ta izvali, sta starša razočarana, saj dojenček ne izpolni njunih pričakovanj.

A couple make an egg and have high expectations for their future child. After it hatches the parents are disappointed because the baby is not as they expected it to be.

**GLAS KRVI IN GLAS ZEMLJE/ZËRI I GJAKUT,
ZËRI I TOKËS/THE VOICE OF BLOOD AND
THE VOICE OF EARTH**

Boris Ikonomi, Artur Dauti (Kinostudio "Shqiperia e Re")
Albanija/Albania, 1985, 35 mm, 12'



Ob napadu Osmanskega cesarstva na vas Himara turški vojak ugrabi deklico. Ko zapustita vas, deklici uspe uiti. Steče proti pečinam, da bi skočila v morje. Vojak jo ustavi in opazi, da deklica nosi enak medaljon kot on.

After the Ottoman Empire attacks the village of Himara, a Turkish soldier kidnaps a girl. When they leave the village, the girl manages to escape and runs towards a cliff to jump into the sea. The soldier stops her and sees that she has the same medallion as him.

**KDO JE VREDEN/KUSH E MERITON/WHO
DESERVES**

Xhovalin Delia (Kinostudio "Shqiperia e Re")
Albanija/Albania, 1989, 35 mm, 10'



Starec, ki se mu življenje izteka, otrokom obljubi, da bo edino premoženje, ki ga ima – svojo hišo –, zapustil tistem, ki si to zaslужi. Naloži jim različne preizkušnje, da bi preveril njihov značaj in vrednote.

An old man that comes close to death promises his children that he will give the only treasure he has, his house, to the one that deserves it. The old man gives them various challenges to test their characters and morals.

ALBANSKI KOMUNISTIČNI ANIMIRANI FILM - PROPAGANDA

ALBANIAN COMMUNIST ANIMATION – PROPAGANDA

SLOGANI/PARULLAT/SLOGANS

Gezim Qendro (Kinostudio "Shqiperia e Re")
Albanija/Albania, 1989, 35 mm, 8'



ŠUS V GLAVO/PLUMB BALLIT/BULLET IN THE HEAD

Gazmend Leka (Kinostudio "Shqiperia e Re")
Albanija/Albania, 1985, 35 mm, 10'



Fašistični mestni sodnik se zbudi in vse mesto je polno napisov V.F.L.P., slogana albanske komunistične stranke. Sodnik se razjezi in dva uradnika zadolži, naj napise izbrišeta, vendar pa bebčka ne razumeta, kaj s tem misli.

The fascist city judge wakes up for work and finds the message V.F.L.P (Albanian communist party slogan) written on city walls. He gets angry and calls two officers to remove the paint. The goofies do not understand what he means by asking them to remove the paint.

Analiza različnih političnih tranzicij in konfliktov ter prehoda v komunizem.

An elaboration of various political transitions and conflicts and the transformation to communism.

ČEČKARIJA/ZHGARAVINAT/DOODLING

Bujar Kapexhiu (Kinostudio "Shqiperia e Re")
Albanija/Albania, 1977, 35 mm, 9'



Deček čečka po zidovih svoje soseske. Ponoči risbe zbežijo z zidu in se prikrađejo v njegovo domačo nalogu.

A little boy doodles on the walls of his neighbourhood. At night the drawings escape from the wall and sneak inside his homework.

KO ŠEF VZKIPÍ/KUR SHEFI MERR FLAK E/ WHEN THE CHIEF UPSETS

Bujar Kapexhiu (Kinostudio "Shqiperia e Re")
Albanija/Albania, 1981, 35 mm, 5'



Naduti in vzkipljivi šef pogosto »vzplamti« od razburjenja in kriči na svoje zaposlene, ti pa skušajo pogasiti njegovo jezo z gasilnim aparatom.

The arrogant and bad-tempered chief often "goes up in flames" and yells to his employees who try to calm him down by bringing in the firefighter's water pumps.

DEČEK SVOBODE/DJALOSHI I LIRISE/THE BOY OF FREEDOM

Josif Droboniku (Kinostudio "Shqiperia e Re")
Albanija/Albania, 1982, 35 mm, 7'



Dečka iz blata in lesa izdelata kip »dečka svobode«, ki ponazarja zmago nad vsemi sovražniki. Po deževnem dnevu kip razпадa. Dedek jima predlaga, naj za nov spomenik uporabita kamen.

Two boys make a sculpture from mud and wood portraying the "the boy of freedom", which symbolises the victory against all enemies. After a rainy night the sculpture falls apart. Their grandfather suggests using rock for a new monument.

VSE MESTO SE SMEJI/I GJITHE QYTETI QESH/ THE WHOLE CITY LAUGHS

Esperanca Konomi (Kinostudio "Shqiperia e Re")
Albanija/Albania, 1987, 35 mm, 11'



Deček konja fašističnega generala pred parado po repu namaže s črno barvo. Konj z barvo umaže vso vojsko in vse fašistične funkcionarje. Otroški protifašistični propagandni film.

A little boy puts black paint on the tail of a fascist general's horse before their parade. The horse makes the whole army and fascist officials dirty with black paint. A propaganda film for children against fascists.

KOMPOZICIJA/KOMPOZIM/COMPOSITION

Stefan Taci (Kinostudio "Shqiperia e Re")
Albanija/Albania, 1992, 35 mm, 7'



Kompozicija različnih sekvenc iz vsakodnevnega življenja. Film prikaže prizore iz življenja v Albaniji v 90. letih.

A composition with various sequences from everyday life. The film displays different sequences from the life in Albania during the 90s.

EVROPSKE ŠOLE ANIMIRANEGA FILMA: NAJBOLJŠI IZ FRANCOSKIH ŠOL - LES RENCONTRES AUDIOVISUELLES

EUROPEAN ANIMATION SCHOOLS: BEST OF FRENCH SCHOOLS - LES RENCONTRES AUDIOVISUELLES

Pričajoči izbor je izsek petih programov, posvečenih evropskim šolam animiranega filma, ki jih vsako leto pripravijo med festivalom Fête de l'Anim (www.fete-anim.com) v organizaciji združenja Les Rencontres Audiovisuelles. Sodeljujoče šole animiranega filma prihajajo iz Francije, Velike Britanije, Nemčije, Beneluksa, Vzhodne Evrope in skandinavskih držav, da bi postavile v ospredje novo generacijo režiserjev v Evropi. Izbrane filme so izdelali mladi diplomanti, ki so študirali na priznanih šolah animiranega filma po različnih evropskih državah.

Tukajšnji program predstavlja francoski izbor za leto 2015. Francija ima na področju animiranega filma precejšnjo srečo. V državi so številne prestižne šole, v katerih se študenti lahko poučijo o različnih slogih in tehnikah animiranja, kot so risana tehnika, 3D, stop-motion ...

Predstavljeni filmi so bili izbrani iz množice izjemnih izdelkov, ki razkrivajo veliko ustvarjalnost nove generacije.

S pohliskom v svet sodobnega ustvarjanja želi izbor predstaviti in promovirati neizmerno nadarjenost mladih režiserjev animiranih filmov.

Ob zavidanja vredni tehnični spremnosti in edinstvenosti njihovega kozmosa lahko upravičeno trdimo, da te nove stvaritve predstavljajo vrhunc sodobnega francoskega animiranega filma.

Program ni namenjen otrokom do 14. leta starosti.

This selection is part of a set of five programmes dedicated to European animation schools elaborated every year during the 'Fête de l'Anim' (www.fete-anim.com), a festival organized by 'Les Rencontres Audiovisuelles'. The countries in which the animation schools are selected include France, the UK, Germany, Benelux, Eastern Europe, as well as Scandinavian countries. The purpose is to focus on the young generation of directors in Europe. The films selected were crafted by young graduates who studied in renowned animation schools throughout different European countries.

This programme represents the 2015 selection for France. Regarding animation, France is quite lucky. As a matter of fact, the country boasts many prestigious animation schools, allowing students to learn about different styles and animation techniques, such as drawing, 3D, stop motion...

The films presented here were chosen among a great variety of incredible productions, revealing great creativity from this new generation.

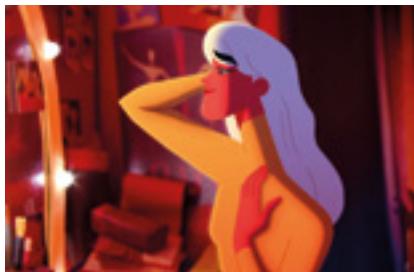
By displaying a glimpse of contemporary creation, this selection aims to present and promote the tremendous talent of young animation directors.

Their impressive use of technical skills, combined with the singularity of their universe, allows to claim that these new productions represent today's French animation at its best.

Not recommended for children under 14.

DUO

Janis Aussel, Aron Bothman, Elsa Boyer, Marie-Pierre Demessant, Dorian Lee, Laurent Moing, Guitty Mojabi (Gobelins, l'école de l'image)
Francija/France, 2014, HD, 3'29"



Dvojec akrobatov gre še zadnjič na oder združen pod žarometi, četudi je njuna harmonija v zakulisju načeta.

A duo of acrobats goes on stage one last time, united under the spotlights even if their harmony backstage is broken.

RIDE AWAY

Clémence Bouchereau (La Poudrière)
Francja/France, 2014, HD, 4'14"



Ko se veteranski motoristki življenje izteka, zahrepeni po še zadnjem potovanju.

As she nears the end of her life, a veteran biker yearns to set off on one final trip.

LÉON D'OURAL

Alix Fizet (La Poudrière)
Francja/France, 2014, HD, 3'46"



V prestižni dirki jezdeci konje ženejo od enega napornega skoka k drugemu.

Horses in a prestigious race are urged on by their jockeys to tackle one strenuous jump after another...

SNEŽNA KRALJICA/LA REINE DES NEIGES/ THE SNOW QUEEN

Mina Perrichon (École nationale supérieure des Arts Décoratifs)
Francija/France, 2014, HD, 5'46"



V prireditvi pravljice Hansa Christiana Andersena se mlada Gerda odpravi iskat začaranega prijatelja Kaja. Iniciacijsko potovanje jo vodi od kraja do kraja, od enega srečanja do drugega.

In this adaptation of Hans Christian Andersen's tale, young Gerda leaves to find her bewitched friend Kay. This initiatory journey makes her wander from place to place, from one encounter to another.

V SOMRAKU/ENTRE CHIEN ET LOUP/THE TWILIGHT HOUR

Reza Riahi (La Poudrière)
Francija/France, 2014, HD, 4'10"



Mlad iranski vojak Sohrab se med protesti znajde iz oči v oči s sodržavljeni.

Sohrab, a young Iranian soldier, finds himself face-to-face with his fellow citizens during a demonstration.

FRANCK KRABI

Marine Laclotte (EMCA, École des Métiers du Cinéma d'Animation)
Francija/France, 2014, HD, 14'26"

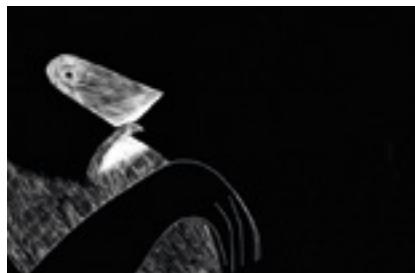


Franck živi ob vodi. Sam je, zelo je sam, in po glavi mu roji le eno: rakovice oz. »krabis«, kot jim pravi on. Živi le zanje in za prijateljstvo, ki ga po njegovem prepričanju druži z njimi ... Zaradi njih je Franck srečen!

Franck lives at the edge of the water, he is alone, very alone, he has only one thing in mind: crabs, Krabis as he calls them. He lives only for them, for the friendship he is convinced he has with them... Thanks to them, Franck is Happy!

MARIUS

Pierre-Julien Fieux (École nationale supérieure des Arts Décoratifs)
Francija/France, 2014, HD, 3'58"



V Mariusovem življenju ostaneta samo še steklenica in borba. Svoj dan utopi v pijači, pada, se pobere in spet pada – v nenehnem boju s sopotnikom, ki se ga ne more znebiti.

Marius' life comes down to the bottle and to the struggle. He drowns his day in alcohol, falls, gets up, falls again; a continual fight against this companion that he cannot get rid of.

DENISE

Marion Bordeyne, Bastien Boutté, Romain Chalvidan, Margaux Fauré, Benjamin Jean, Quentin Schall (Supinfocom Rubika)
Francija/France, 2014, HD, 8'50"



Dekle med pohodom po Velikonočnem otoku najde samo sebe.

A young woman discovers herself by going on a hiking trip across Easter Island...

APLASIE

Emilie Phuong (EMCA, École des Métiers du Cinéma d'Animation)
Francija/France, 2014, HD, 7'48"



Človek, ki zaradi levkemije obleži v bolnišnici, primerja svoj položaj s položajem ljudi iz brezskrbnega zunanjega sveta.

A man hospitalized for leukemia compares his situation to that of people from the carefree, external world.

CHESS

Étienne Vautrin (École Émile Cohl)
Francija/France, 2014, HD, 5'52"



Partija šaha gre h koncu. Črna kraljica v nenehnem begu išče naslednjega belega kmeta za pod zob. Na potezi so beli!

A game of chess comes to an end. The Black Queen runs constantly, looking for the next white pawn with which she will reddent her teeth. White to play!

DUST 'N' RUST

Rémy Vanmeenen (Pôle IID)
Francija/France, 2014, HD, 9'35"



V apokaliptičnem svetu skupino plačancev pošljejo na misijo, a ta se izkaže za bolj zapleteno, kot je bilo načrtovano.

In an apocalyptic world, a team of mercenaries is assigned on a mission. This one is going to turn out more complex than intended.

ŠOLE/SCHOOLS:

Gobelins, l'école de l'image – Paris
www.gobelins.fr

La Poudrière - Bourg-lès-Valence
www.poudriere.eu

École nationale supérieure des Arts Décoratifs – Paris
www.animation.ensad.fr

EMCA, École des Métiers du Cinéma d'Animation – Angoulême
www.angouleme-emca.fr

Supinfocom Rubika – Valenciennes
rubika-edu.com

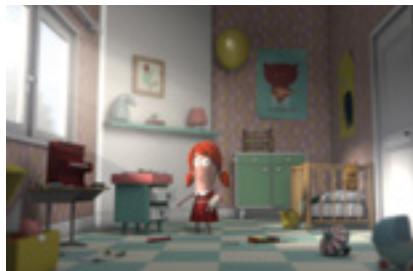
École Émile Cohl – Lyon
www.cohl.fr

Pôle IID – Roubaix
www.pole3d.net

**PROGRAM
»CARTOON D'OR
2015«**
“CARTOON D'OR
2015” PROGRAMME

A SINGLE LIFE

Job, Joris & Marieke (Job, Joris & Marieke)
Nizozemska/Netherlands, 2014, HD, 2'15"



Ko Pia zavrti skrivnostno gramofonsko ploščo, nenadoma lahko odpotuje v svojo preteklost.

When playing a mysterious vinyl single, Pia is suddenly able to travel through her life.

JESENSKO LISTJE/AUTUMN LEAVES

Carlos De Carvalho & Aude Danset (Je Regarde)
Francija/France, 2013, HD, 10'30"

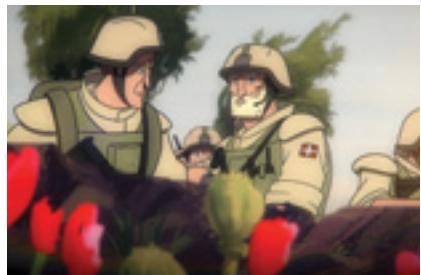


Abel živi v zimi in Apolline živi v poletju. Zaprta vsak v svojo »naravo« se nikoli ne srečata niti naj se ne bi srečala. Ko torej Abel prečka mejo in najde Apolline, je radovednost neizmerna ...

Abel lives in the winter and Apolline lives in the summer. Isolated in their "natures", they never met each other. They are not even supposed to meet. So when Abel crosses the border and discovers Apolline, curiosity is overwhelming...

BOJNA TOVARIŠA/BROTHERS IN ARMS

Cav Bøgelund (Film Maker)
Danska/Denmark, 2014, HD, 30'



V filmu Bojna tovariša spremljamo zgodbo o danskem vojaškem poveljniku Ørnu, ki služi v Afganistanu, in njegovem sodelovanju z lokalnim policijskim načelnikom Fareedom.

Brothers in Arms tells the story of Ørn, a Danish platoon commander positioned in Afghanistan and his cooperation with local police captain, Fareed.

EPILOG/CODA

Alan Holly (and maps and plans)
Irska/Ireland, 2014, HD, 9'



Moški, izgubljena duša, se pijan opoteka po mestu. V parku ga najde Smrt in mu marsikaj pokaže.

A lost soul stumbles drunken through the city. In a park, Death finds him and shows him many things.

KOMAJ ČAKAM/MOI, J'ATTEND/I CAN'T WAIT

Claire Sichez (Les films d'Ici)
Francija/France, 2013, HD, 5'



Preprosta, ganljiva zgodba za vse generacije, ki jo boste želeli ohraniti globoko v svojem srcu, a tako polna čustev, da jo boste navsezadnje delili z vsemi bližnjimi. To je zgodba o življenju samem.

It is a simple and bitter-sweet story, a story that touches any age, that we want to keep to oneself as a secret, a story carrying many feelings, a story which, finally, we want to share with everybody: it is the story of life.

NA VELIKO/ THE BIGGER PICTURE

Daisy Jacobs (Chris Hees, NFTS Beaconsfield)
Velika Britanija/United Kingdom, 2014, HD, 7'30"



»V dom jo hočeš vtakniti, kar povej ji, takoj ji povej,« zasika eden od bratov. A mama tega noče in življenje teče dalje. Film z izvirnimi animiranimi liki v naravni velikosti pričuje trdo in temačno duhovito zgodbo o negi ostarelih staršev.

"You want to put her in a home; you tell her; tell her now" hisses one brother. But Mother won't go, and their own lives unravel. Innovative life-size animated characters tell the stark and darkly humorous tale of caring for an elderly parent.



**CELOVEČERNI
ANIMIRANI FILMI**
ANIMATED FEATURE FILMS

ZGODBA O LJUBEZNI IN JEZI
/UMA HISTÓRIA DE AMOR E
FÚRIA/RIO 2096: A STORY
OF LOVE AND FURY

Brazilija/Brazil, 2012, DCP, 98'
v portugalsčini s slovenskimi in angleškimi
podnapiši/In Portuguese with Slovenian and
English subtitles

Režija/Directed by Luiz Bolognesi

Scenarij/Script: Luiz Bolognesi

Umetniški direktor/Art Director: Anna Caiado

Direktor filma/Production Supervisor: Daniel

Greco

Montaža/Editor: Helena Maura

Izvirna glasba/Original Soundtrack: Rica

Amabis, Tejo Damasceno, Pupillo

Oblikanjanje in mešanje zvoka/Sound Design

and Mixing: Alessandro Laroca, Eduardo

Virmond, Armando Torres Jr.

Glasovi/Voices: Selton Mello, Camila Pitanga,

Rodrigo Santoro

Producenci/Producers: Fabiano Gullane,

Caio Gullane, Luiz Bolognesi, Laís Bodanzky,

Marcos Barreto, Debora Ivanov, Gabriel

Lacerda

Produkcija/Production: Buriti Filmes, Gullane

Entretenimento



Zgodba o ljubezni med Janaino in indijanskim bojevnikom, ki se je po smrti spremenil v ptico. Zgodba se zanju srečno odvija več kot šest stoletij, v katerih se zvrstijo štiri obdobja brazilske zgodovine: kolonizacija, suženjstvo, vojaški režim in prihodnost, leta 2096, ko v Riu de Janeiru izbruhne vojna za vodo. Ljubimca se ves ta čas zoperstavlja zatiranju. Gre za neuradno biografijo mesta Rio de Janeiro.

A Story of love between Janaína and an Indian warrior who, upon dying, takes the form of a bird. For over six centuries, the couple's story flourishes, passing through four phases of Brazil's history: colonization, slavery, military regime and the future, in 2096, when a war over water takes place in Rio de Janeiro. Throughout all these periods, the two lovers struggle against oppression. An unofficial biography of Rio de Janeiro.



Film *Zgodba o ljubezni in jezi*, ki je nastajal šest let, je plod obširnih raziskav v sodelovanju z zgodovinarji in antropologi, na podlagi katerih je režiser in scenarist za upodobitev izbral obdobja brazilske zgodovine. »Brazilska zgodovina in strip me zelo zanimajo. Kot scenarist se zavedam, da animacija ponuja neomejene pripovedne možnosti. Brazilska filmska produkcija se redko odloči za obravnavo različnih vidikov naše zgodovine na zanimiv in zabaven način ter na način, ki odpira možnost za razmislek,« pravi Luiz Bolognesi.

Celovečerni film so ustvarili s klasično metodo animacije: like so izrisali in animirali s svinčnikom na papir glede na čustvena stanja, ki so jih odigrali igralci. Selton Mello, Camila Pitanga in Rodrigo Santoro so v studiu odigrali prizore, ekipa pa je nato posnetke uporabili pri svojem delu, kar je pripomoglo k večji subtilnosti in izraznosti končnega izdelka, bolje pa se je izrazil tudi potencial tako igralske zasedbe kot animatorjev. »Zasedbo sem izbiral zelo previdno. Potreboval sem odlične igralce. Za močna čustva, čvrstost in različne interpretativne plasti potrebujete profesionalce, ki so najmanj odlični igralci,« poudarja režiser.

In production for six years, *Rio 2096. A Story of Love and Fury* is the result of extensive research with historians and anthropologists, based on which the director and screenwriter decided which epochs in the country's history were to be broached. "I am very interested in Brazilian history and comic books. As a screenwriter, I am aware that animation offers unlimited narrative possibilities. Brazilian film production rarely focuses on telling the different aspects of our history in an interesting and entertaining manner and one able to lead to reflection", says Luiz Bolognesi.

The feature film was made using classic animation techniques: the characters were drawn and animated using pencil on paper based on the emotions played out by the actors. Selton Mello, Camila Pitanga and Rodrigo Santoro enacted the scenes in a studio with the crew later using these recordings as a reference for their work, a technique which allows for more subtle and expressive results, valorizing both the potential of the cast as well as the animators. "I was very careful with the cast's choice. I needed great actors. You can't get heightened emotions, density and different layers of interpretation from professionals who are not, at the least, great actors", the director emphasizes.

MALA IZ RIBARNICE
/MALÁ Z RYBARNÝ/LITTLE
FROM THE FISH SHOP

Češka/Czech Republic, 2015, DCP, 72'
v češčini s slovenskimi in angleškimi
podnapisi/In Czech with Slovenian and
English subtitles

Režija/Directed by: Jan Balej

Scenarij/Script: Jan Balej, Ivan Arsenjev (po predlogi
pravljice Hansa Christiana Andersena Mala morska
deklica/based on H. C. Andersen's The Little Mermaid)

Kamera/Cinematography: Martin Procházka, Alan Soural

Umetniški direktor/Art Director: Jan Balej

Glavni animator/Lead Animator: Michael Carrington
Kostumografija/Costume design: Radka Balejová

Glasba/Music: Chapelier Fou/Louis Warynski

Montaža/Editing: Alena Spustová, Viliam Vala

Zvok/Sound: Marek Poledna, Michal Holubec, Ivo Špalj

Glasovi/Voices: Anežka Kubátová, Petr Forman,

Ivana Chýlková, Bára Hrzánová, Jan Novotný, Nina Divišková

Producenti/Producers: Nelly D. Jenčíková, Vivian

Al-Samarraie, Marcela Ferková, Marián Ferko, Michael Geidel,
Thierry Baujard, Vincent Favrat

Koprodukcija/Co-production: MARLEN Media Group,
MiriquidiFilm, Česká televize, Hafan Film, EMITA

INVESTMENTS, Filmpark production, Bystrouška, VFX box

Produkcija/Production: MIRACLE FILM



Sodobna pripredba izvirne Andersenove pravljice Mala morska deklica, izdelana v tehniki animacije lutk, prevzame z zgodbo o neuslušani ljubezni in moralnih vrednotah današnjega dne. Dogajanje se iz temnih globin morja preseli v vrvež mestnega pristanišča. Namesto v »princa na belem konju« se sodobna morska deklica po imenu Mala zagleda v prekanjenega lastnika nočnega kluba, kjer vhod krasijo utripajoči neonski znaki v obliki srca in kjer je ljubezen mogoče kupiti.

This modern stop-motion adaptation of Andersen's original tale The Little Mermaid is a powerful story of unrequited love and moral values of today. The plot has been moved from the deep, dark waters of the sea to a bustling city harbour. Instead of a "prince charming", the modern mermaid by the name of Little falls for a street smart night-club owner, whose club entrance is adorned by blinking heart-shaped neon signs and where love can be bought.



Kaj bi se zgodilo, če bi se mala morska deklica znašla v sodobnem svetu?

In če bi njen oče, Kralj morja, zapustil opustošene vode njunega doma in postal lastnik pristaniške ribarnice? In če bi se morska deklica namesto v čednega princa zaljubila v lokalnega gizdalina, lastnika nočnega kluba? Prav o tem je razmišljal režiser in oblikovalec Jan Balej. Navdih je našel v klasični pravljici Hansa Christiana Andersena.

Vedno sem hotel poskusiti predstaviti zgodbo Male morske deklice z nekoliko drugačnega zornega kota, ne povsem pravljično. Ta pripredba bo trša, postavljena v sodobnost, a v njej vseeno želimo ohraniti element fantazije. Združuje oba svetova. Mirni morski svet, iz katerega izvira Mala, in resnično vsakdanjost, v kateri se morska deklica zaljubi v človeka in hrepeni po tem, da bi tudi sama postala človek. Preprosto povemo ljubezensko zgodbo.

- Jan Balej

What would happen if the little mermaid found herself in today's world?

And if her father, the Sea King, left the plundered waters of their home and became a harbour fish shop owner? And if instead of a handsome prince, the mermaid had a crush on a local dandy who owns a night club? That's exactly what the director and art designer Jan Balej thought to himself. He found the idea in the classic tale by Hans Christian Andersen.

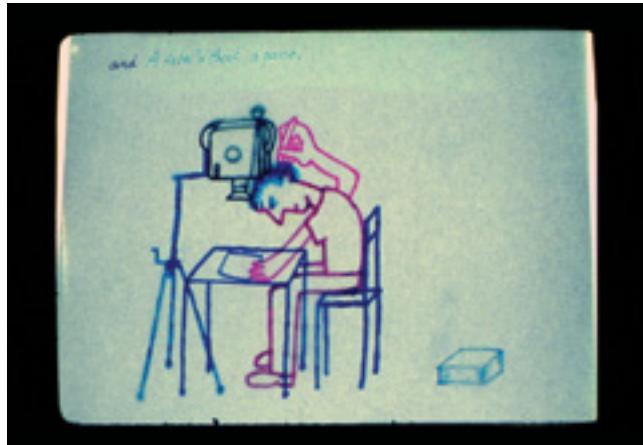
I've always wanted to try to tell the story of the Little Mermaid from a slightly different perspective, not downright fairy tale-like. This will be rougher, set in the present time, yet we're still trying to maintain the fantasy element in the story. It's two worlds combined. The calm world of the sea Little hails from and the real world of everyday life where the mermaid falls in love with a human and longs to become human too. We simply tell a love story.

- Jan Balej

**ALI JE VELIKI ČLOVEK SREČEN?
ANIMIRANI POGOVOR Z
NOAMOM CHOMSKIM**
**/IS THE MAN WHO IS TALL
HAPPY?: AN ANIMATED
CONVERSATION WITH NOAM
CHOMSKY**

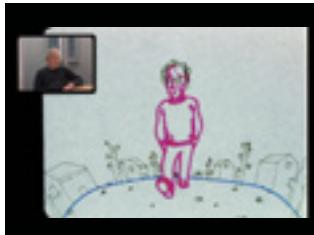
Francija/France, 2013, DCP, 88'
v angleščini s slovenskimi podnapisi/In
English with Slovenian subtitles

Režija/Directed: Michel Gondry
Scenarij/Script: Michel Gondry
Montaža/Editing: Sophie Reine,
Adam M. Weber
Animatorji/Animators: Michel Gondry,
Timothée Lemoine, Valérie Pirson
Glasba/Music: Howard Skempton
Zvok/Sound: Gautier de Faultrier
Nastopata/Featuring: Noam Chomsky,
Michel Gondry
Producenti/Producers: Georges Bermann,
Michel Gondry, Raffi Adlan, Julie Fong
Produkcija/Production: Partizan Films



Michel Gondry niz pogovorov, ki ilustrirajo teorije Noama Chomskega, splete v animiran dokumentarni film, v katerem sta Gondryjeva kreativnost in domislijila v službi portretirančeve intelektualne premočrtnosti. Živahan, včasih kompliciran, pogosto ganljiv in vselej zelo človeški dialog s Chomskim je upodobljen organsko s tokom Gondryjeve svojstvene animacije. Gondry z animiranimi risbami osvetli Noama Chomskega kot slovitega profesorja in kot človeka.

Through a series of interviews, Michel Gondry illustrates Noam Chomsky's theories in an animated documentary, where Gondry's creativity and imagination serve Chomsky's intellectual rigour. The lively, sometimes intricated, often touching and always very humane dialogue with Chomsky is depicted naturally by the stream of Gondry's subjective animation. Using animated drawings, Michel Gondry brings to light Noam Chomsky both as an eminent professor and as a man.



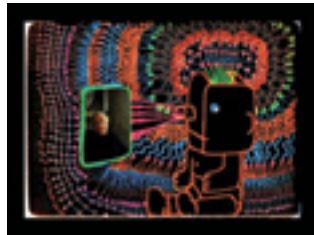
V enem zgodnejših intervjujev, ki sem jih dal o svojem filmskem prvencu, so me vprašali, kaj bi najraje režiral. Hotel sem dati najbolj neintuitiven odgovor: posnel bi animirani dokumentarec. Nerazumne ideje imam rad, ker v izvedbi zahtevajo posebno zbranost. In ta dodatni trud prispeva k njihovi kakovosti. In ja, načrtovati izdelavo animiranega dokumentarca je nerazumno početje: pomanjkanje nadzora, ki je za pristnost dokumentarca nujen, je v popolnem nasprotju z načeli izdelave animacije.

- Michel Gondry



Osrednja točka pogovorov je Noamova razlagal, kako bi lahko v zgodovini prišlo do nastanka jezika. Ob tem prizoru sam pri sebi 24-krat na sekundo ponovim, da sem to zares doživel. Kot bi poslušal priповедovanje Edwina Hubblea o tem, kako je opazoval rdeči premik oddaljenih galaksij in kako je to rodilo teorijo velikega poka. Primerjava je sicer bedna, a dovolj dobro prikaže, kako privilegiranega sem se počutil. Najbolj izjemna pa je v pogovorih človečnost Noama Chomskega, njegovo spoštovanje različnih živiljenjskih slogov in prepričanj, predvsem pa njegovo pogosto vključevanje žene v pogovor, kot da bi jo morda hotel ob sebi ohranjati živo.

- Michel Gondry



In one of the first interviews I gave about my film debut, I was asked what I would like to direct the most. I was looking for the most counterintuitive response: shoot an animated documentary. I like unreasonable ideas because they need very special focus to be materialized. And this extra bit of work gives them their quality. And well, yes it is unreasonable to plan to do an animated documentary: the lack of control necessary to the trueness of the documentary is contradicted by the way animation is supposed to be executed.

- Michel Gondry



At the heart of the conversation, we witness Noam's explanation of a possible emergence of language in history. And I repeat to myself, 24 time per second that I was there, listing to what was said. Like it would have been like to listen to Edwin Hubble talking about the red shift he observed from distant galaxies and how it led to the Big Bang theory. Well this is a lame comparison but a long way to say how I felt privileged. Yet what is the most remarkable in this discussion is Noam Chomsky's humanity, the way he respects people's different ways of life, their beliefs and above all, the way he often includes his wife in the conversations, maybe to keep her alive next to him.

- Michel Gondry

ČAROBNA GORA /THE MAGIC MOUNTAIN

Romunija, Poljska, Francija/Romania, Poland,
France, 2015, DCP, 89'
v angleščini s slovenskimi podnapiši/In
English with Slovenian subtitles

Režija/Directed: Anca Damian

Scenarij/Script: Anca Damian, Anna Winkler

Animatorji/Animators: Theodore Ushev,

Sergiu Negulici, Raluca Popa,

Dan Panaiteescu, Tomek Ducki

Glasba/Music: Alexander Balanescu

Zvok/Sound: Frédéric Théry, Sebastian

Włodarczyk

Glasovi/Voices: Jean-Marc Barr,

Lizzie Brochère

Producenci/Producers: Anca Damian,

Guillaume de Seille, Bénédicte Thomas,

Joanna Ronikier, Włodzimierz Matuszewski

Koprodukcija/Co-production: Studio Miniatur

Filmowych, Studio Video Art,

Krakow festival Office, Telewizja Polska

Produkcija/Production: Aparte Film,

Filmograf, Arizona Productions



Biografija Adama Jacka Winklerja se v obliku animirane dokudrame sprehodi skozi skoraj pet desetletij.

Adam Jacek Winkler kot poljski begunec v Parizu živi življenje brez omejitve in želi spremeniti svet. V njegov avanturizem radikalno posežejo 80. leta, ko se iz Francije odide borit proti Sovjetom v Afganistan, na stran poveljnika Masuda. V luči 11. septembra 2011 njegova zgodba odseva usodo posameznika v odnosu do zgodovinskega dogajanja ter pogled človeka na lastno usodo.

In the form of an animated docu-drama, the biography of Adam Jacek Winkler wanders through nearly half a century. A Polish refugee in Paris, Adam Jacek Winkler lives a boundless life, wanting to change the world. His adventurous life takes a radical turn in the 80's, as he leaves France to fight alongside commander Massoud against the Soviets in Afghanistan. In the light of 11th September 2001, his fate mirrors the individual's destiny in relation with the history unfolding and also the introspection of a man on his own fate.



Čarobna gora predstavlja drugi del filmske trilogije v čast junaštvu, ki se je začela s filmom *Crulic – Potovanje na drugi svet*. Oba pripovedujeta o posamezniku, ki se sooča z lastno smrtnjo in želi življenju dati smisel. Če je bil Crulic kafkovski, od družbe preklet lik, je Winkler romantični junak, izgubljeni vitez 20. stoletja, čigar začetki so trdno zasidrani v zgodovino človeštva. Z bojem proti »zлу« želi življenju dati smisel. Za romantične junake sta »dobro« in »zlo« močni ideji z jasnimi mejami. Taščna življenja se pogosto sklenejo v boju in ne mine dan, da Winkler ne bi bil pripravljen umreti za svoje ideje. Zanj je smrt le merilo človekovih junaških dejanj.

Film v vizualnem smislu združuje stvarne elemente in ilustracije ter tako pričara nadrealistični učinek. Med »stvarnim elementi« so fotografije iz arhiva Adama Jacka Winklerja; nekatere je posnel v Afganistanu, druge prikazujejo njega samega. Avtor uporablja tudi reference iz zgodovine filma, večinoma iz obdobja nemega in črno-belega filma.

Film *Čarobna gora* je tako kot življenje Adama Jacka Winklerja hrkrati komičen, poetičen, ciničen, zabaven in tragičen, saj preigrava kompleksen razpon človeških čustev in arhetipskih vrednot, ki ustvarjajo samo srž človeštva.

The Magic Mountain is the second part of a film trilogy dedicated to heroism, which began with *Crulic – The Path to Beyond*. Each time the story focuses on an individual facing his own death and wanting to give meaning to life. If Crulic was a Kafkian character damned by society, Winkler is a romantic hero, a lost knight in the 20th century, whose origins are deeply rooted in the history of mankind. He wanted to give meaning to his life by fighting against "evil". For romantic characters, "good" and "evil" are strong notions that can be clearly defined. Such lives usually end in combat, and he was prepared to die each and every day for his cause. For him, death is the only measure of one's heroic actions.

Visually, the film combines real elements with illustrations, in order to create a surreal effect. The "real elements" include photographs from the archives of Adam Jacek Winkler. In some of these Winkler appears himself, while others were made by him in Afghanistan. References from the history of film were also used, mostly from the silent or black-and-white era.

The Magic Mountain is, like the life of Adam Jacek Winkler, both comical, poetic, cynical, funny, and tragic, covering a complex range of human emotions and archetypal values that form the core of humanity itself.

**KINOBALONOVA PREMIERA/
DRUZINSKI SLON/KINOBALON
PREMIERE/THE FAMILY
ELEPHANT**

**PESEM MORJA
/SONG OF THE SEA (7+)**

Irška, Danska, Belgija, Luksemburg, Francija/
Ireland, Denmark, Belgium, Luxembourg,
France, 2014, DCP, 93'
v angleščini s slovenskimi podnapiši/In
English with Slovenian subtitles

Režija/Directed: Tomm Moore
Scenarij/Script: William Collins, Tomm Moore
Umetniški direktor/Art Director: Adrien
Merigeau
Montaža/Editing: Darragh Byrne
Glasba/Music: Bruno Coulais
Glasovi/Voices: David Rawle, Brendan
Gleeson, Lisa Hannigan, Fionnula Flanagan,
Lucy O'Connell, Jon Kenny, Pat Shortt
Producenti/Producers: Claus Toksvig Kjaer,
Tomm Moore, Paul Young
Koprodukcija/Co-production: Melusine
Productions, The Big Farm, Norlum,
Superprod
Producija/Production: Cartoon Saloon



Pripoved o vračanju zadnjega tjuhnjega otroka domov. Bena in Saoirse po materinem izginotju pošlojejo živet k babici v mesto. Ko skleneta, da se po morju vrneta domov, njuno potovanje postane dirka s časom: zanese ju v svet, ki ga Ben pozna le še iz materinih bajk. To ni pravljica za lahko noč, ta pravljica bitja so že veliko predolgo del našega sveta. Ben kmalu spozna, da je rešitev za njihovo preživetje prav Saoirse.

The story of the last Seal Child's journey home. After their mother's disappearance, Ben and Saoirse are sent to live with Granny in the city. When they resolve to return to their home by the sea, their journey becomes a race against time as they are drawn into a world Ben knows only from his mother's folktales. But this is no bedtime story; these fairy folk have been in our world far too long. It soon becomes clear to Ben that Saoirse is the key to their survival.



Selkies v irski mitologiji živijo v morju kot tjulnji, na kopnem pa se spremenijo v ljudi. Zgodbe, v katerih nastopajo, so bile pogoste príspodobe za bolečino ob tem, ko je kdo izgubil življenje v morju. Mac Lir (oziroma Manannán Mac Lir) je v irski mitologiji morsko božanstvo. V *Pesmi morja* Ben sestri priповедuje o njegovih podvigih in njegov bridki obraz vidimo upodobljen v pobočju otoka v bližini njunega doma. Mitologija in priovedovanje v filmu igrata osrednjo vlogo.

»*Seanachai* je tradicionalni irski priovedovalec ljudskih zgodb,« pravi režiser Tomm Moore. »Je nekdo, ki posluša zgodbe starejše generacije in jih prenese na naslednjo. Kot povod po svetu ta tradicija tukaj zamira.«

»V filmu *Pesem morja* smo zato uporabili elemente irske folklore, kot so selkies, morsko božanstvo Mac Lir in celo lik velikega seanachaija, ter jih glede na naše razumevanje zgodb povezali v novo prioved v drugačnih okolišinah dogajanja. Upam, da bo to koga od gledalcev navdihnilo, da bo stare zgodbe raziskal in jih potem sam reinterpretiral za novo generacijo, pri tem pa po možnosti ohranil resnico, njihovo bistvo.«

In Irish mythology, *Selkies* live as seals in the sea but become humans on land, and stories featuring *Selkies* were often allegories for the grief of losing someone to the sea. Mac Lir (or Manannán Mac Lir), is a sea deity in Irish mythology. In *Song of the Sea*, Ben tells his sister stories of Mac Lir's adventures, and the sad face of Mac Lir can be seen entombed on the side of an island near their home. The idea of mythology and storytelling is central to the film.

”A *seanachai* is a traditional storyteller in Ireland,” says director Tomm Moore. “He is someone who learns the stories from the old generations and passes them on to the next one. It’s a tradition that is fading here like it is everywhere.”

”So in *Song of the Sea*, we took elements of Irish folklore such as selkies, and the Sea God Mac Lir and even the character of the Great Seanachai, and wove them into a new narrative and setting based on our own understanding of these stories. My hope is that this will inspire some of our audience to research the old stories and then reinterpret them themselves for another generation, hopefully holding the truth at the core of them in the retelling.”

DRUŽINSKI SLON/THE FAMILY ELEPHANT

FANTOMSKI DEČEK

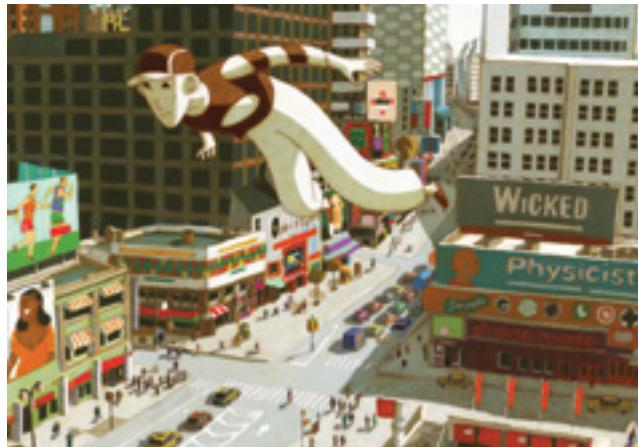
/PHANTOM BOY (9+)

Belgija, Francija/Belgium, France, 2015,

DCP, 84'

v francoščini s slovenskimi podnapisi/In

French with Slovenian subtitles



Režija/Directed: Alain Gagnol, Jean-Loup

Felicioli

Scenarij/Script: Alain Gagnol

Montaža/Editing: Hervé Guichard

Zvok/Sound: Loïc Burkhardt, Jean-Paul

Hurier, Sébastien Pierre

Glasba/Music: Serge Besset

Glasovi/Voices: Audrey Tautou, Édouard

Baer, Jean-Pierre Marielle, Jackie Berroyer,

Gaspard Gagnol

Producenti/Producers: Jacques-Rémy Girerd,

Annemie Degryste

Produkcija/Production: Folimage, Lunanime,

France 3 Cinéma, Rhône-Alpes Cinéma

Policista Alexa med preiskavo poškoduje skrivnostni lik z iznakaženim obrazom. Ko obtiči v bolnišnici, tam spozna enajstletnega bolnika Léa, ki lahko z močjo volje zapusti svoje telo. Deček zna leteti in kot fantom neopazno prehajati skozi stene. Alex skupaj z neustrašno novinarko Marie po Léovi zaslugi lahko odigra angela varuha.

While pursuing an investigation, police officer Alex is injured by a mysterious character with a disfigured face. Stuck in hospital, he meets Léo, an eleven-year-old patient who has the ability to leave his body at will. The boy can fly and pass through walls like a phantom, invisible to all. Thanks to Léo, Alex, along with the intrepid journalist Marie, can assume the roles of guardian angels.



Gagnol in Felicioli sta v Fantomskega dečka vložila pet let mukotrpnega dela in njun trud se kaže v vsaki očarljivo nadrobeni sličici. Film, ki nadaljuje njuno navdušenje nad »animiranim filmom noir«, se na mračen način pokloni klasičnim gangsterskim filmom in upodobi energijo New Yorka v čudovito izrisanem obrisu mesta.

Srce in duša te vznemirljive pustolovščine pa je mladi Léo, ki se mora spopasti ne samo z zlobnim gangsterjem, temveč tudi z boleznijo – in ko Léa njegova posebna sposobnost postavi pred nekaj težkih odločitev, deček spozna, kaj zares pomeni junasťvo.

Gagnol and Felicioli spent five painstaking years making the *Phantom Boy*, and their effort shows in every delightfully detailed frame. Continuing their fascination with the "animated film noir," the film pays shadowy homage to classic gangster movies and captures the energy of New York City in a beautifully illustrated skyline.

But the heart and soul of this thrilling adventure is young Léo, who must battle not only the evil gangster but also his own illness — and when Léo's unique gift requires him to make some difficult choices, he learns what it really means to be a hero.

**SLON: VZGOJNO-
IZOBRAŽEVALNI PROGRAM
ANIMIRANIH FILMOV ZA ŠOLE
IN DRUŽINE**

THE ELEPHANT: EDUCATIONAL
ANIMATION FILM PROGRAMME FOR
SCHOOLS AND FAMILIES

DRUŽINSKI SLON IZ ARHIVA NFB THE FAMILY ELEPHANT FROM THE NFB ARCHIVE

OTVORITVENI GOVOR/OPENING SPEECH

Norman McLaren (NFB)
Kanada/Canada, 1961, DCP, 6'52"



V tem kratkem filmu se Norman McLaren dobesedno ujame v svoje lastne filmske trike. Ko želi pozdraviti občinstvo, mu nagaja svojeglav animirani mikrofon.

In this short film, Norman McLaren is literally caught by his own film tricks. As he attempts to welcome an audience, he is frustrated by an animated microphone with a will of its own.

GOSPOD ŽABEC JE ŠEL DVORIT/MISTER FROG WENT-A-COURTING

Evelyn Lambart (NFB)
Kanada/Canada, 1974, DCP, 4'31"



V kratkem filmu animatorke Evelyn Lambart čedni žabec snubi in tudi uspešno zasnubi miško. Dogajanje med poročnim zajtrkom in po njem je v tej barviti animaciji prikazano, kot se spodobi. V filmu slišimo Dereka Lamba ob spremljavi lutnje.

In this short film by animator Evelyn Lambart, a handsome frog courts and wins a mouse for his bride. The colourful animation does full justice to the events that take place during and after the wedding breakfast. Sung by Derek Lamb to lute accompaniment.

PRI GOSPE KOKOŠKI/CHEZ MADAME POULE/AT HOME WITH MRS HEN

Tali (NFB)

Kanada/Canada, 1974, DCP, 7'54"



Komičen animirani kratki film na zbadljiv način spregovori o materinstvu, saj prikaže muhaste izpade otroka in materna prizadevanja, da bi ga usmerila na pravo pot. Film, ki te nagovori, tudi če nisi pišče.

This animated short is a comical tale that pokes fun at motherhood. It depicts the temper tantrums of a child and the efforts a mother makes to set her son on the right path. You don't need to be a chicken to relate.

NEDELJA/DIMANCHE/SUNDAY

Patrick Doyon (NFB)

Kanada/Canada, 2011, DCP, 9'50"



Kot vsako nedeljo se družina po maši zgrne k babici in dedku, kjer glasna debata kmalu začne spominjati na vreščecí zbor vran na električni žiči. Deček iz čistega dolgčasa na bližnje železniške tire položi kovanec. Ko ga vlak splošči, se osupljuju dečku razkrije osupljiva preobrazba.

In keeping with their Sunday tradition, after mass a family flocks to grandma and grandpa's house, where the chaotic discussion soon begins to resemble a raucous gathering of crows on power lines. Out of sheer boredom, a young boy drops a coin on some nearby train tracks. After a train has run over it, he discovers to his astonishment that an amazing transformation has taken place.

NEZADRŽNO/RUNAWAY

Cordell Barker (NFB)

Kanada/Canada, 2009, DCP, 9'11"



Kaj bi se zgodilo, če bi bil svet vlak brez strojevodje, ki vratolomno drdra po razmajnih tirnicah? Zadovoljni potniki se na nabito polnem vlaku zabavajo, ne zavedajo pa se usode, ki jih čaka za vogalom. Ko se začnejo čutiti učinki pomanjkanja, ki sledi, to priede do razrednega boja, ki je sicer neusmiljen, a zabaven. Seveda terja žrtve, a na koncu so vsi v istem položaju.

What would happen if the world were a driverless train thundering recklessly over bumpy tracks? Happy passengers are having a great time on a crowded train, oblivious to the unknown fate that awaits them. When the effects of the shortage that ensues begin to be felt, the result is a class struggle that is as amusing as it is merciless. Naturally there are victims, but in the end everyone is equal.

MILA POVEST O PINGVINJI PEPELKI/THE TENDER TALE OF CINDERELLA PENGUIN

Janet Perlman (NFB)

Kanada/Canada, 1981, DCP, 10'01"



Prisvojena različica znane pravljice, v kateri glavno vlogo prevzame ponižana zasanjana pingvinka, in rezultat vas bo nasmejal do solz. Pingvinja Pepelka v naglici, da ne bi zamudila polnočnega roka, izgubi čarobno plavut. A vse se srečno konča: lepi princ najde pravo plavalno nogo in nesramno polsorodstvo je ukročeno. Nominiranec za oskarja leta 1981.

A zany version of the classic fairy tale, with the leading role played by a mistreated, romantic penguin, with hilarious results. Cinderella Penguin loses her magic flipper as she runs to meet her midnight deadline, but all ends well when Prince Charming finds the right webbed foot and the nasty step-family is brought to heel. A 1981 Oscar® nominee.

KRASULJČICA/ISABELLE AU BOIS DORMANT/SLEEPING BETTY

Claude Cloutier (NFB)

Kanada/Canada, 2007, DCP, 9'13"



Krasuljčica obleži v postelji z nenavadnim napadom narkolepsije. Kralj svoje podanike pozove, naj jo rešijo, in vsi so odzvoje na njegovo prošnjo: stric Henrik VIII., teta Viktorija, nenavadno čustven Nezemljan, posrečena čarownica in čedni princ. Toda ali bo zgolj poljub dovolj, da se speča princesa prebudi?

In this animated short, Sleeping Betty is stuck in bed, victim to a strange bout of narcolepsy. The King calls on his subjects to rescue her and they all respond to the call: Uncle Henry VIII, Aunt Victoria, an oddly emotional alien, a funky witch and a handsome prince. But will a kiss really be enough to wake the sleeping princess?

DRAGULJI SODOBNEGA NIZOZEMSKEGA ANIMIRANEGA FILMA: ZA DRUŽINE

CONTEMPORARY DUTCH ANIMATION HIGHLIGHTS: ALL AGES

Animacija je umetniška oblika, ki spodbuja domišljijo, in tehnika, s katero je vse mogoče. Uporablja se v nepreglednih množicah audiovizualnih oblik izražanja, od senzibilnih umetniških filmov do komercialnih uspešnic, od posebnih učinkov na filme, gibljive grafike, spletnega oblikovanja, aplikacij za mobilne telefone do iger in razširjene animacije v vizualni in performativni umetnosti. Nizozemski festival animiranega filma (HAFF) predstavlja nacionalni in mednarodni prostor za animacijo. Prikazuje novosti, prireja tekmovalne sekcije, predstavlja tematske programe in retrospektive, pogovorna srečanja, predavanja, okrogle mize in vzgojno-izobraževalni program.

Nizozemski družinski filmi oziroma filmi za otroke so na Nizozemskem in v tujini zelo uspešni. Predvsem igrani, pa tudi animirani kratki filmi in serije se pogosto uvrščajo na velike festivalne in osvajajo nagrade. Program draguljev zadnjih nekaj izdaj festivala postavlja v središče nizozemske družinske oziroma otroške filme. Številni med njimi so se zelo dobro odrezali v mednarodnem tekmovalnem vzgojno-izobraževalnem šolskem programu HAFF Junior, ki želi osnovnošolskim otrokom prikazati kakovostne filme. Otroci si filme programa HAFF Junior ogledajo v kinu v okolini svoje šole in glasujejo za svojega favorita, šole pa za pripravo vnaprej prejmejo posebna pedagoška orodja. Filmi otrokom približajo posebne tehnike in različne, včasih družbenе tematike. Med njimi najdemo tako resna kot komična in fantazijska dela, v katerih pogosto nastopajo izjemni liki.

Prijeten ogled!

Ob tem ne zamudite odličnih nizozemskih filmov in ustvarjalcev v drugih programih: v Slonovem tekmovalnem programu kratkega filma studia Job, Joris & Marieke, *A Single Life*, leta 2015 nominiranega za oskarja, filma Nadie Meezen *Medvedi na cesti* ali instalacije *Dow Jones II*, v kateri spremljamo beg klasičnih risanih junakov.

Anet ter Horst

Holland Animation Film Festival

Animation is an art form that fires the imagination and a technique that makes anything possible. It is applied within an unlimited range of audiovisual forms of expression, from vulnerable artistic films to commercial box office hits, from special effects for movies, motion graphics, web design, mobile telephone applications to games and expanding animation in visual art and performances. The Holland Animation Film Festival (HAFF) provides a national and international platform for animation. HAFF screens the newest developments, organizes competitions and presents thematic programmes and retrospectives, talkshows, masterclasses, debates and an educational programme.

Dutch family films or films for children have been doing very well both in the Netherlands and abroad. Especially live action, but animated shorts and series also often get selected by important festivals and win awards. This programme with highlights from recent festival editions focuses on Dutch family or children's films. A lot of these films were very successful in the international competition HAFF Junior, HAFF's educational school programme, which offers children in primary schools the opportunity to enjoy quality film. Children visit HAFF Junior in a film theatre near their school, and cast a vote for their favourite. The schools receive special teaching tools to prepare for the films. These films make special techniques and various, sometimes social topics accessible to children. They include some serious films, humorous productions and fantasy-ridden films. They feature some remarkable characters.

Enjoy!

And don't miss the excellent Dutch films and artists in other programme sections, like the Oscar-nominated short *A Single Life* by Job, Joris & Marieke, and *Beren op de weg (Bears on the Road)* by Nadia Meezen in the Elephant competition, or the installation *Dow Jones II*, in which classic cartoon characters make a run for it.

Anet ter Horst

Holland Animation Film Festival

NAPOVEDNIK ZA ULTRAKORT/ULTRAKORT LEADER

Patrick Raats (Patrick Raats Animation)
Nizozemska/Netherlands, 2014, DCP, 0'12"



Napoved serije ultrakratkih animiranih filmov, v kateri nastopa jazbečar. Gre za projekt Nizozemskega filmskega sklada in produkcijske hiše Pathé, v katerem pred komercialnimi uspešnicami prikazujejo kratke animirane filme.

A dachshund features in the announcement of a series of ultrashort animation movies. A project by the Netherlands Film Fund and Pathé, releasing short animation films as supporting films for blockbusters.

PIKNIK S TORTO/PICKNICK MET TAART/ PICNIC WITH CAKE

Mascha Halberstadt, Tom Van Gestel, Mercedes Marro
(Submarine)
Nizozemska/Netherlands, 2012, DCP, 5'35"



Predelave slavne slikanice Théja Tjong-Khinga v maniri kombiniranih medijev in več epizodah. Vsaka vsebuje osnovne elemente zgodbe: piknik, odkritje ukradene torte, razkritite tatov in srečni konec. A pri vsaki gre za prvoosebno pripoved druge živali. Tako zgodba o pikniku postane triler, burka ali romantična komedija.

Episode of a cross-media adaptation of the famous picture book by Thé Tjong-Khing. Every episode tells the central storyline of the picnic, the discovery of the stolen cakes, the unmasking of the thieves and the happy ending with cake. The episodes are each told from the perspective of another animal. In this way the picnic story takes the shape of a thriller, slapstick or a romantic comedy.

TUMBLIJI/DE TUMBLIES/THE TUMBLIES

Patrick Raats (il Luster Films)
Nizozemska/Netherlands, 2012, DCP, 5'00"



Vstopite v igrič svet treh Tumblijev in njihovega psa, v katerem vas čakajo zabava, igra, raziskovanje in fantazija. Gre za serijo žanra kombiniranih medijev, ki jo najdete tudi v obliki aplikacij za iPad. Živahne zgodbe se vrtijo okoli pogostih, vsakodnevnih dogodkov. Liki se igrajo s kockami, drug drugemu jemljijo predmete ali odkrivajo nove, na primer glasbeno skrinjico, rolico toaletnega papirja, daljinski upravljalnik, čopič in podobno.

Enter the playful world of the three Tumblies and their pet dog. It is all about fun, play, discovery and fantasy. Cross-media series, also available as iPad apps. The dynamic stories revolve around everyday events and familiar situations. The characters play with blocks, run off with each other's discs and discover objects like a music box, toilet roll, remote control, paint brush and so on.

SPUST/DESCENT

Johan Rijpma (Johan Rijpma)
Nizozemska/Netherlands, 2014, DCP, 1'28"



Skodelica v obliki valja pada in se razbije. Vsaka sličica posnetka tega padca se nato prevede v keramično plast, sestavljeno iz originalnih delcev skodelice.

A cylinder shaped cup falls and breaks into pieces. Every frame of this recorded movement is then translated into a ceramic layer that is made of the original remains of the cup.

OD DOMA/UIT HUIS/LEAVING HOME

Joost Lieuwma (il Luster Films)
Nizozemska/Netherlands, 2013, DCP, 6'37"



Oče meni, da je Richard dovolj star, da se odseli na svoje, a Richard bi raje ostal pri starših in zlati ribici. Mama mu vedno pripravi sendviče. On nenehno odhaja in se vrača. Potem pa v zgodbo poseže usoda.

His father thinks Richard is old enough to move into lodgings. But he prefers to stay with his parents and the goldfish. His mother always makes his sandwiches. Time and again, he leaves and he comes back. Until fate strikes.

DOMA JE NAJLEPŠE/NO PLACE LIKE HOME

Nicolien Opdam (HKU University of Arts Utrecht)
Nizozemska/Netherlands, 2013, DCP, 7'29"



Visok mož živi v premajhni hiši. Majhen mož živi v preveliki hiši. To je neprikladno in včasih boleče. Veliki mož sega vse do stropa. Nekoč skleneta, da bosta hiši zamenjala. Igriva raba različnih materialov.

A tall man lives in a house that is too small. A small man lives in a house that is too large. This is inconvenient and sometimes painful. The tall guy reaches all the way to the ceiling. One day, they decide to switch homes. Playful use of various materials.

TRAMPOLIN/TRAMPOLINE

Maarten Koopman (Musch & Tinbergen)
Nizozemska/Netherlands, 2013, DCP, 3'00"



Filmsko platno kot vznožje trampolina. Skozi vzmeti še vidimo koček veličastnega modrega neba. Po otroških in račnih nogah ter prašičjem repku lahko sledimo premetom na drugi strani. Več nas je, bolj je zabavno! Film, ki je domiseln v svoji preprostosti.

The film screen as the bottom of a trampoline. Through the coiled springs, we can barely see a glorious blue sky. Children's feet, duck feet and a pig's tail allow us to follow the somersaults. The more the merrier! Ingenious in its simplicity.

KMET JAKA/BOER JANSEN/FARMER JACK

Arjan Wilschut (il Luster Films)
Nizozemska/Netherlands, 2012, DCP, 13'30"



Dobrodušen nizozemski kmet gara, da bi uresničil svoje sanje, v katerih vidi kmetijo s kravami, kokošmi in ovcami, do koder seže pogled. A zaslužek se manjša in kmet Jaka najde uteho v zdravilih. Osupljiv grafični prikaz podeželja.

A good-tempered Dutch farmer works hard to realise his dream: a farm with cows, chickens and sheep as far as the eye can reach. But his earnings are dwindling and farmer Jansen takes refuge in pharmaceuticals. Striking graphic characterisation of the countryside.

PAS ZA BABICE/GRANNY LANE

Daniel Dugour (il Luster Films)
Nizozemska/Netherlands, 2012, DCP, 2'59"



Starka se s svojim malim električnim avtom ne povsem po lastni volji pomeri z mladima predelovalcema avtomobilov. A z vsem svojim znanjem predelovanja in agresivne vožnje mladca proti stari gospe nimata možnosti. Sodobna različica pasni o zajcu in želvi.

Unwillingly an old granny in her little electric car starts a race with two young car tuners. Even with all their tuning and aggressive driving, the two boys cannot win against the old lady. The story of the Rabbit and the Tortoise retold.

BUGIVUGI V TUŠU IN KREDI/BOOGIE WOOGIE IN INKT EN KRIJT/BOOGIE WOOGIE

René Adema (Reneadema.nl)

Nizozemska/Netherlands, 2013, DCP, 4'50"



Plešoči proces izdelave žarnice s tušem in kredo na rjavem papirju in grobem kartonu. Bistroumen mehanizem žic in verig potiska svetliko naprej in zdi se, da je njen preživetje v rokah usode.

Swinging production process of an electric bulb in ink and chalk against brown paper and corrugated cardboard. An ingenious mechanism with wires and chains pushes the lamp on, seemingly dependent on the whims of fate.

NA SLEPO/BLINDELINGS/BLINDLY

Joanne van der Weg (AKV St. Joost Breda)

Nizozemska/Netherlands, 2014, DCP, 2'26"



Domiseln film, ki vsakdanje dogodke prevede v Braillovo pisavo na rahlo obarvanem papirju. Ptice, ženska na kolesu, promet, mimo hiteči vlak in drobci pogovora na vlaku. Doživetja slepega človeka med kratko potjo na osrednjo postajo v Rotterdamu.

Inventive film with transformations of everyday events in braille on slightly tinted paper. Birds, a woman on a bike, traffic, a train thundering past and snippets of conversations on a train. The experiences of a blind person during a short trip to Rotterdam Central Station.

SREĆNO POT!/BON VOYAGE!/GOOD TRIP!

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

Nizozemska/Netherlands, 2014, DCP, 3'04"



Tim si želi ogledati začetek dirke Tour de France v Utrechtu v družbi dekleta, vendar konča na napačni strani ceste in se mora nekako prebiti do nje. Promocijski glasbeni video za mesto Utrecht z nizozemskim kantavtorjem Blaudzunom za napoved uvodnega dela dirke Tour de France – Le Grand Départ – v Utrechtu leta 2015.

Tim wants to watch the start of the Tour de France in Utrecht with his girl, but he ends up at the wrong side of the barriers and has to find a way to get to her. Promotional music video for the City of Utrecht with Dutch singer-songwriter Blaudzun, for the announcement of Le Grand Départ, the start of the Tour de France in Utrecht in 2015.

**RAZSTAVA
CIPERCOPER,
LIKOVNA
ZASNOVA
ANIMIRANEGA
FILMA**
**ZIPPITY ZAPPITY,
EXHIBITION OF
ARTWORK FOR
ANIMATION**

**20. 11. 2015–7. 1. 2016,
Stekleni atrij Ljubljanske
Mestne hiše/Glass Atrium of
the Ljubljana City Hall**



Razstava prikazuje likovno zasnovo slovenskega animiranega filma za otroke *Cipercoper* produkcijske hiše Invida, ki si ga bo na festivalu Animateka mogoče ogledati na dan odprtja, 7. 12. 2015 ob 17:00 v Kinodvoru. Ilustratorka in animatorka Zarja Menart je pripravila nabor idejnih skic, ilustracij likov, scen, sestavljenih iz mnogih koščkov, pa tudi kratkih izsekov animacij v obliki majhnih knjižic – frcorisov.

The exhibition shows the artwork for *Zippity Zappity*, a Slovenian children's animation from production company Invida, which will be screened at Animateka on the opening day, 7 December 2015, at 17:00 in Kinodvor. Illustrator and animator Zarja Menart made a selection of sketches, character illustrations, elaborate and detailed sets, and short sequences from the film in the form of flipbooks.

**DOGODKI V OKVIRU RAZSTAVE
CIPERCOPER/EVENTS TO ACCOMPANY THE
ZIPPITY ZAPPITY EXHIBITION:**

20. november, 18:00:
odprtje in vodstvo po razstavi z Zarjo Menart
/opening and guided tour of the exhibition and screening with Zarja Menart

7. december, 19:00:
vodstvo po razstavi z Zarja Menart/guided tour of the exhibition and screening with Zarja Menart

10. december, 18:00:
vodstvo po razstavi in delavnica animiranega filma
z Zarjo Menart/guided tour of the exhibition and animation workshop with Zarja Menart

16. december, 18:00:
vodstvo po razstavi in delavnica animiranega filma
z Zarja Menart/guided tour of the exhibition and animation workshop with Zarja Menart

SLONOVE DELAVNICE ANIMIRANEGA FILMA THE ELEPHANT ANIMATION WORKSHOPS

SLONOVA PRODUKCIJSKA DELAVNICA/THE ELEPHANT ANIMATION PRODUCTION WORKSHOP

**1.-5. december 2015,
MSUM+ Metelkova, vsak dan/daily 14:00-18:00**



Na produkcijski delavnici, ki jo bo vodila Zarja Menart, bomo ustvarjali v tehniki stop-motion (slika po sliko), kjer bomo oživili kar lastne ilustracije, zato bo letošnja delavnica kot nalašč za tiste, ki radi rišete in slike.

The production workshop, run by Zarja Menart, will give its participants a chance to try their hand at the stop-motion technique and bring to life their own illustrations. This is why this year's workshop is perfect for everyone who enjoys drawing and painting.

DELAVNICA OPTIČNIH IGRAČ – MUTOSKOP/OPTICAL TOYS WORKSHOP – MUTOSCOPE

**Sobota/Saturday, 12. december 2015,
Tipo Renesansa, Breg 22, 10:00-14:00**



Ste vedeli, da so črke lahko tudi žive? Na delavnici bomo s starimi tiskarskimi stroji odtiskovali črke in jih vsakokrat nekoliko premaknili. Serijo sličic bomo nato vstavili v mutoskop, preprosto optično napravo, s katero sličice gledamo tako hitro, da dobimo občutek gibanja. Črke se bodo pred našimi očmi začele premikati. Delavnica je namenjena otrokom v starosti od 10 do 15 let.

Did you know letters can come to life? At the workshop, we will use old printing presses to print letters, each time shifting their position just slightly. Then we will insert the set of images into a mutoscope, a simple optical device which gives the illusion of movement through a quick succession of images. The letters will be set in motion before our very eyes. The workshop is intended for children aged 10 to 15.

DELAVNICA ANIMIRANEGA FILMA/ANIMATION WORKSHOP

**13. december 2015, 17:30 (po projekciji *Pesem morja/after Song of the Sea*)
Kinodvor.Kavarna/Kinodvor Café**



Po premieri celovečernega animiranega filma *Pesem morja* režiserja Tomma Moora se bomo v kavarni Kinodvora še sami preizkusili v animiraju likov iz filma.

After the premiere screening of Tomm Moore's animated feature film *Song of the Sea*, we are meeting in the Kinodvor Café to try our hand at animating the characters from the film.

FILMSKI SEMIRAR: NORI NA ANIMIRANI FILM/FILM SEMINAR: MAD ABOUT ANIMATED FILM

7.-11. december 2015

Zavod za uveljavljanje vizualne umetnosti Vizo pripravlja že 5. brezplačni filmski seminar za mlade z naslovom Nori na animirani film. Seminar bo ponudil pregledno multimedijsko predavanje Animirani film skozi čas in prostor, ki ga bo izvedel Rok Govednik (vodja projekta Mad About Film), zavod ZVVKS pa bo predstavil ustvarjanje profesionalnega lutkovnega animiranega filma Koyaa – predvala bosta Matija Šturm in Kolja Saksida. Na seminarju bo potekala tudi delavnica filmske kritike, ki jo bo vodil Rok Govednik.

S projektom Mad About Film se vzpostavlja prostor, ki mladim ponuja priložnost, da se o filmu in filmskem na neformalen način kakovostno izobražijo. Prek mentorstva, zanimivih vsebin na spletni strani (www.madaboutfilm.si), strokovnih predavanj, seminarjev in praktičnih delavnic želimo mlade angažirati, da tudi sami začnejo (so) ustvarjati različne s filmom povezane vsebine, ki jih zanimajo.

The Institute for the Promotion of Visual Culture Vizo is organising its 5th film seminar for young adults: Mad About Animated Film. The programme will encompass compendious multimedia lecture Animated Film In Time and Space, delivered by Rok Govednik (head of the Mad About Film programme), and a presentation by Matija Šturm and Kolja Saksida of the ZVVKS Institute on the making of professional puppet animation Koyaa. The seminar also includes a film criticism workshop, run by Rok Govednik.

The Mad About Film project is a platform for informal yet quality film education for young adults. By means of tutoring, interesting online materials (www.madaboutfilm.si), lectures, seminars and practical workshops we want to engage young people and encourage them to start (participating in) creating various film related contents they are interested in.

OSTRENJE POGLEDA – FILMSKO-KRITIŠKA DELAVNICA ZA DIJAKE IN ŠTUDENTE/ SHARPENING THE VIEW – YOUNG CRITICS WORKSHOP FOR HIGH-SCHOOL AND UNIVERSITY STUDENTS

Izvajalec: Društvo za širjenje filmske kulture Kino!,
mentorica: Maja Krajnc, odg. urednica revije KINO!
in izvajalka pedagoškega programa Kino-katedra za
srednješolce v Slovenski kinoteki
Stiki: urednistvo@e-kino.si, 040 720 717

Kot novost letošnje edicije Animateke se bo održala filmsko-kritička delavnica »Ostrenje pogleda« za dijake in študente. Vsakodnevna srečanja skupine prijavljenih dijakov in študentov v sproščenem festivalskem vzdružju bodo obsegala gledanje filmov in poglobljeno razpravo z dijaki, kar bo vodilo v pisanje filmske kritike. Besedila bodo udeleženci premevali in kalili v pogovoru z mentorico, ki bo podajala konstruktivno kritiko, komentarje in smernice med delom v nastajanju. V pogovore bomo vključili tudi posamezne avtorje animiranega filma, filmske in festivalske delavce, končni izdelki pa bodo objavljeni na festivalski spletni strani ter spletni strani Društva za širjenje filmske kulture Kino!. Na ustvarjalni delavnici si bomo prizadevali predstaviti in podajati film kot umetnost, sledеč ugotovitvam, da lahko film ključno pripomore k otrokovemu in mladostnikovemu razvoju kritičnega mišljenja, estetskega čuta in ustvarjalnih sposobnosti.

Run by: Kino! Society for Expanding Film Culture,
Instructor: Maja Krajnc, Editor-in-Chief of KINO!
magazine and head of the film education
programme for students at the Slovenian
Cinematheque
Contact: urednistvo@e-kino.si, +386 (0)40 720 717

One of the new additions to this year's edition of Animateka is 'Sharpening the View', a film criticism workshop for high school and university students. A group of registered participants will meet daily in a relaxed festival atmosphere to watch films and engage in in-depth discussions, which will ultimately result in writing film reviews. Their texts will be discussed and polished through debates with the instructor, who will provide constructive criticism, as well as comments and guidelines for the works in the making. Joining the debates will be some of the animators, filmmakers and members of the festival team, and the finished products will be posted on websites of the festival and the Kino! Society for Expanding Film Culture. Based on the findings that cinema can make a key contribution in the development of critical thinking, aesthetic sense and creative abilities of children and youth, the creative workshop will aim at presenting and discussing cinema as art.

SLONOVА OTROŠKA ŽIRIJA

/THE ELEPHANT CHILDREN

JURY

Filme iz tekmovalnega programa Slon bo letos ocenjevala 5-članska žirija otrok in mladih, ki se tudi sami udejstvujejo na področju animiranega filma. Žirija si bo med festivalom skupaj s publiko vsak dan ogledala posamezni Slonov tekmovalni program in na koncu izbrala zmagovalca, ki ga bomo skupaj z drugimi zmagovalci razglasili na zaključku festivala v soboto, 12. decembra, ob 21.30 v Kinodvoru. Slonova žirija bo oblikovala tudi program **Najboljši iz Slona**, ki bo na sporednu v nedeljo, 13. decembra, ob 14:00 v Kinodvoru.

This year, films from the Elephant in Competition will be evaluated by a 5-member jury of children who are no strangers to animation. The jury will watch the Elephant competition programmes daily together with the audience, and ultimately select the winner, who will be announced together with other award winners at the closing ceremony on Saturday, 12 December, at 9.30 pm in Kinodvor. The Elephant Jury will also curate the **Best of the Elephant** programme, which will be screened on Sunday, 13 December, at 2 pm in Kinodvor.



TERRA FERRO SELIŠKAR

Stara sem 9 let in s filmom sem povezana od svojega rojstva. Prvič sem igrala v filmu, ko sem bila stara teden dni, od takrat se ukvarjam s filmi in veliko hodim po festivalih. Zelo rada imam animirane filme, še posebej rada pa jih delam sama. Na šoli sem obiskovala animacijski krožek in bila za svoj film *Kvaršarček* nagrajena z 2. mestom na natečaju *Živel strip! Živila animacija!* leta 2015.

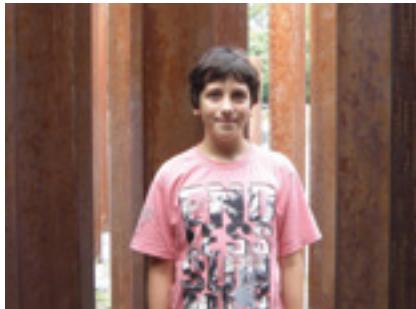
I am 9 years old and my connection to film started when I was born. The first time I appeared on film was when I was one week old; I have been part of the film world since and have visited many festivals. I like animation films very much, especially making them. I attended animation classes as an after-school activity, and my film *Kvaršarček* won 2nd prize at the *Živel strip! Živila animacija!* competition in 2015.



AMELIJA KRACINA

Sem Amelija, stara sem 11 let in hodim v 6. razred osnovne šole. Rada gledam animirane filme, rada rišem in tudi sama ustvarjam risanke. Risanke rada delam, ker sem pri tem lahko ustvarjalna. Že večkrat sem se udeležila delavnic za animacijo in sodelovala pri nastanku risanke *Sesalkor* (Animateka) ter risanke na temo kuhanja v Mestni galeriji. Tudi z mami sva naredili eno risanko, kjer sva v tehniki stop-motion animirali zelenjavno.

My name is Amelija, I'm 11 years old and I'm in 6th grade of primary school. I like to watch animations, I like to draw, and I make cartoons myself. I like making cartoons because I can be creative. I have attended several animation workshops, where I was involved in the making of animation *Hoover* (at Animateka) and an animation on cooking at the City Art Gallery. I also made a cartoon together with my mum, animating vegetables in stop motion.



KAZIMIR PLESNIČAR

Star sem 11 let in obiskujem 5. razred osnovne šole. Od nekdaj rad rišem, berem stripe in gledam animirane filme. Redno sodelujem na natečaju *Živel strip!*, kjer sem bil enkrat tudi med nagrajenci, in se udeležujem delavnic animacije.

I'm 11 years old and I'm in 5th grade of primary school. I've always liked to draw, read comic books, and watch animated films. I'm a regular participant in the *Živel strip!* competition, where I was once among the award winners, and in animation workshops.



MIŠA PRINČIČ ŽERJAL

Z animiranimi filmi sem povezan že od malih nog. Sem animafil. Do zdaj (in odkar sem živ) sem izpustil le eno edicijo festivala Animateka. Poznam vso zbirko DVD-jev Slon. Rad imam predvsem fantazijske in zabavne animirane filme.

My connection to film started when I was little. I'm an animaphile. I have so far (since I was born) missed only one edition of the Animateka festival. I know the whole collection of the Elephant DVDs. Fantasy and funny animations are my favourite.



LOVRO SMREKAR

Ukvarjam se s stripom (*Skrivnost stare trdnjave: nova dramatična pustolovščina*, 2015), filmom (*Fantom v Kinodvoru*, 2014, *Čudak za župana*, 2015), animiranim filmom (*Lovska sreča*, 2013, *Sesalkor*, 2015) in filmsko kritiko (Animateka, MAF, FSF). Bil sem član otroške žirije na festivalu v Annecyju 2014. Sem učenec 8. razreda. Najraje imam zgodovino, umetnost, književnost in jezike, čeprav hodim v kino veliko raje kot v šolo ...

I am active in the worlds of comic strips (*Skrivnost stare trdnjave: New dramatic adventure*, 2015), films (*Fantom v Kinodvoru*, 2014, *Čudak za župana*, 2015), animated films (*Hunter's Luck*, 2013, *Hoover*, 2015), and film criticism (Animateka, MAF, FSF). I was a member of the children jury at Annecy 2014. I'm in 8th grade of primary school. My favourite subjects are History, Art, Literature, and Languages, although I much rather go to the cinema than to school...

SPREMLJEVALNI PROGRAM
EVENTS

RAZSTAVE, INSTALACIJE, UMETNIŠKE AKCIJE

EXHIBITIONS, INSTALLATIONS AND ART INTERVENTIONS

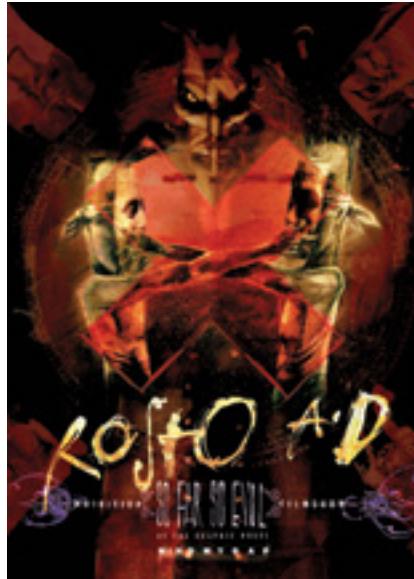
MIND MY GAP – SO FAR SO EVIL

6. decembra 2015–3. januar 2016, Moderna galerija/Museum of Modern Art, Cankarjeva 15

Razstava podaja celovit pregled projekta Mind My Gap nizozemskega umetnika in filmskega ustvarjalca Rosta.
Odprtje razstave: nedelja, 6. decembra, ob 18:00
Vodstvo po razstavi z avtorjem:
torek, 8. decembra, ob 22:00

The exhibition gives a complete overview of Mind My Gap, a project by Dutch artist and filmmaker Rosto.
Exhibition opening: Sunday, 6 December, at 6 pm.
Guided tour with the artist:
Tuesday, 8 December, at 10 pm.

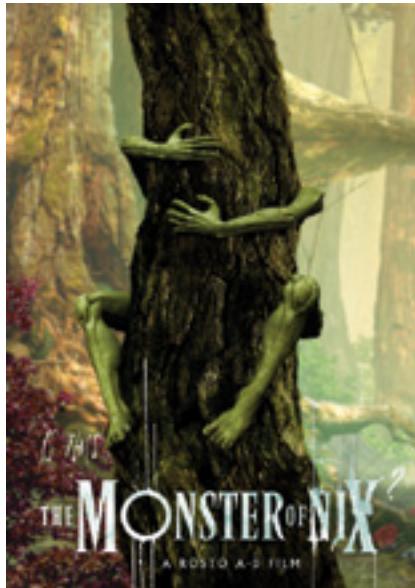
Pričakujte izgubljanje v svetu križišč in rock and rolla, vzporednih svetov in prepletenih časovnih premic, ogledal in alter egov, zemljevidov in zlobnega vražjega kita. Razstavni projekt MIND MY GAP – SO FAR SO EVIL sestavlja vsi kratki filmi, ki so del vesolja Mind My Gap ali so z njim povezani, ter obsežna razstava. Razstava ponuja na ogled umetniška dela, instalacije, rekvizite, glasbo in zakulisje 26 epizod, povezanih filmskih del in dvajsetletnega avtorjevega razvoja.



Expect to get lost in a world of crossroads and rock and roll, parallel worlds and intertwined timelines, mirrors and alter egos, roadmaps and an Evil Wicked Whale. The MIND MY GAP – SO FAR SO EVIL programme consists of all short films part of or related to the Mind My Gap universe and an extensive exhibition. The exhibition displays artwork, installations, props, music and behind the scenes material spanning 26 episodes, the related filmwork and 20 years of development.

POŠAST IZ NIXA/ THE MONSTER OF NIX

**7.-13. decembra 2015, Kinodvor, Galerija
Odprtje razstave: ponedeljek, 7. decembra, ob 17:00/
Exhibition Opening: Monday, 7 December, at 5 pm**



Animirani muzikal *Pošast iz Nixa* pripoveduje o ubogem dečku po imenu Willy, ki se v vasi Nix spopade s pogubno silo vseuničujoče pošasti. Temačna pravljica se po silovitosti in vizualni prepričljivosti lahko meri z Rostovimi prejšnjimi deli, poleg tega pa je primerna za vse otroke v starosti od 10 do 100 let.

The Monster of Nix is an animated musical which tells the story of Willy, a troubled boy who fights the destructive force of an all-devouring monster in the village of Nix. The dark fairy tale is as compelling and visually overwhelming as Rosto's previous films, but this time it's suitable for kids from 10 to 100.

DOW JONES II

8.-13. december 2015,
Muzej sodobne umetnosti Metelkova/Museum of
Contemporary Art Metelkova, Maistrova 3

Odprije razstave: torek, 8. december, ob 12:00/
Exhibition Opening: Tuesday, 8 December, at noon



Monumentalna instalacija deljenega zaslona, v kateri klasični risani junaki, kot sta Betty Boop in Miki Miška, poblažneli tečejo v isto smer, a kljub obupanim naporom nihče ne pride daleč.

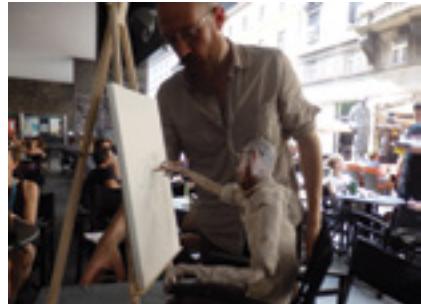
Nizozemski umetnik Han Hoogerbrugge v svetu slovi kot pionir kratkih, pogosto interaktivnih spletnih animacij in projektov na Facebooku. Velja za pravega nadzvrsnega ustvarjalca, ki z risankami, instalacijami, igrami, animacijami in ilustracijami z lahljoto prehaja med različnimi prostori. Včasih po naročilu, drugič po svobodni izbiri, svoje delo pa predstavlja na prizoriščih, kot sta denimo 54. Beneški bienale (danski paviljon) in londonski Muzej oblikovanja. Hoogerbrugge je posnel tudi več glasbenih videov, na primer za The Young Punx in The Pet Shop Boys. Njegovo delo z nazorno močnimi podobami, ki se svobodno poigravajo z ikonami in občasno spremenljajo v nekaj nelagodnega ali melanholičnega, večinoma predstavlja nekoliko odtjujoč, pogosto ironičen pogled na (sodobno) življenje.

Monumental split-screen installation, in which classic cartoon characters such as Betty Boop and Mickey Mouse run frantically in the same direction, but none of them get anywhere, despite their desperate efforts.

Internationally, Dutch artist Han Hoogerbrugge acquired prestige as a pioneer of short, often interactive animations on the internet and projects on Facebook. He is a true cross-over artist, effortlessly moving between different platforms, with cartoons, installations, games, animations and illustrations. Sometimes he is commissioned, sometimes he works freely, his work being on display in places such as 54th Venice Biennale (Danish Pavilion) and the London Design Museum. Hoogerbrugge made several music videos, e.g. for The Young Punx and The Pet Shop Boys. His work typically presents a rather alienating, often ironic view on (modern) life, in graphically powerful images, which freely play with icons and where the familiar occasionally turns a bit uneasy or melancholy.

PORTRET/PORTRAIT

11.–12. december 2015, Kinodvor



Portret je trajajoč animacijski performans, v katerem lutka, animirana v tehniki stop-motion, izriše skupni portret sodelujočega občinstva. Umetnik in animator Thomas Johnson z lutko samega sebe več ur skicira vse, ki mu sedejo nasproti. Tako nastajajoča animacija se predvaja že med delom, obiskovalci pa lahko prisedejo in se prepustijo portretistu, ki njihov portret nato vključi v združeno podobo.

Thomas Johnson (Bath, Anglija, 1984) je diplomiral iz časovno utemeljene medijske umetnosti na Univerzi v Walesu v Cardiffu in trenutno študira na oddelku za nove medije zagrebške Akademije za likovno umetnost. Svoje lutkovne performanse je predstavil na več festivalih. Leta 2014 je z Ivano Bošnjak v Bonobostudu dokončal svoj sorežijski prvenec *Simulacra*, kratki animirani film v tehniki stop-motion, ki je bil prikazan na več kot 40 festivalih in je prejel več uglednih nagrad.

Portrait is a durational animation performance in which an amalgamated portrait of the participating audience is drawn by a stop-motion animated puppet. The performer and animator, Thomas Johnson, manipulates a small puppet of himself for several hours to sketch an image of whoever takes a seat opposite him. The recorded animation will be displayed during the work, and visitors are invited to sit and have part of their portrait drawn and included into the combined image.

Thomas Johnson (Bath, England, 1984) graduated in Time Based Media from the University of Wales Institute, Cardiff, and is currently studying at the New Media Department of the Academy of Fine Arts in Zagreb. To date his puppet performances have been shown at a number of festivals. In 2014, together with Ivana Bošnjak at Bonobostudio, Thomas finished his debut co-directed stop-animation short film *Simulacra*. The film has so far been screened and selected for over 40 festivals, and has received several acclaimed awards.

MOONOLITH

**3. december 2015–3. januar 2016,
Trg republike, Ljubljana**



**Martin Bricelj Baraga:
MOONOLITH – Monument luni in zvezdam**

MOONOLITH je novi monument, ki na Trgu republike v Ljubljani vzpostavlja kozmično vertikalno, simbolno sečišče med politiko, financami, zgodovino in trgovino.

MOONOLITH je temni odsev neba na zemlji – astrocentrična ura geocentričnega časa.

**Martin Bricelj Baraga:
MOONOLITH – Monument to the Moon and the Stars**

MOONOLITH is a new monument that has landed on the Ljubljana's Republic square.

An Axis Mundi auspiciously placed between centres of Politics, Finance, History and Commerce.

MOONOLITH is a dark reflection of the heavens on earth – The Astrocentric Clock to Geocentric Time.

ANIMATEKA PRO

OKROGLA MIZA O ANIMIRANEM DOKUMENTARNEM FILMU/ ROUND TABLE ABOUT ANIMADOK

8. december 2015, 15:00, Slovenska kinoteka/Slovenian Cinematheque

S festivalsko retrospektivo Animirani dokumentarni film Animateka nadaljuje zgodovinsko poglavljanie v tehnične in estetske mejnike medija animiranega filma. Leta 2009 smo predstavili retrospektivo stop-motion animiranega filma, leta 2010 smo se posvečali avantgardnemu animiranemu filmu, leta 2011 prikazali retrospektivo Animirani film, glasba in zvok, leta 2012 smo pripravili retrospektivo Animirani film in literatura, leta 2013 odkrivali vezi med animiranim filmom in plesom, lani pa smo se osredotočili na Omnibus v animiranem filmu. Rdeča nit Animateke 2015 je v znamenju posebnega podžanra. Na okrogli mizi bomo predstavili filmski program in skušali postaviti teoretske okvire dokumentarnega pristopa v animiranem filmu.

Sodelujejo: Annegret Richter, Bastien Dubois, Marie Josée Saint-Pierre, Anna Ida Orosz.

With the festival retrospective Animadok Animateka continues its cinematic exploration of the technical and aesthetic milestones of the medium of animation. In 2009 we presented a retrospective of stop-motion animation, in 2010 we paid homage to avant-garde animation, in 2011 we focused on the use of music and sound in animated films, in 2012 we looked into the relation between animation and literature, in 2013 we explored the interactions between animation and dance, and last year we focused on collaborations in animation by showing omnibus films. Animateka 2015 turns the spotlight on a special sub-genre. The round table will serve as an introduction to the film programme, with an attempt to provide a theoretical framework for the documentary approach in animation.

Panelists: Annegret Richter, Bastien Dubois, Marie Josée Saint-Pierre, Anna Ida Orosz.

ANNEGRET RICHTER



Annegret Richter je od leta 2010 urednica programa animiranega filma za Mednarodni festival dokumentarnega in animiranega filma DOK Leipzig. Pred tem je bila direktorica festivala Filmfest Dresden ter docentka in predavateljica na Inštitutu za komunikacijo in medijske študije Univerze v Leipzigu. Magistrirala je iz ameriških in medijskih študij z nalogo o »družbeni in medijski kritiki v ameriških prime-time animiranih serijah«. Trenutno raziskuje, predstavlja programe in predava o animiranem dokumentarju ter o tej temi pripravlja doktorat. Poleg tega poučuje filmsko in televizijsko teorijo ter animacijske študije. Dela tudi na lokalni radijski postaji in zadnjih deset let piše filmske kritike za različne revije.

Since 2010, Annegret Richter has been working as Head of Animation Programme at the International Leipzig Festival for Documentary and Animated Film - DOK Leipzig. Previously she held positions as festival director at Filmfest Dresden and as assistant professor and lecturer at the Institute of Communication and Media Studies at the University of Leipzig. She graduated with a M.A. degree in American Studies and Media Studies and wrote her master thesis on "Social and Media Criticism in American Prime Time Animation Series". Currently, she is researching and presenting programmes and lectures on animated documentaries and she writes her Ph.D. on the subject. In addition she teaches courses on film and television theory as well as on animation studies. She also works at a local radio station and has been writing film reviews for magazines for the past ten years.

BASTIEN DUBOIS



Bastien Dubois, rojen leta 1983 v francoskem Lilliu, je leta 2006 na univerzi Supinfocom Valenciennes diplomiral iz režije računalniške animacije. Dubois je strasten popotnik in po štopanju od severa Francije do Istanbula je dobil navdih za animirani popotni dnevnik. Njegov prvi neodvisni film *Madagascar, dnevnik s poti* je nastal po enotenem potovanju na rdeči otok. Film je doživel zelo topel sprejem in bil prikazan na več kot 200 mednarodnih filmskih festivalih, med drugimi na Sundanceu, naposled pa je leta 2011 prejel še nominacijo za oskarja. Dubois je v letu 2012 po predlogu filma režiral televizijsko serijo 20 trineminutnih animiranih potopisnih filmov o različnih državah sveta z naslovom *Obrazi s poti*. Istega leta je predstavil animirani kratki film *Kargo kult*, katerega dogajanje je umestil na Papuo Novo Gvinejo med 2. svetovno vojno.

Born in 1983 in Lille (France), Bastien Dubois earned his diploma in CGI Directing from Supinfocom Valenciennes in 2006. He is a keen traveller, it was after he hitchhiked from the north of France to Istanbul that he had the idea of making an animated travel log. His first independent film *Madagascar, a Journey Diary* was based on a one year trip to the big red island. This film was very well received and screened in more than 200 international film festivals including Sundance. The film ultimately garnered an Oscar nomination in 2011. In 2012 he directed a TV programme based on *Madagascar, a Journey Diary* called *Faces From Places*, a series of 20 animated 3-minute travelogue films featuring various countries around the world. In 2012 Bastien released *Cargo Cult*, an animated short film which is set in Papua New Guinea during World War II.

MARIE-JOSÉE SAINT-PIERRE



Kanadska ustvarjalka Marie-Josée Saint-Pierre prihaja iz Murdochville v francosko govorečem Quebecu, zdaj pa živi v Montrealu. Njeno delo na področju animiranega dokumentarnega filma nakazuje nove pristope k stvarnemu pripovedništvu, v katerih se zabrišuje meja med dokumentarnim in dramskim. Nagrajena režiserka in animatorka je režirala več animiranih dokumentarcev, med drugimi *Post-Partum*, *McLaren's Negatives*, *Passages*, *The Sapporo Project*, *Femelles*, *JUTRA* in *Flocons*. Njeno delo je s prikazovanjem na več kot 150 festivalih doživelilo mednarodni odmev, številne osvojene nagrade pa so mu prinesle mednarodni ugled. Predstavljeno je bilo v knjigah, revijah in po televiziji. Leta 2004 je ustanovila podjetje za produkcijo animiranih in dokumentarnih filmov MJSTP Films. Trenutno pripravlja nov animirani film *OSCAR* – o legendarnem džezovskem pianistu Oscarju Petersonu – in razvija svoj prvi celovečerni animirani film.

Born in Murdochville, Québec, Marie-Josée Saint-Pierre is a French Canadian filmmaker based in Montreal, Canada, whose animated documentary work shows new approaches in nonfiction storytelling, blurring the lines between documentary and drama. The award-winning director and film animator has directed several animated documentary films including *Post-Partum*, *McLaren's Negatives*, *Passages*, *The Sapporo Project*, *Femelles*, *JUTRA* and *Flocons*. Saint-Pierre's work has claimed international attention, being shown in over 150 film festivals, as well as international recognition, winning many awards. She has been featured in books, magazines as well as on television. Marie-Josée Saint-Pierre founded MJSTP Films, an animation and documentary production company in 2004. Currently, she is working on her new animated film on the legendary jazz pianist Oscar Peterson *OSCAR* as well as developing her first feature animation.

ANNA IDA OROSZ



Anna Ida Orosz, rojena v Budimpešti leta 1986, je študirala filmsko teorijo in zgodovino na budimpeški univerzi Eötvös Lóránd (ELTE) in trenutno pripravlja doktorat na Inštitutu za umetnostno teorijo in medijske študije pri ELTE. Pri svojih raziskavah na področju animiranega filma se je usmerila v madžarski animirani dokumentarec 70. in 80. let. Na univerzi za umetnost in oblikovanje Moholy-Nagy v Budimpešti poučuje zgodovino animiranega filma, od leta 2012 pa kot izvedenka za animirani film sodeluje z Madžarskim filmskim arhivom (MANDA). Od leta 2009 je del organizacijskega odbora festivala animiranega filma Kecskemét. S Tamášom Patrovitsom sta ustanovitelji in kuratorji madžarskega mednarodnega festivala animiranih prvencev PRIMANIMA.

Born in Budapest in 1986, Anna Ida Orosz studied film theory and cinema history at the Budapest Eötvös Lóránd University (ELTE). Currently she is a PhD candidate of ELTE Institute of Art Theory and Media Studies. Her research in animation focuses on Hungarian animated documentaries made in the 1970s and 1980s. She teaches animation history at Moholy-Nagy University of Art and Design Budapest, and since 2012 she has been working as the animation specialist of the Hungarian Film Archive (MANDA). She has been in the organising committee of the Kecskemét Animation Film Festival since 2009. With Tamás Patrovits, she is the co-founder and curator of PRIMANIMA World Festival of First Animations Hungary.

O ANIMIRANEM FILMU NA NIZOZEMSKEM/ON DUTCH ANIMATION

9. december 2015, 11:00, Kinodvor.Kavarna/Kinodvor Café

Animacija je umetniška oblika, ki spodbuja domišljijo, in tehnika, s katero je vse mogoče. Uporablja se v nepregledni množici avdiovizualnih oblik izražanja, od senzibilnih umetniških filmov do komercialnih uspešnic, od posebnih učinkov za filme, gibljive grafične, spletnega oblikovanja, aplikacij za mobilne telefone do iger in razširjene animacije v vizualni in performativni umetnosti.

Animacija ima temeljno vlogo v kreativni industriji, ki jo je nizozemska vlada ambiciozno določila za eno od devetih najpomembnejših gospodarskih panog, katerih cilj je Nizozemsko do leta 2020 spremeniti v najkreativnejše evropsko gospodarstvo.

Nizozemska ima dolgo in močno tradicijo animiranega filma, za njegov sijajni ugled pa je večinoma zaslužna samostojna kratka forma.

Nizozemski animirani film v svetu slovi po svojih visokih standardih, da pa umetniške ambicije ne bi zamrle, se razvija čedalje več mednarodnih koprodukcij. V zadnjih letih se na Nizozemskem postavlja na noge mlada industrija animiranega filma s smelimi načrti o razvoju celovečercev, kar je privedlo do podporne sheme Nizozemskega filmskega sklada za mednarodne koprodukcije na področju celovečernega filma, ki je v veljavi od maja 2014.

Sodelujejo: Gerben Schermer, Anet ter Horst, Rosto.

Animation is an art form that fires the imagination and a technique that makes anything possible. It is applied within an unlimited range of audiovisual forms of expression, from vulnerable artistic films to commercial box office hits, from special effects for movies, motion graphics, web design, mobile telephone applications to games and expanding animation in visual art and performances.

Animation plays a fundamental role in the creative industry, which is ambitiously appointed by the Dutch government as one of the top nine economic sectors that aim at the Netherlands as the most creative economy of Europe in 2020.

The Netherlands has a long and firm tradition in animated cinema. For the most part, its splendid reputation was earned by the short autonomous film. It is internationally renowned and praised for its high standards. To maintain the artistic ambitions more and more international co-productions are realized. In recent years, a young animation industry has been developing in the Netherlands with vivacious plans for the development of feature films, resulting in an incentive scheme for international co-production for features of the Netherlands Film Fund, effective since May 2014.

Panelists: Gerben Schermer, Anet ter Horst, Rosto.

**O NASTANKU CELOVEČNEGA FILMA MALA IZ RIBARNICE Z MICHAELOM
CARRINGTONOM/THE MAKING OF LITTLE FROM THE FISH SHOP WITH MICHAEL CARRINGTON**

11. decembra 2015, 15:00, Slovenska kinoteka/Slovenian Cinematheque



Režiser Jan Balej je imel dobre razloge, da Andersenovo pravljico Mala morska deklica privedi za film. Razkril jih bo njegov glavni animator Michael Carrington, ki bo tudi pojasnil, kaj imajo pravljični arhetipi skupnega s sodobno stvarnostjo in zakaj se je odločil za tehniko stop-motion.

Director Jan Balej had good reasons to adapt Andersen's fairy tale "The Little Mermaid" for his film. His chief animator Michael Carrington will explain why, as well as speak about what fairy tale archetypes have to do with contemporary reality and about his choice of the stop motion technique.

ODPRTA PLATFORMA/OPEN PLATFORM

Kinodvor.Kavarna/Kinodvor Café



TOREK/TUESDAY, 8. 12., 16:00-18:00

Predstavitev knjige/Book presentation – Animation: A World History (Gianalberto Bendazzi, Italija/Italy)

Predstavitev festivala/Festival presentation – Marcin Gizycki (International Animated Film Festival Animator, Poljska/Poland)

Predstavitev kreativnega pitching foruma Anidox Zagreb/Presentation of Anidox Zagreb creative pitching forum (Draško Ivezic, Hrvaska/Croatia, in dodatni gosti/with additional guests tbc.)

SREDA/WEDNESDAY, 9. 12., 16:00-18:00

Predavanje o razširjeni animaciji/Masterclass on Expanded Animation – Gerben Schermer (HAFF, Nizozemska/The Netherlands)

Predstavitev festivala/Festival presentation – Antoine Manier (Rencontres Audiovisuelles - diffusion et éducation à l'image Lille, Francija/France)

Predstavitev festivala/Festival presentation – Tünde Vollenbroek (Klik! Amsterdam Animation Festival, Nizozemska/The Netherlands)

Predstavitev festivala/Festival presentation – Annegret Richter (Dok Leipzig, Nemčija/Germany)

Predstavitev festivala/Festival presentation – Maroš Brojo (Fest Anča, Slovaška/Slovakia)

Predstavitev koproducijske platforme Višegrad Animation Forum/Presentation of Višegrad Animation Forum co-production platform – Maroš Brojo (Slovaška/Slovakia), Matija Šturm (Slovenija/Slovenia)

SREĆANJA Z AVTORJI/MEET THE FILMMAKERS

**9.-12. december 2015, 13:00, Kavarna Kinoteke/
Kinoteka Café**

ČETRTEK/THURSDAY, 10. 12., 16:00-18:00

Predavanje/Masterclass – Marie-Josée Saint-Pierre (Kanada/Canada)

Predavanje producentke/Masterclass by producer – Julie Roy (NFB, Kanada/Canada)

Delo v nastajanju/Work in progress – Ježeva kučica/Hedgehog's Home, Eva Cvijanović (NFB, Bonobostudio, Kanada, Hrvaska/Canada, Croatia)

Slovenski dan/Slovenian Day – predstavitev novih slovenskih projektov v sodelovanju z Društvo slovenskega animiranega filma/Presentation of new projects from Slovenia, in collaboration with Slovenian Animated Film Association

Delo v nastajanju/Work in progress – Koyaa, Kolja Saksida (Zvviks Institute, Slovenija/Slovenia)
Delo v nastajanju/Work in progress – Slovo, Leon Vidmar (Zvviks Institute, Slovenija/Slovenia)

Delo v nastajanju/Work in progress – Stari jazbec, Špela Čadež (No History, Slovenija/Slovenia)

PETEK/FRIDAY, 11. 12., 16:00-19:00

Predavanje/Masterclass – Rosto (Nizozemska/The Netherlands)

Delo v nastajanju/Work in progress – Chris the Swiss, Anja Kofmel (Švica, Hrvaska/Switzerland, Croatia)

Predstavitev festivala/Festival presentation – Eliška Děcká (PAF Other Vissions, Česka)

Predstavitev festivala in distribucijske platforme/Festival and distribution platform presentation – Eliška Děcká (PAF Other Vissions/Anifilm/Aniont, Česka/Czech Republic)

Na presečišču animacije in razvoja videoiger/Animation meeting Game Development – predstavitev slovenskega združenja razvijalcev videoiger/Presentation of Slovenian game developers associations



Na festivalu bo tudi letos prisotnih okoli 100 gostov, med njimi največ avtorjev in avtoric s filmi v tekmovalnih programih. Od srede do sobote vas ob 13:00 vabimo v animirano kavarno Slovenske kinoteke, kjer se boste ob rogljiku in kavi lahko pogovarjali s festivalskimi gosti.

The festival will host around 100 guests, mostly the authors of films in competitions. Come meet the filmmakers and festival guests over croissant & coffee to the animated Café of the Slovenian Cinematheque from Wednesday to Saturday, daily at 1 pm.

MIHA KNIFIC: SVET, KJER JE VSE MOGOČE/ A WORLD WHERE ANYTHING IS POSSIBLE

Projekcija animacij, razstava in pogovor/
Animation Screening, Exhibition and Talk

9. decembra 2015, 19:00, Projektna soba SCCA/
SCCA Conference Room, Metelkova 6, Ljubljana

Razstava bo na ogled do 18. decembra./
The exhibition will be on display until 18 December.



V Projektni sobi SCCA se bo 9. decembra 2015 s svojimi filmi in animacijami predstavil umetnik Miha Knific. Zanimalo nas bo, kako se avtor, po izobrazbi kipar, sooča z gibljivo sliko in kako prehaja med različnimi produksijskimi vlogami, od režisera, scenarista, fotografa do producenta. Umetnik bo za Projektno sobo SCCA pripravil projekcijo del in prostorsko postavitev, na pogovoru pa bo občinstvo seznanil s principom in tehniko svojega dela.

Join us in the SCCA Conference Room on 9 December for a presentation of films and animations by Miha Knific. Have you ever wondered how a trained sculptor copes with moving images, and how he moves between various production roles from director, screenwriter, and photographer to producer? The artist will put his works on display by means of a screening and an exhibition, and talk about his methods and techniques.

ANIMIRANE ZABAVE ANIMATED NIGHTS

**VODSTVO PO RAZSTAVI
MIND MY GAP – SO FAR SO EVIL,
(po vodstvu zabava za goste festivala v Kavarni
Moderne galerije.)**

**GUIDED TOUR OF THE EXHIBITION
MIND MY GAP – SO FAR SO EVIL
(followed by a party for festival guests in the museum
café.)**

**Torek/Tuesday, 8. december 2015, 22:00
Moderna galerija/Museum of Modern Art, Ljubljana**

SUPERTOON ANIMATED MUSIC VIDEOS PARTY

**Sreda/Wednesday, 9. december 2015, 23:30
Kinodvor. Kavarna/Kinodvor Café**



Mednarodni festival animiranega filma Supertoon se vsako leto v začetku avgusta odvije na hrvaški obali v mestu Šibenik. Ulice, trgi in mestna plaža se prelevijo v kino pod zvezdnatim nebom in ob zvoku valov si mednarodno občinstvo lahko ogleda najsodobnejšo produkcijo animiranih filmov. Na Animateko pa tokrat Supertoon prihaja z naborom najboljših glasbenih videospotov vseh petih edicij festivala.

International Animation Festival Supertoon runs across several days in early August in the Croatian coastal town of Šibenik. The town streets, squares and beach turn into a cinema under the starry skies, where the international audience can see the latest animated films to the sound of waves. For Animateka, Supertoon has prepared a selection of the best music videos of all five festival editions.

ANIMATEKA KARAOKE NIGHT

Četrtek/Thursday, 10. december 2015, 23:30
Kinodvor. Kavarna/Kinodvor Café



Prepričani smo, da se animatorji znajdejo za mikrofonom vsaj tako dobro kot za kamerko! Zato jih letos vabimo iz studiev in izza kamer, da nam pokažejo vse svoje skrite talente na Animatečnih karaokah.

We are absolutely sure that animators can handle the mike at least as well as they handle the camera! So this year, we would like them to get out of studios and from behind cameras to show us what they got – in Animateka Karaoke Night.

YOUR GAY THOUGHTS (SI)

Petek/Friday, 11. december 2015, 23:00
Slovenska kinoteka/Slovenian Cinematheque



Your Gay Thoughts (YGT) je avdiovizualni kolektiv iz Ljubljane, katerega člani so Gregor Kocijančič (vokali, klaviature, elektronika, bas kitara), Fejzo Košir (ritem, bobni), Luka Uršič (vokali, klaviature), Mina Fina (video projekcije) in Michael Thomas Taren (besedila). Žanrsko so se YGT opredelili kot post-pop band, pri ustvarjanju pa čutijo močne vplive instrumentalne hip-hop scene, post-punka in melanololičnih popevk. YGT poleg vokalnega post-pop-a ustvarja tudi inštrumentalne elektronske komade, od downtempo hip-hopa do kalimba juke scene.

Your Gay Thoughts (YGT) is an audio-visual collective from Ljubljana, with members Gregor Kocijančič (vocals, keys, electronics, bass guitar), Fejzo Košir (beats, drums), Luka Uršič (vocals, keys), Mina Fina (video projections), and Michael Thomas Taren (lyricist). In terms of genre, YGT consider themselves a post-pop band, strongly influenced in making music by instrumental hip hop, post-punk, and melancholic pop. In addition to vocal post-pop, YGT also make instrumental electronic music, from downtempo hip hop to kalimba juke.



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- No Exit** **51**
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- No Man's Bush** **176**
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- No Place Like Home (Rosto)** **122**
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- No Place Like Home (Opdam)** **225**
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- Nobody Beats the Drum: Let**
it Go **128**
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- Now is the Time** **146**
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Tumbles, De **224**

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Tying Your Own Shoes **159**

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Uma História de Amor e Fúria **206**

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Uncanny Valley **30**

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Unhappy Happy **112**

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What Happens In Your Brain

If You See a German Word

Like...? **56**

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When You Walk, Follow Your

Way to the End **77**

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White Tape **159**

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Who will pay the Bill? **112**

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World of Tomorrow **118**

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O FESTIVALU
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PROGRAMSKI SELEKTORJI/PROGRAMME SELECTORS

Vzhodnoevropski in srednjevropski tekmovalni program, Evropski študentski tekmovalni program, Svetovni jagodni izbor, Celovečerni animirani film/Eastern and Central European Competition Programme, European Student Competition Programme, Best of the World Programme, Animated Feature Film: Igor Prassel
Tekmovalni Slon/The Elephant Competition Programme: Andreja Goetz, Martina Peštaj, Igor Prassel
Retrospektiva Animirani dokumentarni film/Animadok Film Retrospective: Igor Prassel, Annegret Richter
Iz arhiva NFB/From the NFB archive: Julie Roy
Dragulji sodobnega nizozemskega animiranega filma/Contemporary Dutch Animation Highlights: Anet ter Horst
Albanski komunistični animirani film/Albanian Communist Animation: Ron Bajri
Seks in erotika v animiranem filmu/Sex and Eroticism in Animated Film: Igor Prassel, Julie Roy

FESTIVALSKA EKIPA/FESTIVAL TEAM

Programski direktor/Programme Director: Igor Prassel
Izvršna producentka/Executive Producer: Katja Hohler
Producenkta/Producer: Saša Bach
Vodja odnosov z javnostmi/Head of Public Relations and Promotion: Sanja Čakarun
Odnosi z javnostmi in koordinacija nagrade

publike/Promotion and Audience Award

Coordinator: Maša Vajs

Vzgojno-izobraževalni program animiranega filma Slon/The Elephant Educational Animation Film Programme: Andreja Goetz

Tehnični vodja in urednik spletnne strani/Head of Technical Support and Web Master: Smail Jušić

Koordinacija kopij/Print Traffic: Smail Jušić, Marko Makuc

Avtor plakata/Festival Poster:

Celostna podoba festivala/Festival Identity: Nina Urh, Brina Fekonja

Dekoracija prizorišč/Venue Decorator: Tjaša Križnar
Koordinacija gostov/Guest Services Coordinator: Maja Oprešnik

Urednica kataloga/Catalogue Editor: Alenka Ropret

Festivalski dnevnik/Festival Diary: Anja Banko (urednica/Editor), Petra Meterc, Jernej Pribovič, Lovro Smrekar, Ana Šurm, Veronika Zakonjišek, Eva Žibler

Festivalski butik/Festival Shop: Tjaša Križnar

Vozníki/Drivers: Božo Pogačar, Andrej Zupančič, Gašper Markun

Fotografija/Photography: Katja Goljat, Andrej Firm

Video dokumentacija/Video Documentation: Maja Zupanc, Miha Šubic, Žiga Stanovnik, Igor Sukur, Olga Bobrowska, Michał Bobrowski

Srečanja z avtorji/Meet the Filmmakers: Igor Prassel, Ana Šurm

Festivalski napovednik/Festival Trailer: Matej Lavrenčič (zvok/Sound: Matjaž Moraus Zdešar)

Prevajanje filmov/Translation of Films: Denis Debevec, Elida Hamzič, Maja Lovrenov, Aida

Lončarević, Maša Peče, Diana Grden, Daša Cerar, Domen Kavčič, Tita Cvetković

Sinhronizacija filmov/Film Dubbing: Katja Preša
Prostovoljska brigada/Volunteer Brigade: Liza

Berden, Barbara Beškovnik, Bine Bozovičar, Jelena Dragutinović, Gaber Čas, Sandra Ličer, Lara Likar, Klara Otorepec, Eva Žgajner

Ekipa Kinodvora/Kinodvor Team:

Nina Peče (direktorica/Director), Koen Van Daele (programski direktor/Programme Director), Ana Cimerman (strokovna sodelavka – poslovne in upravne zadeve/Expert Associate for Business and General Affairs), Nataša Šintler (poslovna sekretarka/Office Assistant), Petra Slatnišek in/and Barbara Kelbl (filmska vzgoja in program za otroke in mlade Kinobalon/Young Audience & Film Education), Aliki Kalagasiu (stiki z javnostjo/Public Relations Service), Tjaša Smrekar (trženje in vodenje projektov/Marketing & Project Management), Maja Zrim (koordinatorica in organizatorka kulturnega programa/Project Management), Petra Gajžler (blagajna/Box Office), Vid Grafenauer (kavarna/Kinodvor Café), Bojan Bajšić (vodja tehničnega oddelka in kinooperater/Head of Technical Department and Projectionist), Marko Horvat (kinooperater/Projectionist) 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), Varja Močnik (urednica filmskega programa in Kinotečnika/Film programmer and Editor of Kinotečnik), Kaja Bohorč (koordinatorica kulturnih programov/

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NAGRADA/AWARDS

Velika nagrada mednarodne žirije 2 koluta/2 Reels Jury Grand Prix

Nagrada občinstva :DSAFA/:DSAFA! Audience Award Nagrada za najboljši evropski študentski animirani film, ki jo skupaj podeljujeta Univerza v Ljubljani in Univerza v Novi Gorici/Award for Best Student Animated Film presented by the University of Nova Gorica and University of Ljubljana

Nagrada otroške žirije za najboljši film v programu Slon/The Children Jury Award for Best Film in the Elephant Programme

Velika žirija/Grand Jury: Rosto, Anet ter Horst, Julie Roy, Robert Morgan, Jean-Luc Slock

Študentska žirija/Student Jury: Filip Bihar, Samo

Bihar, Sandra Jovanovska, Damir Grbanović, Tjaša Malalan, Dora Šabec, Marko Golubović, Domen Dimovski

Otroška žirija/Children Jury: Miša Prinčič Žerjal, Lovro Smrekar, Amelija Kracina, Terra Ferro Selškar, Kazimir Plesničar

Koordinacija žirij/Jury Coordinators: Vito Scagnetti, Rastko Čirić, Timon Leder, Peter Koštrun, Jelena Dragutinović

Oblikovanje nagrad/Award Design: Gorazd Prinčič

DELAVNICE/WORKSHOPS

Produkcijska delavnica za otroke/Production Workshop for Children: Zarja Menart, Jelena Dragutinović (asistentka/Assistant)

Otroške delavnice/Children's Workshops: Andreja Goetz in/and Marko Drpić

Izvedbo delavnic so omogočili/Workshops were made possible by: Mestna občina Ljubljana (Oddelek za predšolsko vzgojo in izobraževanje, Odsek za izobraževanje), Muzej sodobne umetnosti – Metelkova 22, Tipična renesansa, Kinodvor

RAZSTAVA/EXHIBITION:

MIND MY GAP – SO FAR SO EVIL

Umetnik/Artist: Rosto

Produkcija/Production: Saša Bach, Andrew Dox, Tjaša Križnar, Taj Pečnikar (za/for Društvo za oživljavanje zgodbe 2 koluta) in/and Paul Overste (Studio Rosto A.D.)

ZAHVALE/THANKS TO

Sabina Briški, Ines Kežman in/and Mateja Lazar (Center Ustvarjalna Evropa v Sloveniji), Rene Rusjan, Boštjan Potokar in/and Tina Smrekar (Univerza v Novi Gorici), Boštjan Botas Kenda in/and Peter Koštrun (Univerza v Ljubljani), Matija Šturm (Društvo slovenskega animiranega filma), Jožko Rutar (Slovenski filmski center), Anne Durufle, direktorica in/and Patricia Košir (Francoski Inštitut v Sloveniji), Paul van Oostveen, Dare Pejić in/and Mojca Pinteric (Veleposlaništvo Kraljevine Nizozemske), Paweł Wieleba (Veleposlaništvo Republike Poljske), Jana Šnytová (Veleposlaništvo Češke republike v Ljubljani), Marko Rusjan, Igor Španjol (MGMSUM+), Marina Mihelič Satler (MGML). Giannalberto Bendazzi, Michael Carrington, Gerben Schermer (HAFF), Paul Overste (Studio Rosto A.D.), Michèle Labelle (NFB), Nicolas Schmerkin in/and Annabel Sebag (Autour de Minuit), Ron Dyens (Sacrebleu), Antoine Manier in/and Enora Davodeau (Rencontres Audiovisuelles), Tünde Vollenbroek in/and Ursula van den Heuvel (Klik! Amsterdam), Elvira Diamanti in/and Eriona Vyshka (Albanian Film Archive), Anna Ida Orosz (Primaniama), Draško Ivezić (Anidox Zagreb), Marie-Josée Saint-Pierre, Bastien Dubois, Vanja Andrijević (Bonobostudio), Eva Cvijanović, Anja Kofmel, Črtomir Drofenik, Tadej Gregorčič, Žiga Pavlović, Kolja Saksida, Špela Čadež, Leon Vidmar.

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**Hvala vsem prijateljem in podpornikom
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Nasvidenje na 13. Animateki (od 5. do 11. decembra 2016)!/See you at the 13th edition of Animateka (5 – 11 December 2016)!

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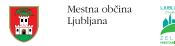
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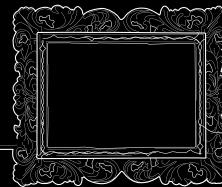




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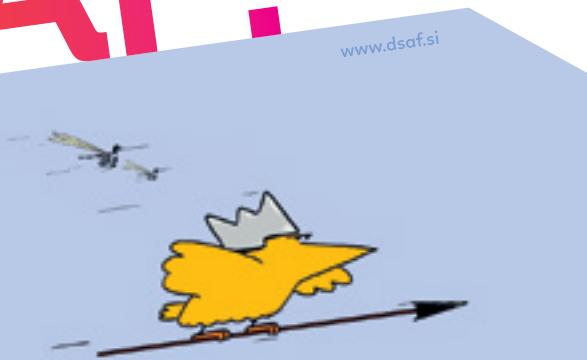
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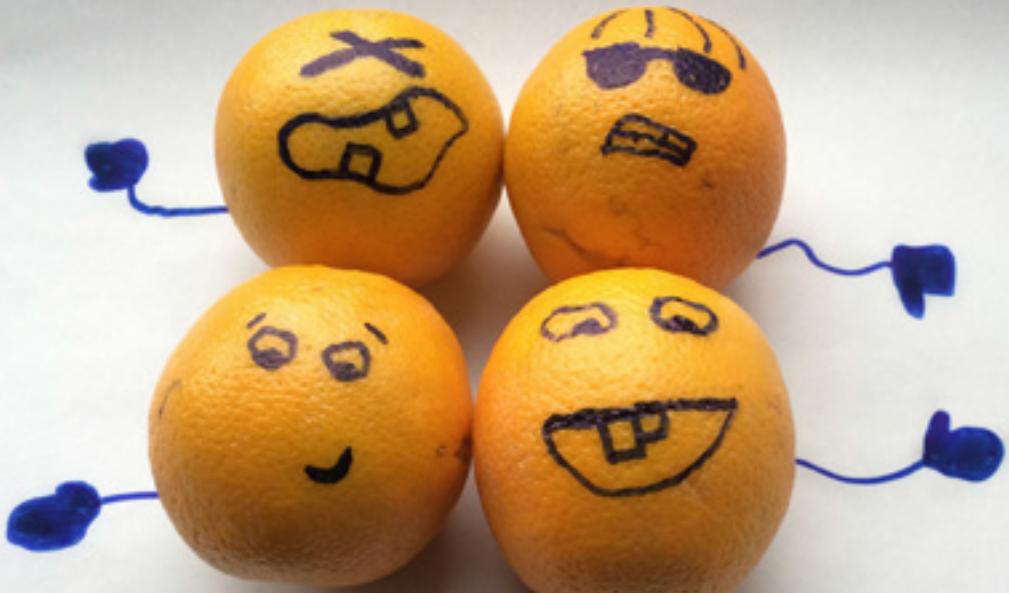


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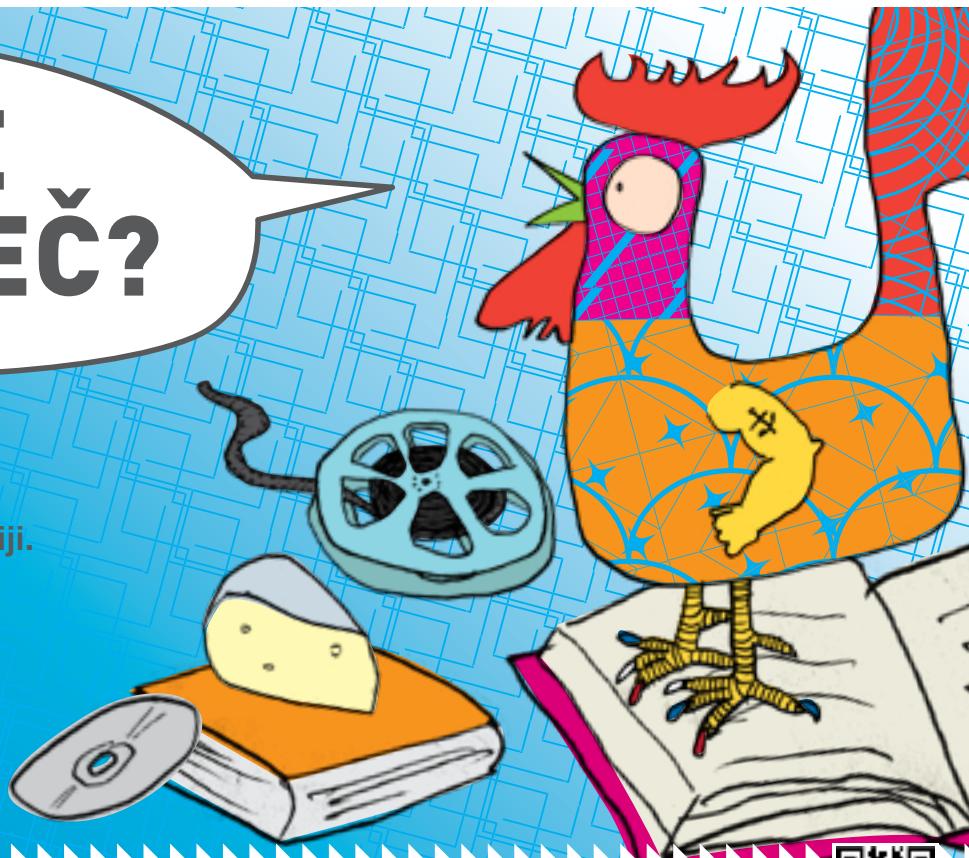
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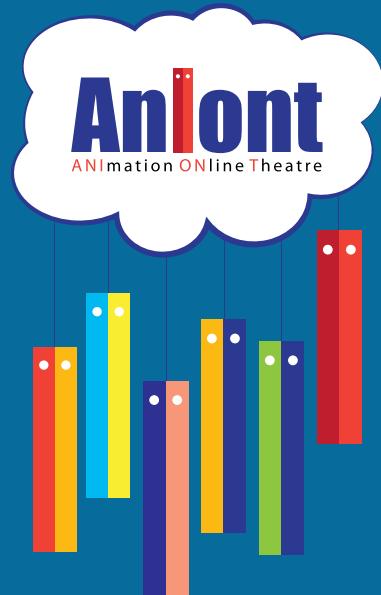
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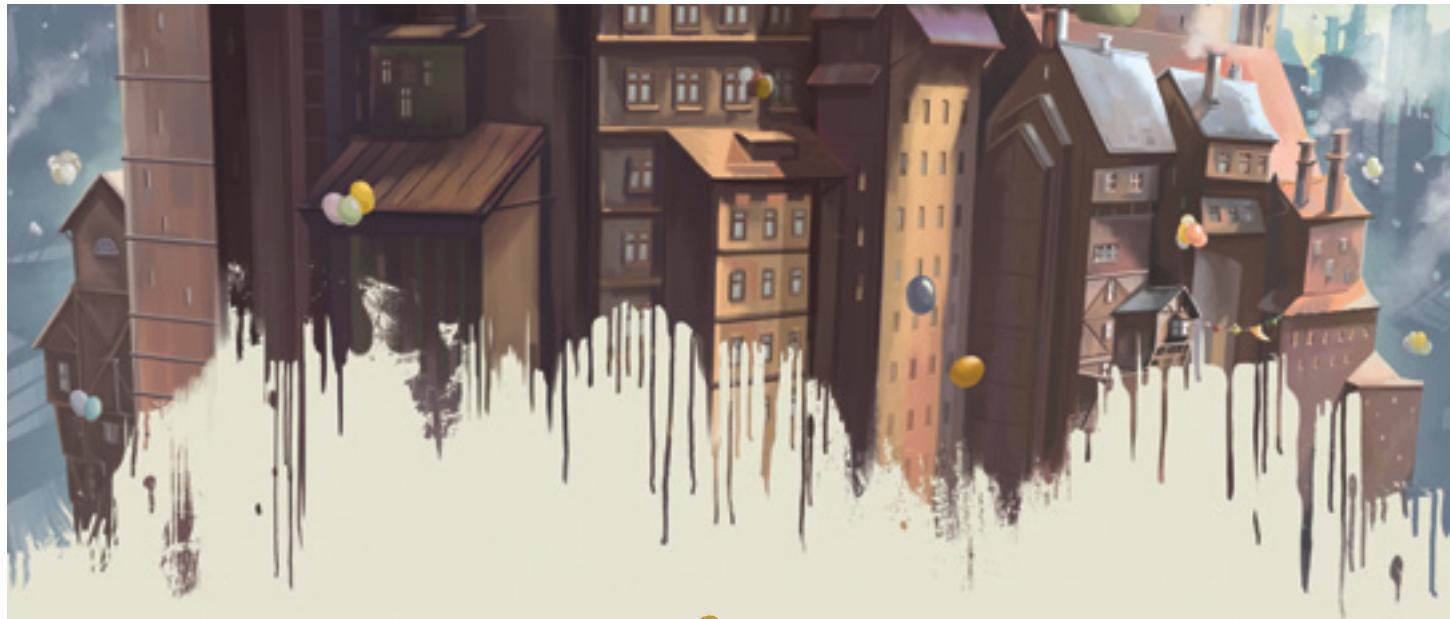
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HOUSE OF UNCONSCIOUSNESS Priit Tender (Estonia, 2015)
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GRAND PRIX WINNERS
2015



HT Bum-wook Hu (Korean Academy Of Film Arts, South Korea, 2014) Winner Grand Prix feature film



SMALL PEOPLE WITH HATS Sarina Nihei (Royal College of Art, United Kingdom, 2014) Winner Grand Prix student film



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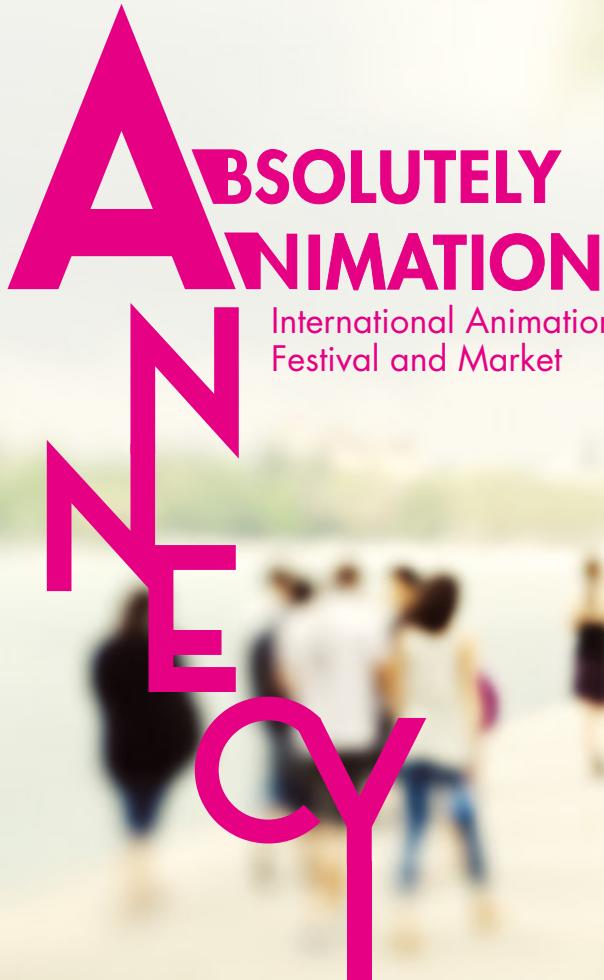
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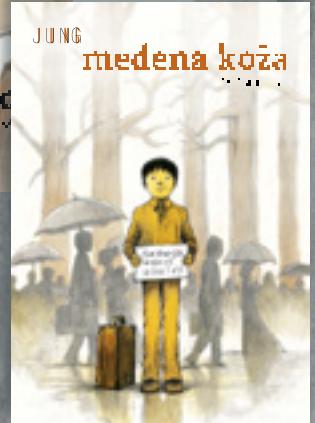
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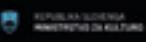
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