

17. Animateka

Mednarodni festival animiranega filma
International Animated Film Festival



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THE FESTIVAL

17. ANIMATEKA – KORONSKA SPLETNA EDICIJA

17th ANIMATEKA – ONLINE COVID-19 EDITION



»Sedemnajst, sedemnajst, mlad perspektiven kader. Sedemnajst, sedemnajst, namesto glave radar.«

Pankrti

S citatom iz komada z naslovom **17** (izšel je leta 1980 na albumu Dolgcajt) kulne ljubljanske punk skupine Pankrti začenjam uvodnik v posebno edicijo našega festivala. Že vse od septembra je imela ožja ekipa Animateke namesto glave radar, ko je skušala oceniti, na kakšen način se bomo lotili organizacije festivala. Seveda smo bili na začetku kot veliki optimisti prepričani, da bomo lahko pripravili normalno edicijo, v živo, v kinodvoranah. Nato smo začeli razmišljati o hibridni ediciji, delno v živo in delno na spletu ... Ko smo se na začetku novembra dokončno odločili za izključno spletno edicijo, smo si vsi nekako oddahnili (razen našega tehničnega direktorja) in se družno odločili, da gremo nazaj v osnovno šolo učenja digitalne abecede in spletnega komuniciranja.

Drage avtorice, dragi avtorji, srce nas boli, ker bodo vaši filmi namesto s projekcijo na kinematografsko platno do gledalcev prišli direktno iz njihovih pametnih naprav, vendar je to davek, ki ga moramo plačati ob razmahu pandemije.

"Seventeen, seventeen, an up-and-coming employee. Seventeen, seventeen, a radar where his head used to be."

Pankrti

With this quote from **17**, a song by the legendary Ljubljana-based punk band Pankrti (released on the 1980 album 'Dolgcajt' – 'Bore'), I am introducing a special edition of our festival. Ever since September, the core team behind Animateka has had radars in where our heads used to be, trying to figure out how to go about organising the festival. Needless to say, we started off as diehard optimists, confident that we could put on a normal edition that takes place live, in cinemas. Then, we started considering a hybrid edition, a combination of live and online events... When in early November, we finally decided for a fully online edition, we were all somehow relieved (except for our technical director), and jointly focused out efforts on learning the ABCs of online communication and going digital.

Dear filmmakers, it does break our hearts to see your films played to audiences directly from their smart gadgets instead of projected to cinema screens, and yet this is the price we need to pay as the pandemic continues.

Dobra plat spletne edicije pa je, da nas boste lahko spremljali po vsem svetu. Na tem mestu se iz srca zahvaljujem vsem producentom in producentkam ter distributerkam in distributerjem, ki so nam omogočili geografsko neblokiranje projekcije svojih filmov. Prek spleta si bomo lahko ogledali kar 7 celovečerc in 252 kratkih animiranih filmov: 2 celovečerca bosta dostopna po vsem svetu, prav tako 225 kratkih filmov. 17. Animateka bo potekala na uporabnikom prijazni in preizkušeni platformi Eventive, ki ne omogoča le prikaza filmov, temveč tudi širšo festivalsko izkušnjo s predavanji in diskusijami v okviru platforme AnimatekaPRO, večerne pogovore z avtorji in avtoricami filmov v tekmovalnih programih in izbrane dogodke spremljevalnega programa, s katerim bomo popestrili gledalsko izkušnjo z domačega kavča. Poskrbeli bomo, da bo praznični duh Animateke, po katerem festival slovi, prisoten tudi na spletu.

Del festivalskega programa – predvsem retrospektivo Hrvaška na obisku, ki smo jo pripravili s podporo Hrvaškega avdiovizualnega centra – bomo zaradi omejitev avtorskih pravic in prikazovanja s filmskega traku prihodnje leto preselili v dvorano Silvana Furlana v Slovenski kinoteki; tako se bo festival ob spremembi formata v letu 2021 podaljšal v fizični prostor.

Tudi letos se za nagrade potegujejo filmi v Glavnem tekmovalnem programu, v Tekmovalnem programu mladi talenti Evrope ter Slonovem tekmovalnem programu. Poleg tekmovalnih je tu tudi dobro poznan Svetovni jagodni izbor, v sodelovanju s festivalom Kinotrip pa že tretje leto zapored predstavljamo Kinotripov Svetovni

The upside of this online edition is that our programme can be watched by audiences worldwide. Let me use this opportunity to thank, from the bottom of my heart, all producers and distributors who have allowed geographically unrestricted access to their films. Our online line-up includes as many as 7 feature films and 252 animated shorts, of which 2 feature films and 225 shorts are accessible worldwide. The 17th Animateka takes place on Eventive, a tried and tested, user-friendly platform that enables not only film screenings, but also a more comprehensive festival experience complete with masterclasses and panels as part of AnimatekaPRO, evening Q&As with the authors of the films in competition, and other events that will ginger up the spectator's experience on the sofa. We are committed to making sure that the festive spirit of Animateka, the staple of this festival, will find its way to audiences through online conduits.

Due to copyright restrictions and as some works are projected from film prints, part of the festival programme – particularly the Croatia Visiting retrospective, put together with the support of the Croatian Audiovisual Centre – will be shown next year in the Silvan Furlan Hall of the Slovenian Cinematheque. This will extend the festival into 2021, and into physical space.

As in previous editions, films in the running for festival awards are shown in the Main Competition Programme, the European Young Talents competition programme, and The Elephant in Competition. Then there is the well-known Best of the World, and Kinotrip's Best of the World as a programme we have put together in collaboration with the Kinotrip

jagodni izbor. Ker je bilo letos prijavljenih največ študentskih filmov, smo tradicionalni Vzhodno-evropski in srednjeevropski panorami dodali tudi Študentsko panoramo. Posebna sekcija, ki jo predstavljamo letos, je tudi CEE Animation Talents 2020: pripravljamo jo v sodelovanju z našim partnerjem CEE Animation. Že nekaj let svoj pogled usmerjamo v vse, kar je novega na področju animiranih dokumentarnih filmov. V sekciji Animirani dokumentarci bosta letos dva programa kratkih in kar trije celovečerni dokumentarni animirani filmi, ki se dotikajo raznolikih družbeno-političnih tem. V barvitnem naboru letošnjih celovečernih animiranih filmov bo prikazan tudi prejemnik velike nagrade na festivalih animiranega filma v Ottawi in na letališču New Chitose, film poljskega režiserja Mariusza Wilczyńskiego **Ubij to in zapusti to mesto**, o katerem nam bo več povedal režiser sam na predavanju v sklopu letošnje AnimatekePRO. V sodelovanju s festivalom žanrskega filma Kurja Polt pa predstavljamo celovečerno animirano roadtrip bizarko za vse generacije: to je **Stari mlekár** estonskih avtorjev Oskarja Lehemaaja in Mikka Mägi.

Letošnjo festivalsko podobo je pripravil Andrej Štular, mednarodno priznan vsestranski ustvarjalec s področja ilustracije, stripa, slikarstva, kiparstva, fotografije, filma ter oblikovanja lutk in scenografij, ki ima za seboj kopico razstav po vsem svetu in pet samostojnih stripovskih albumov. Njegova dela pogosto posegajo po reciklaži, v tem slogu pa se predstavlja tudi na plakatu letošnje Animateke. Štularjeva razstava bo predstavljena prek videopriredbe, na ogled pa bosta še dve razstavi. V virtualni galeriji si boste lahko ogledali kurirani izbor

festival for the third consecutive year. As a result of a staggering number of student film submissions, the traditional Eastern and Central European Panorama is complemented by the European Student Panorama. Another new programme is CEE Animation Talents 2020, presented in collaboration with our partner CEE Animation. For a few years now, we have paid special attention to the latest in animated documentary cinema. This year, Animated Documentaries include two programmes of shorts and three feature-length animated documentaries dealing with varying social and political issues. Meanwhile, the motley line-up of animated feature films includes the Polish director Mariusz Wilczyński's **Kill It and Leave This Town**, the winner of the Ottawa International Animation Festival and the New Chitose Airport International Animation Festival. Wilczyński is joining us to tell us more about the film at AnimatekaPRO. In collaboration with the Kurja Polt Genre Film Festival, we are bringing you **The Old Man Movie**, a bizarre feature-length animated road movie for all ages by the Estonian filmmakers Oskar Lehema and Mikka Mägi.

The author of this year's festival poster is Andrej Štular, a versatile, internationally acclaimed artist working across illustration, comic art, painting, sculpture, photography, film, puppet design, and set design, whose body of work includes a number of exhibitions worldwide and five comic books. Štular often makes recycled art, and this is the style he used for the Animateka poster. His works will be shown in a video exhibition, one of three in this year's edition of the festival. In a virtual gallery, you can also see a curated display of VR, 360° and

del iz sveta virtualne resničnosti, 360-stopinjskega doživljanja in iger. Sedmerica izbranih portretov animiranih žensk, ki po zaslugi plasti obogatene resničnosti (AR) oživijo, bo vizualno obogatila tudi ljubljanske ulice.

Ob poplavi slabih novic pa je leto 2020 Animateki prineslo tudi nekaj radosti. Mreža festivalov pod imenom *CEE Animation Festival Network* – Animafest Zagreb, Animest Bukarešta, Anifim Liberec, FestAnča Žilina in ljubljanska Animateka – je uspešno prestala ocenjevanje strokovne komisije programa Ustvarjalna Evropa – podprogram Media in pridobila financiranje za delovanje znotraj mreže festivalov. Gre za izjemen uspeh, saj je podpora prejelo zgolj šest evropskih mrež festivalov. To je edina podprta mreža iz regije, ki povezuje festivale iz držav z nizko produkcijsko zmogljivostjo.

Na koncu naj se zahvalim še našim koproducentom, Kinodvoru, Slovenski kinoteki in CEE Animation Experience, ki nam stojijo ob strani v dobrem in zlem. Solidarni pa smo tudi s celotno slovensko filmsko sceno, ki se je v letošnjem letu znašla v popolni finančni blokadi. Posebna zahvala gre tudi kolesarjem, ki se s protesti že od marca borijo proti nekulturnim in avtokratskim ukrepom vlade, ki pelje to državo v črno luknjo. »Cin, cin,« odzvonilo jim bo – in ¡*No pasarán!*

Igor Prassel

game projects, while a selection of seven animated portraits of women, which come to life with an augmented reality (AR) layer, will visually enrich the streets of Ljubljana.

For Animateka, 2020 was not all bad news. A network of festivals including Animafest Zagreb, Animest Bucharest, Anifim Liberec, FestAnča Žilina and Animateka Ljubljana – or, in short, the *CEE Animation Festival Network*, passed the evaluation by a panel of experts, acquiring a grant with the MEDIA sub-programme of Creative Europe. This is an extraordinary achievement, considering that only six European festival networks were supported. Ours is the only supported network in the region that brings together festivals from countries with low production capacity.

Finally, let me thank our co-producers Kinodvor, the Slovenian Cinematheque, and CEE Animation Experience, who have stood by us for better or worse. Let me also express our sympathy for the entire Slovenian film community, who has found itself in a financial stalemate. Special thanks go to the cycling protesters who have been rebelling, since March, against the uncultured and autocratic actions of the government that is pulling this country into a black hole. "Ring, ring", the bell will toll for them. ¡*No pasarán!*

Igor Prassel



VELIKA
ŽIRIJA
GRAND JURY



Dalibor Barić

Dalibor Barić (1974) je multimedijski umetnik iz Zagreba. Ustvarja eksperimentalne in animirane filme, glasbene videospote, festivalske napovednike, instalacije, risoromane, risbe in izrezanke, deluje pa tudi kot skladatelj.

Dalibor Barić (1974) is a multimedia artist from Zagreb. He makes short experimental and animated films, music videos, festival trailers, installations, graphic novels, drawings and cut-outs. He is also a music composer.



Olga Bobrowska

Olga Bobrowska (1987) je leta 2020 doktorirala iz filmskih študij na Jagiellonski univerzi v Krakovu. O poljskem in kitajskem animiranem filmu je napisala več člankov in prispevkov za poljske in tuje publikacije in zbornike. Je direktorica in soustanoviteljica mednarodnega filmskega festivala StopTrik (Maribor, Lodž), redno pa sodeluje tudi z drugimi festivali, med njimi z Animateko. Programi, ki jih je oblikovala kot kuratorica, so bili predstavljeni na različnih mednarodnih festivalih in dogodkih. Kot žirantka je med drugim sodelovala na festivalih Tricky Women/Tricky Realities (Dunaj, Avstrija), Animafest Zagreb (Hrvaška), CyberSousa (Xiamen, Kitajska) in Blow-Up Film Fest (Chicago, ZDA). Njene kritike so bile objavljene v revijah, kot so Kino, Ekrany in ASIFA. Redno sodeluje s portalom Zippy Frames, souredila pa je tudi dve knjigi: *Obsession Perversion Rebellion*. *Twisted Dreams of Central European Animation* (2016) in *Propaganda, Ideology, Animation*. *Twisted Dreams of History* (2019).

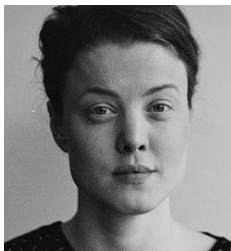
Olga Bobrowska (1987) obtained a PhD in Film Studies from the Jagiellonian University (Kraków, Poland) in 2020. She has written about Polish and Chinese animation for Polish and international periodicals and edited volumes. She is the director and co-founder of StopTrik International Film Festival (Maribor, Slovenia; Lodz, Poland), and also a frequent collaborator of other festivals, including Animateka. Her curated film programmes were presented at various international festivals and events. She also served as juror for festivals such as Tricky Women/Tricky Realities (Vienna, Austria), Animafest Zagreb (Croatia), CyberSousa (Xiamen, China), Blow-Up Film Fest (Chicago, USA). Her reviews were published in film magazines such as Kino, Ekrany and ASIFA Magazine. She is a permanent collaborator of Zippy Frames, and has she co-edited two books: *Obsession Perversion Rebellion*. *Twisted Dreams of Central European Animation* (2016) and *Propaganda, Ideology, Animation*. *Twisted Dreams of History* (2019).



Paola Bristot

Paola Bristot (1961) je leta 1985 diplomirala iz dramskih, umetniških in glasbenih študij in leta 1991 zaključila podiplomski študij umetnostne zgodovine na Univerzi v Bologni, zdaj pa na Akademiji za likovno umetnost v Benetkah predava zgodovino in jezike sodobne umetnosti. Kot predsednica društva Viva Comix prireja razstave stripa, ilustracije, animacije in vizualnih umetnosti. Od leta 2007 je umetniška direktorica festivala Piccolo festival dell'Animazione. Z Andreo Martignonijem je kurirala antologijo *Animazioni* (2010–19, 6 delov, Viva Comix, Ottomani). Kot umetniška direktorica je producirala eksperimentalni film *Re-cycling* (Arte Video, Viva Comix 2014, nova različica leta 2019). Je tudi kuratorica za studiovivacomix v Pordenoneju, kjer živi in dela.

Paola Bristot (1961) graduated in Drama, Art and Music Studies in 1985 and specialized in Art History at the University of Bologna in 1991. She is a Professor of History and Languages of Contemporary Art at the Academy of Fine Arts of Venezia. As the president of the Viva Comix association, she organizes exhibitions of comics, illustration, animation and visual arts. She has been the Artistic Director of the Piccolo Festival Animazione since 2007. Together with Andrea Martignoni, she curated the anthology *Animazioni* (2010–19, 6 volumes, Viva Comix, Ottomani). As an art director, she produced the experimental film *Re-cycling* (Arte Video, Viva Comix 2014, new version in 2019). She is the curator of the studiovivacomix in Pordenone, where she also lives and works.



Kamila Dohnalová

Kamila Dohnalová je neodvisna filmska producentka, ki živi in dela v Pragi. Ob delu v svoji produkcijski hiši Last Films, kjer pripravlja animirane in igrane projekte, bdi tudi nad strokovnim programom na festivalu animiranega filma Anifilm in opravlja predizbor filmov za mednarodni filmski festival v Karlovih Varih. Diplomirala je na Karlovi univerzi in na FAMU, kjer je kot producentka sodelovala pri več kot dvajsetih filmih. Med temi sta tudi animirana črna komedija *Happy End* (2015), ki se je uvrstila v ožji izbor za oskarja in je premiero doživela v sekciji Štirinajst dni režiserjev v Cannesu, ter kratki igrani film *Peacock* (2015), ki je bil nagrajen na Sundanceu. Kamila ima bogate izkušnje z delom na festivalih in distribucijo umetniških filmov, delala pa je tudi za češko javno televizijo in češki nacionalni filmski arhiv. Leta 2016 je soustanovila produkcijsko hišo Silk Films, v okviru katere je producirala češko-francoski kratki film *Figurant* (2019) z Denisom Lavantom v glavni vlogi. Obožuje gore, predvsem pozimi, in rada potuje z vlakom.

Kamila Dohnalová is an independent film producer based in Prague, Czech Republic. Besides bringing to life animated and live action projects within her production company Last Films, she is in charge of the industry programme at Anifilm IFAF and pre-selecting films for Karlovy Vary IFF. Kamila graduated from the Charles University and from FAMU, where she produced more than twenty films including *Happy End* (2015), an Academy Awards-shortlisted animated black comedy that premiered at La Quinzaine des Réalisateurs in Cannes, or *Peacock* (2015), a Sundance-awarded short fiction. Kamila has a solid film festival and art-house film distribution working experience, and has also worked for the Czech Television and the National Film Archive. In 2016, she co-founded the Silk Films production company, where she produced a Czech-French short mystery drama *Figurant* (2019) featuring Denis Lavant. Kamila loves mountains, particularly in winter, and enjoys travelling by train.



Andrej Štular

Andrej Štular (1967) je ustvarjalec, ki je dejaven na različnih umetniških področjih. Pri njem se dokaj enakovredno prepletajo področja ilustracije in stripa, slikarstva, kiparstva, fotografije in filma ter oblikovanja lutk in scenografij. Razstavlja na samostojnih in skupinskih razstavah v Sloveniji in sodeluje na mednarodnih festivalih (Avstrija, Avstralija, Belgija, Bosna, Češka, Finska, Francija, Grčija, Hrvaška, Italija, Indonezija, Kazahstan, Koreja, Latvija, Makedonija, Maroko, Portugalska, Rusija, Srbija, Švedska, Tajsko, Turčija, Tunizija idr.). Izdal je šest avtorskih knjig: *Lustri* (2000), *Kompost* (2008), *Živa sem!* (2011), *Bežimo, svet se podira!* (2014), *Kronike* (2015) in *Medved* (2019). Za svoja dela je prejel več nagrad.

Andrej Štular (1967) is an artist working across disciplines, dividing his time almost equally between illustration and comic art, painting, sculpture, photography and film, puppet and set design. Štular has exhibited his multiple award-winning work in solo and group exhibitions in Slovenia, and participated in a number of international festivals (in Austria, Australia, Belgium, Bosnia, Croatia, Czech Republic, Finland, France, Greece, Indonesia, Italy, Kazakhstan, Korea, Latvia, Macedonia, Morocco, Portugal, Russia, Serbia, Sweden, Thailand, Tunisia, Turkey, etc.). His published bibliography lists six books: *Lustri* (2000), *Kompost* (2008), *Živa sem!* (2011), *Bežimo, svet se podira!* (2014), *Kronike* (2015), *Medved* (2019).



Marina Gabor

Marina Gabor, rojena leta 1996 v Murski Soboti, zaključuje magistrski študij na Akademiji za likovno umetnost in oblikovanje, smer ilustracija. Med študijem na ALUO se je navdušila nad znanstveno ilustracijo, zato je za diplomsko nalogo ustvarila plakat z naslovom *Živi svet Mure*. Diplomirala je leta 2019. Na akademiji se je letos prvič srečala z animiranjem. *The Island* je njen prvi študijski animirani film.

Marina Gabor, born in Murska Sobota in 1996, is completing her master's degree in Illustration at the Academy of Fine Arts and Design, Ljubljana, having obtained her bachelor's degree from the same academy in 2019. During her studies, she became interested in scientific illustration, hence her graduation project was a poster on the life in and around the river Mura. Faculty environment was also where Marina first came into contact with the process of animation. *The Island* is her debut student animation.



Barbara Miše

Barbara Miše, rojena leta 1994 v Splitu, je na Akademiji za likovno umetnost v Zagrebu študirala animirani film in nove medije. Trenutno opravlja podiplomski študij ilustracije na Akademiji za likovno umetnost in oblikovanje v Ljubljani. Deluje na področjih animacije, vizualnih komunikacij in oblikovanja zvoka. Imela je že več skupinskih razstav in filmskih projekcij v Zagrebu, na Reki, v Ljubljani ter Londonu.

Barbara Miše, born in Split in 1994, graduated in Animated Film and New Media from the Academy of Fine Arts in Zagreb, and is currently studying for a master's degree in Illustration at the Academy of Fine Arts and Design, Ljubljana. Barbara works across animation, visual communication, and sound design. She has participated in several group exhibitions and film screenings in Zagreb, Rijeka, Ljubljana, and London.



Josef Žárský

Josef Žárský, rojen leta 1994, je že v srednji šoli v Pragi na oddelku za oblikovanje igrač rad delal z materiali, kot sta les in tekstil. Leta 2016 je začel študirati na Akademiji za umetnost, arhitekturo in oblikovanje v Pragi. Njegova filma *Relation Splash* in *Tremble* sta bila prikazana na mnogih evropskih festivalih animiranega filma. Trenutno zaključuje lutkovno animacijo *The Last Jam*. Od septembra 2020 poučuje animacijo na Srednji šoli za grafično umetnost v Jihlavi.

Josef Žárský, born in 1994, enjoyed working with materials like wood or cloth in the toy design department at the secondary school in Prague. Since 2016, he has been studying animation at UMPRUM Prague. His films *Relation Splash* and *Tremble* took part at numerous European animation festivals. He is now finishing his puppet animation *The Last Jam*. Since September 2020, he has been teaching animation at the High School of Graphic Art in Jihlava.



Johana Mlíčová

Johana Mlíčová je študentka animacije iz Slovaške. Trenutno študira na Univerzi v Novi Gorici, pred tem pa se je šolala na Akademiji uprizoritvenih umetnosti v Bratislavi in v okviru študija opravila izmenjavo na Univerzi v Falmouthu. Po študiju je delala v studiu Alkay v Pragi. V prostem času se rada ukvarja tudi s fotografijo. V njenem ustvarjanju prevladujejo nežne barve in zasanjano vzdušje. Johana Mlíčová is an animation student from Slovakia, currently studying at the University of Nova Gorica. Previously, she studied at the Academy of Performing Arts in Bratislava, where she also participated in an Erasmus programme at the Falmouth University. After school she worked at the Alkay studio in Prague. In her free time she also dabs into photography. Her art is full of soft colors and dreamy atmospheres.



Ana Prebil

Ana Prebil je študentka Akademije umetnosti Univerze v Novi Gorici, kjer trenutno pripravlja svoj animirani diplomski projekt. Večinoma se ukvarja s stop-motion tehniko, sicer pa čas preživlja še ob slikanju, rezanju kolažev in občudovanju umetnosti tako v vsakodnevnem življenju kot tudi v muzejih, medtem ko posluša zabavne avdio knjige in fanki podkaste ali glasbo.

Ana Prebil is a student at the University of Nova Gorica School of Arts, where she is currently working on her animated diploma film. She works mostly in stop-motion technique, but otherwise spends her time painting, cutting collages, admiring art in everyday life as much as in museums, while listening to fun audiobooks and funky podcasts or music.



Miha Reja

Miha Reja je študent Akademije umetnosti Univerze v Novi Gorici, kjer se posveča svojemu diplomskemu projektu, v katerem pripoveduje zgodbo o odrasčanju. Tam je odkril ljubezen do animacije, ker jo vidi kot umetnost, ki vsebuje vse druge umetnosti. Zato njegova strast presega risanje in vključuje tudi ustvarjanje glasbe in zgodb, saj je vse skupaj tesno povezano in tvori celoto.

Miha Reja is a student of the School of Arts in Nova Gorica, where he is currently working on his thesis film, a coming-of-age story. During his studies, he discovered his love for animation, because he sees it as an art that comprises all arts. Therefore, his passion exceeds drawing and includes music-making and story-writing as they are tightly connected, forming a whole.

NAGRADE AWARDS



VELIKA NAGRADA MEDNARODNE ŽIRIJE / JURY GRAND PRIX

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

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

Za nagrado se potegujejo filmi iz Tekmovalnega programa Mladi talenti Evrope. Denarno nagrado v višini 1000 evrov skupaj podeljuje Akademija za likovno umetnost in oblikovanje Univerze v Ljubljani in Akademija umetnosti Univerze v Novi Gorici.

Awarded for films in the European Young Talents Competition Programme. A monetary award in the amount of €1,000 is presented jointly by the Academy of Fine Arts and Design (University of Ljubljana) and School of Arts (University of Nova Gorica).

NAGRADA OBČINSTVA ; DSAF / ; DSAF AUDIENCE AWARD

Za nagrado se potegujejo filmi iz Vzhodno- in srednjeevropskega tekmovalnega programa. Denarno nagrado v višini 1000 evrov podeljuje Društvo slovenskega animiranega filma.

Awarded for films in the Eastern and Central European Competition Programme. A monetary award in the amount of €1,000 is presented by the Slovenian Animated Film Association.

NAGRADA OTROŠKE ŽIRIJE SLON / THE ELEPHANT: CHILDREN JURY AWARD

Za nagrado se potegujejo filmi iz Slonovega tekmovalnega programa. Denarna nagrada v višini 1000 evrov.

Awarded for films in the Elephant in Competition programme. A monetary award in the amount of €1,000.

GLAVNI
TEKMOVALNI
PROGRAM
MAIN
COMPETITION
PROGRAMME



**GLAVNI
TEKMOVALNI
PROGRAM I
MAIN
COMPETITION
PROGRAMME I**

PLANTARIUM

Tomek Ducki (EGoFilm/Paris+Hendzel Co./
Boddah Riotfilm)

Poljska, Madžarska/Poland, Hungary, 2020,
6'50"



V temni jami je nenavaden vrt, ki ga obdeluje osamljeni mož. Ko ta nekoč obrezuje rastline, v enem od loncev odkrije dečka. Otrokovi nohti so dolgi prav toliko kot rastlinski poganjki.

There is an unusual garden in a dark cave cultivated by a lonely man. One day, while he is pruning the plants, he finds a little boy in a pot. The child's nails are just as long as the offshoots of a plant.

HOW TO DISAPPEAR

Robin Klengel, Leonhard Müllner, Michael
Stumpf (Total Refusal)

Avstrija/Austria, 2020, 21'



Protivojni film v pravem pomenu besede išče možnosti za mir tam, kjer je verjetnost zanj najmanjša – v računalniških igrah na temo vojne. To je poklon nepokorščini in dezerterstvu tako pri digitalnem kot pravem vojskovanju. Hiperrealistična grafika, ustvarjena v slikoviti vojni krajini igre Battlefield V, postane kulisa za esejsko pripoved.

How to Disappear is an anti-war movie in the true sense of the word, searching for possibilities for peace in the most unlikely place of an online war game. It's a tribute to disobedience and desertion – in both digital and physical-real warfare. Shot in the picturesque war landscapes of "Battlefield V", the hyperreal graphics become the backdrop for an essay-like narrative.

SKORJA / ECORCE / PEEL

Samuel Patthey, Silvain Monney (Dok Mobile/RTS)

Švica/Switzerland, 2020, 15'05"



Nekje na skrivnem poteka običajno dnevno življenje ljudi v domu za starostnike, kjer se zdi, da se je čas ustavil. S svinčnikom izrisani stanovalci na papirju oživijo. In a hidden place, the daily routine of a retirement home unfolds as time seems to stand still. The pencilled residents come to life on paper.

ARKA

Natko Stipaničev (Kreativni sindikat)

Hrvaška/Croatia, 2020, 14'40"



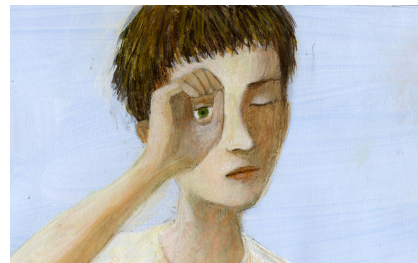
Razkošna čezoceanska ladja za križarjenje pluje po morju.

A grandiose transoceanic cruise ship sailing the seas.

SOGNI AL CAMPO

Mara Cerri, Magda Guidi (Miyu Productions/Whitstand Film)

Francija, Italija/France, Italy, 2020, 10'10"



Fant ob reki išče svojo mačko, a brez uspeha. Naposled prispe do časovnega prehoda, kjer mrtvi izginejo in jim živi pustijo oditi. Otroka je strah, a vseeno vstopi v gozd simbolov in spominov. Sčasoma odraste in njegove otroške iluzije se razblinijo ter spojijo s krajino.

A boy is looking for his cat along a river. He cannot find it, and ultimately arrives at the door of time, where the dead disappear, and the living let them go. The child is afraid, he enters a forest of symbols and memories. Gradually, he grows up, his childhood illusions dissolving and mingling with the landscape.

**GLAVNI
TEKMOVALNI
PROGRAM II
MAIN
COMPETITION
PROGRAMME II**

VOJNA BESED ALI SPOŠTLJIVA TIŠINA? /
GUERRA DI PAROLE O RISPETTOSO
SILENZIO? / THE WAR OF THE WORDS
OR THE RESPECTFUL SILENCE

Leo Černic (Kinoateljje)

Slovenija, Italija/Slovenia, Italia, 2020, 1'50"



Ko se deček skrije v knjigo, se počuti bolje.
A boy hides inside a book and feels better.

THE SURROGATE

Stas Santimov (Oivavio)

Ukrajina/Ukraine, 2020, 6'

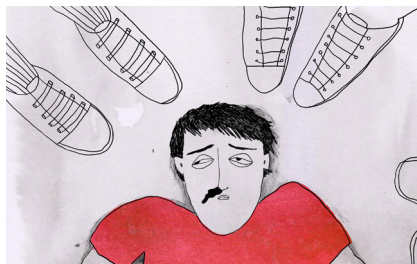


Neki mož uniči gnezdo strašljivega nezna-
nega bitja. A to sploh ni najhujše bitje, ki
mu bo nocoj prekrizalo pot.

A man destroys the nest of an unknown
creepy creature. But it's not the most hor-
rible creature he will meet tonight.

**VSI TI OBČUTKI V MOJEM TREBUHU /
SVE TE SENZACIJE U MOM TRBUHU /
ALL THOSE SENSATIONS IN MY BELLY**

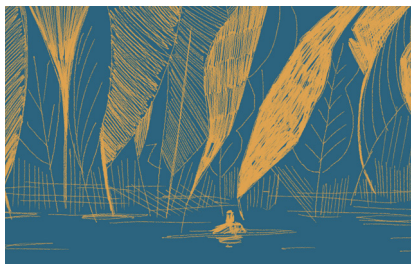
Marko Dječka (Adriatic Animation/BAP
Animation Studio)
Hrvaška, Portugalska/Croatia, Portugal, 2020,
13'20"



Matiji je bil ob rojstvu pripisan moški spol. Med socialno in medicinsko tranzicijo ima težave z navezovanjem iskrenih intimnih odnosov s heteroseksualnimi moškimi. While transitioning from male gender to female, Matija struggles to find a sincere intimate relationship with a heterosexual male.

**ISKANJE POTI / TROVARE UNA
VIA / FINDING A WAY**

Gianpaolo Di Costanzo (neodvisni/
independent)
Italija/Italy, 2020, 2'



Kratki animirani film o raziskovalni dejavnosti: približevanju resničnosti s sistematično in ustvarjalno metodo opazovanja sveta, v katerem živimo, da bi ga razumeli in o njem izvedeli kaj novega. *Finding a Way* is an animated short about research activity: approaching reality through a systematic and creative method, observing the world we are immersed in to understand and learn about it.

**DIVJE ZVERI / DIVOKÉ
BYTOSTI / WILD BEASTS**

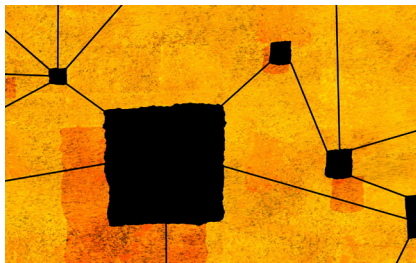
Marta Prokopová, Michal Blaško (MAUR film/
Superfilm)
Češka, Slovaška/Czech Republic, Slovakia,
2019, 8'40"



Bo izlet v naravo zaradi odnosa med očetom in sinom prijetnejši? So otroci zares okrutni ali gre samo za nedolžno igro? Kaj naredi učiteljica, ko učenci dosežejo popolno sinhronost? Tri zgodbe na skrivnostnem otoku. Animirani film natrosi prgišče spominov na otroštvo in mladost v obliki omočičnih podob in sugestivnih zvokov. Will the father-son relationship make a trip into the wild more enjoyable? Are the children really cruel or just playing innocent games? What will the teacher do when everything is already synchronized? Three stories set on a mysterious island. The animated film sheds memories of childhood and adolescence delivered as narcotic images and suggestive sounds.

HIERARCHY GLITCH

Vessela Dantcheva (Compote Collective/
Klangforum Wien/Amour Fou)
Bolgarija, Avstrija/Bulgaria, Austria, 2019,
6'30"



Film na povsem abstrakten način obravnava temeljno premiso modela ekonomije za skupno dobro. Tako njegovi vizualni vzorci kot glasovi v zboru so povezani v hierarhičen vedenjski vzorec, ki omejuje razvitje polnega potenciala in mobilnost vsakega posameznega elementa.

In a purely abstract way *Hierarchy Glitch* deals with a core idea of the Common Good Economy model. Both visual patterns and the ensemble's voices are tied up in hierarchical behaviour, which restrains the full potential and mobility of each individual element.

BLATNI DNEVNIK / DNEVNIK OD BLATA / MUD CHRONICLES

Vuk Palibrk (Studio Gajko)
Srbija/Serbia, 2020, 9'45"



Splet utrinkov in vtisov, ki jih je navdihnili avtorjev vsakdan, predstavljen v obliki nadrealističnega animiranega dnevnika. A compilation of short adventures and impressions inspired by the author's everyday life, arranged in the form of a surreal animated diary.

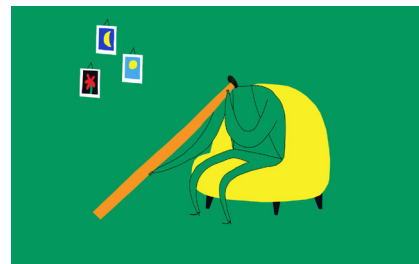
**GLAVNI
TEKMOVALNI
PROGRAM III
MAIN
COMPETITION
PROGRAMME III**

**APOKALIPSA POD ZAŠČITNO
FOLIJO / АПОКАЛИПСИСЪТ ЧАКА
ПОД ОДЕЯЛОТО / APOCALYPSE
IS UNDER THE BLANKET**
Theodore Ushev (Mortadella films/Momenti
Foundation)
Kanada, Bolgarija/Canada, Bulgaria, 2018–
2020, 4'55"



Na izotermno zaščitno folijo naslikan animirani film z zvočnimi posnetki Trum-pa, Macrona, Putina, Merklove in številnih drugih ob razglasitvi izrednih razmer. An animated film painted on emergency thermal safety blankets, featuring the state of emergency declarations of Trump, Macron, Putin, Merkel and many others.

**PRALNI STROJ / PRAČKA /
WASHING MACHINE**
Alexandra Májová (neodvisni/independent)
Češka/Czech Republic, 2020, 5'02"



Pranje in ljubezen.
Wash and love.

**ZAHAJAJOČA ZVEZDA / L'ÉTOILE
MANQUANTE / THE FALLING STAR**

Loïc Malo (Lardux Films/Marmitifilms/MAUR film)

Francija, Češka/France, Czech Republic, 2019, 18'21"



Zadnji trenutki zavesti Stalina, osamljenega tirana, ki sam sebe doživlja kot nesmrtnega. Film priča miselni kaos »očeta narodov«, ki ga v zadnjih treh dneh agonije mučijo silovite blodnje o preganjanju. Je resnično mrtev? V Sovjetski zvezi vlada negotovost in povratniki, ki so preživeli gulag, hočejo poravnati račune.

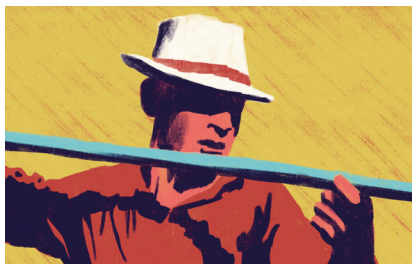
The last moments of consciousness of Stalin, a lonely tyrant who thinks he is immortal. The evocation of the mental chaos of the "Little Father of the Peoples" suffering from very powerful delusions of persecution during the three days of his agony. But is he really dead? In the Soviet limbo, Gulags' revenants want to settle their score.

**DEŽELA GOREČIH SRC / TERRA
CA NUN DORMI / LAND OF
THE BURNING HEARTS**

Francesco Mescolini, Valentino Presti, Marco

Rinicella (neodvisni/independent)

Italija/Italy, 2020, 3'33"



Mož s klobukom in v rdečih hlačah se odpravi skozi živahno mesto, v katerem kladiva kotlarjev tolčejo v ritmu življenja in magma brbota pod zemljo kot nemirne duše meščanov. Na drugi strani mesta mož pride do morja, kjer se ribiči v vodi bojujejo in naprezajo, da bi domov prinesli večerjo.

A man in a hat and red trousers ventures through a busy city, where the hammers of tinkers beat to the rhythm of life while magma seethes underground as the restless soul of these people. Once through the city, the man reaches the sea where fishermen fight in the water, sweating to bring home dinner.

KONEC / BEIGAS / THE END

Kārlis Vītols (Studija Kokles)

Latvija/Latvia, 2019, 11'



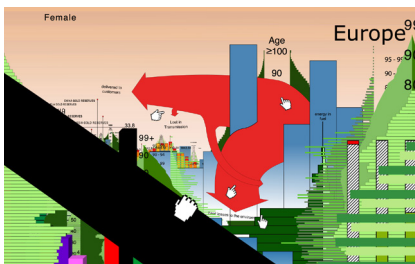
Božanski grof Pīlādzis v vodi vidi odsev sebe v mladih letih. Zdaj mora opazovati svoje lastno usihanje, zato se kot suženj nečimrnosti zateče k različnim klišejskim preživetvenim strategijam: lepim prsatim in dolgonogim dekletom, hiši z bazenom, športnemu avtomobilu in brezkončnim prečutim nočem.

The heavenly Count Pīlādzis sees a younger version of himself reflected in the water. Being a slave to vanity, he must now observe his own withering away and turns to various clichéd survival strategies: the breasts and legs of pretty girls, a house with a pool, a fancy car and endless sleepless nights.

AVERAGE HAPPINESS

Maja Gehrig (Langfilm)

Švica/Switzerland, 2019, 7'02"



Med predstavitvijo v PowerPointu se statistični grafi začnejo osvobajati iz prisilnih jopičev svojih koordinat in začne se popotovanje v čutni svet statistike. Tortni grafikon se topijo, puščični prikazi se zvijajo, razsevni grafikon, palični prikazi in borzne krivulje se združijo do skupnega vrhunca.

During a PowerPoint presentation, statistical diagrams are breaking free from the straitjackets of their coordinates. A trip into the sensual world of statistics begins. Pie charts are melting, arrow diagrams twisting, scatter plots, bar graphs and stock market curves join in a collective climax.

**GLAVNI
TEKMOVALNI
PROGRAM IV
MAIN
COMPETITION
PROGRAMME IV**

ALL HER DYING LOVERS

Anna Benner, Eluned Zoë Aiano (ZLA Films/
Punk Film)

Nemčija, Češka/Germany, Czech Republic,
2020, 5'33"



Medicinska sestra, nacist in riba: to je zgodba, ki se je rodila med drugo svetovno vojno kot govorica in leta 2014 pristala v svetovnih rumenih medijih. V njej nastopa Čehinja, ki ob nacistični okupaciji ukani zavojevalce s povsem samosvojo metodo upora. Animirani film, ki njeno zgodbo povzema, stoji na presečišču zgodovine, resnice in ustvarjanja mita.

A nurse, a Nazi and a fish: this is a tale that started out as a rumour in WWII and ended up in the international tabloids in 2014. It portrays a young Czech woman who, in the face of Nazi occupation, trumps the invaders with her unique form of resistance. Her story is given an animated retelling that explores the collision of history, truth and myth-making.

HOPE

Zane Oborenko (neodvisni/independent)
Latvija/Latvia, 2020, 3'03"



Listje potuje z vetrom gor in dol. Vsak list posebej izriše svojo pot, obenem pa postane del večje celote.

Leaves are carried up and down by the wind. Each paints a line of its own as it becomes part of something bigger.

**PUSTOLOVŠČINE GLORIE SCOTT: UMOR
V KATEDRALI / PUSTOLOVINE GLORIJE
SCOTT: UMORSTVO U KATEDRALI /
THE ADVENTURES OF GLORIA SCOTT:
MURDER IN THE CATHEDRAL**

Matija Pisačić, Tvrtko Rašpolić (Kinematograf/
Papa films)
Hrvaška, Srbija/Croatia, Serbia, 2020, 15'40"



London na začetku 20. stoletja. Slavna detektivka Gloria Scott in njena zvesta družabnica Mary Lambert preživljata umirjen večer v svoji pisarni. Nato pa na njunem pragu nekdo umori profesorja Jansena in prične se nova pustolovščina.

The early 20th century London. Famous detective Gloria Scott and her faithful companion Mary Lambert are spending a quiet evening in their office. Then, an unknown murderer kills professor Jansen at their doorstep. A new adventure awaits them.

**NARAVNA SELEKCIJA / PRIRODNI
ODABIR / NATURAL SELECTION**

Aleta Rajič (Studio Neum/Zagreb Film)
Bosna in Hercegovina, Hrvaška/Bosnia and
Herzegovina, Croatia, 2019, 9'33"



Ženska košuta dela v muzeju kot profesionalni eksponat, kar pomeni, da kot mrtva žival visi na steni ob drugih podobnih trofejah. Njeno življenje je popolna rutina. Nekega jutra pa ji na glavi zraste majhno rogovje, zato v muzeju ne more več vtakniti glave skozi zanjo predvideno luknjo v steni. Ker ve, da jo čaka kazen, je njen edini izhod svoboda.

Woman-Doe works as a professional exhibit at the museum, hanging from a wall as a dead animal alongside the rest of the trophies of the same kind. The life she lives is a definition of a routine – until one morning, when small horns appear on her head. She can't fit her head through the hole in the wall at the museum. She will be punished, so her only way out is freedom.

**LOSOSAMCI / LACHSMÄNNER /
SALMON MEN**

Veronica L. Montañó, Manuela Leuenberger,
Joel Hofmann (Yk Animation Studio)
Švica/Switzerland, 2020, 6'05"



Lososi so pripravljeni na parjenje. Samci se v navalu testosterona poženejo proti toku, samice pa se ob izviru reke predajajo plesu rodovitnosti. Toda vloge niso tako jasno določene, kot samci pričakujejo.

The salmon want to reproduce. While the salmon men are swimming upstream in a testosterone-driven race, the women at the source of the river indulge themselves in a fertility dance. But the roles aren't set as clearly as the men expect.

**ZADNJA VEČERJA / OSTATNIA
WIECZERZA / LAST SUPPER**

Piotr Dumala (Fumi Studio)

Poljska/Poland, 2019, 13'



Drama po predlogi zgodbe o skupini moških, ki sedijo za mizo in se gibljejo v ritmu sodobne skladbe za godalni kvartet, oziroma Zadnja večerja Jezusa in dvanajstih apostolov.

A drama based on a group of men seated at a table, moving to the rhythm of modern music for a string quartet, or: the Last Supper of Jesus and the Twelve Apostles.

**GLAVNI
TEKMOVALNI
PROGRAM V
MAIN
COMPETITION
PROGRAMME V**

COMING HOME

Benjamin Swiczinsky (Neuer Österreichischer
Trickfilm)

Avstrija/Austria, 2019, 4'

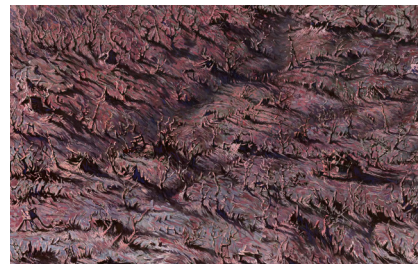


Kavboji so končno izgubili proti Indijancem. Ameriški državljani s priseljenko preteklostjo torej prihajajo domov ... Kratki film s kopičenjem stereotipov kaže na absurdnost razprav o pošiljanju vseh ljudi nazaj v njihove rodne dežele, kar v tem primeru pomeni dežele njihovih prednikov. Finally the Cowboys have lost against the Indians. So, US citizens with migration background are coming home... A short film packed with stereotypes illustrating the absurd discussion about sending all people back to their home countries, meaning the countries of their ancestors.

**OPUSTELA VAS / მიტოვებული
სოფელი / ABANDONED VILLAGE**

Mariam Kapanadze (Kvalixxi)

Gruzija/Georgia, 2020, 14'



Vas se rodi iz ljubezni, tako kot človek. Če ostane brez ljubezni, vas propade – tako kot človek.

Village, as a human being, is born out of love. Village, as a human being, is ruined, if left without love.

NOW LISTEN

Kijek/Adamski (Pelican Capture/Animoon)
Poljska/Poland, 2020, 3'50"



Poskus dialoga med spoloma se preseli na simbolno raven. Ženska odpotuje v vesolje in se vrne na Zemljo, da bi navezala stik z moškimi na piedestalu.

An attempt at intergender dialogue turns symbolic. A woman goes into space and gets back to Earth to bond with a man on a pedestal.

DOGODKI ZA POZABO / DOGAĐAJI ZA ZABORAVITI / EVENTS MEANT TO BE FORGOTTEN

Marko Tadić (Kreativni sindikat/Zagreb film)
Hrvaška/Croatia, 2020, 6'



Film, ustvarjen na 16-mm trak, izhaja iz arhivskega gradiva in pesmi Hansa Magnusa Enzensbergerja ter govori o pozabljenih ljudeh, njihovem življenju in dejanjih. Na boljšem trgu v Zagrebu sta bila najdena dva arhiva, eden je pripadal slavnemu arhitektu in drugi slavnemu skladatelju. Ob tem dogodku avtor razmišlja o blede-nju spomina in pozabi.

Filmed on 16mm, this film uses archival materials and a poem by Hans Magnus Enzensberger to speak of forgotten people, their lives and their deeds. Two archives were found on a flea market in the City of Zagreb, one of a famous architect and the other of a famous composer. The film ponders on this occurrence, as well as on the vanishing and forgetfulness of humans.

CARROUSEL

Jasmine Elsen (Animal Tank/Bfilm)
Belgija, Češka/Belgium, Czech Republic, 2020,
10'10"



Roos odrašča med svojimi polži v parku. Njihovem parku. Nekoč jih napadejo vsiljivci. Ali pa je ravno nasprotno? Film o razčlovečenju.

Roos grows up with her snails in the park. Their park. One day they get attacked by intruders. Or is it the other way around? A film about dehumanisation.

THE CLOSING DOOR

Lucija Mrzljak (neodvisni/independent)
Estonija/Estonia, 2019, 4'30"



Kratki animirani film z glasbo Glena Hansarda vas bo s potegi čopiča v črnem tušu popeljal na mistično potovanje.

A short animated film with Glen Hansard's music will take you on a mystical journey with the strokes of a brush and black ink.

DNEVNE ZADOLŽITVE / ЗАДАЧИ

ЗА ДЕНЯ / TASKS OF THE DAY

Petja Zlateva (Compote Collective)
Bolgarija/Bulgaria, 2019, 5'



Kratka pesem v sliki, v kateri glavna junakinja išče izhod iz samotne rutine dnevnih zadolžitev. Namesto da bi spravila svoje življenje v red, odkrije norost in kaos, ki jo povsem prevzameta. Film je nastal po navdihu istoimenske pesmi Stefana Ivanova in je del zbirke animiranih pesmi z naslovom Vris in verz (Mark and Verse).

A short visual poem in which the main heroine is looking for escape from solitude in the routine of daily tasks. Instead of getting her life in order, she discovers madness and chaos, which overwhelm her. The film is based on the poem "Tasks of The Day" by Stefan Ivanov and it is part of the animated poetry collection Mark and Verse.

DUNE

Gábor Ulrich (Kecskemetfilm/Focusfox)
Madžarska/Hungary, 2020, 3'30"



Zvoki kot priče. Zlijejo se v spomine, polsen, čeprav ni povsem jasno, ali so sploh resnični. Nihanje med domišljijo in stvarnostjo. Zibajoče podobe v glavi, utripajoča temna čustva. Mračna skrivnost v besnečem vetru naših celic.

The sounds as witnesses. They blur into memories, half-dreams, it is unclear if they are real or not. Fluctuation between imagination and reality. Rocking pictures in the mind, pulsating dark emotions. A horrible secret in the raging wind of our cells.

MLADI
TALENTI
EVROPE
EUROPEAN
YOUNG
TALENTS



MLADI TALENTI EVROPE I EUROPEAN YOUNG TALENTS I

DOGS

Benjamin Berrebi, Jakub Bednarz, Diego Cristófano, Théo Lenoble, Mohammad Babakooi, Karlo Pavičić-Ravlić, Marthinus van Rooyen (Gobelins, l'école de l'image)
Francija/France, 2019, 7'13"



Mlad poljski partizan pobegne pred varšavsko vstajo na vrt podeželskega dvorca. Tam ga velik volčjak prežene na drevo. Vojak pri tem izgubi puško in zdi se, da iz zagate preprosto nima izhoda.

A young Polish partisan flees from the Warsaw Uprising. Whilst hiding in the yard of a countryside manor, he is chased up a tree by a large wolfhound. With his rifle out of reach, there seems to be no way to escape his predicament.

JAZ IN MOJA DEBELA RIT / JA I MOJA GRUBA DUPA / MY FAT ARSE AND I

Yelyzaveta Pysmak (Polish National Film School in Łódź)
Poljska/Poland, 2020, 9'55"

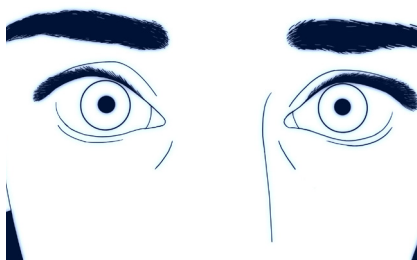


Dekle v ogledalu samo sebe vidi kot najdebelejšo pujso na svetu. Odloči se, da gre takoj na strogo dieto. Nadrealistična komedija o anoreksiji, ki je v celoti nastala po resničnih dogodkih.

In the mirror the girl sees herself like the fattest piglet the world has seen. She decides to go on a strict diet as quickly as possible. A surreal comedy about anorexia entirely based on true events.

HELPER

Anna Szöllösi (Moholy-Nagy University of Art and Design)
Madžarska/Hungary, 2020, 9'40"



Film govori o mladi ženski, ki se spopada s tesnobo in ponavljajočimi se nočnimi morami. Da bi temu naredila konec, poišče pomoč terapevta. Ta ji ponudi alternativno rešitev, vendar se mora ob tem soočiti s svojimi najhujšimi strahovi. Njun odnos spoznavamo prek simbolnih dogodkov v nadrealnem svetu.

Helper is about a young woman who is struggling with anxiety and recurring nightmares that she wants to end. She is seeking a helper who offers an alternative solution, but in the process she must confront her biggest fears. The film details their relationship in a surreal world through symbolic events.

PILE

Toberg (Royal College of Art)
VB/UK, 2019, 3'23"



Voda, nato hrana. Kmetijstvo, nato industrija. Staro, nato novo. Nujno, nato dodatno. Od preprostega k zapletenemu. Od konkretnega k abstraktnemu. Od blata k oblakom. Od resničnega k neresničnemu.

Water then food. Agriculture then industry. Old then new. Critical then extra. Simple to complex. Concrete to abstract. Dirt to clouds. Real to unreal.

DÉJEUNER SUR L'HERBE

Jules Bourges, Jocelyn Charles, Nathan Harbonn Viaud, Pierre Rougemont (Gobelins, l'école de l'image)
Francija/France, 2019, 7'30"

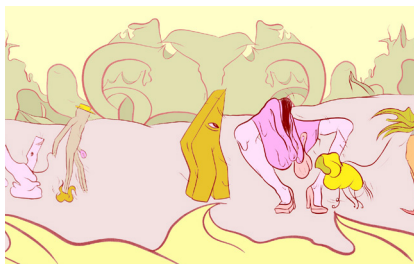


Genialnemu znanstveniku se življenjska prepričanja med piknikom ob jezeru sesujejo v prah.

A brilliant scientist sees his convictions crumble during a picnic at the lake.

**KAPRICIJA / KAPRYSIA /
THE LAND OF WHIM**

Betina Božek (Jan Matejko Academy of Fine
Arts in Krakow)
Poljska/Poland, 2019, 7'58"

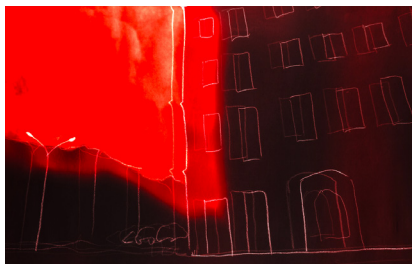


Prebivalci planeta Kapricion se pripravljajo na veliko zabavo. Vsi se veselijo in uživajo, vse dokler jih ne obiščejo geometrična modra bitja z drugega planeta.

On planet Whim, the inhabitants are preparing for a big party. All is joy and pleasure until the arrival of blue and geometric characters from another planet.

**KAKŠNO ČUDOVITO MESTO /
TAKIE PIĘKNE MIASTO / SUCH
A BEAUTIFUL TOWN**

Marta Koch (Polish National Film School in
Łódź)
Poljska/Poland, 2019, 7'45"

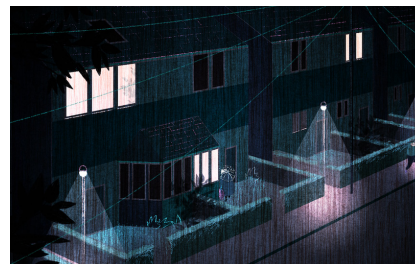


Jutro. Ženska se zbudi, stopi k oknu in presenečena opazi svojega fanta, ki se na ulici poljublja z drugo žensko. V zmedbi steče iz stanovanja, da bi se soočila z njim, vendar njega ni več tam. Odločena, da ga bo našla, se poda na samotno pot skozi mesto, ki z vsako naslednjo ulico postane bolj utesnjujoče in nesočutno.

Morning. Woman wakes up, goes to the window and, to her surprise, notices her boyfriend kissing another woman on the street. Disoriented, she runs out of the apartment to confront him, but the man is not there anymore. In order to find him, she embarks on a lonely journey throughout the city, which with each subsequent street becomes more stifling and unsympathetic.

VIHAR / LA TEMPÊTE / THE STORM

Astrid Guinet (Ensad - École nationale
supérieure des Arts Décoratifs)
Francija/France, 2019, 6'



Nevihta se krepi, potrta ženska pa se še naprej oklepa žlice in pusti, da jo z nalivom počasi preplavi tudi malodušje.

While a storm builds, a sad woman clings on to her spoon and lets the deluge slowly flood her spirit.

UN DIABLE DANS LA POCHE

Antoine Bonnet, Mathilde Loubes (Gobelins,
l'école de l'image)

Francija/France, 2019, 5'38"



Skupina otrok je priča zločinu in je prisiljena o tem molčati. Za Augusta, najmlajšega med njimi, je breme pretežko in razkrije skrivnost. Preostali ga sklenejo za izdajstvo kaznovati in skujejo načrt, da bi se ga znebili.

A group of children witnesses a crime and is forced to remain silent. Auguste, the youngest, finds the burden too heavy and decides to reveal this secret. To punish this treason, the rest of the kids plan to get rid of him.

MLADI TALENTI EVROPE II EUROPEAN YOUNG TALENTS II

100,000 ACRES OF PINE

Jennifer Alice Wright (The Animation Workshop)

Danska/Denmark, 2020, 7'05"



Gozdna čuvajka Megan Patel v skrivnostnih okoliščinah izgubi brata Daniela. V želji, da bi izvedela kaj več o njegovi smrti, se sama poda v širni borov gozd. A dlje ko gre po bratovi sledi, bolj se drevesa okoli nje spreminjajo in premikajo. Ranger Megan Patel loses her brother Daniel, under mysterious circumstances. Struggling to understand how he died, she finds herself alone, venturing into the vast pine forest. However, as she follows the trail of her brother into the woods, the trees begin to change and shift around her.

TI ŽE NISI KIVI / SA EI OLE KIIVI / YOU ARE NOT A KIWI

Maria Saveleva (Estonian Academy of Arts)

Estonija/Estonia, 2020, 5'31"

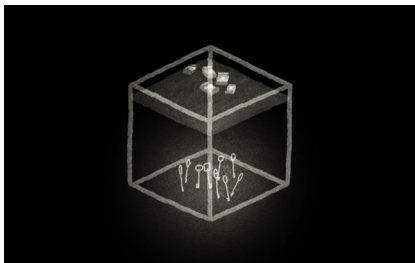


Ne gre samo za perje ali število prstov ... G. Nisemkivi se hoče vključiti v skupnost. Je družba pripravljena sprejeti Drugega in njegovo pesem?

It's more than just feathers or a number of fingers... Mr. Notakiwi wants to join the community. Is society ready to accept the Other and his song?

**KDO Z MENOJ SE ZAVRTI / KDO SE
SE MNOU ZATOČI / FORGET ME NOT**

Adela Křižovenská (FAMU – Academy of
Performing Arts in Prague)
Češka/Czech Republic, 2019, 6'52"



Komunizem je stvari drastično spremenil. Sirote so namesto v rejo nameščali v institucionalno oskrbo. Animirani dokumentarec vsebuje pričevanje moškega, ki je odrasčal v taki ustanovi, in ženske, ki se s težavo ukvarja od zunaj, pri tem pa pokaže, da Češka na tem področju trideset let po padcu komunizma še vedno nujno potrebuje revolucijo.

The impact of communism was huge. Orphans were taken from foster care and put into institutional care. Containing the testimony of a man who grew up in an institution and a woman dealing with the problem from the outside, the animated documentary shows that despite 30 years of freedom from communism, the Czech Republic still desperately needs a revolution in this area.

FLORIAN

Keshav Abrol, Lucas Londoño-Clayton, Pavel
Loparev, Alicia Velasco (Bau Design College of
Barcelona)
Španija/Spain, 2019, 3'45"



Bradat moški mora vsako jutro izpeljati nenavaden, zapleten obred, da se pripravi na prihajajoči dan.

Every morning, a bearded man must complete a strange and difficult ritual to prepare himself for the day ahead.

VEZ / VEZA / THE BOND

Miljana Tešović (Faculty of Applied Arts in
Belgrade)
Srbija/Serbia, 2020, 6'30"



V intimnem svetu moškega in ženske povezuje otipljiva zlata nit. Par se sčasoma zaplete v številne neuspešne poskuse spopadanja z osebnimi težavami.

In the intimate world of a man and a woman, the bond that unites them is a tangible golden thread. Over time, the couple becomes entangled in a multitude of failed attempts to deal with personal problems.

POGOVOR BREZ KONCA / FIVE HOUR CONVERSATION

Katarina Blažič (University of Nova Gorica –
School of Arts)
Slovenija/Slovenia, 2019, 4'35"



Film *Pogovor brez konca* raziskuje pogled na svet s perspektive slepega človeka. Delo je nastalo na podlagi intervjuja s Tommyjem Edisonom, ki nam pomaga razumeti, kako slepi ljudje gradijo prijateljstva, kakšen je njihov vsakdan, po čem se spomnijo ljudi in kaj pri njih najbolj cenijo. The film explores a blind person's view of the world from their own perspective. The short was made based on an interview with Tommy Edison (blind since birth). How do blind people make new friends? What is their day-to-day life like? How do they remember people? What characteristics do they value most in other people?

NEEDS

Júlia Lerch (Moholy-Nagy University of Art
and Design)
Madžarska/Hungary, 2020, 5'15"



Namen kratkega filma je pokazati, da nas še vedno vodijo fiziološke potrebe. Naša poglobljena notranja motivacija je zadovoljitev potreb. Avtorica se v štirih samostojnih, a povezanih epizodah sprašuje, kaj bi se zgodilo, če bi lahko potrebe spremenili, jih sčasoma zamenjali in prilagodili svojim prioritetam, če bi torej lahko vplivali nanje.

A short film that wants to demonstrate that we are still governed by our physiological needs. Our most important internal motivation remains to satisfy our needs. In four episodes that are interconnected but distinct from each other, the filmmaker wonders what would happen if the needs were changed, shifted in time, able to adjust to our agenda, that is, if we could influence them.

MEOW OR NEVER

Neeraja Raj (National Film & Television School)
VB/UK, 2020, 9'40"



Odštekan muzikal o mačji astronautki, ki po galaksiji išče smisel življenja. Pri tem naleti na vesoljskega pasjega mladička, ki ji na vso moč želi pomagati, a ju na vsakem koraku spravi v težave.

In a madcap musical, a catstronaut travels the galaxy looking for the meaning of life when she encounters a space pup eager to help but only gets them into trouble at every turn.

**KAKŠNIH OSEM KILOGRAMOV / CIRCA
OTTO KILI / ABOUT EIGHT KILOS**

Luna Rosato (Accademia Albertina di belle
arti di Torino)
Italija/Italy, 2020, 4'15"



Povsem ročno izdelan animirani film. 200 risb, narisanih s tušem na odpadni papir. Razvoj oblik, neustavljive in neizbežne spremembe. Ustvarjalni tok zavesti. Umetniško delo, sestavljeno iz intuitivnih zaznav brez predhodnega scenarija ali zgodborisa, se je gradilo kar sproti, skorajda samo od sebe.

An animation made entirely by hand. 200 drawings made with ink on waste paper. An evolution of forms, an unstoppable and inevitable change. A creative stream of consciousness. An artwork made of intuitions, started without script or storyboard that took its shape in the course of work, almost by itself.

ANY INSTANT WHATEVER

Michelle Brand (Royal College of Art)
VB/UK, 2019, 5'13"



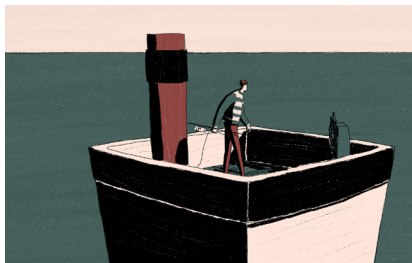
Moški v prostoru v filmu – to je postajanje nečesa in obenem postajanje samo po sebi. Nič ni tako zanesljivo, kot mislimo, da je. Film prevprašuje naše dožemanje časa, teles in predmetov ter našo nezmožnost popolnega dožemanja gibanja stvari.

A man in a room, in a film – it is the becoming of something and simultaneously becoming in itself. Nothing is as solid as we believe. The film explores our perception of time, bodies and objects, and our inability to comprehend the full motion of things.

MLADI TALENTI EVROPE III EUROPEAN YOUNG TALENTS III

NESTOR

João Gonzalez (Royal College of Art)
VB/UK, 2019, 6'



Nestor je moški z več obsesivno-kompulzivnimi motnjami. Živi v majavi bivalni barki, ki se nenehno ziblje.

Nestor, a man with several obsessive-compulsive behaviours, lives in an unstable houseboat which never stops oscillating.

PORTRET ŽENSKE / PORTRET KOBIECY / PORTRAIT OF A WOMAN

Natalia Durszewicz (Polish National Film
School in Łódź)
Poljska/Poland, 2020, 4'50"



Naslovni »portret ženske« sestavljajo družbena pričakovanja, stereotipi in kulturni konstrukti. Protagonistka mora nenehno zavračati vloge, ki so ji vsiljene, in se prilagajati pogledom drugih. Nazadnje se odloči, da se bo osvobodila zunanjih omejitev. Ji bo uspelo pobegniti?

This eponymous "female portrait" is made of social expectations, stereotypes and cultural constructs. The protagonist must continuously reject the roles imposed on her and adjust to the views of others. Finally, the woman decides to liberate herself from the surrounding limitations. Will she manage to escape?

PEARL DIVER

Margrethe Danielsen (Volda University College)

Norveška/Norway, 2020, 8'45"



Trije pari se oddaljujejo.
Three couples drifting away.

COCKPERA

Kata Gugić (Academy of Fine Arts in Zagreb/
Zagreb Film)

Hrvaška/Croatia, 2020, 4'34"



Kratka opera, ki je nastala po navdihu
Ezopove basni o dveh bojevitih petelinih
in orlu.
A short opera inspired by Aesop's fable The
Fighting Cocks and the Eagle.

PESEM IZGUBLJENEGA DEČKA / THE SONG OF A LOST BOY

Daniel Quirke (National Film & Television
School)

VB/UK, 2020, 9'55"



Deček Ben poje v zboru. Ko se mu nekoč
sredi solističnega nastopa zlomi glas, se
mu ob tem zamaje vera in odloči se, da bo
pobegnil. Na poti naleti na skupino noma-
dov, ki ga sprejme v svojo sredo. Ben res-
nico o svoji identiteti ohrani zase, a kmalu
se bo moral odločiti, kako naprej.
Ben is a young choir boy, who after his
voice breaks mid solo, has a crisis of faith
and decides to run away from his commu-
nity. He happens upon a group of nomads
who take him in, though Ben hides secret
about who he really is, and must decide
what to do with it.

KYAMBOGO

Duncan Senkumba (Royal College of Art)
VB/UK, 2020, 3'50"



Film govori o odnosu med babico in vnukom ter o tem, kako ga zaznamuje zloraba drog. Nastal je po navdihu osebne zgodbe in predstavlja samorefleksijo storjenih napak, njegov namen pa je z iskreno izpovedjo načeti pogovor o drogah ter tako prispevati k odpravi stigme, ki spremlja to vprašanje.

Kyambogo details the relationship between a grandmother and her grandson and how drug use affected their relationship. Inspired by personal events, it is a self-reflection on the mistakes made and its aim is to help overcome the stigma surrounding drug use by sharing this story to start a conversation.

DISPLACED

Laura Benavides Ramirez (Estonian Academy of Arts)
Estonija/Estonia, 2020, 7'



Usoda staroselke je v rokah tujca. Njen način pobega je ples, ki razkrije, kaj pomeni razseljenost.

A foreign figure decides over the destiny of one indigenous woman. Her escape is a dance that reveals what means to be displaced.

CELLFIE

Débora Mendes (Universidade Lusófona de Humanidades e Tecnologias)
Portugalska/Portugal, 2019, 3'18"



Ko znanstvenica pogleda skozi mikroskop v globino, jo globina pogleda nazaj.

When a scientist looks through the lens of her microscope at the abyss and the abyss looks back at her.

MLADI TALENTI EVROPE

EUROPEAN YOUNG TALENTS

NAREZANO ŽIVLJENJE / SLICED LIFE

Peter Bizjak (University of Ljubljana –
Academy of Theatre, Radio, Film and
Television)
Slovenija/Slovenia, 2019, 0'32"



Animirani film je avtobiografija skozi rezanje. Kdaj nas življenje nareže, kdaj mi režemo življenje, kaj je treba v življenju odrezati? Rez!

Animated autobiography told through the act of slicing. When does life slice through us, when do we slice life? What things in life need to be sliced off? Cut!

NA DRUGI STRANI MIZE / AU BOUT DE LA TABLE / AT THE OTHER END OF THE TABLE

Lise Rémon (Ensad - École nationale
supérieure des Arts Décoratifs/Tokyo
University of the Arts)
Francija, Japonska/France, Japan, 2019, 3'15"



Še enkrat se hoče pogovoriti z njo. Ona se kot vedno zdi odsotna. Kako je to mogoče? Saj je tik na drugi strani mize.

He tries to talk to her again. As usual, she seems very distant. But how can that be? She's only at the other end of the table.

**MLADI
TALENTI
EVROPE IV
EUROPEAN
YOUNG
TALENTS IV**

ROOM WITH A SEA VIEW

Leonid Shmelkov (Estonian Academy of Arts)
Estonija/Estonia, 2020, 11'53"



Herbert prispe v obmorsko mesto na dolgo službeno potovanje. Tam se v cvetličarni po naključju zaljubi v zelo nenavadno, prelepo prodajalko. Muči ga nespečnost, ki jo običajno preganja s spremljanjem bilijarda po televiziji. Zdaj pa to ne pomaga več. Obsesivna strast mu ne pusti spati ...
Herbert arrives in a seaside city on a long working trip. Accidentally he falls in love with a very strange beautiful saleswoman in a flower shop. He suffers from insomnia, which he treats by watching billiards on TV. But now it doesn't help anymore. His obsessive passion keeps him awake...

**DRUŽBENA KLETKA / SOCIÁLNÍ
KRYCHLE / SOCIAL CUBE**

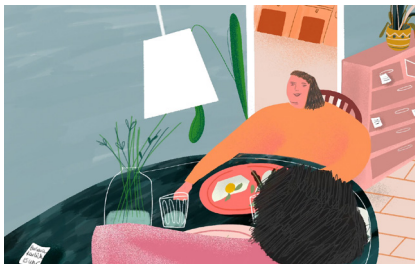
Bety Suchanová (FAMU – Academy of
Performing Arts in Prague)
Češka/Czech Republic, 2019, 4'10"



Obudimo spet našo domišljijo, da seže prek meja naše družbene kletke.
Resurrect our imaginations beyond the four walls of our social cage.

V NJENI KOŽI / IN HER BOOTS

Kathrin Steinbacher (Royal College of Art)
VB/UK, 2019, 6'



Empatično-humorni animirani film Kathrin Steinbacher, ki prehaja med notranjim in zunanjim zornim kotom, med domišljijo in resničnostjo ter med veseljem do življenja in strahom pred izgubo, vstopi v zaznavni svet starejše ženske z demenco. Bizarni pohod po težkem terenu nazorno pokaže, kako je biti v Hedinu koži.

Oscillating between interior and exterior perspectives, imagination and reality, joie de vivre and fear of loss, Kathrin Steinbacher's empathic-humorous animated film enters the perceptual world of an elderly woman with dementia. A bizarre hike through unstable terrain, which visualizes how it feels to be in Hedi's shoes.

AHEAD

Ala Nunu Leszyńska (Royal College of Art/
Colectivo Audiovisual)
VB, Portugalska/UK, Portugal, 2019, 5'20"



Kratka zgodba o življenju brez glave in z brezglavo osebo.

A short story about living with and as a headless person.

RHYTHM OF THE SOUL

Ece Horasanli (University of Nova Gorica –
School of Arts)
Slovenija/Slovenia, 2020, 2'35"

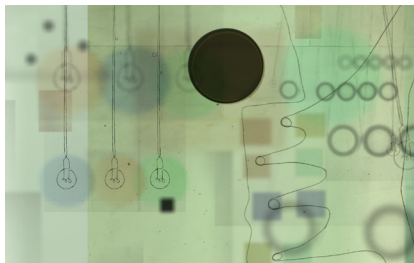


Animirani film načne vprašanje prostora z dveh zornih kotov: kot prostora, v katerem živimo, in našega čustvenega prostora. Ob tem prikaže, kako izražamo čustva v prostor, ki nas obdaja. Avtorica poveže čustva z barvami ter z barvami upodobi čustveni prostor in pomanjkanje čustev. The animated film approaches the topic of space from two different perspectives: the space we are living in and the emotional space that we have. It also shows how we express our emotions to the space we are living in. The author focuses on the connection of emotions with colours and shows the emotional space and lack of emotions with colours.

MARBLES

Natalia Spychała (Polish National Film School
in Łódź)

Poljska/Poland, 2019, 5'30"



Hipnotično nihalo sproži mehanizem v tek. Po drobcih pojavljajoči se lik, prostor in najrazličnejši predmeti sestavljajo ritmično kolesje medsebojne odvisnosti. Zvok se preplete s sliko in ustvari glasbo ponavljajočih se dogodkov. Kaj je vzrok in kaj posledica? Stop animacija, izdelana z nitjo na stekleni plošči, premazani z vazelinom.

A hypnotizing pendulum sets a particular mechanism in motion. A figure appearing fragmentarily, space and a variety of objects form a rhythmic system of mutual dependence. Sound interweaves with image, creating music of repetitive events. What is the cause and what is the effect? A stop motion animation made with threads on a vaseline coated glass plate.

K PRAŠNEMU MORJU / À LA MER POUSSIÈRE / TO THE DUSTY SEA

Héloïse Ferlay (Ensad - École nationale
supérieure des Arts Décoratifs)

Francija/France, 2020, 12'20"



Malo in Zoe, ki sta na vrhuncu poletja prepuščena sama sebi, se na vse pretege trudita, da bi pritegnila izmikajoč se mamin pogled.

Left alone in the deepest of the summer, Malo and Zoe are trying their best to catch their mother's elusive eye.

NOD. WINK. HORSE

Ollie Magee (Royal College of Art)

VB/UK, 2020, 4'42"



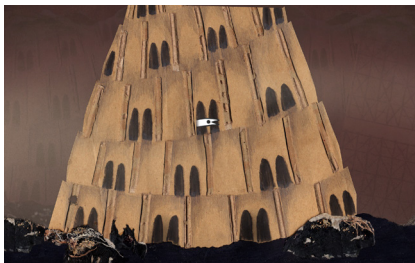
Pred filmom konj, ki zakriva pogled na pripoved. Samosabotaža.

A film behind a horse. Obscuring the narrative. Self-sabotage.

STOLP / KULA / THE TOWER

Sunčana Brkulj (Academy of Fine Arts in Zagreb)

Hrvaška/Croatia, 2020, 3'40"



Drobna civilizacija se z leti vzpenja višje
in višje.

As years and years go by, a tiny civilization
makes its way upwards.

MLADI TALENTI EVROPE V EUROPEAN YOUNG TALENTS V

**NOČNA IZMENA / NAKTS
MAIŅA / NIGHT SHIFT**
Linda Stūre (Art Academy of Latvia)
Latvija/Latvia, 2019, 3'20"



Varnostnikovo nočno rutino – igranje tetrisa – prekinеjo nepričakovani tehnični zapleti. Ena izmed varnostnih kamer se pokvari in igrlica določi lastna pravila. The nightly ritual of a security guard – a game of Tetris – is interrupted by unexpected technical issues. One of the surveillance cameras breaks down, and the game sets its own rules.

THORNS AND FISHBONES
Natália Azevedo Andrade (Moholy-Nagy
University of Art and Design)
Madžarska/Hungary, 2020, 9'47"



Trije zdolgočaseni in sami sebi prepuščeni majhni otroci si krajšajo čas z dogodivščinami, ki si jih ustvarjajo v domišljiji, dokler nekega dne ne poskusijo prestopiti v zunanji svet. Njihova mama, ki nikoli nima časa zanje, se zdi čustveno povsem odsotna. A otroci odrasčajo, mamina rutina je čedalje bolj naporna in skrivnost enigmatične hiše se naposled razkrije. Three young children, bored and neglected, live off the adventures they create in their own heads, until a day comes when they try to reach the outside. The mother, always busy, seems completely emotionally detached from her surroundings. As the children grow and the mother's routine is ever more tiresome, the secrets of the mysterious house become apparent.

RUN FOR THE BIRD SONG

Ingrid Pucci (Estonian Academy of Arts)
Estonija/Estonia, 2020, 3'48"



Od povezave med fantom, konjem in ptico do vznesene ježe.

A connection between a boy, a horse and a bird shows the way for a majestic ride.

THE SENTINEL

Aneja Kumar (University of Ljubljana –
Academy of Fine Arts and Design)
Slovenija/Slovenia, 2020, 1'05"



Film je nastal po predlogi kratke znanstvenofantastične zgodbe Arthurga C. Clarka. Zgodba govori o odkritju predmeta na Zemljini luni, ki so ga tam nekoč davno pustili Nezemljani. Predmet že milijone let pošilja v vesolje signale, to pa naj bi počel vse do uničenja, s čimer bi Nezemljani vedeli, da se je življenje na Zemlji dovolj razvilo, da je človek odpotoval na Luno in predmet našel.

Based on a SF short story by Arthur C. Clarke. The story is about the discovery of a sentinel on Earth's Moon that was placed there eons ago by aliens. This object has been sending signals into space for millions of years, but is designed to stop when destroyed, so the aliens would know that intelligent life on Earth has developed enough to travel to the Moon and find it.

VRZELI / MEZERY / SPACES

Nora Štrbová (FAMU – Academy of Performing Arts in Prague)
Češka/Czech Republic, 2019, 7'55"



Film se ukvarja s spominom kot shrambo naše identitete. Nastal je po osebni zgodbi avtorice in njenega brata, ki so mu odkrili možganski tumor. Film vsebinsko in formalno sledi ideji o zaznavanju resničnosti z okvarjenim spominom. Animirani dokumentarec se poigrava z umetniškimi in filmskimi tehnikami ter se giblje na meji žanrov.

The film explores memory as a container of our identity. It's based on the personal story of the author and her brother who got a brain tumour diagnosis. The narrative and form of the film follow the idea of perceiving reality with a broken memory. An animated documentary experiments with art and film techniques and balances on the edge of genres.

SENČNI PREHOD / SHADOW PASSAGE

Ali Aschman (Royal College of Art)
VB/UK, 2019, 4'10"



Improvizirana stop animacija o ženski, ki raziskuje svojo psiho. Ta se kaže kot niz enakih, a čedalje manjših prostorov, ki jih naseljujejo pomnoženi jazi.

An improvised stop-motion film about a woman exploring her own psyche through its manifestation as a sequence of identical yet progressively smaller rooms, inhabited by multiple selves.

VISENJE / HANGEND / HANGING

Mathieu Georis (Atelier de Production de la Cambre)
Belgija/Belgium, 2019, 2'45"



Pok! Zakaj se veje lomijo?
Snap! Why are the branches snapping?

O, ČRNA LUKNJA! / O BLACK HOLE!

Renee Zhan (National Film & Television School)
VB/UK, 2020, 16'04"



Ženska, ki se ne more sprijazniti z minevanjem časa, samo sebe spremeni v črno luknjo. Čas se ustavi za tisoč let, dokler se nekega dne v njej ne prebudi Edinstvenost in se nespremenljiva ženska ne sooči z neustavljivim dekletom. Operno delo o sprejemanju in iskanju lepote v minljivosti. A woman who can't stand the passing of time turns herself into a black hole. A thousand unchanging years pass until finally, one day, the Singularity awakens inside her. An immovable woman meets an unstoppable girl in this operatic quest to discover the beauty of transience and letting go.

KATENTANZ

Camille Geißler, Elisabeth Jakobi
(Filmuniversität Babelsberg Konrad Wolf)
Nemčija/Germany, 2019, 4'05"



Ko z lune začne kapljati svetloba, bitja, ki tavajo skozi noč, zaplešejo na melodijo gozda.

When the moon lets the light drop, creatures wander through the night and begin to dance to the melody of the forest.

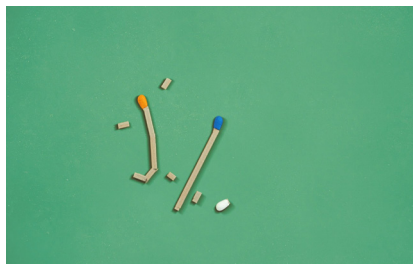
SLONOV
TEKMOVALNI
PROGRAM
THE ELEPHANT IN
COMPETITION



SLONOV TEKMOVALNI PROGRAM I THE ELEPHANT IN COMPETITION I 3+

MITCH-MATCH: 6. EPIZODA / MITCH- MATCH SOROZAT HATODIK EPIZÓD / MITCH-MATCH: EPISODE 6

Géza M. Tóth (Kedd Animation Studio)
Madžarska/Hungary, 2020, 2'12"



V škatlici je le še ena vžigalica. Ta paličica, ta vsakdanja stvarca je protagonistka serije *Mitch-match*. Vžigalica se v vsaki epizodi odpravi na potep in se na koncu vedno vrne v škatlico. Nekaj tako običajnega omogoča neskončne igrive, domiselne dogodivščine, ki nas vse popeljejo v fantazijski svet.

There's only one matchstick left in the box. This stick, this ordinary thing is the protagonist of the *Mitch-Match* series. The character embarks on a journey in every episode and always returns to the box. This ordinary thing is an opportunity for endless playful and imaginative adventures evoking everyone's fantasy world.

ABSTRAKTNE ŽIVALI / ABSTRACT ANIMALS

Dana Sink, Ivica Šaranović (neodvisni/
independent)
ZDA, Severna Makedonija/USA, North
Macedonia, 2019, 1'18"



Radi imamo najrazličnejše živali, tudi abstraktne.

We like all kinds of animals, even abstract animals.

**ŠKOLJKA Z MOJE ODEJICE / DIE
MUSCHEL AUF MEINER SCHMUSEDECKE /
PATCHWORK PALS: PATCHWORK CLAM**

Angela Steffen (Angela Steffen/Studio Film
Bilder)

Nemčija/Germany, 2019, 3'55"



Školjka, ena od prebivalk odejice, ima težavo: preveč je sramežljiva, da bi se igrala z drugimi! Jo bodo prebivalci odejice vendarle prepričali, naj pokuka iz lupine?

Patchwork Clam has a problem: she can't play because she's way too shy! Will the Patchwork Pals find a way to make her come out of her shell?

**TAKO ZRASTE: PETELIN / HOW
IT GROWS: ROOSTER**

Miha Kalan, Jernej Žmitek (Invida)

Slovenija/Slovenia, 2020, 5'



Mala živalca se rodi. Mora si poiskati hrano, da lahko raste. Včasih mora biti previdna in se skriti pred plenilci. Dnevi minevajo in mala živalca je zdaj odrasla. Sama raziskuje svet, dokler ne opazi nekoga zelo posebnega. Družico iste vrste! Zaljubita se in življenjski krog se znova prične.

A little animal is born. Soon, it has to go out looking for food to start growing. It has to stay alert to avoid the predators. Days go by and the little animal is now adult. It keeps exploring until it finds someone very special. A mate of its own kind! They fall in love and a new life cycle begins.

**PTIČEK IN ČEBELE / DER KLEINE
VOGEL UND DIE BIENEN / THE
LITTLE BIRD AND THE BEES**

Lena von Döhren (Schattenkabinett)

Švica/Switzerland, 2020, 4'20"



Ptiček visoko v vejah javorja navdušeno opazuje popke, ki poganjajo na njegovem drevesu. Povsod v okolici vse brenči in šumi, toliko vsega je še treba raziskati. Ptiček radovedno sledi hecnim čebelam, pri tem pa ne opazi, da mu je za petami vročekrvna rdeča lisica.

High up in the maple tree, the little bird is happy about the buds growing on his tree. Everywhere around him there is a buzzing and humming sound and there is a lot to discover. The little bird curiously follows some funny bees and does not notice that a fiery red fox is on his heels.

TARTUFI / NA LANÝŽE! / TRUFFLES

Alexandra Májová, Kateřina Karhanková
(Bionaut/Česká televize/Treehouse Republic/
Kosmonaut/Raketa)
Češka/Czech Republic, 2019, 7'



Medveda hočeta za kosilo pripraviti nekaj novega. V kuharski knjigi najdeta recept za tartufe – redke gobe, ki naj bi imele neopisljiv okus in rastejo pod zemljo, od koder jih lahko izvohajo samo divje svinje. A medvedoma je preveč nerodno, da bi za pomoč prosila merjasca – saj zmoreta sama! Izkaže pa se, da je stvar nekoliko drugačna, kot sta si jo predstavljala.

The bears want to cook something they've never had before. In a cookbook they find a recipe for truffles – rare mushrooms said to have an indescribable taste; they grow underground, and only wild pigs can sniff them out. But the bears are ashamed to seek the help of a boar – they can manage on their own. It turns out that it's all a little different than they thought.

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THE ELEPHANT IN COMPETITION

**SLONOV
TEKMOVALNI
PROGRAM II
THE ELEPHANT IN
COMPETITION II**

7+

**BETONSKA DŽUNGLA / BETONOVÁ
DŽUNGLE / CONCRETE JUNGLE**

Marie Urbánková (Famu – Academy of
Performing Arts in Prague/Umprum/
University of West Bohemia/MAUR film)
Česka/Czech Republic, 2019, 7'30"



Animirani kratki film o otroški domišljiji in njeni brezmejnosti. Ko sosed vrta v steno – kako naj si otrok razlaga zvok, ki ga ne pozna in ga ne zna nikamor umestiti? Concrete Jungle is a short animated film about children's imagination and its boundlessness. When a neighbour drills into his wall, how will the child identify the sound he does not know and cannot classify?

TURISTIČNA PAST / TOURIST TRAP

Vera van Wolferen (Family Affair Films)
Nizozemska/Netherlands, 2020, 2'15"



Džip išče sanjsko počitniško destinacijo, idiličen otok, ki kar kipi od divjine in čudovitih tropskih ptic. Ko pa prispe na tak otok, ugotovi, da tam ni edini popotnik. Kar se je začelo kot idilična pustolovščina, se hitro sprevrže v pravo turistično past, iz katere ni mogoče pobegniti.

Jeep is looking for the ultimate vacation spot; an idyllic island full of wilderness and beautiful tropical birds. Once there, Jeep finds out that he is not the only adventurer. What started as an idyllic trip quickly escalates into a true tourist trap where no escape is possible.

VOLKEC / LUPIN

Hélène Ducrocq (Citron Bien)
Francija/France, 2020, 11'10"

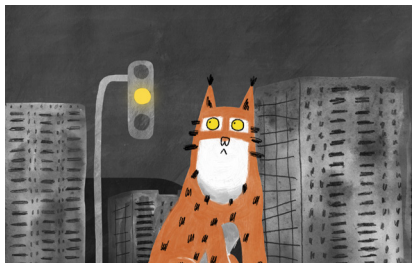


Volkec prvič sam odtava iz svojega brloga, medtem ko je njegova mama na lovu. Izgubljen in preplašen se zateče na vrt. Tam ga najdejo Jeanne, Gaston in Louis, otroci lovcev, in sklenejo, da mu bodo pomagali najti pot domov.

A young wolf ventures out of his burrow for the first time, while his mother is busy hunting. Lost and frightened, he finds a shelter in a garden. Jeanne, Gaston and Louis, the hunters' children find him, and decide to bring him back to his home.

RIS V MESTU / UN LYNX DANS LA VILLE / A LYNX IN THE TOWN

Nina Bisjarina (Folimage/Nadasdy Film)
Francija, Švica/France, Switzerland, 2019, 6'50"

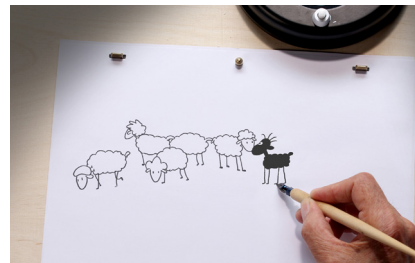


Radovednega risa luči bližnjega mesta premamijo, da zapusti svoj gozd. V mestu se krasno zabava, nato pa sredi parkirišča zaspi. Naslednje jutro domačini presenečeni najdejo to nenavadno žival pod odejo snega.

A curious lynx leaves its forest, attracted by the lights of the nearby town. It has great fun there until it falls asleep in the middle of a parking lot. In the early morning, locals are astonished to find this strange animal covered in snow.

ČRNI IN BELI / BLACK & WHITE

Gerd Gockell, Jesús Pérez (Gerd Gockell
Filmproduktion/SRF)
Nemčija, Švica/Germany, Switzerland, 2020, 5'30"



Animirani kratki film za otroke o strpnosti do tujcev. Pregovorno »črno ovco« bo čreda z ustrahovanjem izločila, a samo pogumna izobčenka jih lahko zaščiti pred nevarnostjo.

An animated short film for children about tolerance towards strangers. The proverbial 'black sheep' will be bullied out of the herd but only the brave outsider can protect them from harm.

JAMA / JÁMA / THE PIT

Markéta Kbátová Smolíková (MAUR film/Super film/PFX)

Češka, Slovaška/Czech Republic, Slovakia,
2019, 8'53"



Čudna bitja v koloni hodijo po opusteli pokrajini. Vodja izbere primeren kraj in vsa kolonija, ki se sprti množi, začne kopati jamo. Pri tem jih ovirajo številne naravne nesreče, a bitja se vedno poberejo in nadaljujejo delo. Zasmilijo se nam ... vse dokler se ne vrnemo v človeško resničnost.

In a desolate landscape, strange creatures walk in procession. The foreman picks a suitable spot and the whole multiplying colony starts excavating a pit. They are faced with various natural disasters that ruin their efforts – but they always rise again and continue their work. We do sympathise... until the moment when we return to people's daily lives.

**SLONOV
TEKMOVALNI
PROGRAM III
THE ELEPHANT IN
COMPETITION III
11+**

LIST / LÍSTEK / LEAF

Aliona Baranova (Tomas Bata University in Zlín)

Češka/Czech Republic, 2020, 5'40"



Orjaški mornar od majhne deklice prejme jesenski list in ta ga spomni na njegov dom. Kako dolgo že ni bil tam? Mornar odhiti na obisk k ostarelim staršem. Kaj bo tam našel?

A huge sailor gets an autumn leaf from a small girl. It reminds him of his home. How long has it been since his last visit? He runs to meet his old parents. What will he find there?

POVEM TI / JUST FOR THE RECORD

Vojin Vasović (To Blink Animation)

Kanada, Srbija/Canada, Serbia, 2020, 7'



Robot diktafon REC se na opuščnem podstrešju obupano trudi navezati stik s ptičico, ki se ustavi pri oknu. Da bi jo ogoril, pritisne gumb za predvajanje, a ga tisto, kar pride iz njega, šokira, ptičico pa odžene stran. Robot se zato trdno odloči, da bo presnel vsebino s »svojim glasom«, preden se mu izprazni baterija, in ptičico privabil nazaj.

In an abandoned attic, tape recorder robot REC is desperately trying to find a way to connect with a little bird that stops on its window. Using his play button to say something, he finds himself shocked by the content he is playing, which scares the bird away. His mission is to make her come back and record over his "own voice" before his battery leaks.

PAČDREVO / WHATEVERTREE

Isaac King (neodvisni/independent)
Kanada/Canada, 2020, 11'05"



Zasvojenost z zaslonom. Ogrožene vrste. Ja, pač! Mrtvo drevo postane viralno, s čimer poleg živalstva in ljubiteljice narave privabi tudi trumo spletnih sledilcev. Film, ki je bil v celoti animiran na prostem, govori o našem odnosu do narave v dobi družabnih omrežij, zaslonov in selfijev. Screen addiction. Species at risk. Whatever! A dead tree goes viral, attracting wildlife, a nature lover, and a crowd of on-line followers. Animated entirely outside, *WhateverTree* examines our connection to nature in the age of social media, screens, and selfies.

NEULOV LJIVA / TRKIJA / ELUSIVENESS

Marija Vulić (Jafilm Jagodina)
Srbija/Serbia, 2019, 7'05"



Zgodba, ki je nastala po motivih srbske pripovedke 'Dekle, hitrejša od konja', pripoveduje o dekletu nenavadnega izvora in še nenavadnejše lepote. Snubce izzove na tekmo: poročila se bo s tistim, ki prvi prijezdi do zlatega jabolka – če ga prva doseže sama, pa bodo vsi pogubljeni. Film v svojem bistvu govori o človekovi potrebi, da ujame neulovljivo in doseže popolnost. Based on the Serbian folk tale 'Girl Faster Than a Horse', this is a story about a girl of peculiar origin and even more peculiar beauty. She challenges her suitors to a race for a golden apple with a promise to marry the one who wins, and with a threat that everyone will perish if she reaches the apple first. The core of this film is the human need to reach the unreachable and to obtain perfection.

ELSIE

Larisa Nagode (School of Arts University of Nova Gorica)
Slovenija/Slovenia, 2020, 4'13"



Nocoj v graščini otroci so sami doma, zgodbo grozljivo pa sestra Agatha v načrtu ima: »V noči na polno luno morajo vsi otroci mirno spati, saj se ob polnoči čas ustavi. Nespeči otrok, ki s časom ne obstane, SVOJI LASTNI SENCI VEČERJA POSTANE!« Uboga Elsie zaspati se trudi, a sestrina zgodba po glavi ji blodi ... Tonight in the mansion, the children are home alone. They fearfully listen to the eldest sister's awful tale: "In the night of a shining full moon, all children should be sound asleep in their beds, for when the clock strikes midnight, the time stands still. A sleepless child who does not stand still with the time, shall be eaten by their shadow...ALIVE!" Poor little Elsie can't fall asleep for her sister's words are almost making her weep...

**MATILDA IN REZERVNA GLAVA /
MATILDA IR ATSARGINĖ GALVA /
MATILDA AND THE SPARE HEAD**

Ignas Meilūnas (M-Films)
Litva/Lithuania, 2020, 13'05"



Zgodba o deklici, ki hoče biti najpametnejša na svetu. Ko je vsega, kar se nauči, preveč za eno glavo, ji mama kupi rezervno. Več glav več ve, a Matilda kmalu ne ve več, katero glavo naj si kdaj nadene, drugo pa tako ali tako kmalu izgubi.

This is a story about a girl who wants to be the smartest person in the world. When all the things she's learned can no longer fit in one head, her mother buys her a backup one. Two heads are better than one but Matilda soon becomes confused which head she should wear at what time and loses the second head shortly after.

**ATHLETICUS: POKAŽI SVOJE
NAJBOLJŠE TRIKE / ATHLETICUS:
EXHIBITION BOSSES**

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



Kenguruja – prvaka v smučanju po grbinah – predstavi svoje spretnosti. Kaj takega bo težko ponoviti!

Two kangaroos – Mogul skiing champions – give a demonstration. It's a hard act to follow!

POSEBNE
PREDSTAVITVE
SPECIAL
PROGRAMMES



POSEBNA PROJEKCIJA OB ODPRTJU FESTIVALA SPECIAL OPENING SCREENING

#UPORPOLJAKINJ / #SPRZECIWPOLEK /
#POLISHWOMENSRESISTANCE

Animacija/Animation: Kasia Adamkiewicz,
Weronika Althamer, Marcin Arcimowicz,
Julia Benedyktowicz, Ala Błaszczńska,
Klaudia Bochniak, Agnieszka Borowa, Magda
Botor, Zofia Dąbrowska, Ula Domańska,
Asia Dudek, Natalia Durszewicz, Mateusz
Frank, Asia Jasińska, Bogna Kowalczyk,
Natalia Krawczuk, Beata Krzempek, Anita
Kwiatkowska-Naqvi, Marta Magnuska,
Kasia Małyszko, Julia Marchowska, Marta
Michalik, Weronika Michel, Piotr Milczarek,
Maria Nitek, Karina Paciorkowska, Ala
Palechowska, Nikodem Placzek, Zuzia
Puskarz, Yelyzaveta Pysmak, Szymon
Ruczyński, Marcin Senderowicz, Kuba
Siedlecki, Karolina Specht, Zuzanna Stach, Ola
Szmida, Zuzanna Szor, Weronika Szyma, Sara
Szymańska, Asia Trejter, Marcjanna Urbańska,
Pola Włodarczyk, Paulina Ziótkowska, Izumi
Yoshida, Bogusz Żelech, Kacha Bińko, Joanna
Szlembarska, Maja Minic
Glasba/Music: Pimon Lekler
Montaža/Editing: Natalia Spychała
Poljska/Poland, 2020, 8'12"



Smo skupina študentk in študentov oddelka za animacijo filmske akademije v Lodžu, pretresenih in prizadetih zaradi razmer v naši državi, zato smo se odločili ukrepati. Ostro nasprotujemo nedavnim dogodkom v državi in menimo, da je sramotno, da je prišlo do take razsodbe, in to v tem izjemno težkem času, ko se spopadamo tudi s pandemijo. Ustavno sodišče je namreč sprejelo odločitev, s katero bo splav v primeru razvojnih nepravilnosti zarodka postal nelegalen. Številni smo prestrašeni, zato želimo v svojih upravičenih prizadevanjih izraziti enotnost. Namesto da gradimo nove zidove, želimo graditi nekaj človeškega. Upamo, da bo to prevesilo tehtnico. Vabimo vse iz umeetniških krogov in širše, da izrazijo nasprotovanje in da kljub tem težkim razmeram odločno ukrepajo. Bodimo solidarni.

Moved and broken by the situation in our country, we, a group of female and male students from the Animation Department of Lodz Film School have decided to act. We strongly oppose the recent events in our country and it's shameful that such a ruling has been pushed through especially during this extremely difficult pandemic. The Constitutional Court has issued a ruling that will end legal termination of pregnancy for fetal anomaly. Many of us are afraid right now, this is why we want to express unity in a just cause. Instead of building more walls, we want to build something human. We hope to help tilt the balance. We encourage everyone from artistic circles and beyond to express objection, to act boldly despite the difficult time. Let's be in this together.

**INŠPEKTORJEVA VRNITEV DOMOV /
INSPEKTOR SE VRATIO KUĆI /
THE INSPECTOR IS BACK!**

Vatroslav Mimica (Zagreb film)
Hrvaška (YU) / Croatia (YU), 1959, 10'54"



Inšpektor hodi po ulicah in se skuša izogniti različnim »nevarnostim«. V svojem domu se počasi sprošča po napornem dnevu, ko naenkrat zagleda odtis palca na begu. Ne preostane mu drugega, kot da se poda na lov za skrivnostnim osumljencem ...

The inspector walks the streets and tries to avoid various "dangers". Back home, finally relaxing after a tiring day, he suddenly sees a thumb print on the run. He has no choice but to chase the mysterious suspect...

GRBE / GARBY / HUMPS

Marek Serafiński (TV SFA/TVP SA)
Poljska/Poland, 1998, 15'15"

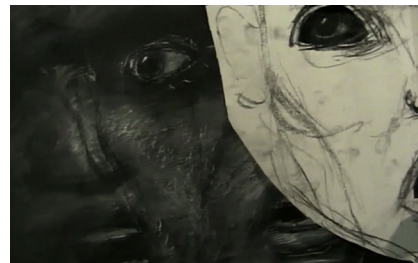


Kamnosek Ajio je tih, pošten in zanesljiv mož. Dela na cestnem gradbišču v Lailoniji. Nekoč mu na hrbtu zraste grba, ki se nato spremeni v Ajiovega dvojnika. Dvojnik pa je agresiven in len prevarant in kmalu mu uspe prepričati ljudi, da je on pravi Ajio. Epidemija grbavosti se navsezadnje razširi med vse prebivalce Lailonije in prave ljudi zamenjajo njihovi dvojniki, agresivni nesramneži.

Ajio the stonemason is a quiet, honest and reliable man. He works on a road building site in Lailonia. One day, a hump grows out on his back. The hump soon becomes Ajio's double. The double is aggressive, deceitful and lazy. He soon manages to convince others that he is the real Ajio. A hump epidemic spreads onto all Lailonia inhabitants. Real people are replaced by their doubles, who are aggressive and impertinent.

**DUH NOČI / LO SPIRITO DELLA
NOTTE / THE SPIRIT OF THE NIGHT**

Manfredo Manfredi (Nomadica)
Italija/Italy, 2018, 12'



Umetnik se zvečer vrne v svoj atelje. Fantazije, nemir in spomini se prepletejo in oživijo – vse do zore, ko se svet spet vrne v svojo dnevno rutino. Zadnji film mojstra animacije Manfreda Manfredija.

An artist returns to his atelier, at night. Fantasies, restlessness, and memories overlap and come to life, until dawn, when the world takes up its daily routine. The last film of the master of animation, Manfredo Manfredi.

SKRIVALNICA / SCHOVKA / HIDE N SEEK

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



Luknja za vrati, za to praznino ves svet.
A hole behind doors, behind this void, the whole world.

BOLES

Špela Čadež (No History/Hupe film)
Slovenija, Nemčija/Slovenia, Germany, 2013,
12'18"



Filip, ki živi v revni četrti, sanjari o pisateljski slavi in razkošnem življenju. Nekega dne na vrata potrka Filipova soseda Tereza, starejša prostitutka, in ga prosi, da ji napiše pismo za njenega zaročenca. Filip lives in a poor neighbourhood, dreaming of writer's glory and a luxurious life. One day his neighbour Tereza, an elderly prostitute, knocks on his door, asking him to write a letter for her fiancé.

POSEBNE PREDSTAVITVE

SPECIAL PROGRAMMES

**SVETOVNI
JAGODNI
IZBOR I
BEST OF
THE WORLD I**

**NEPOZABNI TRENUTKI / NÅGOT ATT
MINNAS / SOMETHING TO REMEMBER**

Niki Lindroth von Bahr (Malade)

Švedska/Sweden, 2019, 5'



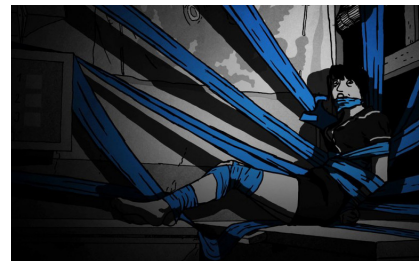
Uspavanka pred veliko katastrofo. Golo-
ba obiščeta živalski vrt brez živali, polžu
zdravnik izmeri krvni tlak, v laboratoriju
Cern je šlo nekaj hudo narobe. Šest tre-
nutkov iz naše dobe, kot spomini na svet,
ki ga puščamo za seboj.

A lullaby before the great disaster. Two
pigeons visit a zoo without animals, a
snail has his blood pressure measured by
a doctor, and something has gone terribly
wrong in the CERN laboratory. Six mo-
ments from our age, like memories of the
world we leave behind.

**NOČ PLASTIČNIH VREČK / LA
NUIT DES SACS PLASTIQUES / THE
NIGHT OF THE PLASTIC BAGS**

Gabriel Harel (Kazak Productions)

Francija/France, 2018, 18'



39-letno Agathe obseda ena sama želja:
imeti otroka. V Marseillu poišče svojega
bivšega partnerja Marca-Antoina, ki se
preživlja kot didžej. Medtem ko ga prepri-
čuje, da bi obnovila zvezo, plastične vreč-
ke oživijo in napadejo mesto.

Agathe, 39, has but one obsession: to have
a child. She finds her ex, Marc-Antoine, a
DJ, mixing techno in Marseille. As she tries
to talk him into getting back together,
plastic bags come to life and attack the
city.

GENIUS LOCI

Adrien Mériageau (Kazak Productions)
Francija/France, 2020, 16'20"



Vsepoovsod kaos: v njeni glavi in zunaj v velikem mestu. Stvari oživijo in zaživijo po svoje. Mlada Reine išče, vendar ne ve, kaj. Nežne risbe in tekoča animacija nam pričarajo svet skozi njene oči in njen pogled postane otipljiv.

There is chaos everywhere: in her head and outside, in the big city. Things are taking on a life of their own. Young Reine is on the search, but she does not know what she is looking for. In delicate drawings and fluid animations, we see the world through her eyes and her perception becomes tangible.

SOUVENIR SOUVENIR

Bastien Dubois (Blast Production)
Francija/France, 2020, 15'10"

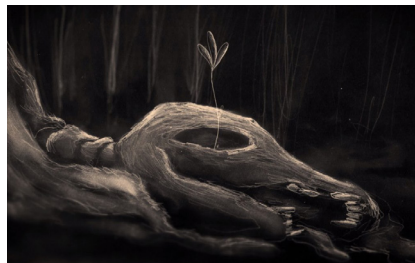


Deset let sem se pretvarjal, da hočem pripraviti dedka do tega, da bi spregovoril o svojih spominih na alžirsko vojno. Danes nisem več prepričan, ali zares želim, da jih deli z mano, in ali sploh hočem posneti ta film.

For ten years I pretended I wanted to get my grandfather to share his memories of the Algerian War. Today, I'm not sure I want to hear what he has to say, or whether I want to make this film at all.

POVEZAVA / ELO / TIE

Alexandra Ramires (Bando À Parte/
Providences)
Portugalska/Portugal, 2020, 11'25"



Dva lika z različnima telesnima hibama v medli jasnini najdeta pot drug k drugemu. Drug pred drugim nimata česa skrivati: kar je za enega pomanjkljivost, je za drugega prednost.

Two figures with different physical impairments find their way to one another under a hazy sun. They have nothing to hide from each other: one's shortcoming is the other's strength.

MAKE IT SOUL

Jean-Charles Mboti Malolo (Kazak Productions)

Francija/France, 2018, 14'36"



Chicago, zima 1965. V klubu Regal Theater nastopata velikana soula James Brown in Solomon Burke. V zaodrju vsi čutijo pritisk. A oba moža vesta, da ima njuna glasba v Ameriki šestdesetih let nesluteno moč.

Chicago, winter 1965. The Regal Theater hosts James Brown and Solomon Burke, two monuments of soul music. Backstage, everyone's under pressure. But in the 1960s America, both men know their music has unexpected powers.

**SVETOVNI
JAGODNI
IZBOR II
BEST OF
THE WORLD II**

EMPTY PLACES

Geoffroy de Crécy (Autour de Minuit)
Francija/France, 2020, 8'30"



Oda melanholični naravi strojev.
Empty Places is an ode to the melancholy
of machines.

CHLOÉ VAN HERZEELE

Anne-Sophie Girault, Clémence Bouchereau
(neodvisni/independent)
Francija/France, 2019, 16'50"



Chloé je stara gospa, ki v podzemnem
prostoru prireja projekcije. Novinarju
razkaže, kje hrani svojo zbirko filmov,
posnetih na trak. Ko se spuščamo pod
zemljo, se obenem potapljamo z njo v njen
predrugačeni svet.

Chloé, an old lady, organizes screenings in
an underground space. She shows a jour-
nalist her galleries where her collection of
film reels is stored. Through the descent,
we dive with her in her altered world.

POLKA-DOT BOY

Sarina Nihei (Miyu Productions)
Francija/France, 2020, 7'40"



Fant boleha za boleznijo pikastih rok, že odkar pomni. Po vrsti nenavadnih dogodkov ugotovi, da je njegova bolezen na skrivnosten način povezana z neko versko skupino.

A boy has suffered from a polka-dot disease on his arms for as long he can remember. Through some peculiar events, he discovers a hidden connection between the disease and a religious group.

HOMELESS HOME

Alberto Vázquez (Autour de Minuit/Uniko)
Francija, Španija/France, Spain, 2020, 15'20"



Na otoku živi majhna skupnost izgubljenih duš. Plačanec se vrne domov in ugotovi, da je zlo prevladalo nad dobrim. Vendar upanje kljub stiskam še tli. Naposled se vsi vrnejo k svojim koreninam, četudi se zdi, da so jih izgubili.

A small community of lost souls lives on an island. A soldier of fortune returns home, only to find that evil seems to have prevailed. But there's hope amid the hardship. Everybody ends up going back to their roots, even if it seems they've lost them.

FRIENDS

Florian Grolig (Florian Grolig/Smpl Films)
Nemčija/Germany, 2019, 7'45"



'Mali' je, no, majhen, 'veliki' pa je vsekakor zelo zelo velik. Mali in veliki sta prijatelja. The 'small' one is, well, small, and the 'big' one definitely very very big. They are friends.

**LESNI OTROK IN SKRITA GOZDNA
MATI / WOOD CHILD AND
HIDDEN FOREST MOTHER**

Stephen Irwin (neodvisni/independent)
VB/UK, 2020, 9'34"



Lovec globoko v gozdu brezbrizno iztreblja floro in favno, nato pa naleti na bitje, ki ga ni mogoče ubiti. Nenavadna pojava ga povleče v vrtinec preobrazbe, uničenja in stvarjenja, na pot nove identitete.

In the thick of the forest, the hunter casually exterminates fauna and flora, until he comes across a creature impossible to kill. The strange being will drag him into a vortex of metamorphosis, destruction and creation, towards a new identity.

ALTÖTTING

Andreas Hykade (Studio Film Bilder/National
Film Board of Canada/Ciclope Filmes)
Nemčija, Kanada, Portugalska/Germany,
Canada, Portugal, 2020, 11'20"



Veste, ko sem bil majhen, sem se zaljubil v Devico Marijo. Zgodilo se je v majhnem bavorskem mestu Altötting.

You know, when I was a boy, I fell in love with the Virgin Mary. It happened in a little Bavarian town called Altötting.

**SVETOVNI
JAGODNI
IZBOR III
BEST OF
THE WORLD III**

MY GALACTIC TWIN GALACTION

Saša Svirskij (neodvisni/independent)
Rusija/Russia, 2020, 6'33"



Nekoč z neznanega naslova prejme elektronsko sporočilo, ki je videti kot spam. Sporočilo je izjemno čudno, nerazumljivo in precej neverjetno. Iz njega izve za nekakšne težave v sosednji galaksiji, ki naj bi jih povzročile zle sile, to pa ogroža tudi našo galaksijo. Neznanci mu sporočajo tudi, da ima galaktičnega dvojčka Galactiona, ki ga zdaj vabi, naj se pridruži boju proti zlu.

One day he receives an email from someone, which sounds like spam. The email is really strange, difficult to understand, and difficult to believe as well. He learns from the email about some trouble in the neighbouring galaxy caused by some evil forces that are threatening our galaxy as well. And that he has a galactic twin, called Galaction, who is inviting him to join the battle against evil.

BETTY

Will Anderson (Wanderson Studio)
VB/UK, 2019, 14'05"



Animator se trudi razumeti razpadlo zvezo.

An animator tries to make sense of a failed relationship.

**GOSPODARICA BAKRENE GORE /
ХОЗЯЙКА МЕДНОЙ ГОРЫ / THE
MISTRESS OF THE COPPER MOUNTAIN**

Dmitri Geller (School-Studio "Shar")
Rusija/Russia, 2020, 13'30"

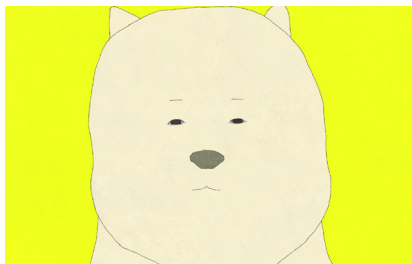


V tajgi najdejo redke smaragd. Zamenjal bo veliko lastnikov, nikomur pa ne bo prinesel sreče.

A rare emerald was found in the taiga. It'll change a lot of owners, but bring happiness to nobody.

MY EXERCISE

Atsushi Wada (New Deer)
Japonska/Japan, 2020, 2'36"



Pes in njegov lastnik skupaj telovadita. Za trening potrebujeta le drug drugega. Ko sta oba že pošteno zadihana, se še vedno vzajemno spodbujata. Bolj navdihujoče od vsakega vadbenega videa na Instagramu!

A dog and its owner play sports together. They only need each other to train. When both are out of breath, they spur each other on to continue. More inspiring than any Instagram workout video.

DREAMS INTO DRAWING

Koji Yamamura (Yamamura Animation)
Japonska/Japan, 2019, 10'10"



Mož skicira krapa, medtem pa nenadoma zaspi in se v sanjah spremeni v krapa.

One day he was sketching a carp when suddenly he fell asleep and, in his dream, transfigured into a carp.

LURSAGUAK

Izibene Oñederra (neodvisni/independent)
Španija/Spain, 2019, 12'04"

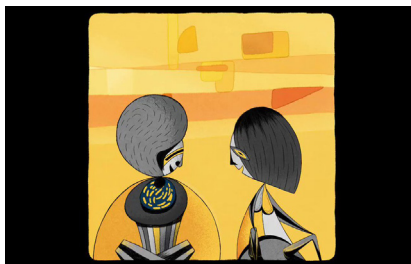


Voluharji niso to, za kar se izdajajo. Ta nepoznana bitja nenehno glodajo in spodkopavajo.

The voles are not what they seem. Unknown, ever-gnawing, they undermine.

BLACK SNOT & GOLDEN SQUARES

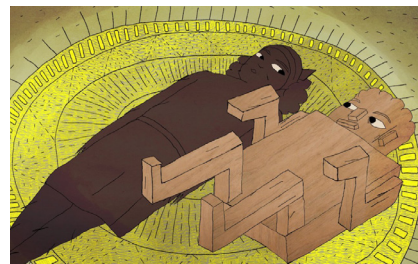
Irina Rubina (Irraru)
Nemčija/Germany, 2020, 1'09"



Drobna malenkost za zaskrbljene duše.
A little something for worried souls.

HOW MY GRANDMOTHER BECAME A CHAIR

Nicolas Fattouh (Fabian&Fred/Nermine Haddad)
Nemčija, Libanon/Germany, Lebanon, 2020, 9'55"



Babica drugega za drugim izgubi vseh pet čutov in se nazadnje spremeni v lesen stol. Med preobrazbo ugotovi, da njena gospodinja ni divja zver, za kakršno jo je imela, temveč skrbna in zanesljiva članica družine, ki si jo je vedno želela.

Grandmother loses her five senses one after the other until she transforms into a wooden chair. Throughout her transformation, she realizes that her housekeeper is not the wild animal she thought she was, but the real, caring and strong family member grandmother was looking for.

MACHINI

Frank Mukunday, Tétshim (Picha/Twenty Nine
StudioAtelier Graphoui)

DR Kongo, Belgija/DR Congo, Belgium, 2019,
10'



Iz nuje, še posebej pa zaradi moči stroja, smo postali mesečniki brez Boga, pogubljeni tega planeta in poskusni zajčki na črnem trgu zgodovinskih poskusnih oseb stroja.

By necessity and especially by the force of the machine we have become sleepwalking beings, beings deprived of God, the damned of the earth and test subjects over the black market of history test subjects of the machine.

POSEBNE PREDSTAVITVE

SPECIAL PROGRAMMES

**SVETOVNI
JAGODNI
IZBOR IV
BEST OF
THE WORLD IV**

SADJE / FRUIT

Ivan Li (Hyper Asians studio)
Kanada/Canada, 2020, 3'25"



Poglobljena tehnična študija o sadju.
An in-depth technical analysis on Fruit.

**MIMOIDOČI / DE PASSANT /
THE PASSER-BY**

Pieter Coudyzer (S.O.I.L. Productions)
Belgija/Belgium, 2020, 16'

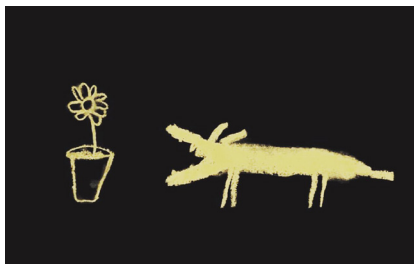


Nekega poletnega dne se nepričakovano
križata poti dveh fantov.

On a summer day, the paths of two boys
unexpectedly cross.

RAZDRAŽENI PSI / ANGRY DOGS

Shaun Clark (Flicker Mill)
VB/UK, 2020, 4'30"



Ko se psi prebudijo iz spanca, razum kmalu odpove.

When sleeping dogs awaken rationality quickly disappears.

ANNA V IGRI MAČKE Z MIŠJO /

ANNA, KOSHKI-MYSHKI /
ANNA, CAT-AND-MOUSE

Varja Jakovljeva (Studio Pchela/School-Studio
"Shar")
Rusija/Russia, 2020, 5'25"



Anna živi v prijetni osamljenosti, dokler ne postane predmet agresivnega poželenja sosedu z nasprotnega okna. V njeno življenje vdre nasilje.

Anna lives in comfortable loneliness until she becomes the object of aggressive lust of a neighbour from the window opposite. Violence breaks into her life.

CHADO

Dominica Harrison (Animate Projects)
VB/UK, 2020, 7'30"



Deklica je neko dolgo vroče poletje prisiljena odrasti. Najprej zboli njen pes, nato v gozd, kjer živijo, mama iznenada pripelje novega ljubimca. Dekličin svet se obrne na glavo. Zgodba o odrasčanju, postavljena v začarano rusko divjino.

During a long hot summer in the forest, Child is forced to grow up. First her Dog becomes ill, then out of the blue her Mother returns with a new lover in tow. Child's world is turned upside down. A coming-of-age story set in an enchanted Russian wilderness.

MAMA NI VEDELA / MOR VISSTE
INGENTING / MOTHER DIDN'T KNOW

Anita Killi (Trollfilm)
Norveška/Norway, 2020, 11'15"

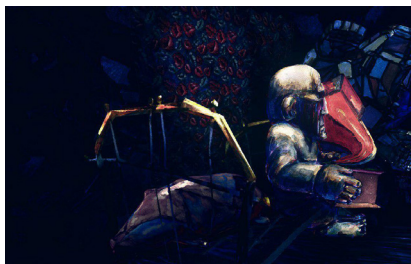


Poetična pripoved o deklici, ki trpi zaradi depresije. Nekomu, ki hoče ostati neviden, ni vseeno zanjo, zato ji skuša pomagati, pri tem pa žrtvuje del sebe.

This is a poetic fable about a young depressed girl. Someone who wants to stay invisible, cares about her and tries to help by sacrificing a part of himself.

SREČA / SCHAST'E / HAPPINESS

Andrej Židkov (neodvisni/independent)
Rusija/Russia, 2020, 5'



Moški v hladnem, neprijetnem in kaotičnem svetu išče pristno srečo in upa, da lahko najpreprostejše reči rodijo čisto blaženost. Toda ti poskusi ga ne popeljejo iz brezna osamljenosti in revščine.

In a cold, repulsive and chaotic world, a man is searching for true happiness, hoping that the simple things can transform into something blissful. But his attempts leave him in an abyss of loneliness and poverty.

KKUM 꿈

Kangmin Kim (Studio Zazac/Open the Portal)
Južna Koreja, ZDA/South Korea, USA, 2020, 8'50"



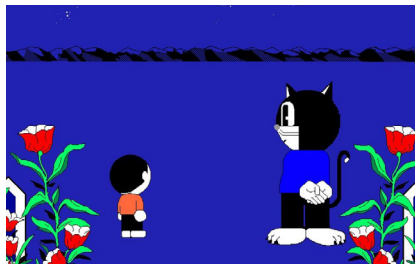
Moji mami se v sanjah že od nekdaj pojavljajo močne slutnje pomembnih trenutkov v mojem življenju. Na njene sanje se zanesem bolj kot na vsako religijo.

My mother's dreams have always been strong premonitions for important moments in my life. I rely on her dreams more than on any religion.

BLACK SHEEP BOY

James Molle (Gobelins, l'école de l'image/
CalArs)

Francija, ZDA/France, USA, 2019, 14'57"



Stiske in prigode mladeniča na poti skozi nenavadni svet, ki ga naseljujejo antropomorfna bitja. V iskanju sreče, ki je ne zna najti, se poda na filozofsko pot samospoznavanja.

The tribulations and adventures of a young man moving through a strange world populated by anthropomorphic creatures. In search of happiness although he doesn't know where to find it, he embarks on a philosophical and personal quest.

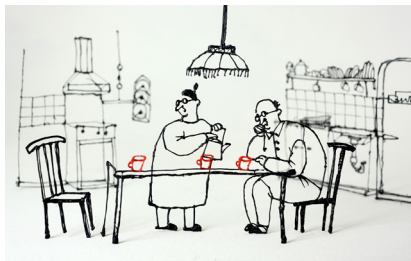
POSEBNE PREDSTAVITVE

SPECIAL PROGRAMMES

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

VEZI / UZI / TIES

Dina Velikovskaja (Studio Pchela/Ciné-litté
Productions/Smpl)
Rusija, Nemčija/Russia, Germany, 2019, 7'35"



Dekle zapusti svoj primarni dom in odide v svet. Toda svet njenih staršev je tako tesno povezan z njenim, da ga z odhodom ogrozi. Vez med starši in otrokom je močna, a kot se izkaže, je lahko tudi destruktivna. There is a strong connection between parents and their child. A young woman leaves the parental home to see the world. But the world of her parents is so tightly connected with hers that by leaving, she puts it at risk. It turns out that this connection can also be destructive.

SURA / 수라 / SURA

Hae-ji Jeong (Korea National University of
Arts)
Južna Koreja/South Korea, 2020, 5'37"



Srednješolka. Moja najboljša prijateljica je noseča. A high school student. My best friend is pregnant.

NERODNO / AWKWARD

Nata Metlukh (neodvisni/independent)
ZDA/USA, 2020, 3'45"



Dan, poln socialno nerodnih trenutkov.
A day full of socially awkward moments.

PILAR

Yngwie Boley, J. J. Epping, Diana van Houten
(il Luster Films/S.O.I.L.)
Nizozemska, Belgija/Netherlands, Belgium,
2020, 9'30"



Pilar po zaslugi nevarnega nepovabljenega obiskovalca dobi priložnost, da v sebi odkrije divjo žival, in najde pot iz postapokaliptične vasi, v kateri živi.

A dangerous intruder gives Pilar the chance to discover the wild animal within and the means to escape the post-apocalyptic village she lives in.

MOZAIK / MOSAIC

Imge Özbilge, Sine Özbilge (Lunanime/Need Productions)
Belgija/Belgium, 2020, 14'45"



V najstarejšem mestu na Bližnjem vzhodu so del kulturnega mozaika med drugim kurdska študentka, muslimanski glasbenik in krščanska deklica. Ko zlonamerni glasovi nad mesto prikličejo vojno, rešitev pride v obliki skrivnostne sončne ribe.

In the oldest city of the Middle East, a Kurdish student, a Muslim musician and a Christian little girl are part of a cultural mosaic. When vicious noises bring war upon their city, a mysterious sunfish appears to save them.

PO ZADNJI MODI / À LA MODE

Jean Lecointre (2.4.7 Films/Schmuby Productions)

Francija/France, 2020, 8'40"



V kraljestvu, ki ga pretresajo modne muhe, mora kraljica s svojim dvorom nenehno slediti najnovejšim trendom. V nasprotnem primeru jih bo uničila grozljiva pošast: Posmeh.

In a kingdom tormented by fashion crazes, a queen and her court must always keep up with the new trend. If not, an abominable monster will consume them: the Ridicule.

GOSPODIČNA USODA / LITTLE MISS FATE

Joder von Rotz (Yk Animation Studio)

Švica/Switzerland, 2020, 8'15"



Gospodična Usoda živi v svetu, ki ga vodi usoda. Ko se pojavi priložnost, prevzame vlogo svetovne voditeljice. V vrtincu dogodkov pa kmalu začne izgubljati nadzor. Nehote namreč ustvari pošast, ta pa se hoče pogoltno polastiti vse ljubezni na svetu.

Little Miss Fate lives in a world driven by fate. When the opportunity arises, she slips into the role of the world leader. Unintentionally she creates a monster, which greedily wants to suck up all the love of the world. Overwhelmed by the rapid development, she loses control.

VZHODNOEVROPSKA IN SREDNJEEVROPSKA PANORAMA I EASTERN AND CENTRAL EUROPEAN PANORAMA I

KADILKA / SMOKER'S DELIGHT

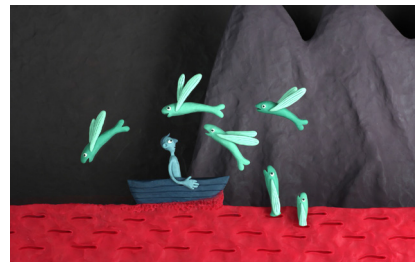
Ana Prebil (University of Nova Gorica – School
of Arts)
Slovenija/Slovenia, 2020, 1'33"



»Čik pavza«, ki nas popelje na barvito
popotovanje preko metamorfoze.
"A smoke break" that takes us on a
colourful journey of metamorphosis.

PLITVA ŽILA / ПЛИТКА БЕНА / SHALLOW VEIN

Joana Aleksandrova (Compote Collective)
Bolgarija/Bulgaria, 2019, 6'20"



Moški potuje po žili svoje ljubljene, in
medtem ko spoznava njeno notranjost, se
sooča tudi s svojimi najglobljimi sanjami
in hrepenenji. Film je nastal po predlogi
istoimenske pesmi Marina Bodakova in
je del serije animirane poezije z naslovom
Vris in verz (Mark and Verse).

A man is on a mysterious journey through
the vein of his beloved one and while he
witnesses her inner world, he experiences
his deepest dreams and longings. The film
is based on the poem "Shallow Vein" by
Marin Bodakov and it is part of the ani-
mated poetry collection Mark and Verse.

THOU ART THYSELF

Rajat Sharma (neodvisni/independent)
Slovenija/Slovenia, 2020, 3'55"



Animirani film obravnava bivanjsko krizo, v katero zapade pripovedovalec_ka med zakonitimi in nezakonitimi selitvami po geopolitičnih imaginacijah. V razmišljanju nas odpelje po svojem intimnem doživljanju iskanja temelja za oblikovanje identitete ob birokratskem omejevanju. The animation film explores the narrator's crisis of existence triggered by their migration through geopolitical imaginations in valid and invalid ways. We journey through the narrator's imagination as they try to find a ground to create their identity through bureaucratic deductions.

I'LL CALL YOU LATER

Maria Scutaru (neodvisni/independent)
Romunija/Romania, 2020, 1'



Kaj pomeni 'pozneje' zate in kaj za tvoje starše? Čas definiramo različno in nam vzbuja različna pričakovanja. Včasih je meja med primernikom in presežnikom zelo tanka. What does "later" mean to you or to your parents? Time has different definitions and implies diverse expectations; sometimes, there is a thin line between a comparative and a superlative.

SUŽENJ / SUŽANJ / THRALL

Igor Đurić (Academy of Arts Banja Luka/Aeon Production)
Bosna in Hercegovina/Bosnia and Herzegovina, 2020, 8'40"

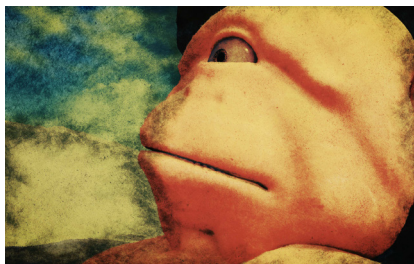


Na osamljenem otoku se pojavi neznan predmet. Njegov lastnik dobi posebno moč: uresniči se mu želje. Toda cena tega je visoka. An unknown object appears on a secluded island. Its owner gains the power to have his wishes fulfilled. But, at a great cost.

Z OBLIKO / OBLIKOM / WITH THE SHAPE

Nemanja Vučenović (Academy of Arts Banja Luka/Aeon Production)

Bosna in Hercegovina/Bosnia and Herzegovina, 2020, 6'38"



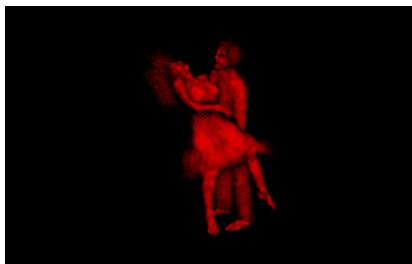
Osamljeni mož živi v svetu pod drevesom. Zdi se, da je vse v najlepšem redu, dokler mu nenavadni dogodek ne vzbudi želje, da bi spremenil svoj svet. »Bogastvo ne pomeni veliko imetja, temveč malo potreb.« – Epiktet

A lonely man lives in a world under one tree. Everything looks perfect until an unusual event makes him eager to change his world. "Wealth consists not in having great possessions, but in having few wants." – Epictetus

RITEM PADANJA / РИТАМОТ НА ПАДОТ / THE RHYTHM OF THE FALL

Gjorgji Mitrevski (Flip Book Productions)

Severna Makedonija/North Macedonia, 2020, 3'18"

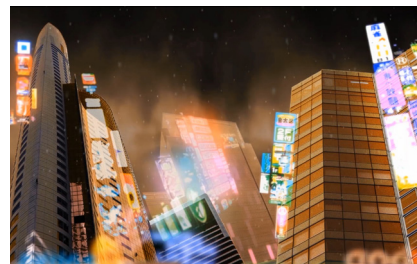


Film govori o naravi odnosov med spoloma. Na začetku prikaže občutja zaljubljenosti, vzhičenosti in poleta, ki jih vzbudi sledenje idealu ljubezni. Za tem pride neizbežen padec ob trku značajskih lastnosti, naposled pa se rodi možnost ali, bolje rečeno, nujnost ponovnega vstajenja. The film focuses on the nature of gender relations. At the beginning we will see the depiction of falling in love, ecstasy and flight that comes out of harnessing the ideal of love. It then depicts the inevitable fall caused by the clash of character traits, and finally it shows the possibility, or rather, necessity of resurrection.

ARKADIA

Angel Andreevski (neodvisni/independent)

Črna gora/Montenegro, 2020, 5'45"



V svetu erozije svobode in zlorabe moči se vzpostavi nov red. Vsa živa bitja okužita pohlep in napuh. Svet postane zanemaren, opustošen in gnil. Tisti, ki imajo v rokah moč, vladajo, plenijo in si grabijo bogastvo, pri tem pa jih ščitijo njihovi izvrševalci zakona in zbiralci plena. Ko izbruhne vojna, se naposled razkrije, kdo je na vrhu verige.

In a world of freedom decay, and power abuse, a new order has taken over. All living beings are contaminated by greed and pride. Everything becomes neglected, desolated, and rotten. Men of power rule, loot, and collect riches in their homes, protected by their own law executioners and loot collectors. When a war breaks out, it is finally revealed who is on top of the chain.

POSEBNE PREDSTAVITVE

SPECIAL PROGRAMMES

**POSLEDNI DAN / ПОСЛЕДНИЙ
ДЕН / THE LAST DAY**

Dalibor Rajninger (Compote Collective)
Bolgarija/Bulgaria, 2019, 4'50"

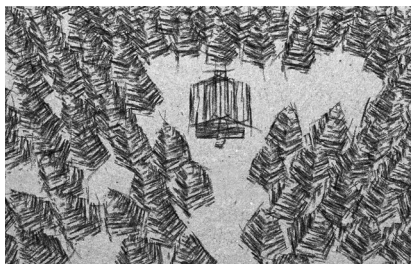


Ženska, ki jo bremenijo spomini na nedavne dni in ob sebi pogreša svoje bližnje, išče mir v kaosu sveta, ki jo obkroža. Film je nastal po predlogi istoimenske pesmi Marie Doneve in je del serije animirane poezije z naslovom Vris in verz (Mark and Verse).

A woman burdened with memories of the past days and frustrated by the absence of loved ones seeks tranquillity in the confused world around her. The film is based on the poem "The Last Day" by Maria Doneva and it is part of the animation poetry collection Mark and Verse.

KAČICA / ЗМИЈУЛЧЕ / SNAKELET

Kristina Gacova, Krste Gospodinovski, Zharko Ivanov (Flip Book Productions)
Severna Makedonija/North Macedonia, 2020, 9'40"



Strti mož se razočaran nad družbo in svetom, ki ga obdaja, odloči zapustiti civilizacijo in zaživeti v divjini. V gozdu pa najde nepričakovano novo prijateljstvo.

Disappointed by the society and the whole world around him, a broken man decides to leave civilization and live in the wilderness. In the forest he makes an unexpected new friend.

OBŽALOVANJE / ŽAL / REGRETS

Tamara Majkić (Faculty of Applied Arts in Belgrade)
Srbija/Serbia, 2020, 5'50"



Belolasa ženska hodi po gori in nabira kamenje, in ob vsakem kamnu, ki ga pobere, se zjoče. Njen nahrbtnik postaja čedalje težji, njene solze pa se stečejo v ocean, ki jo kmalu lahko preplavi.

A white-haired woman walks on a mountain collecting stones and every stone she picks up makes her cry. While her bag is becoming heavier, we learn that an ocean has been made out of her tears, threatening to drown her.

**SVETLOBA IN SENCE / SVETLOST
I SENKE / LIGHTS & SHADOWS**

Rastko Čirić (Sense Production)
Srbija/Serbia, 2019, 10'20"



Predstava senčnega gledališča o človeku, ki je svojo senco prodal hudiču. Hudič ponuja izpolnitev teh večnih človekovih želja: po strasti, moči in znanju. Glavna lika odigrata človeški roki. Roka brez sence ni več človek, je samo roka, senca brez roke pa ni nič drugega kot iluzija.

A shadow-theatre performance about a man who sold his shadow to the devil. The devil offers three eternal human desires: passion, power and knowledge. The main characters are two hands of one person. A hand without a shadow is not a man anymore, but only a hand, and a shadow without a hand is nothing but illusion.

**KAJ SEM RAVNOKAR POGLEDAL/A? /
WHAT DID I JUST WATCH?**

Kazimir Plesničar (neodvisni/independent)
Slovenija/Slovenia, 2020, 0'55"



Fant bere knjigo urokov in nadrealni sanjski svet ga posrka vase.

A boy reads a spell book and gets sucked into a surreal dream.

MONSTER

Vesela Jotseva (neodvisni/independent)
Bolgarija/Bulgaria, 2019, 8'15"



Deklica živi v nenehnem strahu pred temno senco. Strah povsem obsede njeno zavest in ji kroji življenje. Odločiti se bo morala, ali bo vse življenje ujetnica tega strahu ali pa se bo pogumno soočila z njim in ga skušala premagati.

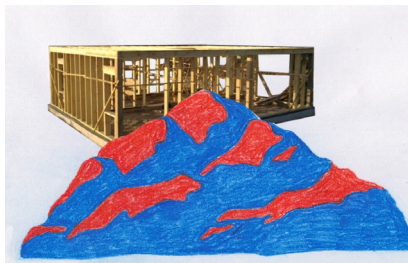
A little girl lives in the constant fear of the dark shadow that is haunting her. This fear overwhelms her consciousness and determines her way of life. She will have to choose whether to spend her life in captivity of the fear, or to stand tall, confront, and try to defeat it.

VZHODNOEVROPSKA IN SREDNJEEVROPSKA PANORAMA II EASTERN AND CENTRAL EUROPEAN PANORAMA II

BUILDING

Rusnė Dragūnevičiūtė (neodvisni/
independent)

Litva/Lithuania, 2020, 1'18"



Kup peska na gradbišču v rokah otrok, ki se igrajo, postane nekaj lepega.

A pile of sand left at a building site finds beauty in the hands of playing children.

MAKIJA / MAKIJA / THE MAQUIS

Mirta Brkulj (Academy of Fine Arts in Zagreb)

Hrvaška/Croatia, 2019, 4'40"



Deklica najde izgubljenega mucka in se z njim poda v iskanje njegove mame. Med potjo sta priča nenavadnim dogodkom in srečujeta prečudna bitja.

A little girl finds a lost kitten and embarks on a quest to find its mother. Along the way, they witness unusual events and encounter strange beings.

**SNEŽNO ZAVETJE / SNIEGO
PASTOGĖ / SNOW SHELTER**

Robertas Nevecka (Meno Avily)
Litva/Lithuania, 2020, 16'05"



Huda zima v mestu, ki ga je razdejala vojna. Gruča neprijetnih neznancev prežene mladeniča iz lastnega stanovanja. V odtujeni družbi mora najti novo zavetje. Freezing winter in a war-devastated town. A young man is banished from his own apartment by a bunch of troublesome strangers. He has to locate another shelter in an alienated society.

**OKNA TE HIŠKE / OKNA TEGA DOMKU /
THE WINDOWS OF THAT HOUSE**

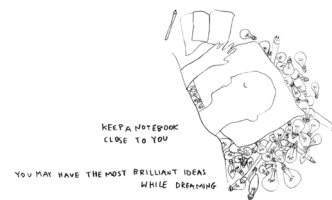
Urszula Domańska (Polish National Film
School in Łódź)
Poljska/Poland, 2019, 7'30"



Starka najde ranjeno ptico. Zanj poskrbi in ji uredi zavetje, kmalu se spoprijateljita. Nekega dne pa ptica ugotovi, da je v nevarnosti: starka namreč v sosednji sobi v kletki zadržuje na stotine ptic. An old lady finds an injured bird. She takes care of it and gives it shelter. They quickly make friends with each other. One day the bird finds out that it is in danger: in the other room the old lady keeps hundreds of birds, locked in cages.

METHODS OF IDEAFINDING

Antonia de la Luz Kašik (neodvisni/
independent)
Avstrija/Austria, 2019, 4'05"



Film je priročnik z opisom in navodili za kreativni proces razvijanja idej. *Methods of Ideafinding* is an instruction manual for and about the creative process of developing ideas.

ZUNAJ KROGA / OUT OF THE LOOP

Zora Stančič (neodvisni/independent)
Slovenija/Slovenia, 2020, 8'34"

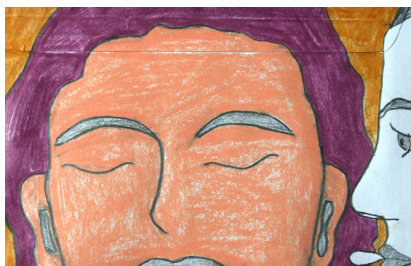


Pesem Nasveti prebežniku Predraga Fincija je bila izhodišče za animacijo, ki jo je Zora Stančič ustvarila z Andrejem Kamnikom iz njenih ročno tiskanih grafik. Kot vizualno umetnico, ki se prvič sooča z animacijo, jo je najbolj fascinirala »nematerialnost« medija, ki ji je nudil veliko svobode. Besedilo je interpretirala Mateja Starič, ki je prispevala tudi originalno glasbo.

The animation created by Zora Stančič in collaboration with Andrej Kamnik using her hand-made prints is based on 'Advice to Immigrant', a poem by Predrag Finci. As a visual artist making her first attempt at animation, Stančič was most fascinated by, and found a lot of freedom in, the "immateriality" of the medium. The text is narrated by Mateja Starič, who also contributed original music.

I'LL ALWAYS

Sabine Groschup (neodvisni/independent)
Avstrija/Austria, 2020, 4'18"

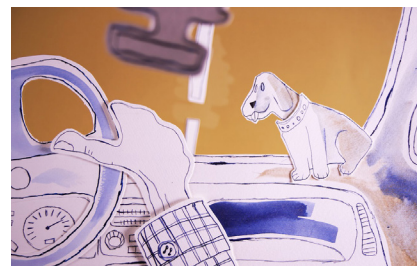


Glasbeni film o ljubezni, ročno narisani na 2889 kuvert, ki ponazarjajo ljubezenska pisma.

I'll Always is a music film, and it is about love. Hand-drawn on 2889 envelopes, this animation film symbolizes love letters.

HARMONIKA DEDKA REMKA / AKORDEON DZIADKA REMKA / GRANDPA REMEK'S ACCORDION

Daria Kopiec (Fundacja Pogranicze)
Poljska/Poland, 2019, 2'45"



Harmonika dedka Remka – Maciek pri-poveduje zgodbo svoje družine. Film ses-tavljajo spomini na dedka, ki je delal kot voznik taksija, njegova strast pa sta bila glasba in igranje harmonike.

Grandfather Remek's accordion – Maciek tells the story of his family. The film is composed of memories of the grand-father, a taxi driver, whose passion was music and playing the accordion.

KOSTANJKO / GAŠTANKO / CHESTNUT BOY

Agata Bolaňosová (VŠMU – Academy of
Performing Arts, Film and Television faculty
Bratislava)
Slovaška/Slovakia, 2019, 8'10"



Sramežljiv in osamljen deček si izdela
prijatelja iz čarobnih kostanjev. A napos-
led se mora odločiti, ali bo ostal v namiš-
ljenem svetu ali pa se bo soočil s svojimi
strahovi in poiskal pravo prijateljstvo.
A shy and lonely boy builds himself a
friend out of magical chestnuts. However,
he must choose between staying in the
imaginary world or facing his fears, and
finding true friendship.

ZEMLJEČARSTVO / GEOMANCY

Jošt Šeško (University of Nova Gorica – School
of Arts)
Slovenija/Slovenia, 2020, 5'05"



Geomantka obnavlja uničeni svet s po-
močjo svojega golema.
A Geomancer is trying to restore a broken
world with the help of her golem.

NUMINOSUM

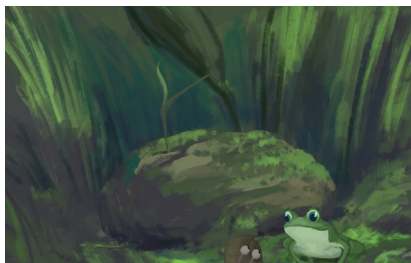
Sergiu Negulici (Aparte Film/Reniform
Production)
Romunija/Romania, 2019, 16'50"



Fant in dekle brez besed komunicirata
o pogostih intimnih strahovih, pri tem
pa priključeta v spomin otroško soočanje
s propadanjem predmetnosti, smrtjo
bližnjih, spolnim prebujanjem, strahom,
trpljenjem in celo samouničevanjem.
A boy and a girl enter an unspoken dia-
logue on personal, yet common fears,
starting a journey through which the two
evoke a child's encounter with the deg-
radation of objects, death of dear ones,
sexual feelings, fear, suffering, and even
the demolition of the self.

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

TORI IN MAX / TORI AND MAX
Peter Gaber (neodvisni/independent)
Slovenija/Slovenia, 2020, 1'20"



Med žabo in polžem se tik po dežju odvije humorna epizoda.
Just after the rain stops falling on a scene in nature, a frog and a snail have a humorous interaction.

SIGNS
Dustin Rees (Virage Film)
Švica/Switzerland, 2020, 10'35"

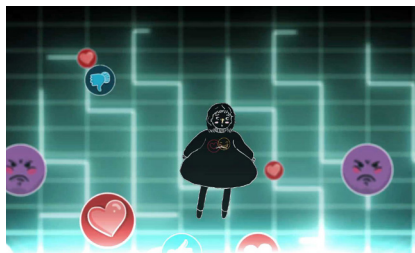


Električar po mestu postavlja svetlobne znake; to je del njegove nočne rutine. Skozi življenje gre neopažen in odtujen od sveta, vse dokler ne ugotovi, da bi moral pozornost namenjati nekim drugim znakom.
An electrician follows his nightly routine setting up signs in the city. He goes through life unnoticed and out of touch with the world, until he realises which signs he should be paying attention to.

SPLET / MREŽA / WEB

Nataša Glišović (Faculty of Applied Arts in Belgrade)

Srbija/Serbia, 2020, 3'38"



Ovisnica od društvenih omrežij pade v svet interneta, iz katerega se je težko prebiti.

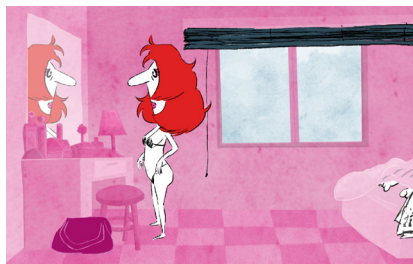
A girl, dependent on social networks, falls into the world of the Internet and fights to get out.

PO SYLVIEJINO / PODLE

SYLVIE / WAY OF SYLVIE

Verica Pospíšilová Kordić (FAMU – Academy of Performing Arts in Prague)

Česka/Czech Republic, 2019, 12'24"



Sylviejino življenje poteka v ritmu obveznosti. In Sylvie je sposobna, popolna, čudovita in – utrujena. Nekoč se pripeti nezgoda in vse se spremeni ... ali morda tudi ne.

Sylvie's life beats in the rhythm of responsibilities. And she is efficient, flawless, wonderful and - tired. A small accident happens and everything changes... or maybe not.

LETOTIK / TIKFLIGHT

Josef Žárský (University of Ljubljana – Academy of Fine Arts and Design)

Slovenija/Slovenia, 2020, 1'24"



Bitja, sposobna leteti, morajo veslati v ritmu metronoma.

Creatures suitable to fly must paddle in rhythm of the metronome.

MILLENNIUM

Daria Godyń (Jan Matejko Academy of Fine Arts in Krakow)

Poljska/Poland, 2020, 8'15"



Človeka je stoletja dolgo mučila tesnoba glede novega tisočletja. Silvestrovo leta 1999: približuje se »konec sveta«. Katastrofa, negotovost in rastoča napetost milenijske paranoje so teme, s katerimi se ukvarja animirani film, izdelan po konvencijah filma noir in kriminalke.

For centuries, man had suffered from anxiety about the new Millennium. It's New Year's Eve 1999 – "The end of the world" is approaching. Catastrophe, uncertainty and the thickening atmosphere of the millennium paranoia are the subjects that the animation deals with, following the conventions of crime and noir cinema.

LAYERS

Mariel Buenfil (Estonian Academy of Arts)

Estonija/Estonia, 2019, 6'55"



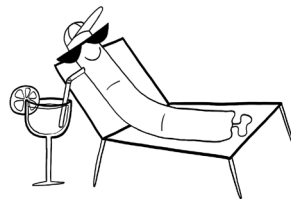
Premraženec se trudi navezati stik s so-ljudmi v zelo neprijaznem svetu.

The Cold Guy tries to connect with people in a very unfriendly world.

DRUŽINA PRSTOV / THE FINGER FAMILY

Anja Paternoster (University of Nova Gorica – School of Arts)

Slovenija/Slovenia, 2020, 2'15"



Prstki se smejiijo. Žoga leti. Zobje so izgubljeni in prav tako družinske vezi.

Fingers are laughing. The ball flies. Teeth are lost and also family ties.

MLEČNA RESTAVRACIJA / PIENO BARAS / THE MILKSHAKE BAR

Urtė Oettinger (Art Shot)
Litva/Lithuania, 2020, 12'30"



Mikas se vsak dan po šoli sreča z najboljšima prijateljema, veverico Sonato in mačkom Gabrielom, v lokalu, kjer prodajajo mlečne napitke. Nekoč po naključju naletijo na fotografijo zmagovalca tekmovanja, kdo poje največ kolačkov, in ta je sumljivo podoben Mikasu. Morda pa je njegov oče? Da bi našli legendarnega prvaka, prijatelji priredijo novo tekmovanje. Every day after school Mikas meets his best friends Sonata the squirrel and Gabriel the cat at the Milkshake Bar. Once they unexpectedly come across a photo of a bun-eating champion bear who looks an awful lot like Mikas. Perhaps that's Mikas' dad? The friends organise The Great Milkshake Bar Championship hoping to find the legendary champion.

CANDY CAN

Anton Octavian (Safe Frame)
Romunija/Romania, 2020, 9'15"



Občutljiv deček se močno trudi, da bi ubežal neusmiljeni realnosti. Obda se s svetom igrač in iger, a ko začne na dan prihajati resnica, bi se lahko njegovo zavetje izkazalo za past. A vulnerable boy works very hard to escape from a stark reality. He surrounds himself by a world of toys and games but as the truth starts to emerge his refuge might turn out to be a trap.

MALFUNCTION

İlgin Saçan (neodvisni/independent)
Turčija/Turkey, 2020, 1'



V svetu, v katerem živa bitja izdelujejo v tovarni, naš »junak« za neznaten trenutek zagleda predhodnico na tekočem traku in v hipu ga preplavijo sanje. Začnejo se s prvim zmenkom in se nato razcvetijo v družinsko življenje. Ko junaka sestavimo do konca, se pomakne po tekočem traku naprej, kot vsi drugi. In a world where life forms are assembled on a production line, our so-called hero is struck by a dream as he catches a glimpse of the precedent character in an atomic instant of the production process. The dream starts with a first date and flourishes into raising children together. As the assembly of our character is finished, he is moved on, on the conveyor as all the others.

L

Nikolaus Jantsch (neodvisni/independent)
Avstrija/Austria, 2020, 1'14"

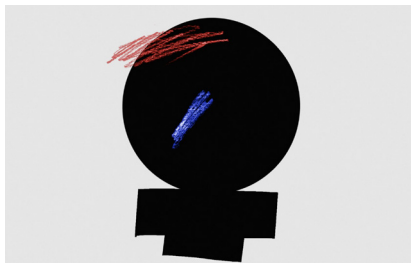


Kratki animirani film govori o odnosu med vizualnim in govorjenim – kadar se združita in kadar gresta vsaksebi.

This short animated film explores the relationship between visual and spoken worlds, when they unite, or when they take separate ways.

CORRERE

Nicholas Bertini (neodvisni/independent)
Italija/Italy, 2019, 3'56"



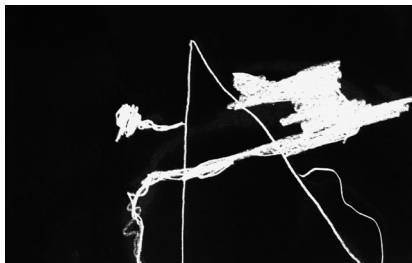
Correre (teči) ni samo dejanje, temveč tudi – in predvsem – beseda. In da lahko deluje kot beseda, jo je treba ustrezno zapisati. Rokopis, tisk, pisane ali velike tiskane črke odločilno pričajo o slogu teka. V resnici nihče ni prisiljen lepo pisati, a morda je to edini način, da se ne spotikamo ob lastne besede.

Correre (To Run) is not only an action but it is also – and above all – a word. And to function as such it must be well written. Handwriting, letters, italics or capital letters are characteristic elements of the style of a run. To tell the truth, no one is forced to have a good handwriting, but perhaps it is the only way not to stumble on our own words.

VZHODNOEVROPSKA IN SREDNJEEVROPSKA PANORAMA IV EASTERN AND CENTRAL EUROPEAN PANORAMA IV

GORA!! / THE MOUNTAIN!!

Peter Bizjak (University of Ljubljana –
Academy for Theatre, Radio, Film and
Television)
Slovenija/Slovenia, 2019, 0'35"



Abstraktna vizualizacija nevarnosti gora.
Abstract visualisation of the dangers in
the mountains.

ZAUPAJ MI / VER MI / TRUST ME

Zlata Golecová (VŠMU – Academy of
Performing Arts, Film and Television faculty
Bratislava)
Slovaška/Slovakia, 2019, 6'20"



Roka v cvetlični lonec posadi noht, a na
njeno presenečenje iz njega ne zraste
otroška dlan, temveč stopalo. Bosta spre-
jela drug drugega kljub razlikam?
The hand puts its nail into a flowerpot, but
surprisingly a baby-foot grows instead of
a baby-hand. Will they accept each other
despite all differences?

RE-CYCLE

Mateusz Lenart (Munk Studio – Polish Filmmakers Association)
Poljska/Poland, 2019, 6'20"



Protagonist živi samotno življenje v svetu brez svetlobe in upanja, povsem obseden z izgubljenostjo. V urah in urah naprežanja na doma izdelanem kolesu lahko za hip poustvari iluzijo svojega poprejšnjega srečnega življenja. Potem ko je izgubil vse, kar mu je bilo ljubo, se je ujel v zanko in zdaj iz nje ne najde izhoda. Ali zaceliti si rane pomeni pozabiti?

Living a solitary life in a world without light or hope, the central character is engrossed in the pursuit of his lost past. Many hours of effort on a home-made exercise bike enable him to create a momentary illusion of his former life, filled with happiness. The cycle he fell into after losing everything he loved is the only one he knows. Does moving on mean forgetting?

MEDTEM / ANAMEΣA / IN BETWEEN

Eleni Chandriotou (neodvisni/independent)
Ciper/Cyprus, 2020, 2'

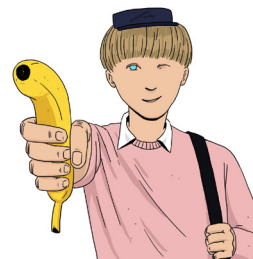


Karantena 2020. Več kot 60 dni doma. Nekateri dnevi so polni, drugi prazni. Nekateri ljudje se gibljejo, drugi mirujejo. Dnevi minevajo v čakanju ... V rutini, vprašanjih in obupu. Film govori o psihološki razsežnosti človeka v karanteni. O tem, kako se misel »Hočem ven« razraste in nas obsede, dokler ne najdemo načina pomiritve, alternative.

Quarantine 2020. 60+ days at home. Some days are full, some are empty. Some people move, some stay still. The days go by waiting... Routine, questions and despair. The film focuses on the psychological dimension of man in quarantine time. How the idea of "I want to go out" flourishes and captures us until we find a way to calm it down, an alternative.

IGRA / IGRA / PLAY

Dana Vukajlović (Faculty of Applied Arts in Belgrade)
Srbija/Serbia, 2020, 3'27"



Fanta hodita po cesti, potem pa se eden domisli, da se bo z drugim poigral.

Two guys are walking until one gets the idea to play a joke on the other.

FRUIT OF THE DAYS

Szilard Kardiak, Sebastian Kardiak
(neodvisni/independent)
Slovaška/Slovakia, 2020, 2'50"



Kar je za nekatere dnevna rutina.
Daily routine of some people.

BABIČINE PALAČINKE / MOČIUTĖS BLYNAI / GRANDMA'S PANCAKES

Vykintas Labanauskas, Dominyka Adomaityte
(Glass Elephants Creative Studio)
Litva/Lithuania, 2019, 2'02"



Film o babici, ki nestrpno čaka obisk.
A film about a grandmother desperately
waiting for a visit.

VITAE AZILIA

Joanna Wapniewska (Animated Film Studio In
Bielsko-Biala)
Poljska/Poland, 2019, 7'15"



Film o izgubljenem, a še zelo živem odnosu
med dvema človekoma. Mlada protago-
nistka, ki je ostala sama s svojimi čustvi in
hrepenenji, skuša po izgubi ljubljene ose-
be na novo opredeliti svojo identiteto.
A film about a lost but still very much alive
relationship between two people. The
main character is a young woman, left
alone with her own feelings and yearn-
ings, who is trying to redefine herself after
losing a close person.

HORROR NEVER REMAINS BURIED DEEP ENOUGH

Jaka Kramberger (666/Strup)
Slovenija/Slovenia, 2019, 3'10"



Stvarnost neke družine se v krutem, neizprosнем času druge svetovne vojne sprevrže v nočno moro. Toda sčasoma se prilagodijo.

The cruel and unforgiving time of WW2 turns one family's reality and everyday into a nightmare. Eventually, they adapt...

NERODNI POSKUSI / NESPRETNI POKUŠAJI / CLUMSY EFFORTS

Leon Aksin (Academy of Fine Arts in Zagreb)
Hrvaška/Croatia, 2020, 4'35"



Humanoidne živali se spoprijemajo z vsakdanjimi življenjskimi preizkušnjami.

A number of humanoid animals struggle to cope with everyday life situations.

NOCTUELLE

Martin A. Pertlíček (University of North Bohemia - Ladislav Sutnar Faculty of Design and Art/MAUR film)
Češka/Czech Republic, 2019, 10'05"



Protagonist Noctuelle je stvarnik metuljev, ki odletijo v noč in ljudem prinesejo sanje. Toda v Noctuellovem svetu je še nekdo – netopir, njegovo popolno nasprotje.

The main character, Noctuelle, is the creator of butterflies who bring dreams. These butterflies then fly through the night to give dreams to people. But in Noctuelle's world, there is also another character, the bat. This bat is the exact opposite of Noctuelle.

**PAPIRNATA HIŠA / PAPIEROWY
DOM / PAPER HOUSE**

Martyna Holda (Jan Matejko Academy of Fine
Arts in Krakow)
Poljska/Poland, 2020, 5'34"



Film govori o problemu nezaželenega otroka, ki odrasča brez občutka sprejetosti. Spopada se z občutki izgubljenosti, odtujenosti in posledične osamljenosti. Hiša je v tem pogledu izrazita prevara. Postane vzrok za beg, obenem pa poskus ustvarjanja umetnega sveta.

This film concerns the issue of an unwanted child. The child who grows up without being accepted, and who tries to come to terms with her sense of being lost and withdrawn and, as a result, with solitude. In this context, the house is an acute deception. It becomes the cause of an escape, as well as an attempt to create an artificial world.

**GURJI GURUJI / გურჯი
გურჯი / GURJI GURUJI**

Natia Nikolashvili (20 Steps Productions)
Gruzija/Georgia, 2019, 5'05"



Prelivajoče se gibanje se spoji s staro glasbo.

A cycle of movement forms a synthesis with archaic music.

PIPI & POPI

Katja Pivk (University of Nova Gorica – School
of Arts)
Slovenija/Slovenia, 2020, 2'50"



Pipi in Popi sta enojajčna piščančka. Iz majhnega prepira nastane prava katastrofa. Medsebojni odnosi so pomembni – glej, da ostaneš v dobrih.

Pipi and Popi are identical chickens. A small quarrel leads to a real catastrophe. Relationships are important, beware that you stick to the good ones.

OTOK / THE ISLAND

Marina Gabor (University of Ljubljana –
Academy of Fine Arts and Design)
Slovenija/Slovenia, 2020, 6'



Med številnimi turisti na priljubljenem otoku je ženska, ki tja pripotuje vsako leto. A to je zanjo postala rutina, otoka se je naveličala. Ko sedi na plaži, nenadoma na robu obzorja zagleda manjši otoček. V vseh teh letih ga ni še nikoli videla. Otok ji ne da miru in odloči se, da bo odplavala tja.

One of many tourists is also a yearly visitor to a popular island. However, this particular island has become a routine for her and she has become bored of it. As she sits on the beach, she suddenly sees a small island far away on the edge of the sea. She has never seen it before in all these years. The island attracts her attention and she decides to swim there.

LOVE SPINS THE WORLD

Gaja Jenko Mihelič (neodvisni/independent)
Slovenija/Slovenia, 2020, 2'54"

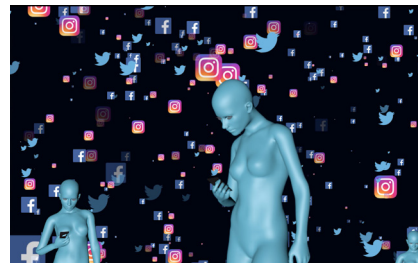


Zgodba prikazuje povezavo med levom, ki hodi v krogu, in devico, ki joče. Lev mora storiti vse, da devico osreči. Ko izpolni svoj edini cilj, pade in se ustavi. Potem ko se vse povrne v prvotno stanje, se izkaže, da lev pravzaprav omogoča tek časa: ko hodi v krogu, vrtil svet okoli njegove osi.

The story shows a connection between a lion walking in circles and a crying virgin figure. The lion's sole purpose is to make the virgin happy. When that happens, the lion falls and stops. After everything returns to the original state, it turns out that the lion is crucial for maintaining the existence of time: walking in circles, he actually spins the world around its axis.

T.I.C.

Larisa Smitran (Academy of Fine Arts in
Zagreb)
Hrvaška/Croatia, 2019, 2'40"



Eksperimentalni film govori o naraščajoči globalni nasičenosti z navlako in smetmi ter nenehnem medijskem bombardiranju človekove psihe.

This experimental film highlights our ever-increasing global saturation with junk, trash and constant media bombardment upon the human psyche.

KRZNENI PLAŠČI / KOŽÍŠKY / FUR COATS

Lucie Vostárková (Tomas Bata University in
Zlín)

Česka/Czech Republic, 2019, 4'24"



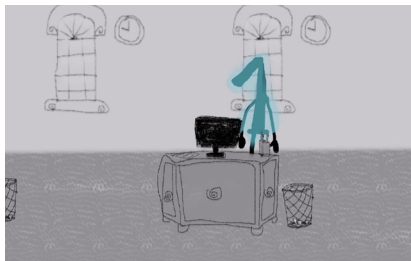
V kavarno vstopi ženska v plašču iz lisičjega krzna. To v nekaterih vzbudi željo, da bi vse živalske kože razpele krila, prebudi pa tudi sle, ki so bile dotlej ukročene.

A young lady in a fox fur coat enters a café. It's not just that some feel the urge to make the fur fly. She also arouses lusts which have been kept under control by their owners.

VZHODNOEVROPSKA IN SREDNJEVROPSKA PANORAMA V EASTERN AND CENTRAL EUROPEAN PANORAMA V

NAPAKA V SISTEMU / BŁĄD SYSTEMU / SYSTEM ERROR

Piotr Kaźmierczak (neodvisni/independent)
Poljska/Poland, 2020, 4'33"



Standardizirana družba živi v standardiziranem svetu – vse sledi istemu ritmu in teče kot namazano. Občasno se pojavijo neskladne enote, »napake v brezhibnem sistemu«, ki so hitro odpravljene in poslane v »smeti«. Nato pa vse te napake v sistemu začnejo opravljati svoje delo. A standardized society lives in a standardized world – everything follows the same rhythm, works like clockwork. Occasionally, there are mismatched units, "errors of perfect system", which are quickly eliminated, thrown into "waste". And these system errors are starting to work.

ABOVE THINGS

Ina Nikolova (Compote Collective)
Bolgarija/Bulgaria, 2019, 4'40"



Z ironijo podloženo popotovanje po življenjski zgodbi človeka, ki ga uničita lastna melanholija in apatija. Medtem ko vse odmika v predstavljivo in nepredstavljivo prihodnost, s svojo pasivnostjo privede življenje do razočaranja, čustvenega poraza in prezgodnjega konca. Film je nastal po predlogi istoimenske pesmi Stefana Ikoga. An ironic journey through the life recaps of a man devoured by his own melancholy and apathy, designing everything in the foreseeable and unimaginable future, while inaction is turning his life into disappointment, emotional crash and premature ending. The film is based on the poem "Above Things" by Stefan Ikoga.

NARAVNI POJAV / ESISTERE
NATURALMENTE / EXISTING IN NATURE

Margherita Giusti (neodvisni/independent)

Italija/Italy, 2020, 1'16"



Film je navdihnil pojav zaporednega hermafroditizma, ki ga najdemo pri številnih vrstah rib. Delo obravnava transspolnost kot naravno posledico iskanja identitete. Inspired by the sequential hermaphroditism that occurs in many species of fish, the film addresses the transgender theme as a natural consequence of the quest for identity.

CIGANSKE ZGODBE: ZEFIR IN REBEKA /
CIGÁNYMESEK: ZEFÍR ÉS REBEKA /
GYPSY TALES: ZEPHYR AND REBECCA

Eszter Szoboszlay (Kecskemetfilm)

Madžarska/Hungary, 2019, 7'30"



Film s prepletom pravljичnega sveta in elementov romske kulture ustvari tipično ljubezensko zgodbo. Rebeka, hči bogatega trgovca, se zalubi v Zefirja, sina Kralja vetra, ki ji je povsem podoben. Ji bo uspelo osvojiti njegovo srce z lepoto, denarjem in močjo?

The film interweaves fairy tales and elements of Roma culture to create a love story with a distinctive tone. Rebeka, the daughter of a rich merchant, falls in love with Zephyr, the son of the King of the Winds, who resembles her in every way. Can she win his heart using beauty, money, and force?

B.O.P.

Ladislav Jambor, Lukáš Ďurica (VŠMU – Academy of Performing Arts, Film and Television faculty Bratislava)
Slovaška/Slovakia, 2019, 2'20"



Kratka zgodba o robotu in njegovem medvedku, ki sta zamudila avtobus.

A short story about a robot who missed a bus with his teddy bear.

NEVIDNO / INVIZIBILII / INVISIBLE

4inaroom (De Film Production)
Romunija/Romania, 2019, 10'45"



Mlada ženska se v svojem stanovanju ujame v dogodke in misli, ki jih je nehote sprožila v tek. Pretekle in sedanje izkušnje vzpostavijo njeno občutljivo življenjsko ravnovesje na novo, prostor pa razkrije svoje skrivnosti in nerazrešene uganke. Kdaj se človek sam s sabo počuti domače? At home in her apartment, a young woman is caught in events and thoughts put unwillingly into motion. Experiences of past and present reshape the tender balance of her life, as the space reveals its mysteries and unsolved riddles. When does one feel at home with oneself?

HOPUS

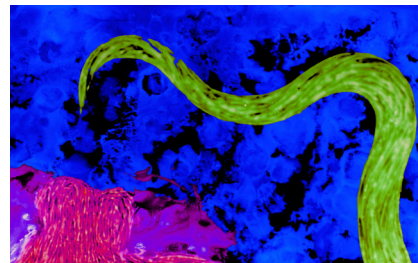
Lucie Kokoliová (FAMU – Academy of Performing Arts in Prague)
Češka/Czech Republic, 2019, 3'30"



Kratki film govori o zadnji tekmi prvenstva v smučarskih skokih, na kateri se pomerijo antropomorfnji junaki. Posameznim likom sledimo vse do finala, ko se stvari nepričakovano zapletejo. This short film shows the final match of the Jumping Championship of anthropomorphic characters. It follows individual candidates until the finale itself, when an unexpected twist happens.

ERGOT

Mariela Schöffmann (neodvisni/independent)
Avstrija/Austria, 2020, 6'45"



Droga v njej začne delovati takoj po užitju tablete. Omamljenost jo požene v vrtnec halucinacij in v epizodo, v kateri se zamaknjenost razplamti v poželenje, to pa izgori brez potešitve. Na koncu ostane neizreklija žeja. Immediately after she takes the pill, the drug starts to work. The intoxication pushes her into the vortex of mycotic visions and takes her on a trip that sets everything in motion. Ecstatic feelings flare and grow into desire, which burns unsatisfied. In the end, there is an unspeakable thirst.

MOCK-HEROIC

Hanna Margolis (Serafiński Studio)
Poljska/Poland, 2019, 8'30"



Animirana črna komedija, podložena z erotiko. Prikazuje paradoksalno komično uničenje izrojenega nadrealnega sveta likov iz igralnih kart – kraljev, kraljic in fantov. Kadar dogajanje usmerjata joker in njegov bizarni ptič, žal ne moremo pričakovati srečnega konca.

An animated black comedy lined with eroticism. It shows paradoxically comic destruction of the degenerated, surreal world of playing cards characters – kings, queens and jacks. Unfortunately, we can't expect a happy ending when the action is led by the joker and his bizarre bird.

KADAR ZMANJKA PROSTORA, MORAŠ DRUGAM / KUI KITSAS ON, TULEB LIIKUDA / IF THERE IS NO SPACE, YOU GOT TO MOVE

Terje Henk (MtÜ Animaring)
Estonija/Estonia, 2020, 6'35"

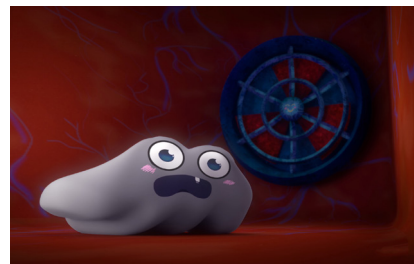


Na Boa Visti, enem od Zelenortskih otokov, je majhna, le pet kilometrov dolga puščava. Veter je tja čez ocean zanesel le najfinejši pesek iz Sahare. Tam ni ničesar, samo misli, za katere v tvoji glavi ni prostora. Vseh piščancev ne moreš vtakniti v pečico. Kadar zmanjka prostora, moraš drugam.

In Cabo Verde, on the island of Boa Vista there is a small desert, just 5 km long. Wind has brought over the ocean only the finest sand from the Sahara, Africa. Nothing is there, only thoughts in your head that don't fit in. Not all chickens can fit in the oven. If there is no space, you got to move.

ZDRAVJETVORCI / ZDRAVOTVORCI / HEALTHMAKERS

Sara Jurić (Academy of Fine Arts in Zagreb)
Hrvaška/Croatia, 2019, 5'40"



Deklica nariše čudna bitijca, »Zdravjetvorce«, ki skozi stopala vstopijo v človekovo telo. Stopala spominjajo na razpadajočo, umazano staro tovarno, glavna naloga malih bitij pa je počistiti nered v njih, da lahko deklečin oče začne nov delovni dan s spočitimi nogami.

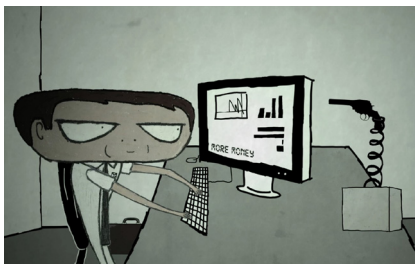
A little girl paints weird looking creatures, "HealthMakers", which enter the human body through its feet. Feet resemble a crusty, dirty, old factory and the main task of these creatures is to clean up the clutter inside the feet so that the girl's dad can start a new workday with well-rested feet.

POSEBNE PREDSTAVITVE

SPECIAL PROGRAMMES

WORMHOLES

Felix Weisz (University of Applied Arts Vienna)
Avstrija/Austria, 2020, 13'25"

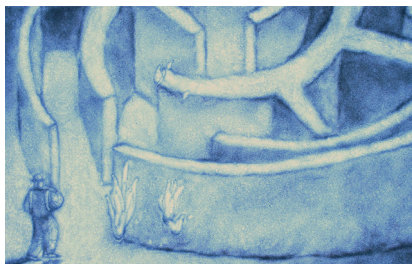


Črvji uslužbenec K je zadovoljen s svojo službo v finančni korporaciji. A nato ga kar po elektronski pošti nenadoma odpustijo. Ko gre v klet po svoje stvari, iz prezračevalnega jaška zasliši čudne glasove. Ker nima več kaj izgubiti, se splazi vanj. In tamkajšnje odkritje ga povsem pretrese ter mu za vedno spremeni življenje.

Worm Employee K is working happily for a finance corporation. Suddenly he receives an e-mail saying he is fired. As he goes into the basement to collect his stuff, he hears a very odd noise coming from the ventilation shaft. He has nothing to lose, so he decides to crawl into it. What he discovers there, blows his mind and changes his life forever.

**PANORAMA
EVROPSKEGA
ŠTUDENTSKEGA
FILMA I
EUROPEAN
STUDENT
PANORAMA I**

BELI KONJ / WHITE HORSE
Yujie Xu (Royal College of Art)
VB/UK, 2019, 7'



Film o harmonikarju in belem konju, ki iz nadrealistične perspektive tematizira nesorazmeren odnos in nedosegljivo občutje.
A story about an accordion player and a white horse. From the surreal perspective, this animation represents an unbalanced relationship and unreachable feeling.

KDO SEM? / WER BIN ICH? / WHO AM I?
Sofia Negri (Lucerne University of Applied Sciences and Arts)
Švica/Switzerland, 2019, 1'30"



Kratki film je nastal na poletni delavnici Out of Home Animation, ki jo pripravlja visoka šola v Luzernu. V njem avtorji z raziskovanjem narave v okolici koč sredi Alp nanizajo podobe simetrij, preobratov in novih identitet.
A short created at the Out of Home Animation Workshop organized by Luzern Hochschule. Exploring the nature around a hut in the middle of the Alps, *Wer Bin Ich?* is a collection of symmetries, ups and downs, and new identities.

TUKAJ SEM / JESTEM TUTAJ / I AM HERE

Julia Orlik (Polish National Film School in Łódź)
Poljska/Poland, 2020, 15'



Ostarel moški skrbi za svojo hromo ženo. Kljub starosti in šibkemu zdravju se trudi, da bi ji kar najbolj olajšal trpljenje, ki se iz dneva v dan povečuje. Pomaga mu hči, ki je sicer polno zaposlena z delom v bolnišnici in družinskim življenjem. Vsak ima svoj pogled, kako ustrezno skrbeti za bolnico, to pa pogosto privede do prepira. An elderly man is looking after his paralyzed wife. Despite his old age and health problems he's doing his best to relieve her suffering, which is getting worse day by day. His daughter helps him, trying to balance care with her work in the hospital and family life. Everyone has a different view on how to properly care for the sick, which often causes arguments.

**DROBNA ZGODBA / LATITUDE
DU PRINTEMPS / A TINY TALE**

Sylvain Cuvillier, Chloé Bourdic, Théophile Coursimault, Noémie Halberstam, Maÿlis Mosny, Zijing Ye (Rubika Animation)
Francija/France, 2020, 7'30"



Psa je nekdo privezal na ulično svetilko in zapustil. Tam obtičj povsem sam, dokler ne prideta mimo deček, ki hoče postati astronaut, in profesionalna kolesarka, ki se trudi izboljšati rekord.

A dog gets abandoned on the side of the road. Attached to a street light, he stays alone until the day he meets a young astronaut wannabe and a professional cyclist who keeps on trying to beat her highest score.

**JAZ SEM KORENČEK / JE SUIS UNE
CARROTTE / I AM A CARROT**

Chien-Lu Hung (Mopa – Computer Graphics Animated School Arles)
Francija/France, 2019, 1'20"



Ko očka reče, da nisem korenček ...
When daddy says I am not a carrot...

NA TANKEM LEDU / DISPARUS / THIN ICE

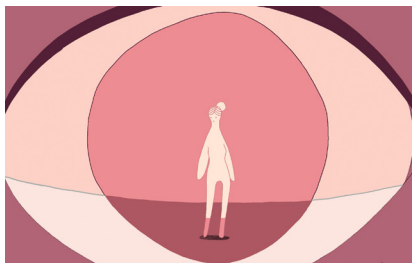
Pauline Epiard, Valentine Ventura, Tiphaine Burguburu, Clémentine Vasseur, Lisa Lainé, Élodie Laborde (Rubika Animation)
Francija/France, 2020, 6'45"



Poročevalec dvomljivega slovesa se v družbi zvestega snemalca odpravi na ekspedicijo, da bi našel dokaz o obstoju domnevno izumrle živalske vrste. Followed by his faithful cameraman, a shady reporter takes off on a journey to document a presumed extinct species.

SOMMERREGEN

Julia Skala, Oscar Jacobson (Filmakademie Baden-Württemberg)
Nemčija/Germany, 2020, 6'03"



Ženska se po napornem deževnem dnevu le stežka spopada s čedalje močnejšim čustvenim bremenom. Sprva si ne dovoli jokati in zadržuje solze. Trudi se, da bi preprečila vstop dežnim kapljam, ki vse bolj silovito vdirajo v njeno stanovanje. Ko se nauči sprejeti in ceniti dež, pa se pomiri tudi s solzami.

After an exhausting rainy day, a young woman is struggling with her growingly overwhelming feelings. Initially, she has difficulties allowing her tears and fights them actively. She desperately tries to keep out the rain, which more and more vehemently makes its way into her apartment. Yet as soon as she learns to accept and appreciate the rain, she also makes peace with crying.

ZA ZAPRTIMI ROLETAMI / BEHIND CLOSED SHUTTERS

Miha Reja (University of Nova Gorica – School of Arts)
Slovenija/Slovenia, 2020, 3'05"



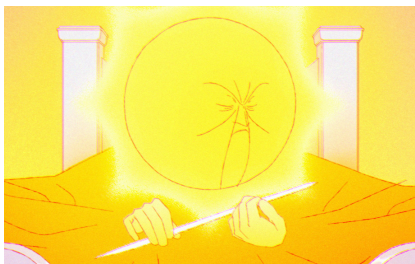
Godrnjava pošast, ki se svetu prikazuje kot človek, je ujeta v neskončnem ciklu. Neprestano dela in nima prostega časa. Po službi se zateče v nočni klub ...

A grumpy monster, portraying itself to the world as a human, is trapped in an endless cycle. He works constantly and has no free time. After work, he goes to a club...

**PO SONCU ZORA / APRÈS LE SOLEIL,
L'AURORÉ / AFTER THE SUN, THE DAWN**

Gianni Bouyeure (Atelier de Sèvres)

Francija/France, 2019, 5'40"



Aurèle je steklopihalec, ki si že vso poklicno pot prizadeva doseči popolnost. Gradi monumentalne skulpture, ki zažarijo, tik preden bi mu to uspelo. Po še enem neuspelem poskusu se stvari loti drugače in končno doseže raven, s katero je zadovoljen. Toda pokazati drugim, da si ponosen nase in na svoje delo, ni tako preprosto, kot je pričakoval.

Aurèle is a glass-blower. Throughout his career, he has been desperately trying to attain perfection. He builds monumental sculptures that light up when he gets close to his goal. After yet another failure, Aurèle changes his approach and finally reaches the level of satisfaction he was searching for. However, being proud of himself and his work in front of others seems more complicated than he thought.

SORRY, I DON'T UNDERSTAND

Natalie Feoktistova (Luca School of Arts)

Belgija/Belgium, 2020, 5'55"



Brezskrbna študentka pripotuje na študij v tujo državo, katere jezika ne govori. V nizu humornih prigod se izkaže, da bo po zaslugi svoje nevednosti do konca življenja sprejemala napačne odločitve.

A careless foreign student, without knowledge of the local language, arrives to a new country and tries to reach the school. Through a series of funny situations, her ignorance will help her make the wrong choices for the rest of her life.

NAPIHNJENA / BALLONE / BLOATED

Baptiste Tassin (Mopa – Computer Graphics)

Animated School Arles)

Francija/France, 2019, 1'30"



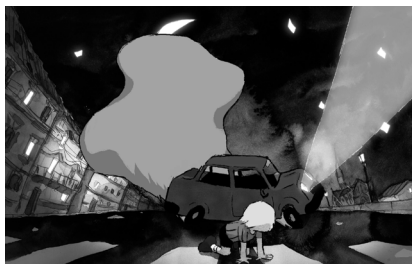
V osrčju temnega gozda sveti kresnica. Opazi jo nenavadna ptica in začne se vrtoglav in pisan lov.

In the heart of a dark forest, a firefly shines. A strange bird quickly spots it and launches into a swirling and colourful hunt.

**PANORAMA
EVROPSKEGA
ŠTUDENTSKEGA
FILMA II
EUROPEAN
STUDENT
PANORAMA II**

**POD AVTOMOBILOM JE MAČEK /
IL Y A UN CHAT SOUS LA VOITURE /
THERE'S A CAT UNDER THE CAR**

Islena Neira (EMCA - Ecole des Métiers du
Cinéma d'Animation Angoulême)
Francija/France, 2019, 4'50"



Ponoči se pod avtom znajde maček. Povsem miren je, dokler ga ne začnejo dražiti trije glasni otroci. Ko se igra izrodi, maček pokliče na pomoč nepričakovanega zaveznika.

At night there is a cat under the car: it is very calm, until three noisy kids start to play with it. When the game begins to degenerate, the cat calls for an unexpected ally.

NEZNANO / THE UNKNOWN

Stephanie Marshall (National Film & Television School)

VB/UK, 2020, 10'10"



Sam je računovodja iz Richmonda, ki se poda na pot v nadrealistično pokrajino, pri tem pa mu dela družbo skrivnostna, zakrinkana spremljevalka – Smrt. Na poti, ki jo osvetljujejo samo njegovi bledeči spomini, Sam spozna resnico o svoji usodi: Smrt ni cilj.

Sam, an accountant from Richmond, embarks on a journey across a surrealist landscape, escorted by a mysterious, masked chaperone – Death. With only his fading memories to light the path, Sam learns the truth of his fate: that Death is not a destination.

ENLIGHTENMENT

Sofiya Ilieva (Estonian Academy of Arts)
Estonija/Estonia, 2019, 3'50"



Mojstra joge meditirata. En cilj. Dva rezultata.
Two yoga masters meditate. One goal.
Two results.

NEKAJ IZPOSODJENEGA / SOMETHING BORROWED

Micky Wozny (National Film & Television
School)
VB/UK, 2020, 8'05"



Prikupna starka (Jane Horrocks) želi nekaj napisati, a ne najde pravih besed. Ko posodi pisalo nepopoljšljivemu mladeniču, pa ostane še brez tega.
Pen to paper, a sweet old woman (Jane Horrocks) can't find the right words. But when she lends her pen to a hopeless young chap, it's more than just words that elude her.

ZAKONI NARAVE / THE LAWS OF NATURE

Žoel Kastelic (University of Ljubljana –
Academy of Fine Arts and Design)
Slovenija/Slovenia, 2020, 2'15"



Animacija želi opozoriti na tiste temeljne zakone narave, ki so nad umetno ustvarjenimi zakoni; slednje so ljudje napisali, da bi zadovoljili svojo slo po premoči nad vsem.
Using books full of laws made up by people, the animation aims to point at the cardinal laws of nature that are above the artificially created laws people wrote to satisfy their lust for domination.

ROJAVA

Emmanuel Temps, Hugo Voisin, Marion Bideplan, Guillaume Montoya, Noumi Thiriet (École Georges Méliès)
Francija/France, 2019, 7'50"



Rihan je mlada Kurdinja, katere oče umre pod streli Islamske države. Odloči se, da bo posvetila življenje obrambi svojih vrednot in svojega naroda.

Rihan, a young Kurdish girl, sees her father die from the bullets of Daesh and decides to give her life to defend her values and her own people.

TRI CIPRESE / ÜÇ SELVI / THREE CYPRESSES

Zeynep Sila Demircioğlu (Hamburg Academy of Arts)
Nemčija/Germany, 2020, 1'23"



Pesem Tri ciprese komunističnega pesnika in pisatelja Nâzima Hikmeta Rana je metaforična pripoved, ki pričara harmonijo narave na vrtu treh cipres. Ko pa drevesa padejo, šumenje njihovih krošenj potihne in v življenju ni več radosti.

Communist poet and writer Nâzım Hikmet Rana's poem "Üç Selvi" is about three cypress trees. In his metaphorical narrative, at first, trees live in harmony with nature. After their destruction, the joy of life is gone and the world is deprived of the sound of cypress leaves.

SHERGAR

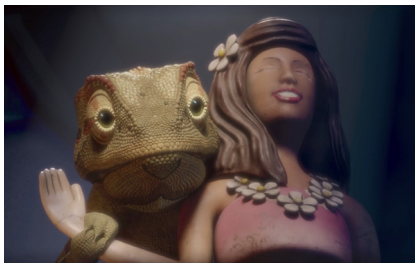
Cora McKenna (The Animation Workshop)
Danska/Denmark, 2020, 7'05"



Film govori o fantu Conorju, ki se s prijatelji, samimi neugnanimi pobalini, podi po dublinskih ulicah. Čeprav je življenje brez obveznosti zelo zabavno, pa ga ne odvrne povsem od misli na hudo revščino, ki vlada v njegovi družini. Razpet med tem, kar bi moral storiti, in tistim, v kar ga sili divja dirka življenja, pogosto nima dobre izbire. Shergar follows Conor, a boy living a fast paced and free roaming life with his friends on the streets of Dublin. Though a life without responsibilities is great fun, it can't keep his head above the chaos of his poverty-stricken home. When he is tied between what he should do and what his hectic life pushes him into, he doesn't always have a good choice to make.

HORS COURSE

Martin Burnod, Aélis Ensergueix, Nicolas Lopez, Clément Masson, Julia Monti (École des nouvelles images)
Francija/France, 2019, 5'55"



Mlada kameleona v afriški puščavi lovita hrošča, pri tem pa zaideta na neznan in zlovesč kraj.

Two young chameleons hunt a beetle in an African desert. This chase will take them to an undetermined and unsettling place.

BARDO

Fiorella Spitzer (Budapest Metropolitan University/Bal Film)
Madžarska/Hungary, 2019, 4'55"

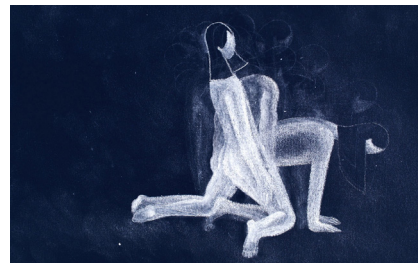


Star ribič živi sam s svojim psom. Nekoč na obali naleti na vrv, privezano na sidro – premaga ga radovednost in pogoltnjejo ga visoki valovi. Zvesti prijatelj mu sledi. Ribič med sanjskimi prividi in spomini sledi skrivnostni ribi v brezno, in to je njegova poslednja pot.

An old fisherman lives alone with his dog. One day he finds a rope tied to an anchor along the shore and, attracted by curiosity, he is swallowed up by huge waves. His faithful friend follows him. Between dreamlike visions and memories, the fisherman follows a mysterious fish, towards the abyss, on his last journey.

KJE SEM? / 非我之我 / WHERE AM I?

Cheng Qiu (Royal College of Art)
VB/UK, 2020, 4'15"



Kaj vidiš v meglici?
What do you see inside the mist?

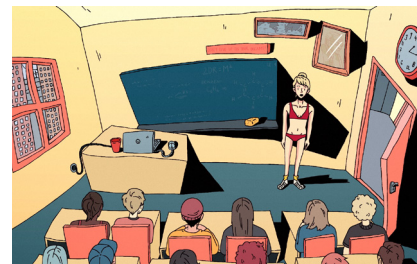
**PANORAMA
EVROPSKEGA
ŠTUDENTSKEGA
FILMA III
EUROPEAN
STUDENT
PANORAMA III**

PROSIMO, POČAKAJTE / PLEASE HOLD
Rhian Jenkins (Kingston School of Art)
VB/UK, 2020, 4'10"



Film govori o napornem in zapletenem postopku vlaganja prošnje za socialno podporo, predvsem o brezpapirni in avtomatizirani naravi sodobnih postopkov in izzivih, ki jih to prinaša za mlade v Angliji. A short film about the dreary and difficult process of applying for universal credit, especially focusing on the paperless nature and automation of modern-day applications and the related challenges for young people in England.

**SAMO V SANJAH / NECH SI O
TOM ZDÁT / IN YOUR DREAMS**
Natálie Durchánková (Vyšší odborná škola a
Střední umělecká škola Václava Hollara)
Česka/Czech Republic, 2020, 3'35"



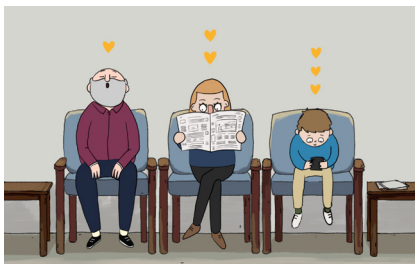
Zgodba posrka gledalca v svoj fantastični svet, v katerem logika vsakdanjega življenja ne velja. Vsebuje tipične sanjske motive, ki vzbujajo napetost. Liki iz sanj se znajdejo v neprijetnih situacijah, absurdni dogodki pa se sčasoma le še stopnjujejo in kaos se povečuje.

The story immerses the spectator in its fantastic world, which lacks the traditional logic of everyday life. The film features several typical panic-inducing dream motifs. The dreaming characters find themselves in uncomfortable situations and as the story progresses, the absurd events are becoming increasingly more dramatic, causing further chaos.

ONE LEFT

Sebastian Doring (University of Applied Arts Vienna)

Avstrija/Austria, 2020, 6'05"



Pacienti pri zdravniku čakajo na rezultate preiskav, ki povedo, koliko življenja je še pred njimi. Večini je na tem svetu ostalo manj časa, kot so upali.

Several patients are waiting in a doctor's office to hear the test results regarding their remaining lifetimes. In most cases, the allotted time is not as long as they had hoped for.

PRIPOVEDKA O ZELENEM SIRU / D'GSCHICHT VOM GRÜENE CHÄÄS / THE TALE OF THE GREEN CHEESE

Noah Erni (Lucerne University of Applied Sciences and Arts)

Švica/Switzerland, 2020, 4'45"



Kmet uživa idilično življenje v švicarskih Alpah. Nekega dne pa ena od njegovih koz skoti mladiča, ki ni povsem tak, kot bi moral biti.

A peasant lives an idyllic life in the Swiss Alps, until one of his goats gives birth to a kid that doesn't look like it should.

THE OTHER PERSON

Barbara Miše (University of Ljubljana – Academy of Fine Arts and Design)

Slovenija/Slovenia, 2019, 1'36"

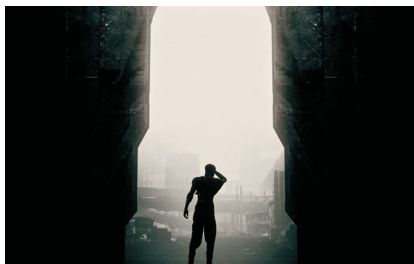


Nenavadno srečanje na vlaku.

A strange encounter with a person on a train.

ZADNJA ŽETEV / LA DERNIÈRE RÉCOLTE / THE LAST HARVEST

Ludovic Beaupré, Hermance Bailly, Aly Farroukh, Bryan Toutoundjian, Eleonore Balguerie (New3dge)
Francija/France, 2020, 5'



Pohlepni kiborg na mrtvem in opustelem planetu išče zadnje vire.

On a dead and dry planet, a greedy cyborg goes in search of the last source.

TO BE A GOAT

Milda Kargaudaitė (University for the Creative Arts Farnham)
VB, Litva/UK, Lithuania, 2020, 4'

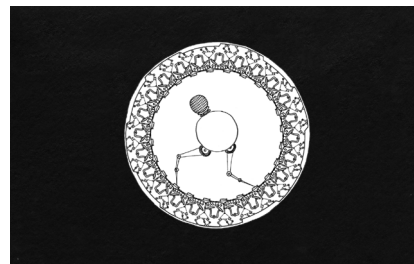


Konflikt med tremi generacijami in z nekaj več rogovi. Ali kako hči ugotovi, da se oče vede kot kozel, in se nauči razmišljati s svojo glavo.

A three-generation conflict but with more horns. Or how the daughter learns to stop copying her father's goat-like attitude and begins to think for herself.

MEHANIZMI / LES MÉCANORGANES / THE MECANORGANS

Libéral Martin (Ensad - École nationale supérieure des Arts Décoratifs)
Francija/France, 2019, 10'



Znotraj ekosistema se srečujejo nenavadna bitja. So napol organska, napol mehanska, med nekaterimi tečeta komunikacija in izmenjava, nekatera preужejajo svoj življenjski cikel, druga se bojujejo za preživetje.

Inside an ecosystem, strange beings interact. Both organic and mechanical, some communicate and exchange, some reproduce their biological cycles while others fight for their survival.

HARRY

Markus Eberhard (Lucerne University of Applied Sciences and Arts)
Švica/Switzerland, 2019, 5'50"



Harry je povsem poraščen človek, dlake mu hitro rastejo in tudi hitro odpadajo. Trudi se, da bi težavo obvladoval in skrbel za red v stanovanju ter tako preprečil, da mu izpadle dlake zrastejo čez glavo.

Harry is a completely hairy person whose hair rapidly grows and falls out again. He tries to deal with this problem and keep his apartment in order before his lost hair gets out of hand.

POD LEDOM / SOUS LA GLACE / UNDER THE ICE

Milan Baulard, Ismail Berrahma, Flore Dupont,
Laurie Estampes, Quentin Nory, Hugo Potin
(École des nouvelles images)
Francija/France, 2019, 6'48"

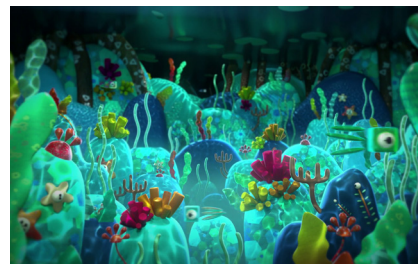


Medtem ko čaplja na jezeru lovi ribe, se jesen prevesi v zimo.

On a lake, a heron is fishing while winter arrives.

MICROTOPIA

Audrey Defonte, Denis Koessler, Philip
Gonçalves, Alexandre Terrier, Pierre Duhem,
Achille Bauduin (Pôle 3d)
Francija/France, 2020, 3'25"



Opazujte in spoznavajte bitja in njihove medsebojne odnose v organsko-mehanskem mikrosvetu.

Observe and discover creatures and how they interact with each other within an organic-mechanic micro-world.

DIFFERENT

Lucie Amherdt, Joanna Charpentier, Ananda Gay, Samantha Pioch, Axel Méchin (Mopa – Computer Graphics Animated School Arles) Francija/France, 2019, 1'37"



Theo noče v šolo, tam se počuti preveč drugačnega. A se ji kljub temu ne more izogniti.

Theo can't stand school anymore, he feels too different. Still, he has to go back.

HIJACK139

Joachim Berg, Sondre Johre (Volda University College) Norveška/Norway, 2020, 6'



Vinjeni mož spontano ugrabi letalo in začne prazniti zalogo piva na njem. Stvari se zanj kajpada ne iztečejo najbolje.

An intoxicated man spontaneously hijacks a plane and in the process starts emptying the aircraft's entire supply of beer. Needless to say, nothing goes his way.

CEE ANIMATION TALENTS 2020

Program CEE Animation Talents je namenjen promociji in alternativni distribuciji del najbolj nadarjenih mladih avtorjev animiranih filmov iz srednje in vzhodne Evrope. Filme so izbrali direktorji festivalov Animafest Zagreb (CRO), Animateka Ljubljana (SI), StopTrik (SI/PL), Primanima (HU), Anifilm Liberec (CZ) in Fest Anča Žilina (SK).

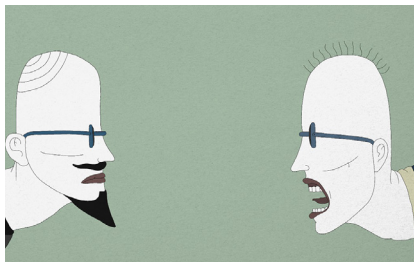
Strokovnemu občinstvu in splošni javnosti tako predstavljamo najboljše filme, ki so jih v tekočem letu ustvarili študenti in avtorski debitanti. Izbor je usmerjen v izjemne talente, katerih dela napovedujejo uspešno nadaljnjo pot. V projektu želimo s prikazovanjem programa na izbranih evropskih festivalih animiranega filma usmeriti pozornost na te mlade talente in jih povezati z izkušenimi mednarodnimi producenti.

CEE Animation Talents is intended for the promotion and alternative distribution of films made by the most talented young animation filmmakers from Central and Eastern Europe. The programme selection was made by directors of the festivals Animafest Zagreb (CRO), Animateka Ljubljana (SI), StopTrik (SI/PL), Primanima (HU), Anifilm Liberec (CZ) and FestAnča Žilina (SK).

The programme showcases the best films made by students and debuting artists in the given year to a professional audience and the general public. The selection focuses on extraordinary talents whose works promise successful future careers. By presenting this line-up of films at selected European animated film festivals, the project aims to spotlight new talents and bring them into contact with experienced international producers.

**PRIKAZ BRILJANCE V ŠTIRIH DEJANJIH /
BRILJANTSUSE DEMONSTRATSIOON N
ELJAS VAATUSES / A DEMONSTRATION
OF BRILLIANCE IN FOUR ACTS**

Morten Tšinakov, Lucija Mrzljak (Eesti
Joonisfilm/Adriatic Animation)
Estonija, Hrvaška/Estonia, Croatia, 2018, 15'03"



Ljudje čakajo nekoga posebnega. In rodi se človek, ki to je – odrasel moški v obleki. Ljudje mu sledijo in ploskajo njegovemu teatralnemu, a povsem nesmiselnemu nastopu. Sredi nastopa se moški zmoti in vsi, ki so ga dotlej častili, odidejo. Ko ostane sam, spozna žensko, ustvarjeno zanj, in predstava se nadaljuje.

People are waiting for someone special. Someone special is born – a grown-up man in a suit. They follow the man and cheer his theatrical but utterly pointless performances. Once, he makes a mistake and the people who have so far adored him, leave. Left alone, he meets a woman who is made for him. The theatrical performances continue...

POSEBNE PREDSTAVITVE
SPECIAL PROGRAMMES

VRZELI / MEZERY / SPACES

Nora Štrbová (FAMU – Academy of Performing
Arts in Prague)
Češka/Czech Republic, 2019, 7'55"



Film se ukvarja s spominom kot shrambo naše identitete. Nastal je po osebni zgodbi avtorice in njenega brata, ki so mu odkrili možganski tumor. Film vsebinsko in formalno sledi ideji o zaznavanju resničnosti z okvarjenim spominom. Animirani dokumentarec se poigrava z umetniškimi in filmskimi tehnikami ter se giblje na meji žanrov.

The film explores memory as a container of our identity. It's based on the personal story of the author and her brother who got a brain tumour diagnosis. The narrative and form of the film follow the idea of perceiving reality with a broken memory. An animated documentary experiments with art and film techniques and balances on the edge of genres.

SOMA

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



Mislili smo, da smo narejeni iz prahu, v resnici pa smo samo duh.
We thought we were made of dust, but in fact we are just spirit.

SH_T HAPPENS

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



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

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

DUŠICA / DUSZYCZKA / THE LITTLE SOUL

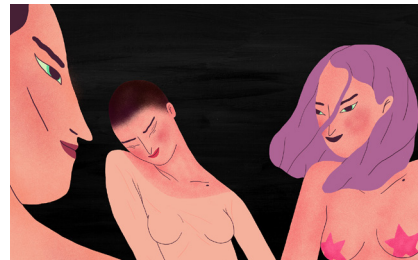
Barbara Rupik (Polish National Film School in Łódź)
Poljska/Poland, 2019, 9'14"



Človeška duša zapusti mrtvo telo in se poda na pot v posmrtni svet. A human soul leaves the dead body and sets off on a journey through the post-mortem world.

ENTROPIJA

Flóra Anna Buda (Moholy-Nagy University of Art and Design Budapest)
Madžarska/Hungary, 2019, 10'20"



Entropia je prostor treh vzporednih vesolj, kjer tri dekleta živijo v različnih okoliščinah. Nekoč vesolja preleti muha in v sistem vnese hrošča. Vesolja se začnejo sesuvati in pregrade med dekleti izginejo. Entropia is a container of three parallel universes where three girls are living in different circumstances. Suddenly a fly flies over the three universes and makes a bug in the system. As a result, the three universes start collapsing and the girls are able to move towards each other.

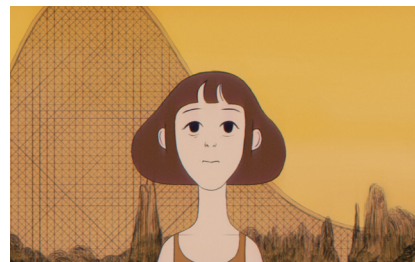
ANIMIRANI DOKUMENTARCI I ANIMATED DOCUMENTARIES I

DEKLICA S HODNIKA /
GIRL IN THE HALLWAY
Valerie Barnhart (neodvisni/independent)
Kanada/Canada, 2019, 10'31"



Jamieja še v odraslih letih preganjata zgodba iz otroštva in neizbrisljiva podoba. A story from childhood and an indelible image continue to haunt Jamie many years later.

RICHIE
Romane Granger (Ensad - École nationale supérieure des Arts Décoratifs)
Francija/France, 2019, 7'40"



Richie, navdušen pivec, pripoveduje o silvestrovem leta 2014, ki ga je preživel v bolnišnici. Ob črevesnih okvarah in vseh drugih skatoloških tegobah razmišlja o ljubezni do hčere, odnosu do smrti in želji po vnuku.

Richie, a joyful drinker, talks about the 2014 New Year's Eve he spent at the hospital. Between piping malfunctions and other scatophilic problems, he evokes his love for his daughter, his relationship to death and his desire for descendants.

**VELIKI VAL / LA GRANDE
ONDA / THE BIG WAVE**

Francesco Tortorella (Made On Vfx)
Italija/Italy, 2020, 14'55"



Kalabrija sredi sedemdesetih. Najbrutalnejša in najvplivnejša kriminalna združba na svetu – 'Ndrangheta – se znajde na podjetniški prelomnici. Novinar Giuseppe Fava nam predstavi sprevrženo kriminalno zaroto, Adriana pa pripoveduje o življenju in smrti nekega povsem običajnega človeka, svojega očeta, inženirja Gennara Muselle, ki je poskusil razkrinkati gnili sistem.

Calabria. Mid-seventies. We are witnessing the entrepreneurial turning point of the most brutal and powerful criminal organization on the planet: the 'Ndrangheta. Journalist Giuseppe Fava introduces us to a twisted criminal plot, whereas Adriana tells about the life and death of her father, an ordinary man: the engineer Gennaro Musella, who tried to denounce that rotten system.

KIDS WITH GUNS

Sadko Hadžihasanović (neodvisni/
independent)
BiH, Kanada/Bosnia & Herzegovina, Canada,
2020, 2'55"



Otroci se igrajo na ulici. Na koncu so pripravljeni na vojno.

Kids are on the street playing. In the end they are ready for war.

MESO / CARNE / FLESH

Camila Kater (Doctela/Abano Produccións)
Brazilija, Španija/Brazil, Spain, 2019, 12'11"



Rare, medium rare, medium, medium well in well done. Pet žensk pripoveduje intimne, osebne zgodbe o izkušnjah, povezanih s telesom, ki so jih doživele od otroštva dalje.

Rare, medium rare, medium, medium well and well done. Through intimate and personal stories, five women share their experiences in relation to the body, from childhood to old age.

MOJ DRUGI SIN / MI OTRO
HIJO / MY OTHER SON

Gustavo Alonso (Noemí Fuhrer/La Grulla)
Argentina, 2019, 11'



Včasih se z otroki zgodi enako kot z risbami – rezultat ni tak, kot si ga pričakoval. To je Gustijeva zgodba. Zgodba očeta, v katerem se po fazah zmedenosti in zaničkanja rodi popolnoma brezpogojna ljubezen do novega sina, dečka z Downovim sindromom.

Sometimes children are like drawings, they do not come out as you imagined. This is Gusti's story. A father who goes through bewilderment and denial, to the most unconditional love for his new son, upon discovering that he has Down Syndrome.

ANIMIRANI DOKUMENTARCI II ANIMATED DOCUMENTARIES II

THE FOURFOLD

Alisi Telengut (neodvisni/independent)
Kanada/Canada, 2020, 7'14"



Film na podlagi starodavnih mongolskih in sibirskih animističnih verovanj ter šamanskih obredov govori o staroselskih nazorih in modrostih. Ob sodobni bivanjski krizi in pospešenem spreminjanju podnebja, ki ga je povzročil človek, se je treba vrniti k idejam animizma za dobro zdravja planeta in nečloveških snovnosti.

Based on the ancient animistic beliefs and shamanic rituals in Mongolia and Siberia, the film explores the indigenous worldview and wisdom. Against the backdrop of the modern existential crisis and the human-induced rapid environmental change, there is a necessity to reclaim the ideas of animism for planetary health and non-human materialities.

DIVA ASMAHAN / ASMAHAN LA DIVA / ASMAHAN THE DIVA

Chloé Mazlo (Causette Prod/Doncvoilà
Productions/Manuel Cam Studio)
Francija/France, 2019, 6'

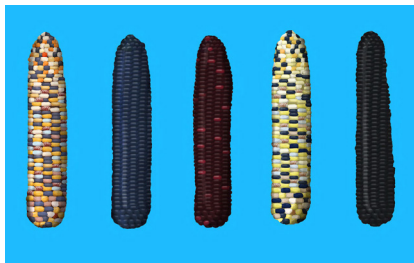


Življenje dive in družijske princese Asmahan je bilo kratko, a kakšno življenje je to bilo! Poroke, blišč, vohunjenje, ljubimci, alkohol, poker, samomori, umori, škandali ... Ta orientalska Marilyn je zaznamovala zlato dobo egipčanske glasbene komedije. Njen glas še vedno odmeva po vsem Bližnjem vzhodu in njena skrivnostna smrt v vodah Nila še vedno sproža najbolj neverjetne govorice ...

The life of Asmahan, the diva and Druze princess was short, but what a life! Marriages, glory, espionage, lovers, alcohol, poker, suicides, murders, scandals... This oriental Marilyn has marked the golden age of Egyptian musical comedies. Today, her voice still resonates everywhere in the Middle East and her mysterious death in the waters of the Nile still feeds the wildest rumors...

THE INSTITUTE

Alexander Glandien (Glandeniale)
Avstrija/Austria, 2020, 13'



Film govori o pomenu biotske raznovrstnosti za kulturno identiteto in gospodarsko neodvisnost Latinske Amerike. Nastal je na podlagi pogovora z Brigitte Baptiste, eno vodilnih strokovnjakinj za biotsko raznovrstnost, transspolno aktivistko in dolgoletno direktorico ustanove Instituto Humboldt, edinega inštituta za raziskave biotske raznovrstnosti na svetu. A film is about the importance of biodiversity for the cultural identity and the economic independence of Latin America. It is based on a conversation with Brigitte Baptiste—a leading biodiversity expert, transgender activist, and long-time head of Instituto Humboldt, the world's only institute for biodiversity research.

DOM / HOME

Anita Bruvere (Nodachi)
VB/UK, 2019, 7'50"



Na naslovu Princelet Street 19, Spitalfields v vzhodnem Londonu, so več kot 300 let živele različne priseljenke skupnosti: hugenotski trgovci s svilo, irski tkalci, vzhodnoevropski judovski krojači. *Dom* je animirani dokumentarni film, ki z uporabo tkanin na podlagi zgodbe ene stavbe govori o univerzalnem doživljanju skupnosti, priseljenstva in različnosti. Over 300 years, 19 Princelet Street, Spitalfields, East London, was home to different immigrant communities: Huguenot silk merchants, Irish weavers, East European Jewish tailors. *Home* is an animated documentary which uses fabric to explore the shared experiences of community, immigration, and diversity, based on the true story of one building.

SONG SPARROW

Farzaneh Omidvarnia (neodvisni/
independent)
Danska, Iran/Denmark, Iran, 2019, 11'43"



Film je nastal po resničnih dogodkih, ki so se zgodili leta 2015 v Avstriji in leta 2019 na Irskem. Skupina beguncev se trudi prebiti v varno državo, da bi si tam ustvarila boljše življenje. Tihotapcu plačajo, da jih odpelje čez mejo v hladilniku. A v ledenem hladu tovornjaka se njihovi upi po lepši prihodnosti sprevržejo v goli boj za preživetje. Based on a real event, in Austria 2015, and in Ireland 2019... A group of refugees tries to reach a safe country in search of a better life. They pay a smuggler to convey them across the border in a fridge truck. However, the freezing temperature inside the truck turns their hopes for a better future into a fierce struggle for survival.

JUST A GUY

Shoko Hara (Studio Seufz)

Nemčija/Germany, 2020, 15'



Različne ženske pripovedujejo o svoji ljubezni in naklonjenosti do Richarda Ramireza, serijskega morilca, ki prestaja zaporno kazen. Takega odnosa ne bi nihče označil za »normalnega«. A kaj beseda »normalen« sploh pomeni, ko govorimo o ljubezni? To je film o novi definiciji ljubezni. Various women talk about their love and affection for Richard Ramirez, an imprisoned serial killer. No one would call such a relationship "normal". But what does a word like "normal" even mean when it comes to love? About a new definition of love.

HRVAŠKA NA OBISKU CHRIS ROBINSON

umetniški direktor
Mednarodnega festivala
animiranega filma v Ottawa

Potovanje skozi približno 70-letno zgodovino hrvaškega animiranega filma je precejšnja pustolovščina, ki gledalcu daje in ga bogati prav toliko kot katero koli obdobje globalno bolj prepoznavne ameriške scene. In če upoštevate, da Hrvaška (ko je bila še del Jugoslavije) pred letom 1950 sploh ni imela omembe vredne animacije, je ta opus, kot boste videli iz izbranega programa, še toliko bolj občudovanja vreden.

Zgodovina uči, da je tako imenovana zlata doba hrvaškega animiranega filma trajala od konca 50. do konca 70. let. V hrvaških filmih 20. stoletja so se mešali najrazličnejši vplivi, tudi Disneyja (*Rdeča kapica*, 1954), studia U.P.A., sodobne umetnosti in stripa, s čimer so nastajala raznolika in izstopajoča dela, ki pogosto obravnavajo izzive posameznika v družbi in tematizirajo osamljenost (*Sam*, 1958), onesnaženje mest (*Tup-Tup*, 1972), identiteto (*Šola hoje*, 1958) ali plastičnost potrošniške družbe (*Surogat*, 1961). Nekoliko abstraktnješe, bolj fluidno modernistično/avantgardno raziskovanje fragmentirane sodobne identitete zastopa trojica izjemnih del: *Inšpektorjeva vrnitev domov* (1959), *Don Kihot* (1961) in *Satiemania* (1978).

Niso pa bila vsa dela namenjena mamam in očetom in pijanim stricem; hrvaški animatorji so dali svetu tudi izjemno priljubljeno serijo *Profesor Baltazar*. Prikupni znanstvenik je med letoma 1967 in 1978 potoval po svetu s svojim čarobnim strojem in pomagal

ljudeм reševati težave. Serija o Baltazarju je primer bistrega in navdahnjenega poučnega pop arta, ki izobražuje in zabava še danes. V svetu, kjer se zdi, da ni konca drame in kaosa, Baltazar prinaša sporočilo o miru, varovanju okolja ter pomenu sodelovanja in skupnosti.

V tem zgodnjem obdobju so animirani filmi večinoma nastajali v državnem studiu Zagreb film. Ta je v 80. letih doživel manjši zaton, z njim pa tudi hrvaški animirani film. Prvi dejavnik je bila dolgoročna izguba nadarjenih ustvarjalcev. Vlado Kristl (ki je ustvaril *Don Kihota*) se je v 60. letih preselil v Nemčijo. Vatroslav Mimica (*Sam*) se je vrnil k igranemu filmu, Dušana Vukotića (ki je osvojil oskarja za film *Surogat*) pa je igrani film čedalje bolj zanimal. Drugi razlog pa je bil, da se je Zagreb v želji, da bi unovčil svoj mednarodni ugled, začel usmerjati v bolj komercialne projekte, med drugim v koprodukcije televizijskih serij z Nemčijo in Kanado. Neodvisnim filmom zato niso več namenjali tolikšne pozornosti in nova generacija animatorjev preprosto ni mogla ohranjati visokih standardov predhodnikov.

Kljub vsemu pa je iz tega obdobja izšlo več nagrajenih filmov, med njimi *Nebotičnik* (Joško Marušić, 1981), filma Borivoja Dovnikovića Borda *En dan življenja* (1982) in *Vznemirljiva ljubezenska zgodba* (1989) ter trije filmi Nedeljka Dragića: *Pot k sosedu* (1981), *Dan, ko sem prenehal kaditi* (1982) in *Slike iz spomina* (1989).

Ko je Hrvaška leta 1991 razglasila neodvisnost, je produkcija Zagreb filma povsem zastala. Vlada namreč studia kljub njegovim dosežkom ni bila več pripravljena podpirati – predvsem ker je v državi divjala vojna. Leta 1995 je produkcijsko hišo prevzelo mesto in jo prestrukturiralo. Obrisi nove dobe hrvaškega animiranega filma so se začeli risati sredi oz. ob koncu 90. let s prihodom nove generacije umetnikov na čelu z Danijelom Šuljićem (*Kolač*, 1996) in Simonom Bogojevićem Narathom (*Plasticat*, 2003; *Leviatan*, 2006). Ti mladi ustvarjalci so v celoti izkoristili nove tehnologije, ki so številnim omogočale delo neodvisno od studiev in komercialnih pritiskov.

Danes sicer hrvaška animirana produkcija ni tako stalna in stabilna (kar je mogoče reči za animirani film v kateri koli državi) kot v zlatih letih Zagreb filma, vendar pa sodobni filmi gradijo na teh trdnih temeljih ter s tematiziranjem odnosa med posameznikom in družbo posegajo v globlje, mračnejše ter vsebinsko in tehnološko bržkone kompleksnejše sfere. Pionirji so se večinoma že davno pridružili duhovom preteklosti, štafetno palico hrvaškega animiranega filma pa so prevzeli Šuljić, Marko Tadić, Michaela Müller, Veljko Popović, Ivana Bošnjak, Thomas Johnson in drugi.

Zagreb film je danes senca tega, kar je bil nekoč, vendar je njegovo praznino zasedlo več manjših studiev. Kot vpliven in nagrajevan distributer in producent ga je nadomestil Bonobostudio (ki ga je leta 2008 ustanovila Vanja Andrijević). Čedalje močnejšo sled s kratkimi filmi, med drugim hvaljenima *Manivaldom* in *Toomasom*, pušča tudi Adriatic Animation (ki ga je ustanovil Draško Ivezic).

Na področju izobraževanja Daniel Šuljić od leta 2009 na Akademiji za likovno umetnost v Zagrebu navdihuje nov rod hrvaških animatorjev (eden najnovejših filmov akademije, *Cockpera* iz leta 2020, je očaral mednarodno občinstvo s kombinacijo basni in satire, ki – kako primerno – obuja vzdusje in duha zgodnjega hrvaškega animiranega filma).

Nihče ne ve, kaj čaka hrvaški animirani film v prihodnje – ali kaj čaka kogarkoli od nas, pravzaprav –, in, hej, zdaj ste v izolaciji, pandemija je tu, načrtov nimate. Zatorej je ta čas kot nalašč, da se udobno namestite in si privoščite nekaj podcenjenih del, ki bodo vzburla vaše čute ter vas zmedla, prevzela, razdražila, zabavala ... in morda celo razsvetlila.

Program Hrvaška na obisku bo v celoti
predstavljen v kinematografih v letu 2021.

CROATIA VISITING BY CHRIS ROBINSON

Artistic Director of the
Ottawa International
Animation Festival

Travelling through the last 70 years or so of Croatian animation is quite a trip, one that is as rewarding and enriching as any era of the more globally recognized American scene. And when you consider that Croatia (even when part of Yugoslavia) had no animation to speak of prior to the 1950s, their body of work, as these screenings will demonstrate, is all the more impressive.

As the story goes, the so-called golden age of Croatian Animation existed from the late 1950s through the 1970s. The 20th century Croatian films fuse all sorts of influences including Disney (*Crvenkapica*, 1954), U.P.A, modern art and comic strips into a collection of diverse and striking works that frequently address the challenges of the individual in society, taking on themes of solitude (*Alone*, 1958), urban pollution (*Tup-Tup*, 1972), identity (*Learning To Walk*, 1958), the plasticity of consumer society (*Ersatz*, 1961). There were also more abstract, free flowing modernist/avant-garde explorations of fragmented modern identities highlighted by a trio of brilliant works: *The Inspector is Back* (1959), *Don Quixote* (1961), *Satiemanina* (1978).

Not everything was for the moms and dads and drunk uncles, Croatian animators also turned out the massively popular series, *Professor Balthazar*. Between 1967-1978, the loveable scientist travelled the globe with his magic machine to help people solve problems. A smart and inspired piece of educational pop art, the Balthazar series continues to educate and entertain. In a world of

seemingly endless drama and chaos, Balthazar's emits messages of peace, environmentalism, and the importance of cooperation and community.

Now, throughout this early period, most of the animation was made via the state studio, Zagreb Film. The studio – and with it Croatian animation – went into a bit of a decline in the 1980s. First of all, there was a long term loss of talent. Vlado Kristl (who made *Don Quixote*) left for Germany in the 1960s. Vatroslav Mimica (*Alone*) went back to making feature films, while Dušan Vukotić (who had won the Oscar for *Ersatz*) became increasingly interested in making feature films. Secondly, Zagreb, in an attempt to take advantage of its international reputation, began concentrating on more commercial work including Television series co-productions with Germany and Canada. The result was that independent films were not given as much priority and the new generation of animators simply could not maintain the high standards of their predecessors.

Nevertheless, a number of award-winning films were made during this period including *Skyscraper* (Joško Marušić, 1981), two films by Borivoj Dvorniković Bordo: *One Day of Life* (1982) and *Exciting Love Story* (1989), and three films by Nedeljko Dragić: *The Way to The Neighbour* (1981), *The Day I Stopped Smoking* (1982), and *Pictures from Memory* (1989).

When Croatia declared its independence in 1991, Zagreb Film production came to a complete stop. Despite the studio's achievements, the government was not prepared to continue supporting it – especially with war raging around them. In 1995, Zagreb Film was taken over by the city and restructured.

The new era of Croatian animation started to slowly pick up in the mid/late 1990s with the emergence of a new generation of artists led by Daniel Šuljić (*The Cake*, 1996) and Simon Bogojević Narath (*Plasticat*, 2003; *Leviathan*, 2006). These young artists took full advantage of new technologies that allowed many to work independent of studios and commercial pressures.

Today, while Croatian animation might not be as steady and stable (you can say this about the animation communities in every country) as it was during the Zagreb Film golden years, contemporary films have built on their roots, taking explorations of the individual vs society into deeper, darker, arguably more complex thematic and technologic realms. While the pioneers are mostly long gone to the ghosts of animation history, Croatian animation today is being led by the likes of Šuljić, Marko Tadić, Michaela Müller, Veljko Popović, Ivana Bošnjak, Thomas Johnson and others.

Zagreb Film is a whisper of what it once was, but a number of smaller studios have emerged in its place. Bonobostudio (founded in 2008 by Vanja Andrijević) has risen up in its place as an influential and award-winning distributor and producer. Adriatic Animation (founded by Draško Ivezić) is also starting to leave a footprint via short films including the highly regarded *Manivald/Toomas* shorts.

Education wise, Daniel Šuljić has been inspiring a new set of Croatian animators since 2009 via the Academy of Fine Arts in Zagreb (one of the school's most recent films, *Cockpera*, 2020, has charmed international audiences through its combination of fable and satire, which, fittingly, harkens back to the tone and spirit of early Croatian animation).

No one knows what tomorrow brings for Croatian animation, or for any of us for that matter, so hey, you're in isolation, there's a pandemic... you got nothing else going on. This a perfect time to sit back and devour some underappreciated, sensory shaking works that will mystify, engage, annoy, entertain... and maybe even enlighten.

The Croatia Visiting programme will be screened in its entirety in cinemas in 2021.

HRVAŠKA NA OBISKU: PIONIRJI CROATIA VISITING: PIONEERS

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VESELI DOŽIVLJAJ / A JOYOUS EVENT

Norbert Neugebauer (Duga film)

Hrvaška (YU) / Croatia (YU), 1951, 35mm, 1.37,
čb/bw, 10'20"



KAKO SE JE RODIL KIČO / KAKO SE RODIO KIČO / HOW KIČO WAS BORN

Dušan Vukotić, Josip Sudar (Duga film)

Hrvaška (YU) / Croatia (YU), 1951, 35mm, čb/
bw, 6'12"



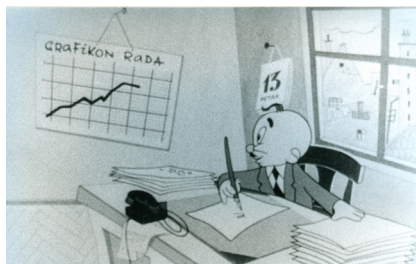
Junak z imenom Kičo nastane na risarski plošči, nato pa odide v mesto, da bi si poiskal stanovanje. Pri tem se mukoma prebija skozi birokratske postopke in srečuje obupane uradnike. Prvi film edinega hrvaškega oskarjevca. S Kičom je skušal ustvariti stalen domači lik, ki bi se pojavljal v seriji satiričnih filmov o aktualnih družbenih temah.

Kičo, a character created on a drawing board, leaves for town to try and get himself a flat. On the way, he threads his way through red tape and meets desperate clerks. This is the first film of the only Academy Award Winner from Croatia. With Kičo, he tried to create a permanent local character to star in a series of satirical films on pressing social issues.

**ZAČARANI DVOREC V DUDINCIH /
ZAČARANI DVORAC U DUDINCIMA /
THE HAUNTED CASTLE AT DUDINCI**

Dušan Vukotić (Duga film)

Hrvaška (YU) / Croatia (YU), 1952, 35mm, 1.37,
čb/bw, 10'24"



Ostra kritika birokratske nemarnosti in lenobe je drugi, hkrati pa tudi zadnji film z junakom Kićom v glavni vlogi ter poslednji film v produkciji Duga filma. Kićo na službeni poti prenoči v hotelu, v katerem zaposleni ne opravljajo svojega dela. A devastating critique of bureaucratic negligence and indolence is the second and last film with Kićo in the leading role, and the last film produced by Duga Film. Away on business, Kićo spends a night in a hotel, where the staff fails to do their job.

GOOOL!

Norbert Neugebauer (Duga film)

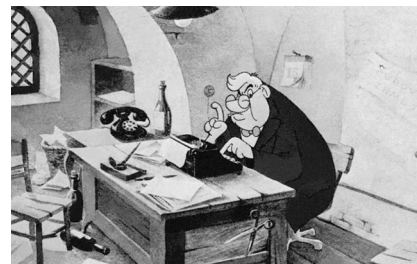
Hrvaška (YU) / Croatia (YU), 1952, 35mm, 1.37,
čb/bw, 7'18"



VELIKI MITING / THE GREAT MEETING

Norbert Neugebauer, Walter Neugebauer
(Kerempuh)

Hrvaška (YU) / Croatia (YU), 1951, 35mm, čb/
bw, 19'24"



Romunskega novinarja pošljejo iz Bukarešte v Albanijo, da bi poročal o mitingu, ki ga organizira Enver Hoxha v protest proti izsuševanju Skadrskega jezera. Za izsuševanje se zavzema Jugoslavija, ki si jezero sicer deli z Albanijo. Novinarja med poletom nazaj domov preseneti nevihta in po spremembi smeri se znajde nad Jugoslavijo.

A Romanian journalist is sent from Bucharest to Albania in order to write about a meeting organized by Enver Hoxha against the draining of Skadar Lake, a move promoted by Yugoslavia. The lake is half Yugoslavian and half Albanian. On his way back, the journalist's airplane gets diverted by a storm and he finds himself flying over Yugoslavia.

**RDEČA KAPICA / CRVENKAPICA /
LITTLE RED RIDING HOOD**

Nikola Kostelac, Aleksandar Marks (Zora film)
Hrvaška (YU) / Croatia (YU), 1954, 35mm,
barvni, 14'



Prvi zagrebški barvni film za otroke, ki je nastal po predelani snemalni knjigi Borisa Kolarja in pod režisersko taktirko Josipa Sudarja v takratnem Duga filmu. Zabaven in izvrstno režiran film je poln originalnih dramaturških rešitev.

Zagreb's first animated colour film for children was based on the adapted shooting script by Boris Kolar and directed by Josip Sudar for Duga Film. Showcasing great directorial skill, the funny film makes a number of original narrative decisions.

**TRI LENOBE / TRI LIJENČINE /
THREE IDLE FELLOWS**

Saša Dobrila (Zora film)
Hrvaška (YU) / Croatia (YU), 1959, 35mm, čb/
bw, 7'



Mravljinja zavedeta dve leni zlobi, polž in trot. Mati Mravlja želi rešiti sina in trem lenuhom podtakne lažni zemljevid o zakopanem zakladu. Kopljejo vso noč in šele zjutraj vidijo, da so prekopali ves vrt matere mravlje. Mravljinec spozna pomen dela.

An ant gets misled by two lazy devils, a snail and a drone. Mother ant wants to save her son and foists to the three a false map of a buried treasure. They dig all night and in the morning they realize they had earthed up mother ant's whole garden. The ant learns the value of work.

**HRVAŠKA
NA OBISKU:
ZAČETKI
ZAGREB
FILMA
CROATIA
VISITING:
ZAGREB FILM
IS BORN**

**S PODPORO
SUPPORTED BY**

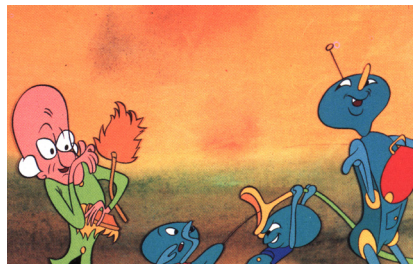


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**NAGAJIVI ROBOT / NESTAŠNI
ROBOT / THE PLAYFUL ROBOT**

Dušan Vukotić (Zagreb film)

Hrvaška (YU) / Croatia (YU), 1956, 7'36"



Samostojni avtorski prvenec Vukotić posname v produkciji Zagreb filma kot prvega v nizu animiranih parodij na žanr v filmski umetnosti. Nagajivi robot je znanstvenofantastična komedija o robotu, ki se upre gospodarju in ustvari dva robotka po svojem okusu. Robotka sta glasbeno navdahnjena in tudi znanstveniku prinese svež izumiteljski navdih.

Produced by Zagreb Film, Vukotić's solo debut as an *autuer* is the first in a series of animated parodies on film genres. *The Playful Robot* is a sci-fi comedy about a robot who defies its master and creates two little robots to his liking. Very inspired musically, the two robots ultimately manage to inspire the scientist for new inventions.

PREMIERA / PREMIJERA / PREMIERE

Nikola Kostelac (Zagreb film)

Hrvaška (YU) / Croatia (YU), 1957, 9'47"



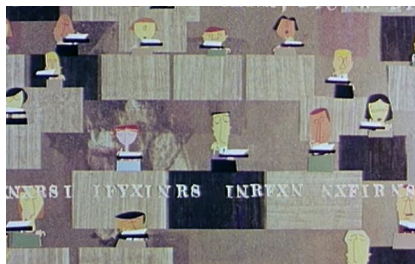
Kostelac je bil med prvimi filmarji, katerih dela so dosegla mednarodni uspeh in prinesla prepoznavnost Zagrebški šoli animiranega filma. Animacijo je ustvaril s pomočjo geometrijskih risb, ki odražajo tedanje najsodobnejše likovne smernice. Zgodba je groteskna satira o odzivih snobov in poznavalcev tenorjeve arije na otvoritveni operni predstavi.

Kostelac is one of the first filmmakers whose films achieved international success and made the Zagreb school of animation famous. The film was made using geometrical drawings imitating the style of contemporary artistic currents. It is a grotesque satire on the 'average opening night' opera audience, or the reactions of snobs and connoisseurs to the tenor's aria.

**POSEBNE PREDSTAVITVE
SPECIAL PROGRAMMES**

SAM / SAMAC / ALONE

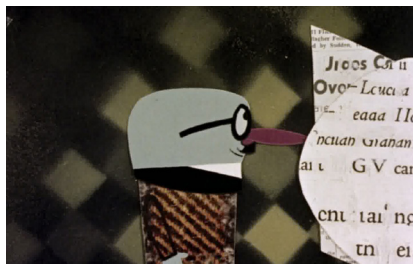
Vatroslav Mimica (Zagreb film)
Hrvaška (YU) / Croatia (YU), 1958, 13'09"



Izmučen od dneva pobegne pred ljudmi in mestom ter se zateče v večer. Zleze v svojo sobico in zaspi. Sen ga ponese v brezmejne, tihe prostore samote. Končno je le sam in svoboden. Toda samota vzbuja strah. Harassed by the day, he runs away in the evening from people and town. He crawls into his little room to sleep. The dream takes him into the limitless and quiet spaces of solitude. At last, he is alone and free. But solitude engenders fear.

INŠPEKTORJEVA VRNITEV DOMOV / INSPEKTOR SE VRATIO KUĆI / THE INSPECTOR IS BACK!

Vatroslav Mimica (Zagreb film)
Hrvaška (YU) / Croatia (YU), 1959, 10'54"

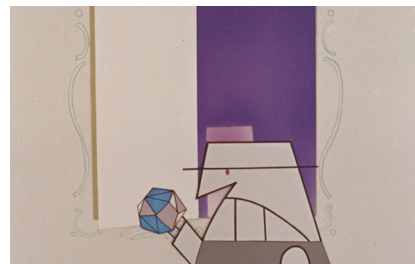


Inšpektor hodi po ulicah in se skuša izogniti različnim »nevarnostim«. V svojem domu se počasi sprošča po napornem dnevu, ko naenkrat zagleda odtis palca na begu. Ne preostane mu drugega, kot da se poda na lov za skrivnostnim osumljencem ...

The inspector walks the streets and tries to avoid various "dangers". Back home, finally relaxing after a tiring day, he suddenly sees a thumb print on the run. He has no choice but to chase the mysterious suspect...

KRAJA DRAGULJA / KRAĐA DRAGULJA / JEWELLERY THEFT

Mladen Feman (Zagreb film)
Hrvaška (YU) / Croatia (YU), 1959, 8'42"



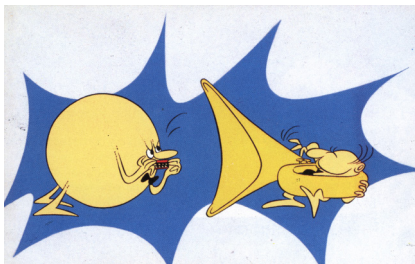
Gospa Pinč je lastnica največjega diamanta na svetu. Kralj podzemlja Grom skuje načrt in pošlje vojsko gangsterjev, da bi ga ukradli. Toda diamant varuje detektiv JOJO, ki podzemno tolpo premaga in ujame. Kralju podzemlja tako ne preostane drugega, kot da diamant ukrade sam. Toda pohlep se mu maščuje, saj se ujame v past in samega sebe zaklene v sef.

Ms. Pinch owns the largest diamond in the world. Thunder, the king of the underworld, devises a plan and sends an army of gangsters to get it. But the diamond is guarded by Inspector JOJO. He defeats and captures the underground army. The king of the underworld has no choice but to steal the diamond himself. But his greed backfires. He falls into a trap and remains locked in a safe.

PICCOLO

Dušan Vukotić (Zagreb film)

Hrvaška (YU) / Croatia (YU), 1959, 9'23"



Človeka vznemiri razglašen zvok ustne harmonike, ki jo igra njegov sosed. Zato tudi sam prinese inštrument in začne se dvoboj do onemoglosti, interpretiran kot metafora hladne vojne. To je hkrati tudi prvo delo tretje faze Vukotičevega ustvarjanja. V obliki groteske skuša posredovati moralno-filozofska sporočila o vprašanjih sodobnega sveta.

A man is irritated by the sound of his neighbour playing harmonica (brand Piccolo), which is out of tune. He then brings his own instrument and they fight to exhaustion; the duel is interpreted as a metaphor for the Cold War. This work is the first of the third phase of Vukotić's creative career, the artist conveying moral and philosophical messages about important topics of the contemporary world in a grotesque form.

ŠAGRINOVA KOŽA / ŠAGRENSKA KOŽA / THE WILD ASS'S SKIN

Vladimir Kristl, Ivo Vrbanić (Zagreb film)

Hrvaška (YU) / Croatia (YU), 1960, 9'54"



Revni Rafael obupan zapusti Paulino ter poskusi srečo na ruleti, vendar izgubi vse do poslednjega zlatnika. Usoda mu podari čudežno Šagrinovo kožo, ki izpolni vse želje. V novem razkošnem življenju osvoji čudovito Fedoro. Vendar je z močjo povezan pogoj: po vsaki izpolnjeni želji se koža krajša in tako se krajša tudi življenje njenega lastnika.

Poor and miserable, Raphael leaves Pauline and tries his luck in the gaming house, but loses his last gold coin. The destiny gives him the miraculous Wild Ass's Skin, which fulfils every wish. In his new luxurious life, he conquers the beautiful Fedora. But along with its powers, the skin has a condition: after each fulfilled wish, it becomes shorter, and so does the life of its owner.

HRVAŠKA NA OBISKU: ZLATA DOBA ZAGREB FILMA CROATIA VISITING: THE GOLDEN AGE OF ZAGREB FILM

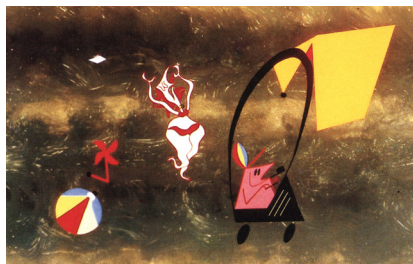
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SUROGAT / SUROGAT / THE SUBSTITUTE

Dušan Vukotić (Zagreb film)
Hrvaška (YU) / Croatia (YU), 1961, 9'36"



Na plaži ob morju turist napihuje gmoto iz plastike ter iz nje ustvari cel kamp. V tem pisanem napihnjenem okolju imajo plastične surogate za vse, celo za čustva. Surogat prikazuje dehumanizacijo sodobne družbe in je prvo delo zunaj meja Združenih držav, ki je dobilo oskarja za najboljši animirani film.

On a beach we observe a tourist pumping up a plastic mass and making a campsite. In this coloured pumped up ambiance there is a plastic surrogate for everything, even for feelings. Showing dehumanization of modern society, this is the first film made outside the United States to win an Academy award for best animated film.

DON KIHOT / DON QUIXOTE

Vladimir Kristl (Zagreb film)
Hrvaška (YU) / Croatia (YU), 1961, 10'40"

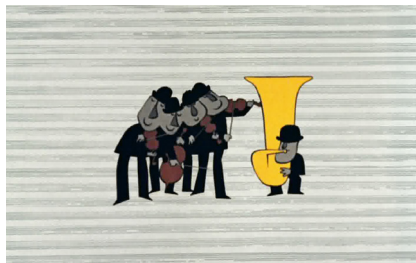


Ta film je ena najbolj impresivnih in najbolj abstraktnih stvaritev zagrebške šole animiranega filma. Številni avtorji ga imajo za vrhunski dosežek animacije v svetovnem merilu; dobil je tudi pomembna priznanja na festivalih. Zgodba je zelo osebna, celo avtobiografsko intonirana variacija na temo viteza brez strahu in pomanjkljivosti.

This is one of the most impressive and most abstract creations of the Zagreb school of animation. Considered by many filmmakers as a topmost accomplishment of animation of global proportions, the film has been acknowledged at festivals and won important awards. It is an intimate, even an autobiographical variation on the theme of a knight with no fear and no flaw.

PETI / THE FIFTH ONE

Pavao Štalter, Zlatko Grgić (Zagreb film)
Hrvaška (YU) / Croatia (YU), 1964, 2'45"



Humoreska o človeški trmoglavosti, prikazana skozi igro ubranega kvarteta in neuničljive nadloge – trobentača.

A humoresque on human stubbornness, depicted through the play of a harmonious quartet and an indestructible pest – the trumpet player.

MUHA / THE FLY

Vladimir Jutriša, Aleksandar Marks (Zagreb film)
Hrvaška (YU) / Croatia (YU), 1966, 8'40"



Neprijetna vztrajnost muhe preraste v obsesijo in muha v človekovi zavesti postane prava pošast. V trenutku, ko njena pošastnost doseže vrhunec, človek muhi podleže: da bi se ohranilo ravnotežje vseh stvari v naravi, muha prevzame človeške dimenzije in s tem doseže kompromis. Kafkavska zgodba o človeku in muhi, ki se bodeta, na koncu pa postaneta enakovredna.

The boring persistence of a fly grows into an obsession, and it becomes a monster in the human conscience. In the moment when the monstrousness reaches its peak, the man succumbs to its superiority: the fly assumes human dimensions and a compromise is reached so that the harmony of the human nature is not disturbed. A Kafkaesque tale about a man and a fly butting heads, but ending up as equals.

MAČKA / THE CAT

Zlatko Bourek (Zagreb film/Corona cinematografica)
Hrvaška (YU), Italija / Croatia (YU), Italy, 1971, 10'48"



Zgodba je povzeta po Ezopovi basni; pravljica o nespremenljivosti resnične ženske narave skozi nadrealno preobrazbo. Mladi pesnik je osamljen, dokler mu Venera ne priskrbi družbe, ko preobrazi mačko v lepo dekle ...

The story is based on an old Aesop fable. This is a tale about the immutability of a true female nature. A young poet is lonely until Venus provides him with company, following a surreal transformation of a cat into a girl.

TUP-TUP

Nedeljko Dragić (Zagreb film/Corona cinematografija)
Hrvaška (Jugoslavija), Italija / Croatia (Yugoslavia), Italy, 1972, 9'42"



Naporen tempo življenja v onesnaženih mestih povzroča različna bolezenska stanja. Pogoste so nevroze. Glavni človekovi sovražniki so prenaseljenost, onesnaženje in hrup. Film pokaže, kaj se lahko zgodi s človekom, ki ga med branjem časopisa zmoti hrup. Ob nenehnih napadih na sluh lahko povsem običajen, miren človek postane nevaren.

The hectic lifestyle in polluted cities makes people ill. Neuroses are a common occurrence. Overpopulation, pollution, and noise are the enemy No. 1. This film shows what can happen to a man irritated by a sound while he is trying to quietly read his newspaper. A peaceful, ordinary man can turn dangerous when exposed to constant attacks on his ears. He is ready to wreak havoc.

ŠOLA HOJE / ŠKOLA HODANJA / LEARNING TO WALK

Borivoj Dovniković-Bordo (Zagreb film)
Hrvaška (YU) / Croatia (YU), 1978, 8'17"



To je zgodba o Svojku, ki je hodil, kot ga je naučila mama, vendar so ga prijatelji Trzavko, Vlečko, Dolgin in Hlačač želeli naučiti hoditi vsak na svoj način. Vsak izmed njih je trdil, da je njegova hoja prava. Svojko se je komaj znebil »rešiteljev« in nadaljeval s svojo materno hojo.

This is the story of Stubborn Tom who walked the way his mother taught him to walk, but his friends Twitchy, Slouch, Longneck and Thumpy constantly tried to teach him to walk the way they did, each of them convinced that their way of walking was the correct one. Stubborn Tom fought hard to get rid of his "saviours" and continue to walk his mother walk.

RIBJE OKO / RIBLJE OKO / FISHEYE

Joško Marušić (Zagreb film)
Hrvaška (YU) / Croatia (YU), 1980, 10'



V mali ribiški vasi se življenje ni spremenilo že več generacij. Vse, kar imajo, vse, s čimer se identificirajo, dobijo iz morja. Neke noči pa se potek dogodkov spremeni. Jutro prinese dvome; to je bila morda fikcija, morda pa svarilna metafora.

In a small fishing village people's lives have not changed for generations. All they have, all they identify with is what they get from the sea. But one night the usual sequence of events is disturbed. The morning brings second thoughts; it was perhaps fiction or maybe a warning metaphor.

POSEBNE PREDSTAVITVE

SPECIAL PROGRAMMES

SATIEMANIA

Zdenko Gašparović (Zagreb film)

Hrvaška (YU) / Croatia (YU), 1978, 16'40"



Favna megalopolisa, džungla supermarketov, norišnica bordelov in barov, učinki avtomobilskih luči v megli, nihanje žita in vode ter majanje obešenih – slike, kot jih vidi animator v harmoniji ali stiku s satirično rogajočo, včasih pa tudi najbolj čisto lirično klavirsko glasbo Erica Satieja.

The fauna of a megalopolis, the jungle of supermarkets, the bedlam of brothels and bars, the effects of headlights in the fog, the flowing waters, the swaying of wheat and of men hanging – all these seen through the animator's eyes in harmony or in interaction with the satirically mocking, but sometimes also extremely lyrical piano music by Eric Satie.

HRVAŠKA NA OBISKU: PROFESOR BALTAZAR CROATIA VISITING: PROFESSOR BALTHAZAR

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Profesor Baltazar je hrvatska televizijska animirana serija za otroke, ki je nastajala med letoma 1967 in 1978 pod taktirko animatorja Zlatka Grgića. To je pripoved o starem izumitelju profesorju Baltazarju, ljubeznivem znanstveniku, ki s svojimi čarobnimi pripravami nenehno rešuje težave someščanov. Pravzaprav jih v resnici rešuje s svojo domišljijo in obilno mero pozitivne energije. Profesor Baltazar je komunikator znanosti. Je ljubitelj narave, okoljevarstvenik, ki ima rad vsa živa bitja, zaščiti vsakogar, ki se znajde v težavah, bojuje se proti zlu, zagovarja strpnost, mir in ljubezen. Baltazar je zabaven, nevsiljiv in prijazen, predvsem pa neizmerno predan temu, kar počne. Včasih se zdi, da s svojo dobrotljivo naravo v svet, kjer se nenehno vrstijo take in drugačne drame, pošilja sporočilo miru, kot da bi želel reči: »Vidite, tudi takole lahko rešimo težavo!« In njegove rešitve so vselej domiselne in navdahnjene, skovane z mislijo na dobrobit vseh dobromislečih prebivalcev njegovega mesta.

Professor Balthazar is a Croatian animated television series for children about an old inventor, produced in Yugoslavia between 1967 and 1978 and created by the animator Zlatko Grgić. Professor Balthazar is a kind scientist who always solves the problems of his fellow-citizens by means of magic machines. But what he really does is solve the problems by means of his imagination and a lot of positive energy. Professor Balthazar is a science communicator. He is a nature lover, an environmentalist, he loves all living beings, protects anybody in trouble, fights evil, promotes tolerance, peace and love. He is funny, unobtrusive and friendly, and above all – firmly committed to what he is doing. Sometimes it seems that Balthazar, with his kind nature, sends messages of peace in an ever dramatic world, as if he were saying: "You see, this is one of the ways in which this problem could be solved!" And the solutions are always inventive and inspired, having the best interest and wellbeing of all the good citizens of Balthazartown in mind.

PROFESOR BALTAZAR: PRVA SEZONA PROFESSOR BALTHAZAR: SEASON I

IZUMITELJ ČEVLJEV / IZUMITELJ
CIPELA / INVENTOR OF SHOES
Zlatko Grgić (Zagreb Film/Windrose Film)
Hrvaška (YU), Nemčija/ Croatia (YU),
Germany, 1967, 9'10"



Profesor Baltazar je izumitelj. Nekega dne iznajde čudežne čevlje, ki znajo leteti, plešati, teči, skakati in celo drveti kot avto. Ker je Baltazar radodaren mož, podari čudežne čevlje vsem prijateljem. Professor Balthazar is an inventor. One day he thinks up a pair of quite extraordinary shoes. These shoes can fly, dance, jump, chase around like an automobile; very exceptional shoes indeed. Being the good fellow that he is, Professor Balthazar makes a present of them to all his friends.

LETEČI FABIJAN / LETEČI FABIJAN /
THE FLYING FABIAN
Zlatko Grgić, Boris Kolar, Ante Zaninović
(Zagreb Film/Windrose Film)
Hrvaška (YU), Nemčija/ Croatia (YU),
Germany, 1968, 10'



Tramvajski sprevodnik Fabijan reši življenje vrabčku, ta pa ga v zahvalo nauči leteti. Fabijanov tramvaj tako postane prvi leteči tramvaj na svetu. Zvrsti se kopica prigod, a se naposled vse srečno izteče. Fabijan the tram conductor saves the life of a small sparrow, which in return teaches him how to fly. Fabijan's tram becomes the first flying tram in the world. This results in a series of adventures, but ultimately leads to a happy ending.

MAESTRO KOKO

Zlatko Grgić, Boris Kolar, Ante Zaninović
(Zagreb Film/Windrose Film)
Hrvaška (YU), Nemčija/ Croatia (YU),
Germany, 1968, 8'54"



Slon Koko je slaven glasbenik, ki igra kar na svoj rilec. Obožuje tudi sladoled – zmaže ga neizmerno količine, a nekega dne stakne hud prehlad, zato tudi igrati ne more več. Povsem potr se umakne iz mesta v samoto. Njegovi prijatelji skupaj s profesorjem Baltazarjem preiščejo vse mesto, da bi ga našli. Elephant Koko, a famous musician, plays music with his trunk. He also loves to eat enormous quantities of ice-cream, but one day he catches a terrible cold and cannot play anymore. Koko is devastated and disappears from town. His friends, together with Professor Balthazar, search the whole world to find him.

VETROVNA ZGODBA / VJETROVITA PRIČA / WINDY TALE

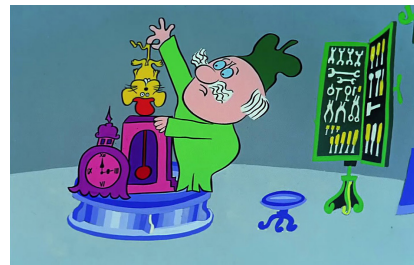
Zlatko Grgić, Boris Kolar, Ante Zaninović
(Zagreb Film/Windrose Film)
Hrvaška (YU), Nemčija/ Croatia (YU),
Germany, 1968, 8'17"



Nekemu mestu je zmanjkalo vetra, kar vsem povzroča velike preglavice. Profesor Baltazar ugotovi, da je ves veter odšel v sosednje mesto in zdaj tam povzroča prave katastrofe. Profesor izumi več naprav, ki rešijo obe mesti. One city is completely out of wind, causing great difficulties for everyone. Professor Balthazar discovers that all the wind has gone to a neighbouring city, where it causes real disasters. Balthazar constructs ingenious devices that save both cities.

URE IN MIŠI / O MIŠU I SATOVIMA / OF MICE AND BEN

Zlatko Grgić, Boris Kolar, Ante Zaninović
(Zagreb Film/Windrose Film)
Hrvaška (YU), Nemčija/ Croatia (YU),
Germany, 1969, 8'30"



Urar Oskar popravlja uro z nihalom profesorja Baltazarja in v njej najde pleščočega miška Igorja. Ta že vse življenje živi v urah. Profesor pozneje odpotuje v London, kjer predava o rabi megle za miroljubne namene, in prav takrat se pokvari slaviti Big Ben. Profesor in Oskar odideta v stolp – tam pa ju spet preseneti pleščoči mišek Igor. When Oscar the watchmaker is repairing Professor Balthazar's pendulum clock, he finds Igor the dancing mouse inside; Igor has spent his whole life in clocks. Later when the professor visits London to lecture on how to use fog for peaceful means, the Big Ben breaks down. When the professor and Oscar arrive to the watch tower, they once again meet Igor the dancing mouse.

HANIBALOVE ALPE / HANNIBAL ALPS

Zlatko Grgić, Boris Kolar, Ante Zaninović
(Zagreb Film/Windrose Film)

Hrvaška (YU), Nemčija/ Croatia (YU),
Germany, 1969, 9'23"



Baltazar v Alpah sreča moža, ki tam jodla že vse življenje, čeprav ga pri tem motijo plazovi. Nato v Južnem morju naleti še na svetilničarja, ki se mu sladoled ves čas topi. Možema predlaga, da se zamenjata – tako lahko prvi sredi morja po mili volji jodla, drugi pa se v Alpah sladka s sladoledom.

Balthazar travels to the Alps where he meets a man who spends his whole life yodelling although he is often disturbed by avalanches. Then, he finds a lighthouse keeper in the South Seas who is unable to eat his melting ice-cream. Balthazar asks the two men to swap towns. This allows them both to be happy.

HORACIJEV VZPON IN PADEC / HORACIJEV USPON I PAD / THE RISE AND FALL OF HORATIO

Zlatko Grgić, Boris Kolar, Ante Zaninović
(Zagreb Film/Windrose Film)

Hrvaška (YU), Nemčija/ Croatia (YU),
Germany, 1969, 8'15"



Baltazarjev prijatelj, slovit dirigent Horacij, je ves iz sebe, saj na vsakem koncertu izgubi hlače. Da bi mu pomagal, Baltazar izumi najmočnejše naramnice na svetu – tako so elastične, da omogočajo najbolj fantastične skoke.

Balthazar's friend, the famous conductor Horatio, is very upset because at every concert he loses his trousers. In order to help his friend, Balthazar invents the strongest braces in the world, which are so elastic that they enable the most fantastic jumps.

MARTIN NA VRHU / MARTIN MAKES IT TO THE TOP

Zlatko Grgić, Boris Kolar, Ante Zaninović
(Zagreb Film/Windrose Film)

Hrvaška (YU), Nemčija/ Croatia (YU),
Germany, 1969, 7'54"



Martin je hudo nesrečen, saj ga nihče ne opazi. Profesor Baltazar mu zato podari knjigo o tem, kako uspeti. A v njej so vse strani nepopisane, knjigo mora z nasveti napolniti sam. Martin odide iz mesta in se preseli na vrh gore k prijatelju, orlu Arturju.

Martin suffers from the fact that people completely ignore him. Professor Balthazar gives him a book on how to succeed; all the pages are blank and Martin must fill the book with advice himself. Martin leaves the city to live on a mountain top with his friend Arthur the eagle.

**ROJSTNODNEVNA ZGODBA /
ROĐENDANSKA PRIČA / BIRTHDAY TALE**

Zlatko Grgić, Boris Kolar, Ante Zaninović
(Zagreb Film/Windrose Film)
Hrvaška (YU), Nemčija/ Croatia (YU),
Germany, 1969, 8'48"



Slikar Leo ni pretirano uspešen, saj zna naslikati samo en motiv: rumeno cvetje na rožnatem ozadju. Za njegove slike ni nikomur mar, vse dokler Leo ne nastopi v televizijskem programu v družbi svojih prijateljev, plešočih metuljev.

Leo the painter is not very successful since he can only paint one thing: paintings with yellow flowers on a pink background. Nobody really cares about this particular motif until Leo appears on television with his friends the dancing butterflies.

**SREČA V DVOJE / SREČA U
DVOJE / HAPPY TOGETHER**

Zlatko Grgić, Boris Kolar, Ante Zaninović
(Zagreb Film/Windrose Film)
Hrvaška (YU), Nemčija/ Croatia (YU),
Germany, 1969, 7'36"



V malem mestu promet uspešno usmerja policist Hubert. Nekega dne pa se ne more upreti nenadni želji: promet začne usmerjati s papirnato trobljo namesto s piščalko, zato izgubi službo. Profesor Baltazar odkrije način, kako omogočiti prebivalcem mesta, da v parih odpotujejo v drugo dimenzijo, kjer se lahko brez skrbi vdajajo nedolžnim vzgibom.

In the little town, traffic is directed successfully by Hubert the policeman. When one day he gives in to an urge and directs traffic using a party horn instead of a whistle, he loses his job. Professor Balthazar discovers a way for the people of the city to travel to another dimension in pairs where giving in to harmless urges is permissible.

TETKE PLETKE / KNITTING NEIGHBOURS

Zlatko Grgić, Boris Kolar, Ante Zaninović
(Zagreb Film/Windrose Film)
Hrvaška (YU), Nemčija/ Croatia (YU),
Germany, 1969, 6'32"



Profesor Baltazar ima prijazni sosed, Matildo in Klotildo, ki radi pleteta. Profesorju spleteta pulover, vendar ima ta osem rokavov. K sreči je nad njim navdušen Oktavijan – nič čudnega, saj je hobotnica. Profesor Baltazar nato izumi napravo, ki lahko splete puloverje za vse hobotnice v oceanu.

Professor Balthazar has two friendly neighbours, Mathilde and Clothilde, who love knitting. They knit a sweater for the professor, a sweater with eight arms. Luckily for them, Octavian the octopus loves the sweater. Professor Balthazar invents a machine that can knit sweaters for every octopus in the ocean.

**VIKTORJEV JAJCEMAT / VIKTOROV
JAJOMAT / VICTOR'S EGGOMAT**

Zlatko Grgić, Boris Kolar, Ante Zaninović
(Zagreb Film/Windrose Film)
Hrvaška (YU), Nemčija/Croatia (YU),
Germany, 1969, 9'42"

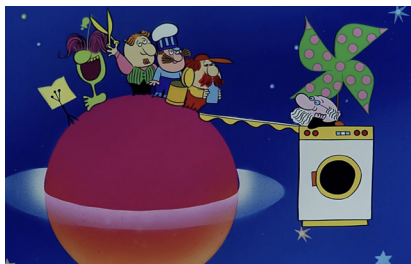


Viktor na trgu sredi mesta profesorja Baltazarja prodaja kuhana jajca. To so *jajca à la Victor*, ki jih pripravi s pomočjo svojega neverjetnega jajcemata. Ko se naprava pokvari, so kupci obupani, hitro je treba najti rešitev. Profesor Baltazar ugotovi, da je v bližini obtičal vesoljček. Da bi popravil svojo vesoljsko ladjo, je iz jajcemata vzel vzmet, iz vseh mestnih zvonikov pa pobral ure.

On the square of Professor Balthazar's town, Victor is selling boiled eggs, *eggs à la Victor*, with the help of his amazing Eggomat. When the machine breaks down the customers are desperate for a solution. Professor Balthazar discovers that a stranded alien has taken the spring from the Eggomat and all the clocks from clock towers in an attempt to repair his spaceship.

**ZVEZDNI KVARTET / ZVJEZDANI
KVARTET / STARRY QUARTET**

Zlatko Grgić, Boris Kolar, Ante Zaninović
(Zagreb Film/Windrose Film)
Hrvaška (YU), Nemčija/Croatia (YU),
Germany, 1969, 8'42"



Krojač, cestar in steklar obožujejo glasbo in ugotovijo, da jo lahko ustvarjajo kar s svojimi orodji: krojač igra na škarje, cestar na smetnjak, steklar pa na steklenice. A preostali prebivalci mesta niso navdušeni nad igranjem tega tria, zato profesor Baltazar izumi leteč pralni stroj, ki glasbenike odpelje na drug planet.

Three of the little town's inhabitants are music lovers. The tailor likes to play on his scissors, the street sweeper loves playing on the garbage bin and the glass blower plays music with the bottles he makes. However, the rest of the city are not equally fond of their music and Professor Balthazar invents a flying washing machine and fly them to another planet.

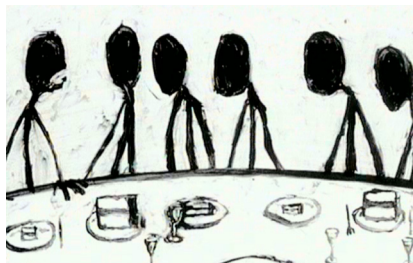
**HRVAŠKA
NA OBISKU:
NOVO TISOČLETJE,
NOVA DOBA
CROATIA VISITING:
A NEW MILLENNIUM,
A NEW ERA**

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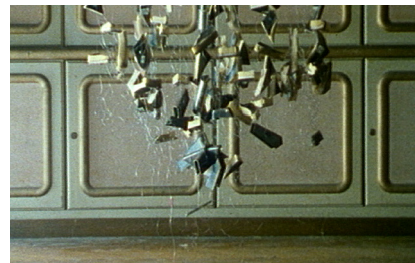
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TORTA / KOLAČ / THE CAKE
Danijel Šuljić (Zagreb film)
Hrvaška/Croatia, 1997, čb/bw, 7'54"



Skupina ljudi, ki praznuje, sedi okrog mize. Praznična torta je postrežena, vendar neenakomerno razdeljena med njimi ...
A group of people are celebrating, sitting around the table. The celebration cake is served, but unevenly divided among them...

IN/DIVIDU
Nicole Hewitt (Zagreb film)
Hrvaška/Croatia, 1999, 7'



Razgradnja, razkroj in razmestitev živega in neživega.
The deconstruction, decomposition and dislocation of the animate and the inanimate.

PLASTICAT

Simon Bogojević Narath (Kenges)
Hrvaška/Croatia, 2003, 9'50"



Noč. Mesto. Poln žep denarja. Berač na ulici, polni ljudi. Zoprna situacija, kajne? Oglejte si, kako lahko nedolžen sprehod po ulici postavi življenje na glavo. S kate-rega koli konca.

Night. City. A pocket full of money. A beggar in a busy street. Adds up to trouble, doesn't it? See how a casual walk down the street can turn a life upside down. Or downside up.

CIGANJSKA / GIPSY SONG

Marko Meštrović, Davor Međurečan (Kreativni sindikat)
Hrvaška/Croatia, 2004, 6'40"



Film je nastal po navdihu temačne balade Ciganjska (1936), ki jo je v svoji knjigi *Balade Petrice Kerempuha* objavil sloviti hrvaški pisatelj in dramatik Miroslav Krleža. Avtor v poetičnem slogu, ki spominja na nemški ekspresionizem, upodobi tesnobne intimne svetove likov, pri tem pa razmišlja o prihodnosti odtujene in samo-uničujoče civilizacije.

A film inspired by the dark ballad *Ciganjska* (1936), one of the poems written by the famous Croatian writer and playwright Miroslav Krleža and published in his book *The Ballads of Petrica Kerempuh*. In a poetic way evocative of German expressionism, the film brings to life the anxious inner worlds of the characters, thereby questioning the future of an alienated and self-destructive civilisation.

TISTA, KI MERI / ONA KOJA MJERI / SHE WHO MEASURES

Veljko Popović (Kenges)
Hrvaška/Croatia, 2008, 6'40"



Smo zares svobodni? Ali naša hrepennja res izvirajo iz nas ali so vsiljena prek družbe, v kateri živimo? Vprašanje, ki ga film zastavlja, je: smo res sužnji kulture in družbe, v katero smo bili rojeni, ali pa ji vendarle lahko ubežimo?

Are we truly free? Are our desires truly our own or merely the imposed products of the society we live in? The question this film is asking is this: are we slaves to the culture and society we were born in or is there a way to escape after all?

WE USED TO CALL IT: MOON.

Marko Tadić (WHW)

Hrvaška/Croatia, 2011, 4'15"



Film je kritika cenzure in temelji na ideji, da sta bili nekoč na nebu dve luni, dokler niso ene cenzurirali in jo povsem izbrisali iz našega življenja. V filmu vidimo dokaze o resničnem obstoju druge lune ter spremljamo njeno dnevno rutino v obdobju pred zatonom in odstranitvijo.

This work is a critique of censorship and is built around the idea that we had had two Moons and one was censored out of our lives, completely erased. In the film, we see the evidence of the actual existence of the second Moon and follow its daily routines in the period before its demise and removal.

TISOČ / TISUĆU / THOUSAND

Danijel Žeželj (Zagreb film/Petikat)

Hrvaška/Croatia, 2014, 5'38"



Gola sivina.

Sonce že leta ne vzhaja.

Po mestu kroži legenda: naslikaj sonce tisočkrat in znova bo vzšlo.

All is grey.

The sun has not been rising for years.

There is a legend going around the city:

Paint the sun a thousand times and it will rise again.

MAČKA / THE CAT

Goran Stojnić (3D2D Animatori)

Hrvaška/Croatia, 2012, 9'21"

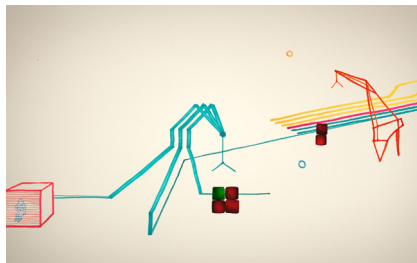


Kratka zgodba o treh povsem različnih bitjih – mački, starki in ptici. Morda pa vendarle niso tako različna? Ob spremljanju mačke, katere lastnosti presegajo živalsko naravo, ugotovimo, da so značaji bitij nekoliko pomešani.

A short story about three completely different creatures - a cat, an old woman, and a bird. But perhaps they are not as different as they seem? Following the cat, which seems to have more than just animal attributes, one realises that the creatures' characters are somewhat mixed.

FLIPER / PINBALL

Darko Vidačković (Bonobostudio)
Hrvaška/Croatia, 2012, 7'30"



Pot žogice po izstrelitvi ni določena, kot pri fliperju. Igralčeve poteze žogico usmerjajo, njenim premikom dajejo smisel, pustijo sled, toda ne za dolgo. As though in a dynamic pinball game, the trajectory of the ball after launching is undetermined. The player's actions direct the ball, make sense of its movements, leave their trace, but not in the long run.

LAKOTA / GLAD / HUNGER

Petra Zlonoga (Bonobostudio)
Hrvaška/Croatia, 2014, 6'09"



Vse, kar živi, je lačno; seme je lačno svetlobe, ptica je lačna letenja, človek je lačen dotika drugega. Seme hrepenenja zraste v to, kar nas hrani. Everything that is alive is hungry; the seed is hungry for light, the bird is hungry for flight, the man is hungry for the touch of another. The seed of longing grows into what feeds us.

VDIHNJENO ŽIVLJENJE / UDAHNUTI ŽIVOT / IMBUED LIFE

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



Mlada ženska svoj dar za nagačevanje živali uporabi za »vrnitev« živali v njihovo naravno okolje. A šele ko se v živalih, ki jih obdeluje, začnejo pojavljati zvrtki nerazvitega filma, se odloči poiskati odgovore. Povezava, ki jo občuti in ki jo preganja tako v budnosti kot v snu, ji ne da več miru – za njo mora najti razlago.

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

HRVAŠKA NA OBISKU: ŠTUDENTSKI FILMI OZAFIN ALU ZAGREB CROATIA VISITING: STUDENT FILMS FROM OZAFIN ALU ZAGREB

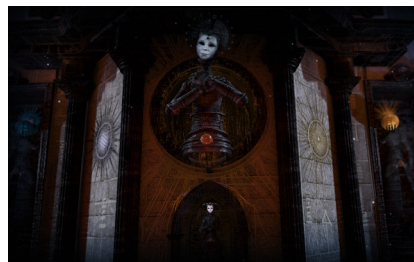
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MEHANSKO SRCE / MEHANIČKO SRCE / CLOCKWORK HEART

Manuel Šumberac (Academy of Fine Arts in
Zagreb/Zagreb film)
Hrvaška/Croatia, 2013, 8'40"

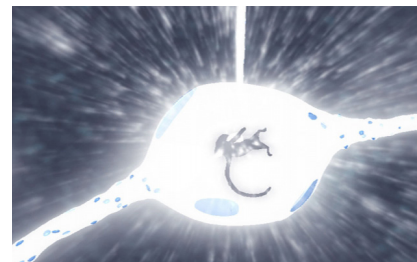


Urarjev vajenec spozna, da popoln mehanizem lahko sproži samo, če popolnoma žrtvuje samega sebe in v uro vgradi lastno življenjsko energijo.

A watchmaker's apprentice realizes that the perfect clockwork can only be initiated if he sacrifices himself completely, and incorporates his life's energy into the clock.

TRANSECHO

Nikola Radović (Academy of Fine Arts in
Zagreb/Zagreb film)
Hrvaška/Croatia, 2012, 8'20"



Skozi gosto temo predora monotono vibrirajo medle stene. V mračni daljavi nenadoma poblisne žarek svetlobe.

Through the thick darkness of a tunnel, faint walls vibrate monotonously. In the dark distance, a ray of light suddenly blinks.

**VOLČJE IGRE / VUČJE
IGRE / WOLF GAMES**

Jelena Oroz (Academy of Fine Arts in Zagreb/
Zagreb film)
Hrvaška/Croatia, 2015, 4'34"

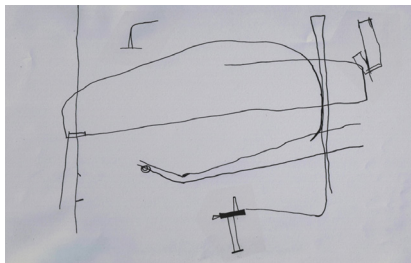


Trije volkci skupaj preživljajo pozno popoldne. Zgodba razkrije, kako so se znašli sami.

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

**KAR SLIŠIM, ŽE VEM / JA VEĆ ZNAM ŠTO
ČUJEM / I ALREADY KNOW WHAT I HEAR**

Darko Masnec (Academy of Fine Arts in
Zagreb/Zagreb film)
Hrvaška/Croatia, 2012, 5'

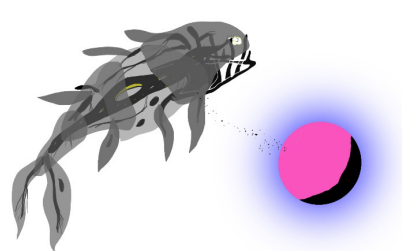


Komunikacija je pomanjkljiva. Čutimo jo – tako kot tisto, česar nikoli ne izrečemo do konca. A nezadostnost ne pomeni črne luknje; je prostor, ki zapolnjuje samega sebe.

Communication is lacking. This can be felt, just like the things that can never be truly spoken. But lack does not mean a black hole, it is a space that fills itself.

**ARKADIJSKA VROČICA / ARKADIJSKA
FEBRA / ARCADIAN FEVER**

Tea Stražičić (Academy of Fine Arts in Zagreb/
Zagreb film)
Hrvaška/Croatia, 2015, 6'55"



Kratki film o življenjskem krogu parazit-skih 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.

DRAGI KENO / DEAR KENO

Natko Stipaničev (Academy of Fine Arts in Zagreb/Zagreb film)

Hrvaška/Croatia, 2011, 5'25"



Nedolžno podeželsko dekle se zaradi službe preseli v mesto. Tam spozna očarljivega starejšega poslovneža in njuni življenji se prepleteta.

A young, innocent country girl moves to a big city for work. There she meets charming, older businessman and their lives intertwine.

ZLOM / SLOM / BREAKDOWN

David Lovrić (Academy of Fine Arts in Zagreb/Zagreb film)

Hrvaška/Croatia, 2014, 3'



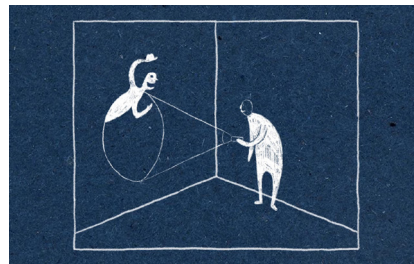
Antropomorfni lik s slonjo glavo v kopalnici stoji pred ogledalom. Ko se potapljamo čedalje globlje v plasti nenavadnega organizma, ki spominja hkrati na živčevje in rastlino, se slonje bitje odzove nasilno in nepredvidljivo, pri tem pa ustvari koreografijo, ki se konča z izginotjem njega samega.

An anthropomorphic figure with the head of an elephant stands in front of a mirror in a bathroom. As we sink deeper and deeper into layers of the strange organism that resembles a nervous system and a plant at the same time, the elephant-head character seems to react in a violent and unpredictable way, creating a kind of a choreography which ends in the vanishing of the character himself.

KOT / KUT / CORNER

Lucija Mrzljak (Estonian Academy of Arts)

Estonija/Estonia, 2016, 2'06"

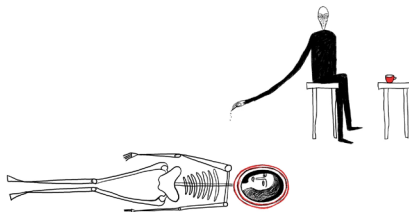


Življenje v kotu, kjer se stikata dva robova, ni preprosto. Ko se začno poigravati s tabo zakonitosti perspektive in gravitacije, vse postane geometrično relativno.

Life is difficult in the corner, in the angle where two edges meet. Everything is geometrically relative when laws of perspective and gravity start playing tricks on you.

**TUJEC V MOJO GLAVI /
STRANAC U MOJOJ GLAVI / THE
STRANGER IN MY HEAD**

Petra Balekić (Academy of Fine Arts in
Zagreb/Zagreb film)
Hrvaška/Croatia, 2017, 4'26"



Film je nekakšna rekonstrukcija knjige *Tujec* Alberta Camusa. Prebrala sem jo pred 12 leti. Spominjam se predvsem tega, kakšen vtis je naredila name in kakšno vzdušje ustvarja, od likov in dogajanja pa so ostali samo drobci. Te drobce sem v kratki animaciji povezala v kontekst. The film is a kind of a reconstruction of the book *The Stranger* by Albert Camus. I read it 12 years ago. I remember mostly the influence the book left on me and the atmosphere it created, but when it comes to characters and action in the book there are only fragments left. In this short animation, I tried to put those fragments into some context.

MIRAMARE

Michaela Müller (Academy of Fine Arts in
Zagreb/Michaela Müller)
Hrvaška, Švica/Croatia, Switzerland, 2009,
35mm, 8'08"



Pogled na dogajanje ob sredozemskih mejah Evrope, kjer se turisti skušajo sprostiti, medtem pa »nelegalni« priseljenci muko- ma iščejo priložnost za boljše življenje. A look at life on the Mediterranean borders of Europe, where tourists try to relax at the same time as "illegal" immigrants struggle to get a chance for a better life.

JAZ / JA / I

Ivana Jurić (Academy of Fine Arts in Zagreb/
Zagreb film)
Hrvaška/Croatia, 2008, 3'35"



Ženska je ujeta v moškem telesu.
A woman is trapped in a man's body.

SATANOV SIN / SOTONIN
SIN / SON OF SATAN

Marko Dječka (Academy of Fine Arts in
Zagreb/Zagreb film)
Hrvaška/Croatia, 2012, 9'40"



Prijazen demon, globoko razočaran nad življenjem v peklu in pijanskim očetom, se odloči, da bo odšel od doma.

A benign demon deeply disappointed with his life in hell and his drunkard father one day decides to leave his home.

COCKPERA

Kata Gugić (Academy of Fine Arts in Zagreb/
Zagreb Film)
Hrvaška/Croatia, 2020, 4'34"



Kratka opera, ki je nastala po navdihu Ezopove basni o dveh bojevitih petelinih in orlu.

A short opera inspired by Aesop's fable The Fighting Cocks and the Eagle.

**HRVAŠKA
NA OBISKU:
NAKLJUČNO RAZKOŠJE
PROSOJNEGA VODNEGA
REBUSA, CELOVEČERNI
FILM**

**CROATIA VISITING:
ACCIDENTAL
LUXURIANCE OF THE
TRANSLUCENT WATERY
REBUS, FEATURE FILM**

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**NAKLJUČNO RAZKOŠJE PROSOJNEGA VODNEGA
REBUSA / SLUČAJNA RASKOŠ PROZIRNOG
VODENOG REBUSA / ACCIDENTAL LUXURIANCE
OF THE TRANSLUCENT WATERY REBUS**

Hrvaška/Croatia, 2020, 80', v hrvaškem jeziku s slovenskimi in angleškimi podnapisi / In Croatian with Slovenian and English subtitles

Režija/Directed by: Dalibor Barić

Scenarij/Written by: Dalibor Barić

Animacija/Animation: Dalibor Barić

Kompoziting/Compositing: Dalibor Barić

Montaža/Editing: Dalibor Barić

Oblikovanje zvoka/Sound Design: Dino Brazzoduro, Ivan Zelić

Glasba/Music: Dalibor Barić

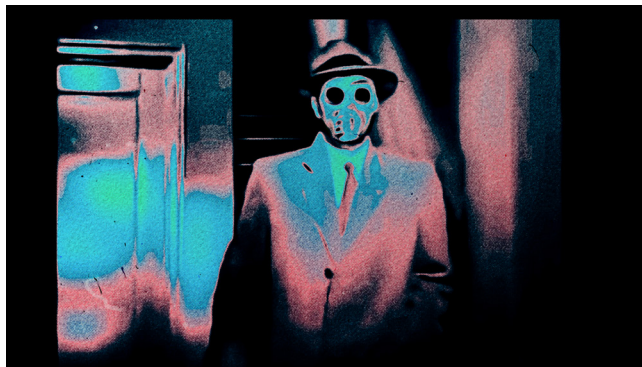
Glasovi/Voices: Rakan Rushaidat, Ana Vilenica, Frano Mašković, Nikša Marinović, Mario Kovač, Željka Veverec, Boris Bakal, Pavlica Brazzoduro Bajsić

Producent/Producer: Ivan Katić

Produkcija/Production: Kaos

Podpora/Support: Hrvatski audiovizualni centar (HAVC), Grad Rijeka

Distribucija/Distribution: Kaos



Martin se je poskusil zoperstaviti sistemu, zdaj je na begu. Sara je konceptualna umetnica. Skupaj se pridružita revolucionarni komuni na podeželju, a jima je na sledi policija. Inšpektor Ambroz ve, da so prava vprašanja pomembnejša od odgovorov. Kajti morda nič od tega ni res.

Martin tried to fight the system, and now he's on the run. Sara is a conceptual artist. Together they join a revolutionary commune in the countryside, with the police on their trail. Inspector Ambroz knows the right questions are more important than the answers. Because maybe none of this is true.

Ko ljudje slišijo, da gre za eksperimentalni film, dolg več kot eno uro, je pogost odziv: »O, moj bog, ne!« Največji izziv je bila likovna podoba: začel sem s kolažem, a sem nato pri nekaterih delih uporabil rotoskopijo in tako dalje. Bilo je podobno ustvarjanju srednjeveškega rokopisa, ki mu dodajaš nove in nove plasti. Pod različico, ki jo vidite, se skriva še veliko drugih!

- Dalibor Barić (v intervjuju za cineruopa.org)

Živimo v puritanskih časih in tisto, kar je bilo nekoč normalno, zdaj velja za eksperimentalno, na primer film Lani v Marienbadu. To me moti. V narativnem smislu hočemo vse tako lepo polikati in predvsem pri igranem filmu se strašno obremenjujemo z verodostojnostjo. Tukaj sem lahko naredil karkoli. Ta medij ni niti animacija niti resen celovečerec; pustite mi torej, da se svobodno igram!

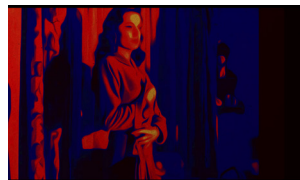
- Dalibor Barić (v intervjuju za cineruopa.org)

Lots of people, when they hear about an experimental movie that lasts over an hour, go: "Oh my God, no!" The biggest challenge was the art direction: I started with a collage, but for other parts, I turned to rotoscoping and so on. It was like creating a medieval manuscript and adding all these layers. There are many different versions submerged under the one you got to see!

- Dalibor Barić (in an interview for cineruopa.org)

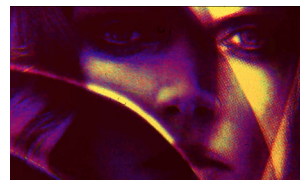
We live in puritan times, and what used to be normal is now considered experimental, like Last Year at Marienbad. It bothers me. We want to slap a nice, lean narrative on everything and, especially when shooting fiction, worry so much about plausibility. But here, I could do anything. This kind of medium is neither an animation nor a serious feature film, so give me some freedom to play!

- Dalibor Barić (in an interview for cineruopa.org)



Nagrade (izbor):

- tekmovalni program Contrechamp, Mednarodni festival animiranega filma v Annecyju, 2020
- Svetovni festival animiranega filma Animafest Zagreb 2020
- Mednarodni filmski festival Lima Alterna 2020
- Mednarodni filmski festival v Bogoti 2020
- Mednarodni filmski festival v Solunu 2020
- Evropski filmski festival v Seville 2020



Awards (selection):

- Contrechamp Competition, Annecy International Animated Film Festival, 2020
- World Festival of Animated Film Animafest Zagreb 2020
- Lima Alterna International Film Festival 2020
- Bogota International Film Festival 2020
- Thessaloniki International Film Festival 2020
- Sevilla European Film Festival 2020

CELOVEČERNI
ANIMIRANI
FILMI
ANIMATED
FEATURE
FILMS



BLACK IS BELTZA

Španija/Spain, 2018, 80', v baskovskem, španskem in angleškem jeziku s slovenskimi in angleškimi podnapisi / In Basque, Spanish and English with Slovenian and English subtitles

Režija/Directed by: Fermin Muguruza

Scenarij/Written by: Fermin Muguruza, Harkaitz Cano, Eduard Sola
Umetniški direktor in asistent režije/Art director and assistant director: Beñat Beitia

Direktor animacije/Animation director: Iñigo Berasategi

Glasba/Music: Raul Fernandez Refree, Fermin Muguruza

Oblikovanje zvoka/Sound Design: Edgar Vidal

Montaža/Editing: Dani Azpitarte

Glasovi/Voices: Unax Ugalde, Isaach de Bankole, Iseo, Sergi Lopez, Ramon Agirre, Rossy de Palma, Ramon Barea, Willy Toledo, Angelo Moore, Maria de Medeiros, Jorge Perugorria, Hamid Krim, Emma Suarez

Producenti/Producers: Fermin Muguruza, Oriol Marcos, Jone Unanua

Produkcija/Production: Black is Beltza AIE, Talka Records&Films, Setmagic, Elka

Distribucija/Distribution: Film Factory

Film bo predvajan v kinematografih v letu 2021.

The film will be screened in cinemas in 2021.



Oktober 1965. Tradicionalno družino orjaških likov, ki so sestavni del festivala San Fermín v Pamploni, povabijo na parado po newyorški Peti aveniji. Toda nastopiti ne smejo vsi: ameriške oblasti zaradi rasne diskriminacije prepovejo udeležbo črnskima maskama.

Film, ki temelji na resničnih dogodkih, pripoveduje o mladem Manexu, nosaču enega od velikanov. Na svoji dolgi, nepričakovani poti bo Manex pričal ključnim dogodkom v zgodovini.

October 1965. Pamplona's troupe of giant figures, a typical sight at the San Fermín festivities, is invited to parade along Fifth Avenue in New York. But not all of them will be allowed to appear: due to racial discrimination, the American authorities will ban the participation of the two black giants.

Based on this true event, *Black is Beltza* tells the story of Manex, the young man responsible for carrying one of the giants. Embarked on a long, unexpected journey, Manex will witness key events in history.

Muguruza nas popelje na junaško iniciacijsko popotovanje skozi čas. Iniciacijsko zaradi potopitve v ameriško družbeno tradicijo in psihedelično odbitost porajajoče se hipijeve kulture ter zaradi zvočne steze, ki ju spremlja. Popotovanje skozi čas, ker podoživimo nekaj najpomembnejših epizod tistega desetletja: hladno vojno, Čejevo smrt, Francovo diktaturo ... Junaško pa zato, ker se nalezemo Manexovih čustev, njegovega revolucionarnega in pustolovskega duha ter, bodimo iskreni, tudi njegove strastne ljubezni do Amande.

Vse odkar sem videl fotografijo skupine velikanov iz Pamplone v New Yorku leta 1965, sem vedel [...], da se za tem skriva zgodba. Potem sem nekoč na Kubi neizmerno užival v zgodbi o skrivni misiji, eni mnogih, ki jih je povedal eden tistih, ki so ob koncu 60. let na vrhuncu hladne vojne izvajali tajne naloge za kubansko obveščevalno službo. [...] Parada v New Yorku, tajna operacija pod taktirko Kube in mesta, vpletena v dogajanje leta 1967, so začeli plesati okoli naše zgodbe kot velikani na povorki festivala San Fermin v Pamploni.

- Fermin Muguruza

Muguruza takes us on a heroic journey of initiation through time. An initiation because of the immersion in the customs of American society, the psychedelic madness of the incipient hippy culture and the soundtrack that accompanies them. A journey through time because in it we relive some of the most important events of that decade: the Cold War, the death of Che, the Francoist dictatorship... And, finally, heroic, because we are infected with Manex's emotions, his revolution, his adventures and, let's be honest, his passionate love for Amanda.

I have known ever since I saw the photo taken in New York in 1965 depicting the troupe of giants of Pamplona [...] that there was a story to be had there. Afterwards, during one of my visits to Cuba, I savoured the story of a secret mission, one of many told by one of its protagonists about how they had to carry out the secret services of the Cuban Intelligence Division at the end of the 1960s at the height of the cold war. [...] The parade in New York, the secret operation led by Cuba, and the cities involved in the story set in 1967 started to twist and turn around our narration like the giants in the Pamplona parade during the San Fermin Festival.

- Fermin Muguruza



Nagrade in festivali (izbor):

- najboljši mednarodni animirani celovečerec, Mednarodni filmski festival v Monterreyju 2019
- nominacija za najboljši animirani celovečerec, nagrade gaudi 2019
- Mednarodni filmski festival v San Sebastiánu 2018
- tekmovalni program, Mednarodni festival animiranega filma v Stuttgartu 2019
- Festival Fantoche 2019
- Festival Animest 2019

Awards and festivals (selection):

- Best International Animated Feature, Monterrey International Film Festival 2019
- Nominee for Best Animated Feature, Gaudí Awards 2019
- San Sebastián International Film Festival 2018
- In Competition, Stuttgart International Festival of Animated Film 2019
- Fantoche Festival 2019
- Animest Festival 2019

**CALAMITY, OTROŠTVO MARTHE JANE CANNARY /
CALAMITY, UNE ENFANCE DE MARTHA JANE CANNARY /
CALAMITY, A CHILDHOOD OF MARTHA JANE CANNARY (9+)**

Francija, Danska/France, Denmark, 2020, 82', v francoskem jeziku s slovenskimi in angleškimi podnapisi / In French with Slovenian and English subtitles

Režija/Directed by: Rémi Chayé

Scenarij/Written by: Fabrice de Costil, Rémi Chayé

Direktor animacije/Animation director: Liane-Cho Han

Umetniški direktor/Art director: Céline Ronté

Glasba/Music: Florencia Di Concilio

Oblikovanje zvoka/Sound Design: Régis Diebold, Mathieu Z'graggen

Montaža/Editing: Benjamin Massoubre

Scenografija/Production Design: Patrice Suau

Glasovi/Voices: Salomé Boulven, Alexandra Lamy, Alexis Tomassian, Jochen Hägele

Producenta/Producers: Henri Magalon, Claire La Combe

Produkcija/Production: Maybe Movies/2 Minutes/ France 3 Cinéma/ Nørlum

Distribucija/Distribution: Indie Sales

S PODPORO
SUPPORTED BY



Dvanajstletna Martha Jane z družino v velikem konvoju pokritih vozov potuje na ameriški zahod, kjer naj bi si ustvarili boljše življenje. Potem ko se njen oče poškoduje v hudi nesreči, Martha Jane sama prevzame skrb za brate in sestre ter se nauči voziti družinski voz. Počuti se svobodno kot še nikoli. Ko jo vodja konvoja po krivem obtoži kraje, Martha Jane pobegne, da bi našla dokaz o svoji nedolžnosti ...

V divjini najde svoj pravi jaz in svet, ki jo izoblikuje ter potrdi njeno edinstveno osebnost. Rodi se legendarna, nekoliko skrivnostna Calamity Jane.

12-year-old Martha Jane and her family are headed West in a large covered wagon train in search of a better life. After Martha Jane's father is hurt in a serious accident, she takes charge of her siblings and learns to drive the family wagon. She has never felt so free. When the leader of the convoy wrongly accuses her of theft, she runs away to find proof of her innocence...

In the Wild, she discovers herself and a world which shapes her and confirms her unique personality, revealing the mythical and slightly mysterious Calamity Jane.

CELOVEČERNI ANIMIRANI FILMI
ANIMATED FEATURE FILMS

Ustvarjanje filma Daleč na sever z Rémiem Chayéjem je bila izjemna izkušnja in želela sva še kdaj sodelovati. Kmalu za tem mi je Rémi povedal resnično zgodbo o Marthi Jane Cannary, ki je pozneje postala Calamity Jane. Rémi se pogosto nagonsko ozira za močnimi ženskimi liki in ta ga je povsem prevzel.

- Henri Magalon

Calamity je film za vsa občinstva, vester s tipičnimi širnimi prostranstvi in zgodbo o dekleu v moškem svetu. Ker njen oče po nesreči z vozom ostane bolj ali manj priklenjen na posteljo, mora Martha poskrbeti za vse: konje, družino ... In ko ji zapovejo, da se mora spet vrniti v deklško vlogo, se upre, saj hoče uživati enako svobodo kot fantje, četudi ni ena izmed njih. To je univerzalna tema, ki bo všeč vsem, tudi staršem, saj daje filmu nekoliko sodobnejšo in družbeno razsežnost.

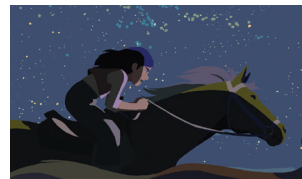
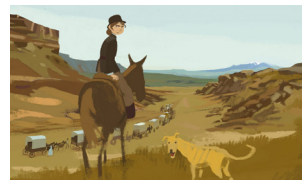
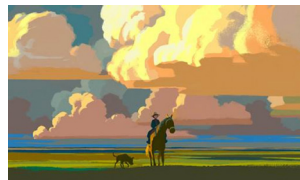
- Henri Magalon

The experience of making Long Way North with Rémi Chayé and his team was amazing, and we wanted to work together again. Soon after, Rémi told me about the true story of Martha Jane Cannary who later became Calamity Jane. It fascinated him as he often looks instinctively towards strong female characters.

- Henri Magalon

Calamity is a film for all audiences, a western with all its wide, open spaces and the story of a girl in a man's world. As her father is pretty much bedridden as a result of a wagon accident, she ends up having to take things in hand: the horses, the family... And then, when she's told to go back to her role as a girl again, she refuses, because she wants the same freedom as the boys, but as a girl. It's a universal theme which everyone will like, including parents, given the slightly more modern and societal dimension it brings.

- Henri Magalon



Nagrade in festivali (izbor):

- kristal za najboljši celovečerec, Mednarodni festival animiranega filma v Annecyju 2020
- nagrada žirije, glasbena nagrada COCOMICS, Mednarodni festival animacije v Bucheonu, Južna Koreja, 2020
- nominacija za najboljši evropski animirani celovečerni film, Evropske filmske nagrade 2020
- najboljši film za otroke, CINEKID, Nizozemska, 2020
- uradni tekmovalni program, festival Alice nella Citta, Italija, 2020

Awards and festivals (selection):

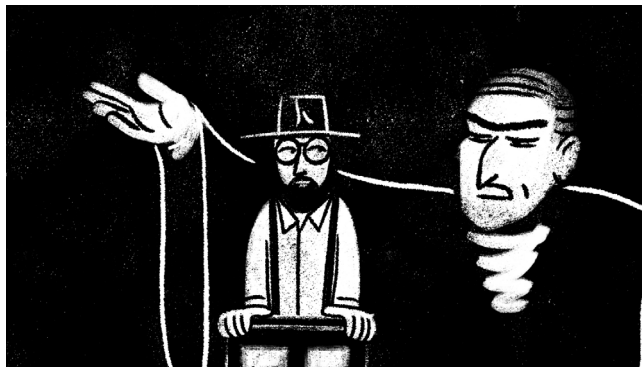
- Crystal Award for Best Feature Film, Annecy International Animation Film Festival 2020
- Jury Prize, COCOMICS Music Prize, BIAF, South Korea, 2020
- Nominee for European Animated Feature Film, European Film Awards 2020
- Best Children Movie, CINEKID, The Netherlands, 2020
- Official competition, Alice nella Citta, Italy, 2020

**DRŽAVA PROTI MANDELI IN SOOBTOŽENIM /
LE PROCÈS CONTRE MANDELA ET LES AUTRES /
THE STATE AGAINST MANDELA AND THE OTHERS**

Francija/France, 2018, čb/bw, 103', v francoskem in angleškem jeziku s slovenskimi podnapisi / In French and English with Slovenian subtitles

Režija/Directed by: Nicolas Champeaux, Gilles Porte
Scenarij/Written by: Nicolas Champeaux, Gilles Porte
Risba in animacija/Drawings and animation: Oerd
Animacija/Animation: Mathieu Ratier, David Devaux, Vincent Escrive, Matthieu Gueritte, Antoine Presles, Loïc Espiche, Soukaïna Najjarane, Théo Gremillet, Vivianne Karp
Glasba/Music: Aurélien Chouzenoux
Oblikovanje zvoka/Sound Design: Élisabeth Paquette
Montaža/Editing: Alexandra Strauss
Glasovi/Voices: Denis Goldberg, Ahmed Kathrada, Andrew Mlangeni, George Bizos, Joel Joffe
Producenti/Producers: William Jéhannin, Julie Gayet, Nadia Turincev, Antoun Sehnaoui, Raphaëlle Delauche
Izvršni producent/Executive Producer: Omar Sy
Produkcija/Production: UFO Production, Rouge International
Koprodukcija/Co-production: Korokoro, INA - Institut national de l'audiovisuel, Arte France
Distribucija/Distribution: Versatile

S PODPORO
SUPPORTED BY



Leta 2018 je minilo sto let od rojstva Nelsona Mandele, protagonista zgodovinskega sodnega procesa v letih 1963 in 1964. Ob njem je smrtna kazen pretila še devetim soobtožencem in tudi njih so neusmiljeno navzkrižno zasliševali. Vsi brez izjeme pa so ostali neomajni in dosegli preobrat: na zatožni klopi se je znašel južnoafriški režim, ki je vodil politiko apartheida. Nedavno odkriti zvočni posnetki zaslišanj nas popeljejo v samo žarišče naelektrenega dogajanja v sodni dvorani.

2018 marks the centenary of the birth of Nelson Mandela. He seized centre stage during a historic trial in 1963 and 1964. But there were nine others who, like him, faced the death sentence. They too were subjected to pitiless cross-examinations. To a man they stood firm and turned the tables on the state: South Africa's Apartheid regime was in the dock. Recently recovered sound archives of those hearings transport us back into the thick of the courtroom battles.

CELOVEČERNI ANIMIRANI FILMI
ANIMATED FEATURE FILMS

Sodni proces je bil posnet z analognim sistemom snemanja zvo-ka, ki se imenuje dictabelt. Šlo je za zelo gibek vinilni pas, navit okoli cilindra, za branje pa je služila podobna igla kot pri gramofonu. Britanska knjižnica je leta 2000 posnetke poskusila digitalizirati [...], vendar prizadevanja niso dala zadovoljivega rezultata.

- Nicolas Champeaux

Po tistem se je torej na posnetkih v Južni Afriki še naprej nabiral prah, dokler niso prišli Francozi z neko novo iznajdbo po imenu archéophone. To je naprava, ki omogoča digitalizacijo posnetka na dictabeltu, ne da bi ga uničila.

- Gilles Porte

Henri Chamoux, izumitelj archéophona, je v času pripravl na digitalizacijo poslušal vseh 256 ur sojenja. Za lažjo predstavlo: približno toliko časa bi potrebovali za branje celotnega Iskanja izgubljenega časa Marcela Prousta. [...] Jaz sem poslušal dva polurna odlomka in takoj vedel, da smo naleteli na zlato jamo.

- Nicolas Champeaux

The trial was recorded on an analogue audio recording system called dictabelts. This was a very supple vinyl that was rolled around a cylinder and was read with a stylus rather like a record player. The British Library tried to digitalise them in 2000 [...] but the result wasn't very satisfying.

- Nicolas Champeaux

So after that, the recordings went back to gathering dust in South Africa until some French people came along with a recent invention called the Archéophone. This is a machine which allows dictabelts to be digitalised without ruining them.

- Gilles Porte

Henri Chamoux, the inventor of the Archéophone, had listened to the entire 256 hours of the trial in order to digitalise them. Just to give you an idea, that's a bit like reading all of Marcel Proust's *À la recherche du temps perdu*. [...] I listened to two 30-minute extracts and straight away I knew that this was a gold mine.

- Nicolas Champeaux



Nagrade in festivali (izbor):

- nominacija za najboljši dokumentarec, francoske filmske nagrade cesar 2019
- nagrada občinstva, Mednarodni filmski festival v Durbanu 2018
- izbor, Festival francoskega filma v Richmondu 2019
- izbor, Mednarodni filmski festival v Cartageni 2019
- izbor, Filmski festival v Göteborgu 2019
- posebne projekcije, Mednarodni filmski festival v Cannesu 2018



Awards and festivals (selection):

- Nominee for Best Documentary, Cesar Awards
- French film industry awards 2019
- Audience Award, Durban International Film Festival 2018
- Selection, Richmond French Film Festival 2019
- Selection, FICCI Cartagena 2019
- Selection, Gothenburg Film Festival 2019
- Special Screenings, Cannes International Film Festival 2018

**PRINČEVO POTOVANJE / LE VOYAGE DU
PRINCE / THE PRINCE'S VOYAGE (9+)**

Francija, Luksemburg/France, Luxembourg, 2019, 76', v francoskem
jeziku s slovenskimi podnapisi / In French with Slovenian subtitles

Režija/Directed by: Jean-François Laguionie, Xavier Picard
Scenarij/Written by: Jean-François Laguionie, Anik Le Ray
Direktorja animacije/Animation directors: Yann Martinat, Joachim
Henrard

Umetniški direktor/Art director: Jean-François Laguionie

Glasba/Music: Christophe Héral

Oblikovanje zvoka/Sound Design: Dorine Lelay, Sébastien Marquill

Montaža/Editing: Patrick Ducruet

Glasovi/Voices: Enrico Di Giovanni, Thomas Sagols, Gabriel Le Doze,
Marie-Madeleine Burguet-Le Doze, Célia Rosich, Catherine Lafond,
Frédéric Cerdal, Patrick Bonne

Producenti/Producers: Armelle Glorennec, Eric Jacquot, Stéphan
Roelan

Produkcija/Production: Blue Spirit Productions, Mélusine Productions

Distribucija v Sloveniji/Distribution in Slovenia: Društvo za oživiljanje
zgodbe 2 koluta

Film bo predvajan v kinematografih v letu 2021.

The film will be screened in cinemas in 2021.



Princa, starega opičjaka, naplavi na neznano obalo. Poškodovanega in izgubljenega tam najde mladi Tom in njegovi starši ga sprejmejo v svoj dom. Mama in oče sta raziskovalca, ki ju je znanstvena skupnost izločila, ker sta si drznila verjeti v obstoj drugih opičjih civilizacij. Princ v družbi svojega novega prijatelja Toma očaran in navdušen spoznava družbo svojih gostiteljev, čeprav je ta precej resnobna in toga. Znanstvenika pa medem upata, da bosta Akademijo znanosti le prepričala o pravilnosti njune nekoč zavržene teze ...

Prince is an old monkey who runs aground on an unknown shore. Injured and lost, he is found by young Tom and taken in by his parents, two scientists who have been exiled from their community because they dared to believe in the existence of other monkey civilisations... The Prince, guided by his new young friend Tom, learns about his host society with great fascination and enthusiasm, even though it is actually quite staid and rigid. Meanwhile, the two researchers dream of convincing the Academy of the veracity of their previously rejected thesis...

V tej zgodbi v obliki potopisa se prepleteta dva zorna kota: prinčeva pripoved in tisto, kar odkrivamo sami. Ta pogleda si občasno nasprotujeta. Princ denimo občudujoče spremlja dogajanje, mi pa ga dojemamo zelo drugače – primerja tega sta sodobni objekt z začetka 20. stoletja in izjava člana akademije. Poleg tega opazimo različne oblike naivnosti: naivnost princa pri opazovanju čudovitega novega sveta ter naivnost prebivalcev dežele Nioukos in njihovih trdno zakoreninjenih prepričanj.

- Jean-François Laguionie

To »moderno skupnost« smo morali umestiti v neko dobo, ji pripisati neki slog in konsistenten način vedenja, kar bi nas spominjalo na našo lastno zgodovino. Izbrali smo konec 19. stoletja, čas, ko je človek dosegel vrhunec v svojem občutku večvrednosti v odnosu z naravo in s tistimi, ki so po njegovem mnenju obstali nižje na evlucijski lestvici. [...] Arhitektura je močno obložena z bahavimi dekorativnimi elementi. To je vladavina napredka, industrijskih iznajdb, žareče elektrike in velikih kolonialnih razstav, na katerih predstavljajo 'divjake', zaprte v kletke kot v živalskem vrtu ...

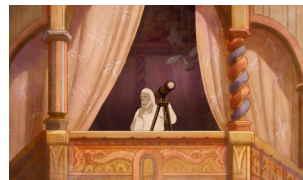
- Jean-François Laguionie

In this tale, in the form of a travel dairy, we see the coming together of two different points of view: the account of the Prince, and what we discover ourselves. These visions will be contradictory at times. For example, the Prince marvels at a situation but we perceive it very differently... like a modern object in the 1900s or a declaration by one of the Academy members. There are also different forms of naivety. The naivety of the Prince observing a marvellous new world, and that of the Nioukos and their firm beliefs.

- Jean-François Laguionie

We had to give this "modern community" a period, a style, and a coherent behaviour, which would remind us of our own history. We chose the end of the 19th century, a period where man had never felt more superior over nature and over those who, according to them, hadn't reached the same level of evolution! [...] The architecture is heavy with ostentatious decorative elements. It is the reign of progress, industrial discoveries, bright electricity and great colonial exhibitions, where 'savages' are presented in cages, like in a zoo...

- Jean-François Laguionie



Nagrade in festivali (izbor):

- častni kristal za Jean-François Laguionieja, Mednarodni festival animiranega filma v Anncyju 2019
- posebna omemba, tekmovalni program Film Discoveries, Mednarodni filmski festival Kids Kino 2020
- nominacija za nagrado Melies d'Argent, festival Trieste Science+Fiction 2019
- tekmovalni program, Mednarodni festival animacije Anilogue 2019
- uradni tekmovalni program, Mednarodni festival otroškega filma v New Yorku 2020
- nagrada za celovečerni film AniMovie, Mednarodni festival animiranega filma v Stuttgartu 2020

Awards and festivals (selection):

- Honorary Crystal for Jean-François Laguionie, Anncy Festival 2019
- Special Mention, Film Discoveries Competition, Kids Kino IFF 2020
- nominated for Melies d'Argent Award, Trieste Science+Fiction Festival 2019
- Competition, Anilogue IAF 2019
- Official Competition, New York International Children FF 2020
- AniMovie Feature Length Film Award, Stuttgart International Festival of Animated Film 2020

STARI MLEKAR / VANAMEHE FILM / THE OLD MAN MOVIE

Estonija/Estonia, 2019, 88', v estonskem jeziku s slovenskimi in angleškimi podnapisi / In Estonian with Slovenian and English subtitles

Režija/Directed by: Mikk Mägi, Oskar Lehemaa

Scenarij/Written by: Mikk Mägi, Peeter Ritso, Oskar Lehemaa

Kamera/Camera: Urmas Jõemees

Oblikovanje zvoka/Sound Design: Tanel Kadalipp

Glasba/Music: Sten-Olle Moldau, Lauri Kadalipp

Umetniški direktorji/Art Directors: Triin Paumer, Sven-Tõnis Puskar,

Anu-Lauga Tuttelberg, Sander Joon, Mattias Mälk

Animacija/Animation: Eger Kesa, Olga Stalev

Glasovi/Voices: Mikk Mägi, Oskar Lehemaa, Jan Uuspõld, Märt Avandi,

Jaagup Kreem, Mart Kuk, Indrek Ojari, Kristjan Lүүs

Producenti/Producers: Erki Heinsalu, Veiko Esken, Tanel Tatter

Produkcija/Production: Apollo Film Productions, BOP Animation

Distribucija/Distribution: Estonian Theatrical Distribution

V sodelovanju s Kurjo Poltjo!

In collaboration with Kurja Polt Genre Film Festival



Stari dobi na počitnice vnuke, ki naj bi na njegovi kmetiji preživeli poletje. Trdno odločen, da mora potomstvo začutiti preprosto lepoto življenja na deželi, jih goni kot sužnje, v zahvalo pa pamži po nesreči izpustijo na svobodo njegovo dragoceno in do konca izkoriščano kravo. Zdaj imajo Stari in njegovi vnuki samo 24 ur, da najdejo potepuhinjo, preden ji raznese nepomolzeno vime in povzroči laktopokalipso. Na svoji epski poti se morajo naši junaki spopasti s festivalskimi hipiji, gozdnimi čudaki, delavci z žage in drugimi nevarnostmi, ki praviloma prežijo na človeka na estonskem podeželju.

Grandkids are dropped off for the summer with the Old Man on his farm. Determined to make his progeny see the simple beauty of country living, he ends up working them like slaves, only to have the little bastards accidentally set loose his prized and thoroughly abused cow. Now the Old Man and his grandkids have just 24 hours to find the rogue bovine, before her unmilked udder explodes and unleashes lactopalypse. On their epic journey, our heroes must face festival hippies, forest creeps, sawmill workers and other dangers commonly found in the Estonian countryside.

CELOVEČERNI ANIMIRANI FILMI

ANIMATED FEATURE FILMS

Stari je nastal pred skoraj desetimi leti, ko sta se na estonski likovni akademiji spoznala dva tipa – Peeter Ritso in Mikk Mägi – in začela skupaj ustvarjati kratke videe s tem animiranim likom v glavni vlogi. Stari je nekaj let nastopal samo na YouTubeu, kjer je hitro postal senzacija. Estonci so bili navdušeni nad njegovim črnim humorjem, godrnjavostjo in nesramnimi vici. Mikk Mägi in Peeter Ritso sta začela celovečerec pripravljati leta 2017, nato pa se je ekipi za pomoč pri scenariju pridružil mlad filmski režiser Oskar Lehemaa. Navsezadnje sta celovečerec režirala Mägi in Lehemaa.

- revija Estonian Film

Glas je eden najpomembnejših vidikov lika Starega. Za tem momlajočim zvokom se skriva režiser Mikk Mägi, Oskar Lehemaa pa je posodil glas vnukom. V Estoniji se ne zgodi tako redko, da slišite ljudi oponašati Starega. Režiserja pravita, da je ta glas v njunem življenju postal nekaj tako običajnega, da se včasih zalotita, da ga uporabljata v povsem vsakdanjih situacijah.

- revija Estonian Film

The Old Man as a character was born almost a decade ago, when two guys – Peeter Ritso and Mikk Mägi met at the Estonian Academy of Arts and started making short videos featuring the animated character. For several years, the only stage for the Old Man was YouTube, where he quickly became a sensation. Estonians loved his black humour, grumpiness and offensive jokes. Mikk Mägi and Peeter Ritso started developing the full-length film in 2017. Then, young film director Oskar Lehemaa joined the team to help out with the script. Eventually, Mägi and Lehemaa became the directors for the full-length film.

- Estonian Film magazine

The voice is an essential part of Old Man's character. Behind the mumbling noise is director Mikk Mägi. Oskar Lehemaa has given his voice to the grandchildren. It's also quite common that you can hear people in Estonia mimicking Old Man's voice. Directors themselves say that the voice has become such an integral part of their lives that they often find themselves speaking with the 'Old Man voice' even in everyday situations.

- Estonian Film magazine



Nagrade in festivali (izbor):

- nagrada Satoshija Kona, Filmski festival Fantasia 2020
- nominacija za zlati kelih, Mednarodni filmski festival v Šanghaju 2020
- nagrada občinstva, festival Anima Bruselj 2020
- tekmovalni program Contrechamp, Mednarodni festival animiranega filma v Anecnyju, 2020
- uradni izbor, Mednarodni filmski festival v Carigradu 2020
- uradni izbor, Anifilm 2020
- uradni izbor, Mednarodni filmski festival v Moskvi 2020



Awards and festivals (selection):

- Satoshi Kon Award, Fantasia Film Festival 2020
- Nominated for Golden Goblet, Shanghai International Film Festival 2020
- Audience Award, Anima Brussel 2020
- Contrechamp Competition, Annecy International Animated Film Festival, 2020
- Official Selection, Istanbul International Film Festival 2020
- Official Selection, Anifilm 2020
- Official Selection, Moscow International Film Festival 2020

ŠE EN DAN ŽIVLJENJA / JESZCZE DZIEŃ ŻYCIA / ANOTHER DAY OF LIFE

Poljska, Španija, Belgija, Nemčija, Madžarska/Poland, Spain, Belgium, Germany, Hungary, 2018, 86', v angleškem, poljskem in portugalskem jeziku s slovenskimi in angleškimi podnapisi / In English, Polish and Portuguese with Slovenian and English subtitles

Režija/Directed by: Raúl De La Fuente, Damian Nenow
Scenarij/Written by: Raul de la Fuente, David Weber, Amaia Ramirez, Niall Johnson, Damian Nenow
Umetniški direktor/Art director: Rafal Wojtnik
Glasba/Music: Miguel Antonio, Salas Zamora
Oblikovanje zvoka/Sound Design: Régis Diebold, Mathieu Z'graggen
Montaža/Editing: Raul de la Fuente
Glasovi/Voices: Wilson Benedito, Ryszard Kapuscinski, Akie Kotabe
Producenti/Producers: Jarek Sawko, Ole Wendorff-Ostergaard, Amaia Ramirez, Raul de la Fuente
Produkcija/Production: Platige Image, Kanaki Films
Koprodukcija/Co-production: Walking the Dog, Wüste Film, Animationsfabrik, Pupperworks
Distribucija/Distribution: Indie Sales



Popotovanje s Kapuścińskim začnemo leta 1975 v Luandi, glavnem mestu Angole. Država je v procesu dekolonizacije, ki jo je sprožila uspešna nageljnova revolucija. Portugalski državljani mrzlično bežijo iz prestižnejših delov Luande. V strahu pred silovitim napadom na prestolnico hitijo spravljati svoje imetje v lesene zaboje. Prodajalne se zapirajo, pripadniki organov pregona izginjajo z ulic, angolsko prestolnico počasi zavzemajo kupi smeti. Kapuściński iz čedalje bolj zapuščenega mesta vztrajno pošilja dnevne kablograme Poljski tiskovni agenciji.

The journey with Kapuściński begins in 1975 Luanda, the capital of Angola. The country is in the midst of decolonization efforts, launched after the success of the Carnation Revolution. Portuguese nationals are hurriedly fleeing the more glamorous districts of Luanda. Terrified by the possibility of a full-on attack on the capital, they're busy packing their belongings into wooden crates. Shops are closing down, law enforcement is gradually disappearing from the streets, heaps of garbage bags are slowly taking over the Angolan capital. Kapuściński keeps sending daily cables to the Polish Press Agency from the emptying city.

Ryszard Kapuściński (1932–2007) je bil eden največjih in najbolj zanimivih vojnih poročevalcev 20. stoletja. V svoji karieri je poročal o 27 revolucijah, štiridesetkrat se je znašel v ječi in štirikrat so ga obsodili na smrt. Večinoma je deloval v Afriki kot dopisnik Poljske tiskovne agencije. Ko je leta 1975 izbruhnila vojna v Angoli, je bil edini tuji poročevalec na terenu. V knjigi Še en dan življenja opisuje, kako je bila ta z diamanti in nafto bogata država izkoriščena kot kmet na hladnovojni šahovnici.

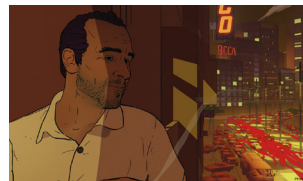
Protagonist filma, novinar Ryszard Kapuściński, ki je pahnjen v vrtnec in kaos državljanske vojne, se po najboljših močeh trudi opisovati razmere v Angoli v kablogramih, ki jih pošilja Poljski tiskovni agenciji. Vendar to ni tako preprosto, kot se zdi. Država je v primežu nenehne napetosti in njeni državljani so povsem ohromljeni. Stanje, v katerem se znajdejo tako on kot drugi v Angoli, najbolje opisuje beseda *confusao*.

Confusao je ključna beseda, ki strne in zajame vse. V Angoli je imela točno določen pomen in je kot taka v osnovi neprevedljiva.

Ryszard Kapuscinski (1932–2007) was one of the 20th century's principal and most colourful war reporters. He reported on 27 revolutions during his career, was imprisoned 40 times and sentenced to death four times. He was primarily active in Africa as a correspondent for a Polish news agency. When civil war erupted in Angola in 1975, he was the only foreign reporter on the ground. His book Another Day of Life describes how that diamond and oil-rich country was used as a Cold War pawn.

The protagonist – journalist Ryszard Kapuściński – thrown into the maelstrom and chaos of the civil war, tries his best to describe the situation in Angola in his cables to the Polish Press Agency. That's not as simple as it would seem, however. The country is wracked with permanent tension and its citizens feel crippled, paralyzed. The state he and others in Angola find themselves in is best described by the term *confusao*.

Confusao is a keyword, a synthesis, it's all-encompassing. It carried a distinctive meaning in Angola, a fundamentally untranslatable one.



Nagrade in festivali (izbor):

- najboljši animirani film, nagrade goya 2019
- najboljši animirani celovečerni film, Evropske filmske nagrade 2018
- nagrada občinstva, najboljši baskovski scenarij, Mednarodni filmski festival v San Sebastiánu 2018
- nagrada občinstva, Filmski festival Wama 2018
- najboljši celovečerni film, Mednarodni festival animacije in stripa Reanimania 2018
- nagrada občinstva, Filmski festival v El-Gouni 2018

Awards and festivals (selection):

- Best Animated Film, Goya Awards 2019
- Best Animated Feature Film, European Film Awards 2018
- Audience Award, Best Basque Screenplay, San Sebastian International Film Festival 2018
- Audience Award, Wama Film Festival 2018
- Best Feature Film, Reanimania Int. Animation and Comics Art Festival 2018
- Audience Award, El-Gouna Film Festival 2018

**UBIJ TO IN ZAPUSTI TO MESTO / ZABIJ TO I WYJEDŹ
Z TEGO MIASTA / KILL IT AND LEAVE THIS TOWN**

Poljska/Poland, 2020, 88', v poljskem jeziku s slovenskimi in angleškimi
podnapisi / In Polish with Slovenian and English subtitles

Režija/Directed by: Mariusz Wilczyński

Scenarij/Written by: Mariusz Wilczyński

Umetniška direktorja/Art directors: Mariusz Wilczyński, Piotr
Szczepanowicz

Glasba/Music: Tadeusz Nalepa

Oblikovanje zvoka/Sound Design: Franciszek Kozłowski

Montaža/Editing: Jarosław Barzan

Glasovi/Voices: Anja Rubik, Andrzej Wajda, Krystyna Janda, Andrzej
Chyra, Maja Ostaszewska, Małgorzata Kożuchowska, Barbara
Krafftówna, Anna Dymna, Marek Kondrat, Gustaw Holoubek, Irena
Kwiatkowska, Tomasz Stańko

Producenta/Producers: Agnieszka Scibior, Ewa Puszczyńska

Produkcija/Production: Bombonierka/Extreme Emotions/Iam – Adam
Mickiewicz Institute/EC1 Łódź – City of Culture/Letko/Di Factory/
Gigant Films/Polish Film Institute

Distribucija/Distribution: Outsider Pictures



Glavni junak se pred obupom, ki ga zajame po izgubi najbližjih, zateče na varno v deželo spominov, kjer je čas ustavljen in so njegovi najdražji še živi. Z leti to njegovo domišljjsko mesto raste. Nekoč pa se tja nepovabljeni naselijo literarni junaki in otroški stripovski idoli, ki so v zavesti vseh generacij bralcev večno mladi in za vedno ostanejo kratkohlalčniki. Ko naš junak ugotovi, da so se v resnici postarali in da večne mladosti ni, se odloči vrniti v stvarnost, in čudoviti liki, ki živijo v njegovi domišljiji, ga odpeljejo nazaj v resnični svet.

Fleeing from despair after losing those dearest to him, the hero hides in a safe land of memories, where time stands still and all those dear to him are alive. Over the years, this city grows in his imagination. One day, literary heroes and childhood cartoon idols, who in the consciousness of the successive generations are forever young and wearing short pants, come to live there, uninvited. When our hero discovers they have all grown old and that eternal youth does not exist, he decides to return to real life, and the amazing characters living in his imagination lead him back to the real world.

Prva štiri leta sem film pripravljaj sam. Živim v gozdu blizu Varšave, imam veliko miru. Naredil sem na stotine risb in jih hotel stlačiti v dvajsetminutni film. Potem sta se mi pridružila sodelavca: montažer Jarek Barzan in montažer zvoka Franek Kozłowski, s katerim sem začel snemati glasove likov, ki se pojavijo v zgodbi. Prva, ki sva jo posnela, je bila igralka Irena Kwiatkowska, ki je bila tedaj že zelo šibka, vendar je sijajno opravila svoje delo. V naslednjih desetih letih sva s Franekom posnela še mnogo drugih glasov. Potem se mi je pridružila skupina animatorjev in mi pomagala z risanjem.

- Mariusz Wilczyński

Hotel sem na svoj način zaključiti prekinjeni pogovor s starši. Zdaj jih ni več, ko pa sem še imel možnost, da bi se pogovarjal z njimi, ali bolje, poskrbel za njih, zanje nisem našel časa. Zaposlovali so me vsakdanje obveznosti in vedno je bilo treba kaj postoriti ali se s kom srečati ... Staršem vedno govorim: »Se slišimo jutri.« A kaj če jutri nikoli ne pride? Opazil sem, da je ta tema močno ganila številne gledalce.

- Mariusz Wilczyński

For the first four years, I worked on the film alone. I live in a forest outside of Warsaw. It's peaceful there; I made hundreds of drawings, and I was cramming them into a 20-minute film. Then I was joined by two other people: editor Jarek Barzan and sound editor Franek Kozłowski, with whom I started to record the voices of the artists who appear on the screen. The first person we recorded was actress Irena Kwiatkowska, who was already weak at the time, but she gave a wonderful performance. For the next ten years, we recorded many more voices with Franek. Then a group of animators joined me and helped me with the drawing.

-Mariusz Wilczyński

In my own way, I wanted to finish an interrupted conversation with my parents. They are gone now, and I had no time to talk to them or take better care of them when there was still time. Daily life was all-consuming, as there was always something to do or someone to meet... You tell your parents, "Let's talk tomorrow," but sometimes there is no tomorrow. I have noticed that this particular theme really moved many people in the audience.

-Mariusz Wilczyński



Nagrade in festivali (izbor):

- uradni izbor – Encounters, Berlinale 2020
- priznanje žirije, Mednarodni festival animiranega filma v Annecyju 2020
- najboljši film, Mednarodni festival animiranega filma v Ottawi 2020
- nagrada kritične žirije, Mednarodni filmski festival v Paliću 2020
- nagrada FIPRESCI, Viennele 2020
- najboljši celovečerni film, Mednarodni festival animiranega filma New Chitose Airport 2020



Awards and festivals (selection):

- Official Selection – Encounters, Berlinale 2020
- Jury Distinction Award, Annecy International Animated Film Festival 2020
- Best Film, Ottawa International Animation Film Festival 2020
- Critics Jury Award, Palić IFF 2020
- FIPRESCI Prize, Viennele 2020
- Best Feature Film at New Chitose Airport International Animation Festival 2020

ZERO IMPUNITY

Francija, Luksemburg/ France, Luxembourg, 2018, 90', v angleškem, arabskem, ukrajinskem in francoskem jeziku s slovenskimi in angleškimi podnapisi / In English, Arabic, Ukrainian and French with Slovenian and English subtitles

Režija/Directed by: Nicolas Blies, Stéphane Hueber-Blies, Denis Lambert

Scenarij/Written by: Nicolas Blies, Stéphane Hueber-Blies

Animacija/Animation: Denis Lambert

Glasba/Music: Holland Andrews

Oblikovanje zvoka/Sound Design: Mélissa Petitjean

Montaža/Editing: Aurélien Guégan

Producenti/Producers: Stephan Roelants, Louise Cosserat, Nicolas Blies, Stéphane Hueber-Blies, Marion Guth

Produkcija/Production: a_BAHN, WebSpider Productions, Camera Talk Production, Mélusine Productions

Distribucija/Distribution: Indie Sales



Animirani dokumentarec je del globalnega transmedijskega projekta, ki združuje preiskovalno novinarstvo in aktivizem, njegov namen pa je končati prakso tako rekoč popolne nekaznovanosti za uporabo spolnega nasilja v oboroženih spopadih. V njem nastopajo navdihujoče žrtve z vsega sveta, ki so bile dovolj pogumne, da so prekinile molk. Zgodbe nam razkrijejo strahotne mehanizme mednarodnih institucij ter prastare vojne in zasliševalske prakse. Film daje glas žrtvam in ponuja rešitve za to pošastno univerzalno družbeno normo. To je film o ljubezni, življenju in človečnosti.

An animated documentary, part of a global transmedia project combining investigative journalism and activism, aimed at ending the seemingly total impunity for the use of sexual violence in current armed conflicts, featuring inspiring victims around the world who have the courage to break their silence. These stories confront us with the horrendous mechanics of international institutions and age-old war and interrogation practices. Zero Impunity offers a voice and solutions to this dreaded universal social norm. A film about love, life and humanity.

Zero Impunity je globalni transmedijski projekt bratov Blies, katerega namen je končati krivično prakso. Gibanje za svoje »orožje« uporablja animacijo in ta animirani dokumentarec je glavni sad nje-govega delovanja. Film se ne ome-juje na poročila o znanih kriznih žariščih, kot sta Srednja Afrika ali Sirija, temveč pokaže primere tudi denimo iz Ukrajine in ZDA. Poleg tega ne tematizira samo spolnega nasilja zoper ženske in otroke, saj režiserja dajeta glas tudi moškim žrtvam nasilja.

Sodelovala sva z različnimi pričevalci, ki so se znašli v različnih situacijah. Nekateri so bili žvižgači, drugi so preživeli nasilje. Precej jih je zaradi varnostnih razlogov že-lelo ostati anonimnih. Tako je bilo tudi z mlado Sirijko Noro in njeno mamo Fatimo. Animacija nama je omogočila ilustrirati tisto, o čemer so viri pripovedovali.

- brata Blies

Animacija nama omogoča, da se norčujeva iz vplivnih oseb, jih prisiliva, da spregovorijo in da pri tem povedo kaj več od običajnih političnih fraz, ki bi jih slišali iz njihovih ust, če bi stali pred kamero ... [Želiva] najti skrito resnico.

- brata Blies

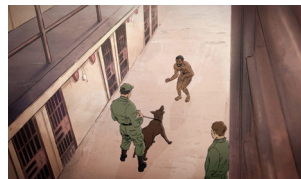
Zero Impunity is a global transme-dia project by the Blies brothers, who want to put an end to this grievance. The project relies on animation as its "weapon": the anidoc is the heart of the move-ment. The film is not limited to re-ports on well-known crisis regions such as Central Africa or Syria, but also shows examples from coun-tries like Ukraine or the USA. And it not only addresses sexual violence against women and children. The directors also let male victims of violence have their say.

We worked with a lot of different sources, who were in different situations. Some were whistleblowers, while others were survivors. Quite a few of them wanted to remain anonymous for security reasons. That was the case for Nora, a young Syrian girl, and her mother, Fatima. Animation also made it possible for us to illustra-te the events that our sources recounted.

-Blies brothers

Animation allows us to make fun of the powerful, make them speak, move beyond the inevitable political speech that we would have had if they were standing in front of our cameras... [the aim is] to find the hidden truth.

-Blies brothers



Nagrade in festivali (izbor):

- izbor v program AniMovie, Mednarodni festival animiranega filma v Stuttgartu 2020
- izbor, Mednarodni filmski festival v Palm Springsu 2020
- izbor, Mednarodni festival animacije v Bucheonu 2019
- izbor v program New Directors, Mednarodni filmski festival v São Paulu 2019
- izbor v program Contrechamp, Mednarodni festival animiranega filma v Annecyju 2019
- uradni program, Mednarodni filmski festival v Moskvi 2019

Awards and festivals (selection):

- AniMovie Selection, Stuttgart Trickfilm International Animated Film Festival 2020
- Selection, Palm Springs International Film Festival 2020
- Selection, BIAF 2019
- New Directors Selection, Mostra - São Paulo International Film Festival 2019
- Contrechamp Selection, Annecy International Animation Film Festival 2019
- Official Programme, Moscow International Film Festival 2019

SLON:
VZGOJNO-IZOBRAŽEVALNI
PROGRAM ANIMIRANIH FILMOV
ZA ŠOLE IN DRUŽINE
THE ELEPHANT: EDUCATIONAL
ANIMATION FILM PROGRAMME
FOR SCHOOLS AND FAMILIES



**PROJEKCIJA OB
OTVORITVI OTROŠKEGA
PROGRAMA SLON
OPENING OF THE
ELEPHANT CHILDREN'S
PROGRAMME**

4+

AMARISI AMARI

Ahac Mahkovič, Kaja Smrekar, Oskar F. Pšaker,
Uma Mavrič Lobe (Mentorici/Mentors: Jelena
Dragutinović, Marie Paccou) (Društvo za
oživljanje zgodbe 2 koluta/Društvo Slon)
Slovenija/Slovenia, 2019, 2'45"

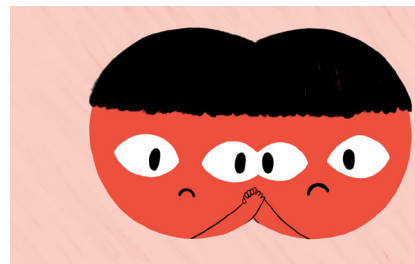


Film je nastal na produkcijski delavnici animiranega filma v času 16. Mednarodnega festivala Animateka. Na Festivalu ZOOM je prejel nagrado klapa za najboljši otroški film. Uvrstil se je tudi v selekcijo tekmovalnega programa TOFUZI International Animated Film Festivala.

The film is a result of the animation production workshop held as part of the 16th International Animated Film Festival Animateka. The animation won the award for best children's film at the ZOOM Festival, and was selected for competition at the TOFUZI International Animated Film Festival.

**OGROMEN PROSTOR Z VELIKO STOLI /
EEN GROTE ZAAL MET VEEL STOELLEN /
A BIG ROOM WITH LOTS OF CHAIRS**

Britt Raes (Jef)
Belgija/Belgium, 2019, 1'14"



Otroka se pogovarjata o tem, kaj se zgodi, ko greš v kino.

Two little kids talk about what happens when you go to the movies.

RAZCVET / BLÜTE

Raito Low Jing-Yi (National Taiwan University
Of Arts)

Tajvan/Taiwan, 2020, 4'20"



Film prinaša ženski pogled na prebujanje ljubezni, ko ta prvič obarva najstniško srce. Seme predstavlja rojstvo in ponovno rojstvo. Rastline skozi seme podaljšujejo življenje v prihodnost in enako velja za ljubezen.

Blüte explores the perspective of a woman experiencing the first tinge of love as it colors her teenage heart for the first time. Seeds represent birth and rebirth. Plants extend life through seeds into the future, and so does the journey of love.

KOLIKO TEHTA OBLAK? / СКОЛЬКО ВЕСИТ ОБЛАКО? / HOW MUCH DOES THE CLOUD WEIGH?

Nina Bisjarina (Snega Film Company)

Rusija/Russia, 2019, 5'30"



Znanstvenik je zatopljen v opazovanje oblakov: šteje jih, meri njihovo oddaljenost od tal, tehtta vodo, ki jih sestavlja. Svoje delo opravlja prav zares zelo marljivo. Vse pa se spremeni, ko pride oblak, ki se ne ujema z njegovimi grafi in tabelami. The scientist is immersed in observing the clouds, counting their number, measuring the distance from them to the ground, weighing the water of which they consist. He does his job, well, diligently, honestly. But everything changes when a cloud arrives that does not fit into his charts and tables.

DREVO JE POSAJENO / EL ÁRBOL YA FUE PLANTADO / THE TREE HAS BEEN PLANTED

Irene Blei (Ire + Pipi)

Argentina, 2020, 6'50"

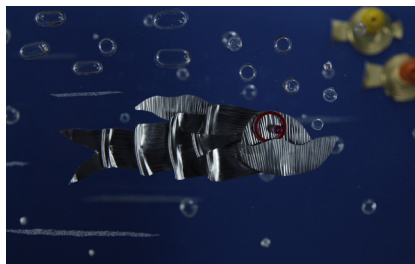


Kdor posadi drevo, ima preprost in jasn cilj: želi gledati, kako raste, ter uživati v njegovi senci, prijetnih dišavah in pesmi ptic, ki gnezdijo v njegovih vejah. A neučinkovita in avtoritarna oblast ne trpi ničesar, kar kdo stori brez njenega izrecnega privoljenja, niti dobrih in produktivnih dejanj, in gre pri oklepanju oblasti čez vse razumne meje.

Planting a tree has a simple and direct objective: to see it grow and then enjoy its shadow, to enjoy its perfume and the song of the birds sheltered in its branches. However, an ineffective and authoritarian regime will not tolerate what is done without express consent, not even beautiful or productive acts, to hold onto power beyond all reason.

MARE MONSTRUM

Lucia Hernandez, Àngel Estois, Mercè Sendino
(El Tercer Pájaro)
Španija/Spain, 2019, 5'25"



V animiranem dokumentarcu od blizu spremljamo dogodivščine nove vrste ribe po imenu Flanitus, ki živi v največjih globinah.

In this animated documentary, we will closely follow the adventures of Flanitus, a new species of fish that inhabits the depths.

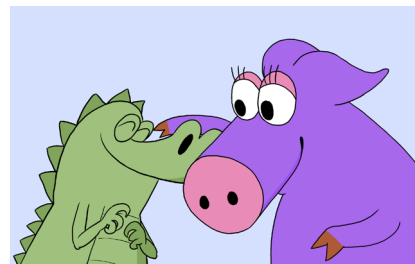
ATHLETICUS: REŠEVALCI /
ATHLETICUS: BRANCARDIERS /
ATHLETICUS: STRETCHER CARRIERS
Nicolas Deveaux (Cube Creative Productions/
Arte France)
Francija/France, 2019, 2'15"



Noj je priča Plamenčevemu nepričakovanemu in bolečemu zdrsu s smučarske proge. K sreči pomoč ni daleč.

An Ostrich is witness to a Flamingo's unexpected and painful departure from the ski course – fortunately, help comes fast.

PRINC KI-KI-DO: POSKOČNO JAJCE /
PRINCE KI-KI-DO: SURPRISE EGG
Grega Mastnak (Zavod Ozor/RTVSLO)
Slovenija/Slovenia, 2020, 5'



Iz jajca se izleže nenavaden zelen mladič. Rozi navdušeno prevzame materinsko vlogo, vendar je to težavna naloga. Izkaže se, da ima mladič neustavljiv apetit in bruha ogenj. Življenje v gozdu postane tako nevarno, da mora posredovati Princ Ki-Ki-Do.

An unusual green animal is hatched. Rosalia is excited to take it under her wing, but this proves to be a challenging task. The baby animal turns out to have an insatiable appetite and can breathe fire. Life in the forest becomes so dangerous that it is time for Prince Ki-Ki-Do to step in.

MURI: TEKMA / MURY THE

CAT: THE BIG GAME

Jernej Žmitek (Invida)

Slovenija/Slovenia, 2020, 11'10"



Danes je dan za pravi nogometni derbi med NK Mucki in Mačkoni. Če v голу stoji obilni Čombe, je zmaga praktično zagotovljena. No, načrte Muckom tokrat prekriza prebrisani Falot, novi kapetan nasprotnega moštva. Pa bodo njegove ukane dovolj za zmago?

Today is a good day for a soccer derby between the Cubs and the Tigers. With the stocky Cheeky as the goalkeeper, victory is practically guaranteed for the Cubs. But their plans are thwarted by the cunning Brutus, the new captain of the opposing team. Will his tricks be enough for the Tigers to win?

SLONOVA PRODUKCIJSKA DELAVNICA THE ELEPHANT ANIMATION PRODUCTION WORKSHOP



PRODUKCIJSKA DELAVNICA RIŠANEGA ANIMIRANEGA FILMA Z LEO VUČKO

Trg prekomorskih brigad 1, 4. nadstropje,
soba 414

Torek, 3. 11. – petek, 6. 11., od 15. do 19. ure
Za otroke od 11 do 15 let

Z mentorico Leo Vučko bomo izdelali animirani film v tehniki risanja.

Seznani se bomo z osnovami animacije ter celotnim procesom nastajanja risank – od scenarija, zgodborisa ter oblikovanja značajev likov pa vse do animiranja, barvanja in končne zvočne opreme. Ustvarjali bomo z orodji in materiali, ki jih najdemo v vsakem gospodinjstvu. Tako bodo udeleženci lahko tudi kasneje samostojno nadaljevali raziskovanje sveta animiranega filma.

Lea Vučko je ilustratorka, filmska animatorka in oblikovalka. Študirala je na ljubljanski Akademiji za likovno umetnost in oblikovanje. Na smeri Ilustracije je diplomirala leta 2013 in študij nadaljevala tudi na podiplomski stopnji.

HAND-DRAWN ANIMATION PRODUCTION WORKSHOP WITH LEA VUČKO

Trg prekomorskih brigad 1, Floor 4, Room 414
Tuesday to Friday, 3–6 November, daily from
3 to 7 pm

For ages 11 to 15

Join Lea Vučko in making a hand-drawn animation.

The workshop participants will learn the ABCs of animation and the process of making a cartoon, from writing the script, making the storyboard, designing the characters, to animating them, colouring the product and creating its soundtrack. Everything will be done using the tools and materials found in every household, so that after the workshop kids can continue exploring the world of animation by themselves.

Lea Vučko is an illustrator, film animator, and designer with a bachelor's degree in Illustration from the Ljubljana Academy of Fine Arts and Design. After her graduation in 2013 she continued her studies at the same faculty to obtain a master's degree.

SLONOVE DELAVNICE ANIMIRANEGA FILMA THE ELEPHANT ANIMATION WORKSHOPS

ANIMIRANA KNJIŽICA – SLIKOFRC

Na spletu preko ZOOM videokonference.

Sobota, 28. 11., od 16. do 19. ure

Za otroke od 9 do 15 let

Z letošnjo gostujočo animatorko Leo Vučko bomo spoznali osnovne zakonitosti risane animacije. Vsak si bo zamislil določeno akcijo in jo sličico po sličico narisal na posamezne lističe. Te bomo nato speli v knjižico, imenovano slikofrc. Naša animacija bo zaživel, ko bomo knjižico na hitro prelistali.

Prvih deset prijavljenih na spletno delavnico bo po pošti prejelo prazen slikofrc, v katerega bodo lahko risali. Slikofrc boste lahko obdržali in se z njim še dolgo zabavali.

MAKING A FLIPBOOK

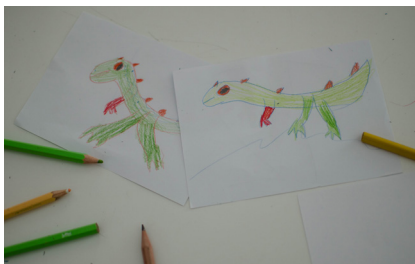
Online via ZOOM.

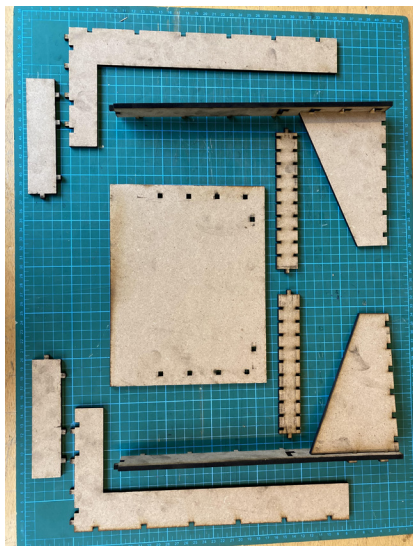
Saturday, 28 November, 4 to 7 pm

For ages 9 to 15

This year's guest animator Lea Vučko will teach the participants the basics of hand-drawn animation. Each participant will choose the subject of their book, and draw the action on separate pieces of paper, frame by frame. Together, the pieces of paper will make a flipbook. When you flick through its pages, the animation will come to life.

The first ten participants to register for the online workshop will receive, in the post, a blank flipbook they can draw in. The flipbooks are theirs to keep, and guarantee hours of fun.





Z LASERSKIM REZALNIKOM DO STOJALA ZA MOBILNIK

Na spletu preko ZOOM videokonference.

Sobota, 5. 12., od 15. do 18. ure

Za otroke od 9 do 15 let

Pri ustvarjanju domačih animiranih filmov snemanje pod kamero predstavlja največji izziv, saj doma nimamo posebnih stojal, ki bi takšno snemanje omogočala. Zato smo v sodelovanju z RogLabom opredmetili našo zamisel o preprostem stojalu, s katerim bomo lahko posneli tudi animirani film, ki zahteva snemanje pod kamero.

Prvih šest udeležencev bo po pošti prejelo sestavne dele, ki jih bomo med delavnico skupaj sestavili, preizkusili in podali vsak svoje predloge za morebitne izboljšave. Te bomo zabeležili in jih, ko bo mogoče, tudi upoštevali ter tako izboljšali osnovni model stojala.

USING A LASER CUTTER TO MAKE A CELL PHONE STAND

Online via ZOOM.

Saturday, 5 December, 3 to 6 pm

For ages 9 to 15

The biggest challenge in making an animation at home is animating under the camera, since one usually doesn't have the right animation stand that makes this process possible. In collaboration with RogLab, we have now implemented our idea of a simple stand that can be used for under camera animation.

The first six participants to register will receive the components in the post. At the workshop, they will be guided on how to assemble them, test the result, and give proposals for potential improvements. When possible, the proposals will hopefully help improve the basic version of the stand.

ANIMIRANI AVTOPORTRET

Na spletu preko ZOOM videokonference.

Nedelja, 6. 12., od 10. do 14. ure

Za otroke od 9 do 15 let

Kaj je avtoportret? Kako vidimo in dojemamo sami sebe? Na delavnici bomo preizkusili izrazne možnosti, ki nam jih ponuja animirani film. S poljubnimi risarskimi pripomočki bomo najprej narisali svoj avtoportret v le nekaj potezah. Risbo bomo nato še večkrat prerisali in postopoma spreminjali. Vsako sliko bomo fotografirali in s pomočjo mobilne aplikacije Stop motion studio iz posameznih sličic ustvarili animirani film. Tako ustvarjene animirane sekvence bomo nato združili v skupen animirani film.

MAKING AN ANIMATED SELF-PORTRAIT

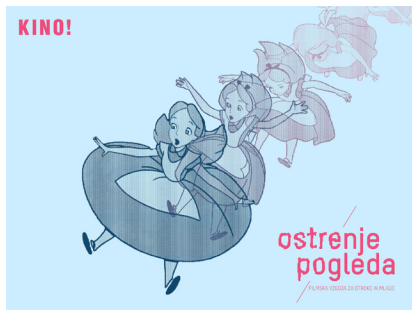
Online via ZOOM.

Sunday, 6 December, 10 am to 2 pm

For ages 9 to 15

What is a self-portrait? How do we see and perceive ourselves? This is a workshop to test the expressive means offered by animation. Using the drawing tools of their choice, the participants will first draw their self-portrait in just a few steps. They will then re-draw the portrait several times, gradually changing it. Afterwards, they will photograph each drawing, and combine the images into an animation using the Stop Motion Studio app. The animated sequences will ultimately be put together into a single animated film.





OSTRENJE POGLEDA NA ANIMATEKI!

V teh prečudnih časih, polnih nasprotji in nesmislov, ki še malo ne spominjajo na pravljичnost Aličine Čudežne dežele, se podajamo skozi zajčjo luknjo v živopisni svet animiranega filma. V sklopu 17. edicije Animateke skupaj, pa čeprav vsak v udobju svojega doma, gledamo vrhunske animirane filme z vseh vetrov, o njih poglobljeno razpravljamo ter spoznavamo tehnike in učinke, ki jih lahko ustvari le animacija. Udeleženci ob pomoči mentorjev svoje misli ubesedijo v zaokrožene zametke esejev. Poleg filmov spremljajo tudi predavanja in diskusije, pogovore z režiserji ter raznorazne dogodke spremljalnega programa. Vsa besedila bomo sproti nizali na prevetreni spletni strani Društva za širjenje filmske kulture KINO!: www.e-kino.si.

Izjava: Društvo za širjenje filmske kulture KINO!, mentorica: dr. Maja Krajnc, filmska teoretičarka in odg. ur. revije KINO!, asistiral ji bo filmski pisec Robert Kuret.

SHARPENING THE GAZE AT ANIMATEKA!

In this strange time full of contradictions and absurdities that are far from the dreamy world of Alice's Wonderland, we are venturing down the rabbit hole into the colourful world of animation. As part of the 17th Animateka, together and yet in the comfort of our respective homes, we will be watching some of the best animated works from around the world, discuss them in great depth, and learn about animation techniques and effects that only animation can deliver. With guidance from the mentors, participants will articulate their thoughts in well-rounded draft essays. Their focus will be not only on films, but also on talks and panels, Q&As with filmmakers, and other events. All the texts will be posted on the refreshed website of the KINO! Society for Expanding Film Culture www.e-kino.si.

Run by KINO! Society for Expanding Film Culture, Mentor: Dr Maja Krajnc, film theorist and Editor-in-Chief of KINO! magazine, assistant: Robert Kuret, writer on film.

SLONOVA OTROŠKA ŽIRIJA THE ELEPHANT CHILDREN JURY

AURORA NUREDINI, 12 LET

Moje ime je Aurora Nuredini. Stara sem 12 let in hodim v OŠ Prežihovega Voranca. Treniram ritmično gimnastiko in igram na klavir. V prostem času rada berem ali gledam filme.

My name is Aurora Nuredini. I'm 12 and I go to Prežihov Voranc Primary School. I train rhythmic gymnastics and play the piano. In my spare time, I like to read or watch films.



BENJAMIN PROSIČ SIVEC, 12 LET

Jaz sem Benjamin. Star sem 12 let. Ful imam rad stripe, najboljši mi je pa Calvin in Hobbes. Nasploh rad berem. Z družino pogosto gledamo filme in potujemo. V šoli sem na vzgoji za medije, ker me risanke in filmi zelo zanimajo. Moja najljubša hrana je suši.

I'm Benjamin, and I'm 12 years old. I love comics, I think Calvin and Hobbes is the best. I just generally like reading. With my family, we watch films and travel a lot. In school, I take Media Education classes, because I'm very interested in cartoons and films. My favourite food is sushi.



IVA BARBARIĆ, 7 LET

Stara sem 7 let. Živim v Ljubljani in hodim v 2. a razred. Rada berem Pasjega moža, ker je zabaven. Doma imam mačka Čilija. Igram čelo. Rada raziskujem in rišem. In gledam filme. Ko bom velika, bom delala kot iskalka kristalov in trenirala parkour. I'm 7 years old. I live in Ljubljana and I'm in the 2nd grade of primary school. I like to read Dog Man, because it's funny. I have a cat called Chilly. I play the cello. I like to explore and draw, and I watch films. When I grow up, I want to be a crystal hunter and do parkour.



NIKO ŠTEFE, 8 LET

Sem Niko Štefe, star sem 8 let in obiskujem 3. razred OŠ Dr. Vita Kraigherja v Ljubljani. Rad se ukvarjam s športom, ustvarjam, rišem, berem stripe in sestavljam lego kocke. Sodeloval sem že na več delavnicah animiranega filma in sem zelo užival.

I'm Niko Štefe, I'm 8 and I'm in the 3rd grade of Dr Vito Kraigher Primary School in Ljubljana. I like to do sports, be creative, draw, read comics, and play with Lego. I've attended several animation workshops, and I've really enjoyed them.



DARIJAN DEMEC, 9 LET

Ime mi je Darijan. Star sem 9 let in hodim v 4. razred. Ker rad poslušam rock glasbo, se učim igrati na bobne in električno kitaro. V prostem času rad rišem, se igram z lego kockami, gledam risanke in črno-bele filme o Godzilli, berem stripe. Trenutno izdelujem tudi strip z naslovom Prigode kapitana Loparja.

My name is Darijan. I'm 9 years old, and I'm in 4th grade. I like rock music, so I take drum and electric guitar lessons. In my spare time, I like to draw, play with Lego, watch cartoons and black-and-white films about Godzilla, read comics. I'm now making my own comic, it's called The Adventures of Captain Racket.



SPREMLJEVALNI PROGRAM EVENTS



ANIMATEKAPRO

AnimatekaPRO je platforma festivala Animateka, namenjena profesionalcem in študentom na področju animiranega filma. Zasnovana je bila kot prostor, kjer se med raziskovanjem fan-tastičnega sveta animiranega filma seznanjamo s trendi in novostmi ter srečujemo z najzanimivejšimi profesionalci.

Čeprav se festival letos seli na splet, na programu ostajajo naši tradicionalni **zajtrki z avtorji**, ki jih bomo preimenovali v **večere z avtorji**. Četrto leto zapored bomo v sklopu tekmovanja **AnimatekaPRO Pitch** prek predstavitev projektov v razvoju dobili vpogled v stanje na področju animiranega filma v državah nekdanje Jugoslavije.

Predstavili bomo tudi lokalne projekte v razvoju, s pomočjo Hrvaškega audiovizualnega centra (HAVC) pa bomo gostili **Hrvaško na obisku**. Ne zamudite priložnosti za spoznavanje živahne hrvaške animacijske scene (možnosti financiranja, producerski vidik ter druge priložnosti za povezovanje s hrvaško industrijo animiranega filma).

Z navdušenjem napovedujemo novo sodelovanje, **CEE Animation Experience @AnimatekaPRO**. Program, ki smo ga pripravili s CEE Animation Experience, obsega predstavitev dveh animiranih celovečernih filmov s pogovoroma z avtorji, ki bosta potekala v živo. Sledilo bo predavanje, temu pa še dve študiji primerov s področja hibridne animacije. Ves ta dan bo poseben poudarek namenjen razvoju predstavljenih projektov.

Zadnji dan AnimatekePRO bo namenjen navidezni resničnosti (VR) v animaciji, pri čemer nas bo zanimalo, zakaj in kako avtorji uporabljajo VR-orodja v svojem ustvarjalnem procesu.

Vse vsebine AnimatekePRO bodo prosto dostopne ob brezplačni registraciji na festivalski platformi.

AnimatekaPRO is the Animateka festival platform for animation professionals and students. It was conceived as a place where one can learn about the latest trends, be updated on the latest developments, and meet exciting film professionals while exploring the fantastic world of animated film!

Even though the festival is moving online this year, we will preserve our traditional **breakfasts with filmmakers**, or, rather, replace them with **evenings with filmmakers**. For the fourth consecutive year, the AnimatekaPRO Pitch competition for projects in development will give an insight into the state of animation in ex-Yugoslav countries.

We will also present local projects in development and, with the help of HAVC (Croatian Audiovisual Centre), we have **Croatia Visiting**. Don't miss your chance to discover the vibrant Croatian animation scene (funding possibilities, producers' insights and other opportunities for connecting with the Croatian animation industry).

We are excited to be launching a new collaboration project, **CEE Animation Experience @AnimatekaPRO**. The programme we curated together with CEE Animation Experience consist of presentations of two animated feature films with live Q&As. This is followed by a keynote and case studies from the field of hybrid animation. Throughout this day, a special emphasis will be given to the development of projects in the programme.

The last day of AnimatekaPRO will be dedicated to VR in animation, to see why and how artists use VR tools in their creative processes.

All AnimatekaPRO content is available free of charge subject to free registration on the festival platform.



Croatian
Audiovisual
Centre
Hrvatski audiovizualni centar



MOTOVILA
CENTER ZA SPodbujanje
SODELOVANJA V KULTURNIH
IN USTVARJALNIH SEKTORJIH

URNIK SCHEDULE

**TOREK/TUESDAY, 1. DECEMBER –
SOBOTA/SATURDAY, 5. DECEMBER /**
AnimatekaPRO: Večeri z avtorji/Evenings with
filmmakers

17:00 Mladi talenti Evrope (tekmovalni programi I-V)/European Young Talents (Competition Programmes I-V)
Moderatorja/Hosts: Ana Šturm, programska selektorica/festival programmer (SI) & Igor Prassel, programski direktor/programme director (SI)

20:00 Glavni tekmovalni program (tekmovalni programi I-V)/
Main Competition Programmes I-V)
Moderatorja/Hosts: Igor Prassel, programski direktor/programme director (SI) & Chris Robinson, programski selektor/festival programmer (CA)

Poglobljeni moderirani pogovori, na katerih avtorji animiranih filmov iz tekmovalnih programov dobijo priložnost, da svoje predstavijo delo. In-depth Q&As, giving animators whose films were screened in the competition programmes a chance to present their work in a moderated talk.

TOREK/TUESDAY, 1. DECEMBER
AnimatekaPRO: V regiji/In the region

11.00 AnimatekaPRO Pitch 2020: tekmovalje projektov v razvoju iz držav nekdanje Jugoslavije/ Pitching competition for projects in development from ex-Yugoslav countries

11.50 Predstavitev projektov v nastajanju/ Works in progress
Legenda o Zlatorogu, animirani kratki film/The Legend of Goldhorn, animated short
Predstavlja/Speaker: Lea Vučko, režiserka/film director (SI)

12.20 Okrogla miza/Panel discussion
Animirani film na Hrvaškem – stanje v praksi/Animation in Croatia – The state of the art
Sodelujeja/Speakers: Vanja Andrijević (Bonobostudio, HR), Draško Ivezić (Adriatic Animation, HR), Andrijana Vidaček (Zagreb Film, HR), Miljenka Čogelja (Hrvatski audiovizualni centar, HR).
Z uvodom direktorja Hrvaškega audiovizualnega centra g. Christopherja Marcicha./Opening remarks by the director of Croatian Audiovisual Centre, Mr. Christopher Marcich.
Moderira/Host: Igor Prassel (SI)

SREDA/WEDNESDAY, 2. DECEMBER
CEE Animation Experience @AnimatekaPRO

10.00 Specialka/Masterclass
Nastajanje animiranega celovečerca Ubij to in zapusti to mesto/Making of the Animated Feature Kill It And Leave This Town
Predstavlja/Speaker: Mariusz Wilczyński, režiser/film director (PL)
Moderira/Host: Petra Meterc, filmska kritičarka/film critic (SI)

11.15 Pogovor ob študiji primera/ Case Study Discussion
Od ideje do filma: Even Mice Belong in Heaven, celovečerni animirani film/ From Idea to Final Film – Even Mice Belong in Heaven, animated feature film
Sodelujeta/Speakers: Vladimir Lhotak, producent/film producer (CZ), Jan Bubeníček, režiser/film director (CZ)
Moderira/Host: Aneta Ozorek, programska selektorica/festival programmer (PL)

12.40 Predavanje/Keynote
Razširjeni in hibridni animacijski projekti: na kaj biti pozoren/Expanded and Hybrid Animated Projects: What to consider
Predava/Speaker: Yvonne van Ulden, producentka/film producer (NL)
Študija primera/Case Study

Sympoietic Bodies, hibridni kratki film/hybrid short film
Predstavlja/Speaker: Flavia Mazzanti, režiserka/film director (IT)

Študija primera/Case Study
Mikrokaseta – Najmanjša kaseta, kar sem jih kdaj videl, hibridni kratki film/Microcassette – The Smallest Cassette I've Ever Seen, hybrid short film
Predstavlja/Speakers: Igor Bezinović in/and Ivana Pipal, režiserja/film directors (HR)

Projekti v nastajanju/
Works in Progress
Zvite pravljice, transmedijski animacijski projekt/Twisted Tales, transmedia animated project
Predstavlja/Speaker: Sara Božanič, producentka/film producer (SI)

Pogovor o razširjenih in hibridnih filmih/Q&A on Extended and Hybrid Films
Sodelujejo/Speakers: Flavia Mazzanti, Igor Bezinović in/and Ivana Pipal, Sara Božanič
Moderira/Host: Yvonne van Ulden, producentka/film producer (NL)

ČETRTEK/THURSDAY, 3. DECEMBER
AnimatekaPRO: Raba VR v animaciji, umetnosti in oblikovanju/AnimatekaPRO: The Use of VR in Animation, Art & Design

10.00 V prvi osebi/In Person
Leena Jääskeläinen, režiserka animiranih filmov in medijska umetnica/animation director and media artist (FI)
Moderira/Host: Manu Weiss, kreativna direktorica za XR, kuratorica/XR creative director, curator (CH)

10.30 V prvi osebi/In Person
YONK (NL)
Moderira/Host: Manu Weiss, kreativna direktorica za XR, kuratorica/XR creative director, curator (CH)

11.10 V prvi osebi/In Person
Amaury Campion, oblikovalec gibljive grafike in ustanovitelj Studio Geppetto/motion designer and founder of Studio Geppetto (FR)
Moderira/Host: Manu Weiss, kreativna direktorica za XR, kuratorica/XR creative director, curator (CH)

11.40 V prvi osebi/In Person
Milivoj in/and Veljko Popović (HR), režiserja in producenta animiranih filmov/animation directors and producers (HR)
Moderira/Host: Manu Weiss, kreativna direktorica za XR, kuratorica/XR creative director, curator (CH)

12.20 Specialka/Masterclass
Prikaz VR zgodborisa "Zimska pravljica v VR"/VR storyboarding demo "Crafting a Winter Fairy-tale in VR"
Predstavlja/Speaker: Joe Daniels, direktor animacije in glavni animator/animation director, head animator (USA)
Moderira/Host: Manu Weiss, kreativna direktorica za XR, kuratorica/XR creative director, curator (CH)

14.00 Razglasitev zmagovalca tekmovanja AnimatekaPRO Pitch 2020/
AnimatekaPRO Pitch 2020 Award Winner Announcement

VR/360°/GAMES @ ANIMATEKA

Animateka tudi tokrat prinaša kuriran izbor projektov, ki obsegajo interaktivne in potopitvene animacije, zgodbe in ume-tniške stvaritve, katerih avtorji pa vsi izhajajo iz tradicionalnega filmskega okolja. Program VR/360°/Games @ANIMATEKA se letos z izborom del iz sveta virtualne resničnosti, 360-stopinjskega doživljanja in iger prvič v celoti seli v virtualno okolje, zato jih lahko doživljate in raziskujete kar z domačega kavča.

Kuratorica: Manu Weiss

Continuing the tradition, Animateka will show a new line-up of curated projects with a focus on interactive and immersive animation, story and art, all made by authors with traditional filmmaker backgrounds. The line-up of VR, 360° and game projects to be experienced and explored from the comfort of your home, VR/360°/Games @ANIMATEKA goes fully virtual for the first time this year.

Curated by Manu Weiss

MOWB

Kazuki Yuhara
Japonska/Japan, 2019, 360°-animacija/360°
Animation, 13+



Mati in otrok začneta plesti skupno zgodbo v njeni maternici, kjer ju popkovina poveže z neomajno ljubeznijo. Ta edinstvena arterijska izmenjava preraste v vez, ki za vedno preplete njuni življenji.

A mother and her child weave their story in the mother's womb. The bond of the umbilical cord ties them with the strongest love. We witness the infinite chain of life of the two unveil through this sui generis arterial interchange.

GOODBYE MR. OCTOPUS

Studio Geppetto
Francija/France, 2020, VR-zgodba/VR Story



Poučna zgodba o odraščanju in o tem, kako prevprašujemo lastno identiteto in vlogo bližnjih v svojem življenju ter kako dojemamo ljudi okoli sebe.

Goodbye Mr. Octopus is an illuminating coming of age story about the questioning of identity, of what our loved ones represent, and the perception of those around us.

AMENDS

Mikkel Battfeld

Danska/Denmark, 2019, VR-zgodba/VR Story, 13+



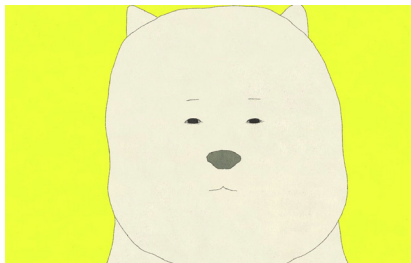
Interaktivna VR-izkušnja o zmedenih občutjih iz preteklosti, povezanih z odnosom z odtujeno materjo. Skozi oči otroka boste obudili spomin na svoje odrasčanje in podoživeli razvoj zapletenega čustvenega odnosa, ki še čaka na pomiritev.

Amends is an interactive VR experience about the chaotic past emotions connected to a relationship with the now estranged mother. Through the perspective of a child, you will revisit the memories of your upbringing and through time get to relive the complicated emotional relationship, which still awaits its resolution.

MY EXERCISE

Atsushi Wada

Japonska/Japan, 2020, igra/Game, 6+



Omogočite debelušnemu dečku, da naredi nekaj telesnih vaj in se potopi v pasji trup. Mogoče ga bodo prišle spodbujati osebni užitkov. Subtilni skrivni elementi so diskretno zakriti.

Let a chubby boy do his exercise and sink into a dog's body. Maybe animals will come to cheer him up. *My Exercise* is a festival of private comforts. Subtle secret elements are hidden delicately.

ART SGOOL

Julian Glander

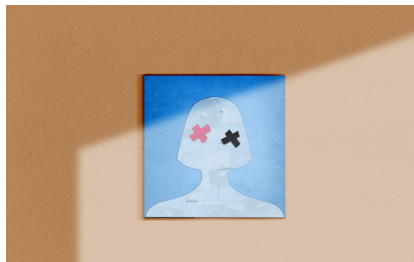
ZDA/USA, 2019, simulator/Simulator, 6+



Lahko z videoigro krepite svojo ustvarjalnost? Lahko umetna inteligenca nadomesti človeškega profesorja umetnosti? Zna te narisati konja? Vaše naloge pripravlja in ocenjuje umetna inteligenca. Dobrodošli na ART SGOOL.

Can a video game make you more creative? Can Artificial Intelligence replace a human art professor? Can you draw a horse? Your assignments are generated & graded by an A.I. Welcome to ART SGOOL.

DRUGE RAZSTAVE OTHER EXHIBITIONS



ANIMIRANE ŽENSKE / ANIMATED WOMEN

Razstava AR portretov / AR Portrait Art Walk

Namen razstave Animirane ženske je posvetiti pozornost uveljavljenim in obetavnim animatorkam, ki se identificirajo kot ženske. Razstava predstavlja, slavi in povzdiguje žensko odličnost v animaciji z animiranimi avtoportreti profesionalnih umetnic z različnih koncev sveta, pri čemer preseli staro prakso avtoportretiranja v sodobni čas žepnih računalnikov, animiranje pa združi z najnovejšo tehnologijo. Portreti animiranih žensk oživijo po zaslugi plasti obogatene resničnosti (AR). Sedem izbranih portretov premika in širi meje tradicionalnega; so nenavadni, igriivi, zabavni za raziskovanje in bodo vizualno obogatili tudi ulice Ljubljane.

Animated Women aims to give established and emerging female-identifying animators a broader display. An exhibition that showcases, celebrates and elevates female excellence in animation with animated self-portraits of professional artists from around the world, shifting this old practice of self-portraiture into modern times of pocket computers, and combining animation practice with the latest technology. The Animated Women portraits come to life with an augmented reality layer. Pushing and expanding the traditional, curious, playful and fun to discover, seven selected AR Portraits will visually enrich the city of Ljubljana.

36 S / 36 FPS

Otroški kulturni center Krice krace / Krice Krace Children's Culture Centre
Tomšičeva ulica 14, Kranj
November–december 2020

Andrej Štular se na letošnji animatečni razstavi predstavlja z izborom del, ki segajo na različna polja umetnosti. Njegova pogosta umetniška praksa je povezovanje raznolikih likovnih tehnik in prehajanje iz medija v medij. Poigrava se s premeščanjem visokega in nizkega, najdenega in ustvarjenega, izvirnika in kopije. Gledalec se pred njegovimi deli pogosto »čuti izzvanega, saj avtor kaj rad ignorira ustaljene opredelitve oziroma omejitve, ki jih običajno sugerira umetniško delo ...«.

Galerijski prostor je zapolnil v razgibano postavitev iz različnih opusov njegovega ustvarjanja. Prepletajo se ilustracija, strip, fotografija, film, kolaž, asemblaž, lutkarstvo, kiparstvo, ready made ...

36 s kot 36 slik na sekundo je krepko več kot običajnih 24 sličic na sekundo. Ali zares lahko razločimo vse te sličice, zaznamo vse, kar gledamo, ali v množstvu podob in informacij vedno ulovimo sporočilo? Ali še lahko beremo med vrsticami?

Andrej Štular's exhibition at Animateka showcases a selection of his works from across artistic disciplines, echoing his common practice to combine techniques and shift between media. Štular likes to play by transposing the high and the low, the found and the made, the original and a copy. Watching his works, the spectator often "feels provoked by the author's tendency to ignore established definitions or restrictions usually implied with a work of art..."

The gallery space becomes home to a variegated display containing works from his various bodies of work, combining illustration, comic art, photography, cinema, collage, assemblage, puppetry, sculpture, readymade, etc.

36 fps, meaning 36 frames per second, is much more than the usual 24 frames per second. Can one really discern all these frames and perceive everything one sees? In the multitude of images and the profusion of information, does one always get the message? Can one still read between the lines?



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INDEKS AVTORJEV FILMOV INDEX OF FILMMAKERS

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com

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Chäas 129

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and Arts
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Déjeuner Sur L'herbe 41
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ol Arles
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Displaced **50**
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Događaji za zaboraviti **36**
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Existing in Nature **116**
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Fliper **165**
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Fourfold, The **139**
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Fruit of the Days **110**
d: independent
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Gaštanko **102**
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Girl in the Hallway **136**
d: independent
e.lardenois@agen-
cecm.com

Glad **165**
d: Bonobostudio
vanja@bonobostu-
dio.hr

Gool! **147**
d: Duga film
mburic@arhiv.hr

Gora!! **108**
d: University of Lju-
bljana – Academy for
Theatre, Radio, Film
and Television
rakunus@gmail.com

Grande onda, La **137**
d: Made On Vfx
premierefilmdistribu-
tion@gmail.com

Gurji Gurji (გურჯი) **112**
d: 20 Steps
Productions
natia.nikolashvili@
yahoo.com

H**Hangend 58**

d: Atelier de Production de la Cambre
mathieugeoris@hotmail.be

Hanibalove Alpe 159

d: Zagreb film
sanja.borcic@zagrebfilm.hr

Harry 131

d: Lucerne University of Applied Sciences and Arts
markus@markilus.com

Helper 41

d: Moholy-Nagy University of Art and Design
szolofurt@gmail.com

Hierarchy Glitch 28

d: Compote Collective
vessela@compote-collective.com

Hijack 139 132

d: Volda University College
joachimberg84@gmail.com

Home 140

d: Nodachi
festivals@autourde-minuit.com

Homeless Home 81

d: Autour de Minuit
festivals@autourde-minuit.com

Hope 32

d: independent
zaneobo@gmail.com

Hopus 117

d: FAMU – Academy of Performing Arts in Prague
alexandra.hronco-va@famucz

Horacijev uspon i pad 159

d: Zagreb film
sanja.borcic@zagrebfilm.hr

Horror Never Remains Buried Deep Enough 111

d: 666/Strup
oink_design@yahoo.com

Hors Course 127

d: École des nouvelles images
festival@miyu.fr

How My Grandmother**Became a Chair 85**

d: Fabian&Fred
fabian@fabianfred.com

How To Disappear 24

d: Total Refusal
info@refreshingfilms.com

I**I'll Always 101**

d: independent
sabine.groschup@chello.at

I'll Call You Later 95

d: independent
maria.scutaru30@gmail.com

Igra 109

d: Faculty of Applied Arts in Belgrade
dana.vukajlovic@gmail.com

Il y a un chat sous la voilure 124

d: EMCA - Ecole des Métiers du Cinéma d'Animation
Angoulême
islenaneira@gmail.com

In Her Boots 53

d: Royal College of Art
isabella@sixpack-film.com

In/Dividu 162

d: Zagreb film
sanja.borcic@zagrebfilm.hr

Inspektor se vratio kući 75, 150

d: Zagreb film
sanja.borcic@zagrebfilm.hr

Institute, The 140

d: Glandeniale
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Invizibilii 117

d: De Film Production
office@defilm.ro

Izumitelj cipela 157

d: Zagreb film
sanja.borcic@zagrebfilm.hr

J**Ja 169**

d: Zagreb film
sanja.borcic@zagrebfilm.hr

Ja i moja gruba dupa 40

d: Polish National Film School In Łódź
marta.swietek@kff.com.pl

Ja već znam što čujem 167

d: Zagreb film
sanja.borcic@zagrebfilm.hr

Jáma 67

d: MAUR film
alexandra.hronco-va@famucz

Je Suis Une Carrotte 121

d: Mopa – Computer Graphics Animated School Arles
francois@yummy-films.com

Jestem tutaj 121

d: Polish National Film School in Łódź
marta.swietek@kff.com.pl

Jeszcze dzień życia 186

d: Indie Sales
festival@indiesales.eu

Just a Guy 141

d: Studio Seufz
festival@ag-animationsfilm.de

Just For The Record 68

d: To Blink Animation
supersenka@gmail.com

K**Kadilka 94**

d: University of Nova Gorica – School of Arts
maja.stegovec@ung.si

Kaj sem ravnokar pogledal/a? 98

d: independent
plesnicarkazimir@gmail.com

Kako se rodio Kićo 146

d: Duga film
mburic@arhiv.hr

Kaprysia 42

d: Jan Matejko Academy of Fine Arts in Krakow
marta.swietek@kff.com.pl

Katentanz 59

d: Filmuniversity Babelsberg Konrad Wolf
c.marx@filmuniversitaet.de

Kdo se se mnou zatočí 45

d: FAMU – Academy of Performing Arts in Prague
alexandra.hroncova@famucz

Khoziayka mednoy gory (Хозяйка медной горы) 84

d: School-Studio "Shar"
sharstudia@gmail.com

Kids With Guns 137

d: independent
sackogallery@gmail.com

Kkum (꿈) 89

d: Studio Zazac
kaniseed@kiafa.org

Kleine Vogel und die Bienen, Der 63

d: Schattenkabinett
mail@lenalena.org

Kolač 162

d: Zagreb film
sanja.borcic@zagrebfilm.hr

Kožišky 114

d: Tomas Bata University in Zlin
martincovakamila@gmail.com

Krađa dragulja 150

d: Zagreb film
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Kui Kitsas On, Tuleb Lii-kuda 118

d: MtÜ Animaring
terje.henk@gmail.com

Kula 55

d: Academy of Fine Arts in Zagreb
brkuljsunny@gmail.com

Kut 168

d: Estonian Academy of Arts
luci.sidd@gmail.com

Kyambogo 50

d: Royal College of Art
duncanmac101@gmail.com

L**L 107**

d: independent
niko@gmx.at

L'étoile Manquante 30

d: MAUR film
alexandra.hroncova@famucz

Lachsmänner 33

d: Yk Animation Studio
ramon@yk-animation.ch

Latitude du printemps 121

d: Rubika Animation
patrick2carvalho@gmail.com

Layers 105

d: Estonian Academy of Arts
mari.kivi@artun.ee

Le procès contre Mandela et les autres 180

d: Versatile
sales@versatile-films.com

Le Voyage du prince 182

d: Društvo za oživljanje zgodbe 2 koluta
petra.gajzler@animatka.si

Les Mécanoranges 130

d: Ensad - École nationale supérieure des Arts Décoratifs
liberalmartin@protonmail.com

Leteći Fabijan 157

d: Zagreb film
sanja.borcic@zagrebfilm.hr

Letotik 104

d: University of Ljubljana – Academy of Fine Arts and Design
zarskyjosef@gmail.com

Listek 68

d: University Of Tomas Bata In Zlin
festival@miyu.fr

Little Miss Fate 93

d: Yk Animation Studio
ramon@yk-animation.ch

Lo spirito della notte 75

d: Nomadica
info@nomadica.eu

Love Spins the World 113

d: independent
gaja.jenko7@gmail.com

Lupin 66

d: Citron Bien
mikhail.bak@gmail.com

Lursaguak 85

d: independent
kimuak@filmoteca-vasca.com

Lynx Dans La Ville, Un 66

d: Folimage / Naddasdy Film
mikhail.bak@gmail.com

M**Machini 86**

d: Picha
graphoui0033@graphoui.org

Mačka (r./dir. Bourek) 153

d: Zagreb film
sanja.borcic@zagrebfilm.hr

Mačka (r./dir. Stojnić) 164

d: 3D2D Animatori
3d2d@3d2d.hr

Maestro Koko 158

d: Zagreb film
sanja.borcic@zagrebfilm.hr

Make It Soul 79

d: Kazak Productions
festival@kazakproductions.fr

Makija 99

d: Academy of Fine Arts in Zagreb
mirtaoberon@gmail.com

Malfunfunction 106

d: independent
ilginsacan@gmail.com

- Marbles 54**
d: Polish National Film School In Łódź
naspyscha@gmail.com
- Mare Monstrum 196**
d: El Tercer Pájaro
info@eltercerpajaro.com
- Martin na vrhu 159**
d: Zagreb film
sanja.borcic@zagrebfilm.hr
- Matilda Ir Atsarginé Galva 70**
d: M-Films
festival@miyu.fr
- Mehaničko srce 166**
d: Zagreb film
sanja.borcic@zagrebfilm.hr
- Meow or Never 46**
d: National Film & Television School
rhavers@nfts.co.uk
- Methods of Ideafinding 100**
d: independent
antonina.kasik@gmx.at
- Mezery 57, 134**
d: FAMU – Academy of Performing Arts in Prague
alexandra.hroncova@famucz
- Mi otro hijo 138**
d: Noemí Fuhrer
filmstofestivals@gmail.com
- Microtopia 131**
d: Pôle 3d
patrick2carvalho@gmail.com
- Millennium 105**
d: Jan Matejko Academy of Fine Arts in Krakow
dariagodyn@gmail.com
- Miramare 169**
d: Academy of Fine Arts in Zagreb
mi@triboje.com
- Mitch-match Sorozat**
- Hatodik Epizód 62**
d: Kedd Animation Studio
fekete.fanni@kedd.net
- Mitovebuli Sofeli (მიტოვებული სოფელი) 35**
d: Kvalixxi
kvalixxi@gmail.com
- Močiutės blynai 110**
d: Glass Elephants Creative Studio
vykintas@glasselephantsstudio.com
- Mock-heroic 118**
d: Serafiński Studio
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- Monster 98**
d: independent
veseliotseva@mail.bg
- Mor visste ingenting 89**
d: Trollfilm
post@trollfilm.no
- Mosaic 92**
d: Lunanime
festival@miyu.fr
- Mreža 104**
d: Faculty of Applied Arts in Belgrade
tashentuh@gmail.com
- Muha 153**
d: Zagreb film
sanja.borcic@zagrebfilm.hr
- Muri: Tekma 197**
d: Invida
info@invida.tv
- Muschel auf meiner Schmusedecke, Die 63**
d: Studio Film Bilder
studio@filmbilder.de
- My Exercise 84**
d: New Deer
doidoi021@gmail.com
- My Galactic Twin Galaction 83**
d: independent
Daniela@shortfilm.com
- N**
- Na lanýže! 64**
d: Bionaut Animation
bara@bionaut.cz
- Någöt att minnas 77**
d: Malade
marcin@neweuropefilmsales.com
- Nakts Maņa 56**
d: Art Academy of Latvia
sturelinda@gmail.com
- Narezano življenje 51**
d: University of Ljubljana – Academy for Theatre, Radio, Film and Television
rakunus@gmail.com
- Nech si o tom zdát 128**
d: Vyšší odborná škola a Střední umělecká škola Václava Hollara
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- Nespretni pokušaji 111**
d: Academy of Fine Arts in Zagreb
aksin.leon@yahoo.com
- Nestašni robot 149**
d: Zagreb film
sanja.borcic@zagrebfilm.hr
- Nestor 48**
d: Royal College of Art
emanuel@curtas.pt
- Noctuelle 111**
d: University of North Bohemia - Ladislav Sutnar Faculty of Design and Art
alexandra.hroncova@famucz
- Nod. Wink. Horse. 54**
d: Royal College of Art
vanja@bonobostudio.hr
- Now Listen 36**
d: Animoon
panas@animoon.pl
- Nuit des sacs plastiques, La 77**
d: Kazak Productions
festival@kazakproductions.fr
- Numinosum 102**
d: Reniform Production
adriana@reniform.ro

- O**
O Black Hole! 58
 d: National Film & Television School
 rhavers@nfts.co.uk
- O mišu i satovima 158**
 d: Zagreb film
 sanja.borcic@zagrebfilm.hr
- Oblikom 96**
 d: Aeon Production
 bojana.pavic@aeonproduction.com
- Okna tega domu 100**
 d: Polish National Film School In Łódź
 marta.swietek@kff.com.pl
- Ona koja mjeri 163**
 d: Kenges
 vanja@bonobostudio.hr
- One Left 129**
 d: University of Applied Arts Vienna
 sebastiandoring@gmail.com
- Ostatnia Wieczera 34**
 d: Fumi Studio
 festiwale@fumistudio.com
- Other Person, The 129**
 d: University of Ljubljana – Academy of Fine Arts and Design
 semibarbara@gmail.com
- Otok 113**
 d: University of Ljubljana – Academy of Fine Arts and Design
 marina.gabor2207@gmail.com
- P**
Papierowy dom 112
 d: Jan Matejko Academy of Fine Arts in Krakow
 holdamartyna@gmail.com
- Pearl Diver 49**
 d: Volda University College
 margrethe.danielssen@gmail.com
- Peti 153**
 d: Zagreb film
 sanja.borcic@zagrebfilm.hr
- Piccolo 151**
 d: Zagreb film
 sanja.borcic@zagrebfilm.hr
- Pieno Baras 106**
 d: Art Shot
 agne@artshot.lt
- Pilar 92**
 d: il Luster Films
 info@squareeyesfilm.com
- Pile 41**
 d: Royal College of Art
 festival@miyu.fr
- Pipi & Popi 112**
 d: University of Nova Gorica – School of Arts
 maja.stegovec@ung.si
- Plantarium 24**
 d: EGoFilm
 marta.swietek@kff.com.pl
- Plasticat 163**
 d: Kenges
 vanja@bonobostudio.hr
- Please Hold 128**
 d: Kingston School of Art
 rejenkins97@yahoo.com
- Plitka vena (Плитка Вена) 94**
 d: Compote Collective
 vessela@compote-collective.com
- Podle Sylvie 104**
 d: FAMU – Academy of Performing Arts in Prague
 alexandra.hroncova@famu.cz
- Pogovor brez konca 46**
 d: University of Nova Gorica – School of Arts
 maja.stegovec@ung.si
- Polka-dot Boy 81**
 d: Miyu Productions
 festival@miyu.fr
- Portret kobiecey 48**
 d: Polish National Film School In Łódź
 natalia.durszewicz@gmail.com
- Posledniyat den (Последният ден) 97**
 d: Compote Collective
 vessela@compote-collective.com
- Pracka 29**
 d: independent
 alexandra.majova@email.cz
- Premijera 149**
 d: Zagreb film
 sanja.borcic@zagrebfilm.hr
- Princ Ki-Ki-Do: Poskočno jajce 196**
 d: Zavod Ozor
 mojca.zlokarnik@guest.arnes.si
- Priradni odabir 33**
 d: Studio Neum
 sanja.rajic-banjac@tel.net.ba
- Pustolovine Glorije Scott: Umorstvo u katedrali 33**
 d: Kinematograf
 dijana.mladenovic@pu.t-com.hr
- R**
Re-cycle 109
 d: Munk Studio – Polish Filmmakers Association
 marta.swietek@kff.com.pl
- Rhythm of the Soul 53**
 d: University of Nova Gorica – School of Arts
 ecehorasanli@hotmail.com
- Riblje oko 154**
 d: Zagreb film
 sanja.borcic@zagrebfilm.hr

- Richie 136**
d: Ensad - École nationale supérieure des Arts Décoratifs
festival@miyu.fr
- Ritamot na padot (Ритамот на падот) 96**
d: Flip Book Productions
ubanob@gmail.com
- Rodendanska priča 160**
d: Zagreb film
sanja.borcic@zagrebfilm.hr
- Rojava 126**
d: École Georges Méliès
mikhail.bak@gmail.com
- Room With a Sea View 52**
d: Estonian Academy of Arts
mari.kivi@artun.ee
- Run for the Bird Song 57**
d: Estonian Academy of Arts
mari.kivi@artun.ee
- S**
- Samac 150**
d: Zagreb film
sanja.borcic@zagrebfilm.hr
- Satiemania 155**
d: Zagreb film
sanja.borcic@zagrebfilm.hr
- Schast'e 89**
d: independent
festivals@autourde-minuit.com
- Schovka 76**
d: FAMU - Academy of Performing Arts in Prague
alexandra.hroncova@famu.cz
- Sentinel, The 57**
d: University of Ljubljana - Academy for Theatre, Radio, Film and Television
aneja.kumar@gmail.com
- Sh_t Happens 135**
d: FAMU - Academy of Performing Arts in Prague
alexandra.hroncova@famu.cz
- Shadow Passage 58**
d: Royal College of Art
aliaschman@gmail.com
- Shergar 126**
d: The Animation Workshop
festival@miyu.fr
- Signs 103**
d: Virage Film
vanja@bonobostudio.hr
- Skolko vesit oblako (Сколько весит облако?) 195**
d: Snega Film Company
snegafilmm@yandex.ru
- Slom 168**
d: Zagreb film
sanja.borcic@zagrebfilm.hr
- Slučajna raskoš prozirnog vodenog rebusa 172**
d: Kaos
ivan@kaos.hr
- Sniego pastogé 100**
d: Meno Avilys
giedre@menoavilys.org
- Sociální Krychle 52**
d: FAMU - Academy of Performing Arts in Prague
alexandra.hroncova@famu.cz
- Sogni al campo 25**
d: Miyu Productions
festival@miyu.fr
- Soma 134**
d: University of Nova Gorica - School of Arts
bostjan.potokar@ung.si
- Something Borrowed 125**
d: National Film & Television School
rhavers@nfts.co.uk
- Sommerregen 122**
d: Filmakademie Baden-Württemberg
julia.skala@filmakademie.de
- Song of a Lost Boy, The 49**
d: National Film & Television School
rhavers@nfts.co.uk
- Song Sparrow 140**
d: independent
omidvarnia.farza-neh@gmail.com
- Sorry, I Don't Understand 123**
d: Luca School of Arts
feonapost@gmail.com
- Sotonin sin 170**
d: Zagreb film
sanja.borcic@zagrebfilm.hr
- Sous la glace 131**
d: École des nouvelles images
festival@miyu.fr
- Souvenir souvenir 78**
d: Blast Production
festival@miyu.fr
- Sreća u dvojce 160**
d: Zagreb film
sanja.borcic@zagrebfilm.hr
- Stranac u mojoj glavi 169**
d: Zagreb film
sanja.borcic@zagrebfilm.hr
- Sura (수라) 91**
d: Korea National University of Arts
kaniseed@kiafa.org
- Surogat 152**
d: Zagreb film
sanja.borcic@zagrebfilm.hr
- Surrogate, The 26**
d: Oivavio
santimov.art@gmail.com
- Sužanj 95**
d: Aeon Production
bojana.pavic@aeonproduction.com

Sve te senzacije u mom
trbuhu **27**

d: Adriatic Animation
drasko@adriaticani-
mation.hr

Svetlost i senke **98**

d: Sense Production
vera@senseproducti-
on.rs

Š

Šagrinova koža **151**

d: Zagreb film
sanja.borcic@za-
grebfilm.hr

Škola hodanja **154**

d: Zagreb film
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grebfilm.hr

T

T.i.c. **113**

d: Academy of Fine
Arts in Zagreb
larisa.smitran@
gmail.com

Takie Piękne Miasto **42**

d: Polish National
Film School In Łódź
marta.swietek@kff.
com.pl

Tako zraсте: petelin **63**

d: Invida
info@invida.tv

Tempête, La **42**

d: Ensad - École nati-
onale supérieure des
Arts Décoratifs
festival@miyu.fr

Terra ca nun dormi **30**

d: independent
framesco92@gmail.
com

Tetke pletke **160**

d: Zagreb film
sanja.borcic@za-
grebfilm.hr

Thorns and Fishbones **56**

d: Moholy-Nagy
University of Art and
Design
nataliaazevedoan-
drade@gmail.com

Thou Art Thyself **95**

d: independent
er.rajat91@gmail.
com

Tisuću **164**

d: Zagreb film
sanja.borcic@za-
grebfilm.hr

To Be a Goat **130**

d: University for
the Creative Arts
Farnham
milda.kargaudaite@
gmail.com

Tori in Max **103**

d: independent
pgaber@gmail.com

Tourist Trap **65**

d: Family Affair Films
ursulaklik@gmail.
com

Transecho **166**

d: Zagreb film
sanja.borcic@za-
grebfilm.hr

Tri lijenčine **148**

d: Zora film
mburic@arhiv.hr

Trkija **69**

d: Jafilm Jagodina
jaafilm@gmail.com

Trovare una via **27**

d: independent
gianpaolo.dicostan-
zo@yahoo.it

Tup-Tup **154**

d: Zagreb film
sanja.borcic@za-
grebfilm.hr

U

Üç Selvi **126**

d: Hamburg Academy
of Arts
zsdemircioglu@
gmail.com

Udahnuti život **165**

d: Bonobostudio
vanja@bonobostu-
dio.hr

Unknown, The **124**

d: National Film &
Television School
rhavers@nfts.co.uk

Uzi **91**

d: Studio Pchela
divelik@list.ru

V

Vanamehe film **184**

d: BOP Animation
erik@bop.ee

Veliki miting **147**

d: Kerempuh
mburic@arhiv.hr

Ver mi **108**

d: VŠMU –Academy of
Performing Arts, Film
and Television faculty
Bratislava
festivals@vsmu.sk

Veseli doživljaj **146**

d: Duga film
mburic@arhiv.hr

Veza **45**

d: Faculty of Applied
Arts in Belgrade
miljana.tesovic@
gmail.com

Viktorov jajomat **161**

d: Zagreb film
sanja.borcic@za-
grebfilm.hr

Vitae Azilia **110**

d: Animated Film Stu-
dio In Bielsko-Biała
marta.swietek@kff.
com.pl

Vjetrovita priča **158**

d: Zagreb film
sanja.borcic@za-
grebfilm.hr

Vojna besed ali spoštljiva

tišina? **26**
d: Kinoateljce
cernic.lc@gmail.com

Vučje igre **167**

d: Zagreb film
sanja.borcic@za-
grebfilm.hr

W

We used to call it: Moon.
164

d: WHW
markotadik@gmail.
com

Wer Bin Ich? **120**

d: Lucerne University
of Applied Sciences
and Arts
negrissofia@gmail.
com

Whatevertree **69**

d: independent
isaacjayking@gmail.
com

Where Am I? (非我之我) **127**
d: Royal College of Art
qiu.q.cheng@gmail.
com

White Horse **120**
d: Royal College of Art
x_yujie@yahoo.com

Wood Child and Hidden
Forest Mother **82**
d: independent
stephen@smalltime-
inc.com

Wormholes **119**
d: University of Appli-
ed Arts Vienna
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com

Y
You Are Not a Kiwi **44**
d: Estonian Academy
of Arts
mari.kivi@artun.ee

Z
Za zaprtimi roletami **122**
d: University of Nova
Gorica – School of
Arts
maja.stegovec@ung.
si

Zabij to i wyjedź z tego
miasta **188**

d: Outsider Pictures
paul@outsiderpictu-
res.us

Začarani dvorac u Dudin-
cima **147**

d: Duga film
mburic@arhiv.hr

Zadachi za denya (Задачи
за деня) **37**

d: Compote Collective
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-collective.com

Zakoni narave **125**

d: University of Lju-
bljana – Academy of
Fine Arts and Design
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Zdravotvorci **118**
d: Academy of Fine
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Zemlječarstvo **102**
d: University of Nova
Gorica – School of
Arts
maja.stegovec@ung.
si

Zero Impunity **190**
d: Indie Sales
festival@indiesales.
eu

Zmijulče (Змијулче) **97**
d: Flip Book
Productions
ubanob@gmail.com

Zunaj kroga **101**
d: independent
kamnik.andrej@
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Zvjezdani kvartet **161**
d: Zagreb film
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grebfilm.hr

Ž
Žal **97**
d: Faculty of Applied
Arts in Belgrade
gerilachivata@
gmail.com

O FESTIVALU
ABOUT
THE FESTIVAL



PROGRAMSKI SELEKTORJI / PROGRAMMERS

Vzhodnoevropski in srednjeevropski tekmovalni program / Eastern and Central European Competition Programme: Igor Prassel v sodelovanju z/in collaboration with Chris Robinson
Tekmovalni program Mladi talenti Evrope, Panorama evropskega študentskega filma / European Young Talents Competition Programme, European Student Panorama: Ana Šturm, Igor Prassel
Slonov tekmovalni program / The Elephant in Competition: Jelena Dragutinović, Andreja Goetz, Igor Prassel v sodelovanju z/in collaboration with Martina Peštaj
Kinotripov Svetovni jagodni izbor / Kinotrip's Best of the World: Amelija Kracina, Sinja Smokvina v sodelovanju/in collaboration with Anja Banko in/and Igor Prassel
Svetovni jagodni izbor, Vzhodnoevropska in srednjeevropska panorama, Animirani dokumentarci, Celovečerni animirani filmi / Best of the World, Eastern and Central European Panorama, Animated Documentaries, Animated Feature Films: Igor Prassel
Hrvaška na obisku / Croatia Visiting: Igor Prassel v sodelovanju z/in collaboration with Daniel Šuljić

ŽIRIJE / JURIES

Velika žirija / Grand Jury: Dalibor Barić, Olga Bobrowska, Paola Bristot, Kamila Dohnalová, Andrej Štular
Študentska žirija / Student Jury: Marina Gabor, Barbara Miše, Josef Žárský, Ana Prebil, Miha Reja, Johana Mlichová
Otroška žirija / Children Jury: Iva Barbarić, Darijan Demec, Aurora Nuredini, Benjamin Prosić Sivec, Niko Štefe

FESTIVALSKA EKIPA / FESTIVAL TEAM

Programski direktor / Artistic Director: Igor Prassel
Izvršna producentka / Executive Producer: Katja Hohler
Producentka in koordinatorica spremljevalnega programa / Producer and Events Coordinator: Saša Bach
Vodja odnosov z javnostmi / Head of Public Relations: Petra Meterc
Družbena omrežja / Social Media Manager: Matic Brinc
Vzgojno-izobraževalni program animiranega filma Slon / The Elephant: Educational Animation Film Programme: Petra Gajžler, Jelena Dragutinović, Andreja Goetz
Tehnični vodja in urednik spletne strani / Head of Technical Support and Webmaster: Smail Jušić
Koordinacija kopij / Print Traffic: Smail Jušić
Spletna stran / Website: Matej Bandelj

Avtor plakata / Festival Poster: Andrej Štular
Celostna podoba festivala / Festival Identity: Zoran Pungerčar
Dekoracija prizorišča / Venue Decoration: Nastja Mezek

Vodja službe za goste / Head of Hospitality: Jasna Čakarun
Koordinacija žirij / Jury Coordinators: Gašper Gep Markun, Timon Leder, Andrej Kamnik, Jelena Dragutinović

Katalog / Catalogue: Alenka Ropret (urednica/Editor), Maja Ropret (prevodi/Translations), Mojca Hudolin (lektoriranje/Proofreading)
Fotografija / Photography: Katja Goljat, Andrej Firm
Video dokumentacija / Video Documentation: Miha Šubic Foxek, Gašper Gep Markun, Marko Makuc Maki, Renato Švara Renatex
Spletni prenosi v živo / Live streaming: Matjaž Ruš
Srečanja z avtorji / Meet the Filmmakers: Igor Prassel, Chris Robinson, Ana Šturm
Festivalski napovednik / Festival Trailer: Matej Lavrenčič (zvok/Sound Matjaž Moraus Zdešar)
Prevajanje filmov / Translation of Films: Maja Lovrenov (vodja/Head), Andrej Leskovic, Anja Naglič, Denis Debevec, Diana Jenko, Domen Kavčič, Elida H. Fürst, Janina Kos, Lorena Dobrila, Maša Peče, Miha Jenko, Olga Tratar, Špela Tomec, Tanja Bulajić
Sinhronizacija filmov / Film Dubbing: Katja Preša, Rok Kušlan

ANIMATEKAPRO

Programski selektorji / Programmers:

Igor Prassel, Matija Šturm, Manu Weiss

Producentka / Producer: Saša Bach

Tehnična služba / Technical Support:

Matjaž Rušt

V sodelovanju z / In collaboration with:

CEE Animation Experience, Društvo slovenskega animiranega filma, Motovila (CED Slovenia)

V ekskluzivnem partnerstvu z / In exclusive partnership with: CEE Animation Forum

DELAVNICE /

WORKSHOPS

Produksijska delavnica za otroke /

Production Workshop for Children: Lea

Vučko, asistentka / Assistant Jelena

Dragutinović

Otroške delavnice / Children's Workshops:

Jelena Dragutinović, Andreja Goetz, Lene

Lekše, Lea Vučko

V sodelovanju z / In collaboration with:

Mestna občina Ljubljana (Oddelek za predšolsko vzgojo in izobraževanje, Odsek za izobraževanje), RogLab

RAZSTAVE /

EXHIBITIONS

VR/360°/GAMES@ANIMATEKA

Avtorji / Authors: Kazuki Yuhara, Studio Geppetto, Mikkell Battefeld, Atsushi Wada, Julian Glander

Kuratorica / Curator: Manu Weiss

Grafično oblikovanje / Graphic Design:

Zoran Pungerčar

Koordinacija razstave /

Exhibition Coordinator: Saša Bach

36 s / 36 fps

Avtor / Author: Andrej Štular

Postavitev razstave / Installation:

Andrej Štular

ANIMIRANE ŽENSKE / ANIMATED WOMEN

Avtorice / Authors: Žoel Kastelic, Wiola Sowa, Veronika Bruger, Anja Paternoster, Sine&Imge Özblige, Sarah Rothenberger, Nathalia Okimoto, Michaela Müller, Meta Mežan, Lea Vučko, Laura Ibanez, Justyna Kossakowska, Jasmine Forbes, Holliday Horton, Goga Mason, Gaja Jenko Mihelič, Eva Munnich, Urša Čuk, Alys Scott-Hawkins, Joana Aira

Kuratorica / Curator: Manu Weiss

Grafično oblikovanje / Graphic Design:

Zoran Pungerčar

V sodelovanju z / In collaboration with:

TAM-TAM

EKIPA KINODVORA /

KINODVOR TEAM

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EKIPA SLOVENSKE KINOTEKE / SLOVENIAN CINEMATHEQUE TEAM

Ženja Leiler Kos (direktorica / Director),
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javnostmi / Public Relations), Igor Prassel
(vodja programskega oddelka in urednik
filmskega programa / Head of Programme
Department and Film Programmer), Varja
Močnik (urednica filmskega programa / Film
Programmer), Kaja Bohorč (koordinatorka
in organizatorka kulturnih programov /
Coordinator and Organizer of Cultural
Programmes), Matevž Jerman (urednik
Kinotečnika in sodelavec programskega
oddelka / Editor of Kinotečnik and
Programme Department Assistant),
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Translation Coordinator), Jelena Radić
(vodja kinotečne kavarne / Bar Manager),
Gregor Brzin, Marko Turkuš, Gašper Milkovič
Biloslav (kinooperaterji / Projectionists),
Marta Matičič, Kaja Janjič, Omar Ait Si
Mohamed (blagajna / Box Office), Ada Šadl
Praprotnik, Alija Đogić, Andreja Benedežič,
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Staša Popović, Valentina Rajaković (ekipa
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and project execution of Understanding
film), Vitja Dominkuš Dreu (koordinator
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andragogical activities), Špela Čizman (vodja
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POSEBNE ZAHVALE / SPECIAL THANKS TO

Matija Šturm in/and Joško Rutar (DSAF/CEE
Animation), Sabina Briški in/and Ines Kežman
(Center Ustvarjalna Evropa v Sloveniji),
Klemen Dvornik in/and Ana Lampret (Zveza
društev slovenskih filmskih ustvarjalcev),
Rene Rusjan, Boštjan Potokar in/and Tina
Smrekar (Univerza v Novi Gorici), Boštjan
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Svetek (Univerza v Ljubljani), Isabelle
Desvignes in/and Patricia Košir (Francoski
inštitut v Sloveniji), Biborka Molnár-Gábor in/
and Ruth Hrelja (Madžarski kulturni inštitut
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Hartley (Ottawa International Animation
Festival), Maša Peče (Kurja Polt), Nataša
Sedminek (TAM-TAM), Katerina Mirović (Strip
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Rus (Radio Študent), Darko Pukl (Radio SI),
Vassilis Kroustallis (Zippy Frames), Roman
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Peter Posarelli (Hotel Park), Tomaž Mrzljak
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Hana Repše, Rok Govednik, Vito Scagnetti,
Maja Zupanc, Taj Pečnikar, Sanja Čakarun,
Barbara Bešković.

**Hvala vsem prijateljem in podpornikom
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**Nasvidenje na 18. Animateki
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See you at the 18th Animateka edition
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A good place to meet and to exchange, festivals provide a vibrant and accessible environment for talent, stories and emotions - in short European Film.

The Creative Europe - MEDIA Sub-programme of the European Union aims to foster the European audiovisual industry's competitiveness, to promote its rich variety and to encourage the transnational circulation of films. The programme acknowledges the cultural, social and economic role of festivals in increasing audiences' interest in European films, by co-financing around 60 of them across Europe every year.

These festivals stand out with their rich and diverse European programming, their activities in support of young professionals, their commitment to audience development and film literacy, and the importance they give to networking and meeting opportunities for professionals and the public alike. In 2019, the Creative Europe - MEDIA Sub-programme supported 75 festivals across 28 countries participating to the MEDIA Sub-programme and reached nearly 4 million cinema-lovers.

Creative Europe - MEDIA Sub-programme is pleased to support the 17th edition of the Animateka International Animated Film Festival. We hope you enjoy a rich and stimulating event.



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An online pitching competition of animated films in development. Online platform for B2B matchmaking. CEE Talents short animated films selection. Financial awards, scholarships and international exposure.

Workshop

Advanced training and networking workshop for experienced teams of creatives and producers, divided in 4 online and residential modules. The whole year production skills and content development coaching with international experts. For low production capacity countries participants.

Talents

Promotion of short films by promising young talents A yearly selection of extraordinary young talents and short films compiled by festival directors from the CEE region. Available by online access.

Experience

CEE Animation Experience is a series of one-day masterclasses organized in cooperation with selected film festivals in the CEE region. The programme covers a wide spectrum of specific topics in order to result in more competent, capable and skilful filmmakers and improve the quality of animated projects in the CEE region.

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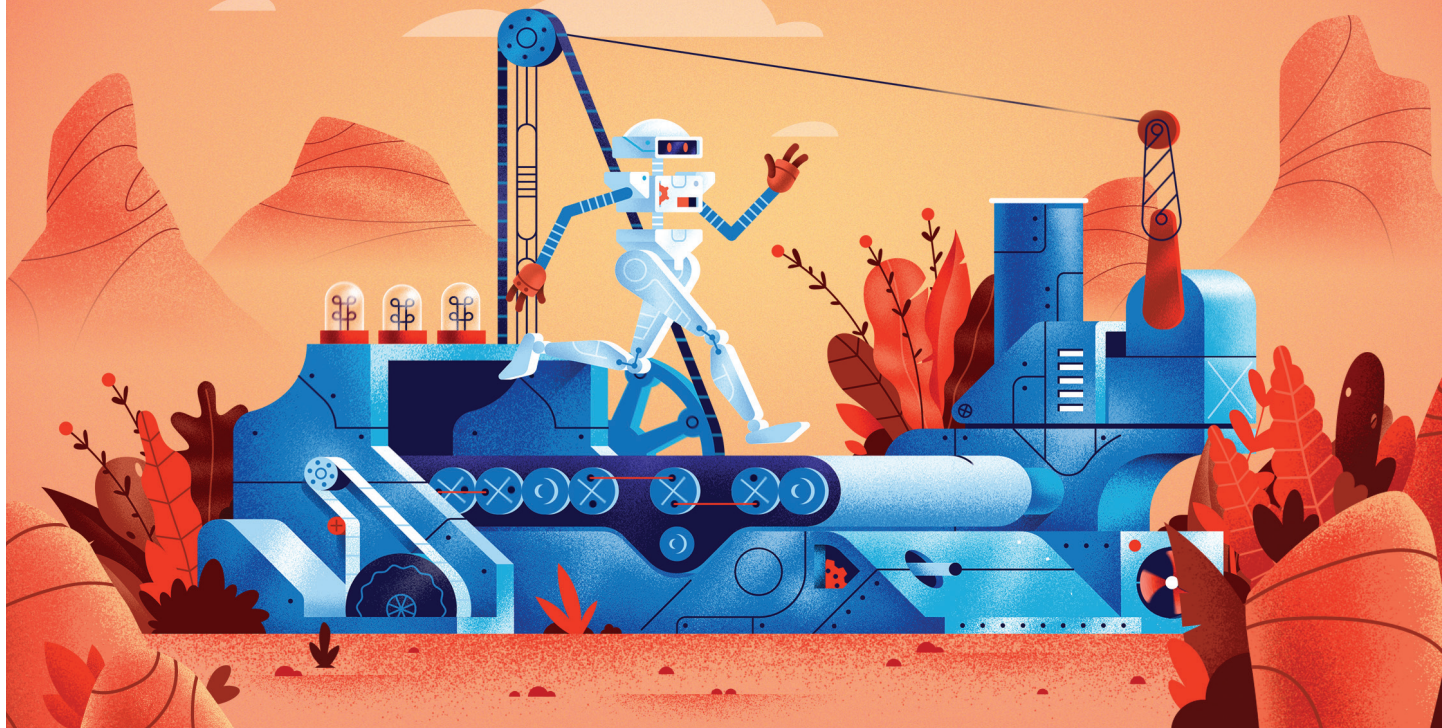
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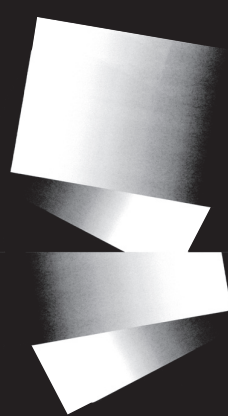
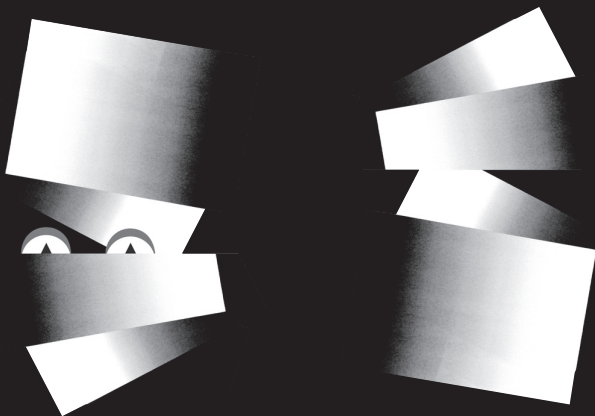
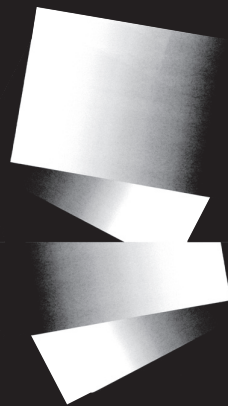
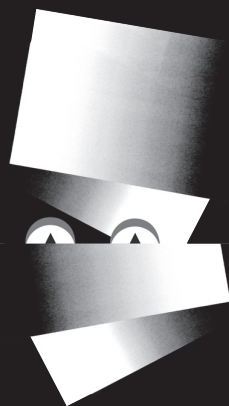
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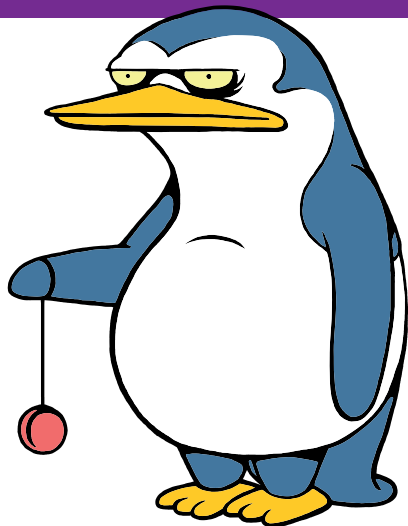
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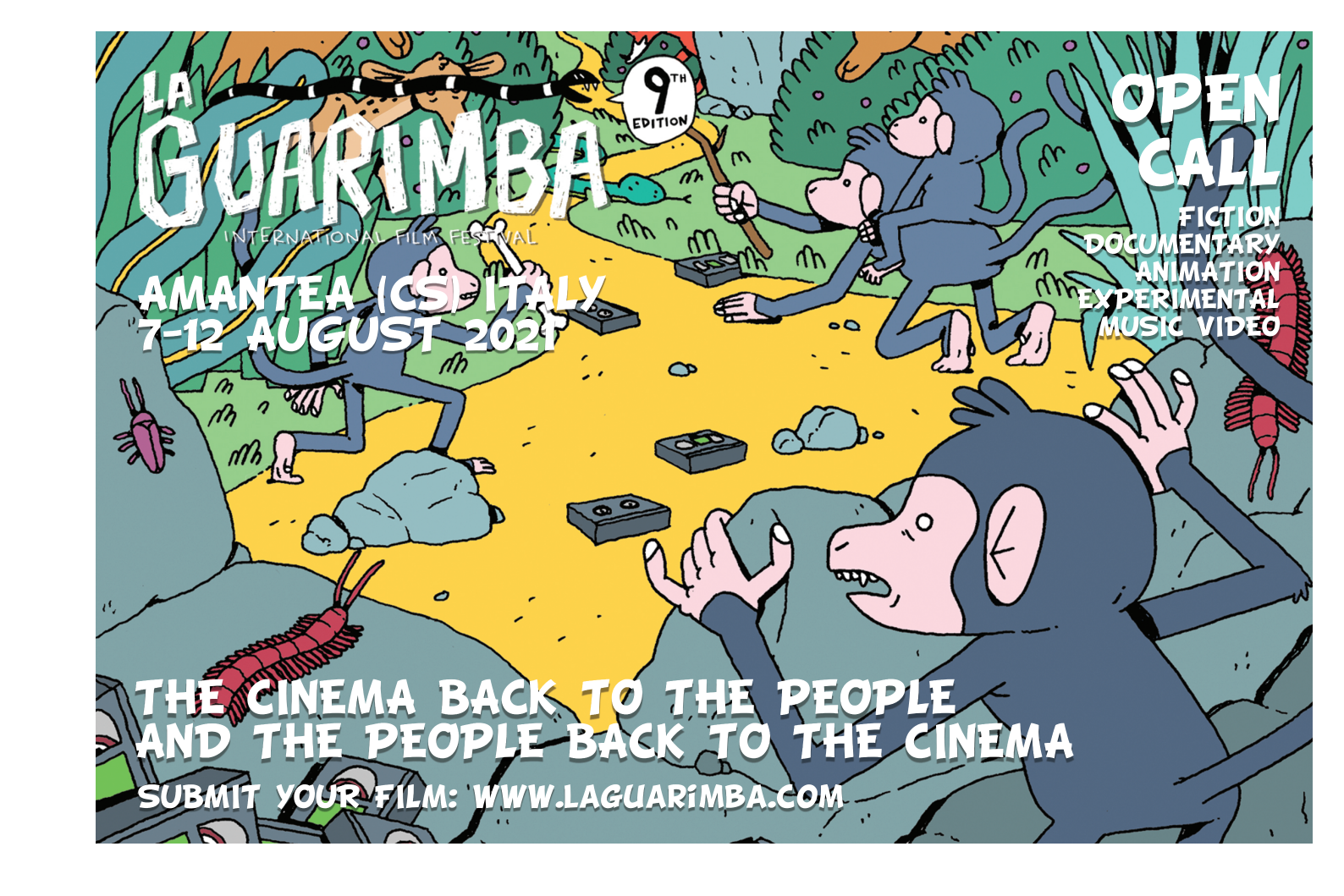
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● 2019 年 12 月 1 日起实施

2008年12月26日
2008年12月26日

(一) 中国农村人口老龄化现状

【圖 1】中國人口總量與人口密度

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