



kolofon credits

10. Mednarodni festival animiranega filma Animateka 2013
10th International Animated Film Festival Animateka 2013

Urednica / Editor: Alenka Ropret

Uredniški odbor / Editorial Board: Igor Prassel, Alenka Ropret,
Maja Ropret

Teksti / Texts: Milen Alempijević, Vanja Andrijević, Jonathan
Hodgson, Anet ter Horst, Ivana Laučíková, Michaela Mertová,
Anna Ida Orosz, Nina Peče, Wiktoria Pelzer, Igor Prassel, Bára
Příkaská, Chris Robinson, Vullnet Sanaaja

Oblikovanje / Design: Maja Rebov

Ilustracija na naslovnici / Cover Illustration: Theodore Ushev

Prevod / Translation: Maja Ropret

Lektoriranje / Proofreading: Mojca Hudolin

Tisk / Print: Collegium Graphicum

Društvo za oživljjanje zgodbe 2 koluta, 2013.



10 LET ANIMATEKA!
10 YEARS OF ANIMATEKA!

6	Pozdrav	6	Welcome
8	Uvod	8	Intro
13	Žirija	13	Jury
19	Nagrade	19	Awards
21	Tekmovalni program	21	Competition Programme
37	Evropski študentski tekmovalni program	37	European Student Competition Programme
53	Slonov tekmovalni program	53	The Elephant in Competition
68	Vzhodnoevropska in srednjevropska panorama	68	Eastern and Central European Panorama
81	Svetovni jagodni izbor	81	Best of the World
93	Žirija se predstavlja	93	Jury Programme
94	Theodore Ushev: filmska retrospektiva	94	Theodore Ushev: Film Retrospective
100	Jonathan Hodgson: filmska retrospektiva	100	Jonathan Hodgson: Film Retrospective
106	Vanja Andrijević: filmski program	106	Vanja Andrijević: Film Programme
110	Dennis Tupicoff: filmska retrospektiva	110	Dennis Tupicoff: Film Retrospective
114	Chris Robinson: filmski program	114	Chris Robinson: Film Programme
119	Posebne predstavitve	119	Special Programmes
120	Posebna projekcija ob odprtju festivala	120	Special Opening Screening
122	10 let Animateke!	122	10 Years of Animateka!
128	Retrospektiva Animirani film in ples	128	Animation and Dance Retrospective
163	Fokus na Češko	163	Focus on Czech Animation
188	Evropske šole animiranega filma: Middlesex University	188	European Animation Schools: Middlesex University
197	Festivali v regiji: Anibar	197	Regional Festivals: Anibar
201	Partnerski festivali: Primanima	201	Partner Festivals: Primanima
208	Program "Cartoon d'Or 2013"	208	"Cartoon d'Or 2013" Programme
211	Celovečerni animirani filmi	211	Animated Feature Films
212	Trgovinica za samomore	212	The Suicide Shop

214	Avtobiografija Grahama Chapmana: neresnična zgodba o članu skupine Monty Python	214	A Liar's Autobiography: The Untrue Story of Monty Python's Graham Chapman
216	Socializacija bika?	216	Socialization of the Bull?
218	Slon: vzgojno izobraževalni program animiranih filmov za šole in družine	218	The Elephant: Educational Animation Film Programme for Schools and Families
219	Družinski Slon I: Slika	219	The Family Elephant I: The Painting
220	Družinski Slon II: Rabinova mačka	220	The Family Elephant II: The Rabbi's Cat
222	Slonova panorama: Češke risanke	222	The Elephant Panorama: Czech Cartoons
226	Slonova medgeneracijska produksijska delavnica	226	The Elephant Intergenerational Animation Production Workshop
227	Slonove delavnice animiranega filma/Leto kina	227	The Elephant Animation Workshops/Year of Cinema
228	Spremljevalni program	228	Events
229	Razstave	229	Exhibitions
232	Animirani ples	232	Animated Dance
236	Okrogla miza	236	Round Table
237	Delovni zajtrki	237	Working Breakfasts
242	Predavanja	242	Masterclasses
245	Produkcijska delavnica animiranega filma za študente	245	Animation Production Workshop for Students
246	Srečanja z avtorji	246	Meet the Filmmakers
247	Animirana zabava	247	Animated Nights
251	Indeks avtorjev in filmov	251	Index of Filmmakers and Films
264	O festivalu	264	The Festival

Kinodvoru in Animateki za rojstni dan v Letu kina

Na Kolodvorski ulici v Ljubljani so 15. oktobra 1923 prvič odprli kino Ljubljanski dvor. Dvorano z več kot petsto sedeži so v prvem desetletju polnile slavnostne premiere evropskih in ameriških uspešnic ob prisotnosti velikih filmskih zvezd, med katerimi je bila tudi slovenska Ita Rina, lepotica v češki nemi klasiki *Erotikon*. V prvem obdobju kina so program spremljali slovenski filmski plakati Petra Kocjančiča, ki ima danes svoj poklon v Kinodvor. Kavarni, festivalskem središču Animateke. V tridesetih letih je nemi film postal zgodovina in napočil je čas za zvočni kino Dvor. Kmalu je kino prevzelo Narodno železniško glasbeno društvo Sloga in tako se je leta '35 rodil kino Sloga, katerega ime se je obdržalo kar 57 let. Sloga je slovela po različnih žanrskih orientacijah, nekaj časa so bili na sporednu zlasti vesterni in kriminalni, v šestdesetih letih pa je postala prvi erotični kino na območju nekdanje Jugoslavije. Kje druge kot v Slogi je bila leta '82, kar dvanajst let po nastanku, prikazana tudi izvirna, necenzurirana *Maškarada* režisera Boštjana Hladnika. Leta '92 so kino Sloga zaprli, ga prenovili in odprli reprizni kino Dvor, ki je na prelomu tisočletja omagal pod težo komercialnih multipleksov na robu mesta. Vizija in prizadevanja Silvana Furlana, takratnega direktorja Slovenske kinoteke, in njegovih sodelavcev so leta 2003 obrodila odprtje Kinodvora kot prvega celoletnega art kina s kakovostnim programom avtorskega in umetniškega filma. Čeprav se je Silvanovo življenje iztekel prezdaj in je kasnejše vodstvo na vrata Kinodvora obesilo zakljeneno ključavnico, sta bili želja in volja, da kino na Kolodvorski ulici spet zaživi, dovolj močni za ponovno odprtje Kinodvora, ki od 1. oktobra 2008 deluje kot mestni kino za prikazovanje kakovostne in zahtevnejše sodobne filmske produkcije. V zadnjih petih letih je Kinodvor

To Kinodvor and Animateka, celebrating their birthdays in the Year of Cinema

On 15 October 1923, the Ljubljanski Dvor cinema first opened on Kolodvorska Street in Ljubljana. Seating more than 500, the theatre hosted in its first decade gala premiers of the most popular European and American films, often in the presence of major film stars, including Ita Rina, the Slovenian beauty appearing in the Czech silent classic *Erotikon*. In this early period, films came with posters designed by Peter Kocjančič, whom we are now paying tribute to in the Kinodvor Café, the Animateka festival centre. By the end of the 1930s, silent films were history, and the time came for something new: the Dvor cinema, fitted to show films with sound. Soon afterwards, the theatre was taken over by the Sloga National Railway Music Society, giving birth to Sloga Cinema in 1935. Bearing its name for another 57 years, Sloga was famous for its genre orientations. From a venue specializing in westerns and crime films, it went on in the 1960s to become the first cinema in the former Yugoslavia to show erotic films. Needless to say, this was the theatre to show the original, uncensored version of *Masquerade* by Boštjan Hladnik in 1982, twelve years after it was made. In 1992, the Sloga Cinema closed for renovation, and reopened again as the Dvor Cinema, only to surrender to commercial multiplex theatres on the outskirts of the city at the turn of the millennium. The endeavours and vision of Silvan Furlan, the then head of the Slovenian Cinematheque, and his team eventually bore fruit, resulting in 2003 in the opening of Kinodvor as the first year-round art cinema screening auteur cinema and art films. Although Silvan's life ended all too soon, and even if the new management closed Kinodvor's door shut, the desire and resolve to keep Kolodvorska Street alive with the art of cinema were strong enough to reopen Kinodvor once again. As

postal več kot kino, saj filmske projekcije dopolnjujejo družabni in filmsko-vzgojni programi, namenjeni vsem generacijam in različnim občinstvom, od Kinobalona, ki se ponaša z evropsko nagrado najboljšega kina za otroke in mlade, do uspešnih mednarodnih filmskih festivalov.

Živahno in vitalno filmofilsko življenje Kinodvora pa ves čas spremila in soustvarja Animateka, ki letos skupaj s Kinodvorom praznuje tudi 10 let svojega delovanja. Zato ji v Letu kina, s katerim Kinodvor, v sodelovanju s Slovensko kinoteko in številnimi drugimi partnerji, praznuje preteklost in prihodnost kina in filma, želimo vse najboljše: Naj še dolgo živi v kinu z dušo!

Nina Peče
direktorica Kinodvora

of 1 October 2008, Kinodvor has been the city cinema to show high quality contemporary films for a discerning audience. Over the past five years, it has become more than a cinema, complementing films screenings with social and educational programmes aimed at various age groups and audiences, from Kinobalon, a programme for children and youth presented with the 'Best Young Audience Activities in Europe' Award, to popular international film festivals.

Animateka has always been part of what makes Kinodvor a buzzing and vigorous hub for cinema lovers. Celebrating its 10th anniversary – in the Year of Cinema, when Kinodvor in collaboration with the Slovenian Cinematheque and many other partners celebrates the past and the future of cinema – we wish the festival all the best: may it have a long and happy life in the cinema with a soul!

Nina Peče
Director of Kinodvor



10 let Animateke!

Kako začeti ta uvodnik? Seveda je jubilej priložnost, da pogledamo nazaj in se spomnimo začetkov, vzponov in padcev, sijajnih viškov, predvsem pa se zahvalimo vsem, ki so nam po svojih močeh pomagali. Seveda je to tudi trenutek, ko je treba pogledati naprej in se povprašati o festivalski formi, o doseženih in želenih ciljih ter o izzivih za prihodnost. Vsekakor lahko v naslednjih letih pričakujemo nekatere spremembe, ki bodo festivalu omogočale lažje preživetje do naslednjega jubileja. Ampak o tem kdaj drugič ...

Zdaj pa kar kronološko in po vrsti.

Animateka 2004 – Re-Drawing Europe: večna hvala direktorju Slovenske kinoteke Silvanu Furlanu (1953–2005) in Forumu Ljubljana, da sta pomagala zasaditi seme mednarodnega festivala animiranega filma v nerodovitno slovensko zemljo, in hvala Danijelu Žežlju za Slona;

Animateka 2005 – Hanging Around: hvala Eriku van Drunenu za vse napotke in M.S. Bastianu za vizualno poezijo;

Animateka 2006 (posvečeno spominu na prijatelja in sodelavca Gorazda Bizjaka (1978–2006)): hvala Filmskemu skladu RS za otipljiva sredstva in Annick Teninge za spodbudo k načrtovanju tekmovalnega programa animiranih filmov evropskih študentov;

Animateka 2007: hvala Ranku Munitiću (1943–2009) za retrospektivo »Made in Yugoslavia 1949–1990« in Kojiju Yamamuri za izkazano zaupanje;

Animateka 2008: hvala Mestni občini Ljubljana in Kinodvoru za začetek uspešne slovenske in evropske zgodbe, Petri Slatinšček za realizacijo mednarodnega tekmovalnega programa za otroke Slon in Georgeus Schwizgeblu za njegov plakat, flipbook in neposrednost;

10 Years of Animateka!

How to start this introduction? Obviously, an anniversary is a chance to look back, remember the beginnings, the ups and downs, the magnificent highlights, and first of all thank all those who have done their best to make this possible. Obviously, this is also a moment to look to the future, consider in what shape the festival is, what goals have been or remain to be achieved, and what challenges lie ahead. Without doubt, changes are in sight over the coming years, to help the festival survive until the next anniversary. But this is something to be discussed another time...

Let us proceed in chronological order, one by one:

Animateka 2004 – Re-Drawing Europe: eternal gratitude to the Director of the Slovenian Cinematheque Silvan Furlan (1953–2005) and Forum Ljubljana for helping plant the seed of an international animated film festival into the barren Slovenian soil, and thank you to Danijel Žeželj for the Elephant;

Animateka 2005 – Hanging Around: thank you to Erik van Drunen for all the instructions and M.S. Bastian for visual poetry;

Animateka 2006 (dedicated to the memory of friend and colleague Gorazd Bizjak (1978–2006)): thank you to the Slovenian Film Fund for substantial support, and to Annick Teninge for her encouragement in planning the competition programme of animated films made by European students;

Animateka 2007: thank you to Ranko Munitić (1943–2009) for the "Made in Yugoslavia 1949–1990" retrospective, and to Koji Yamamura for his trust;

Animateka 2008: thank you to the City of Ljubljana and Kinodvor for the start of a Slovenian as well as European story of

Animateka 2009 (posvečeno spominu na prijatelja Niko Bohinc (1979–2009) in Alexis Tioseca (1981–2009)): še enkrat hvala MOL, ker nam je omogočila realizacijo retrospektive »Zgodovinski prerez animiranih filmov v tehniki stop-motion animacije« in hvala odgovornim strokovnjakom iz razpisa MEDIA, ki so prepoznali kakovost in specifično usmerjenost Animateke; hvala tudi »Animirani Kataleni« in Mattiju Hagelbergu ter Katji Tukiainen za izvrstni razstavi;

Animateka 2010: hvala Slovenski kinoteki, ker obstaja, pa tudi za pomoč pri organizaciji »Retrospektive avantgardnega animiranega filma«, Solweig von Kleist za lekcijo iz animacije ter Priitu in Olgi Pärn za širjenje ljubezni do animiranega filma; **Animateka 2011:** hvala zvestemu pokrovitelju nagrad Maestro® za denarno podporo, koaliciji »Cartoon East« za požrtvovlavnost, mednarodnemu selekcijskemu odboru za retrospektivo »Animirani film, glasba, zvok« ter Maxu Anderssonu za »Tita na ledu«;

Animateka 2012: hvala protestnim gibanjem, ker so se zdajila, Slovenskemu filmskemu centru za podporo v zadnjem trenutku, Joanni Quinn in Lesu Millsu za iskreno zanimanje, Julie Doucet (čeprav ni bila z nami) ter Caroline Leaf za nepozabno delavnico in njen »Joie de vivre«.

Deseto izvedbo smo pripravili v podobnih finančnih okvirih kot prejšnja leta, zato si nismo mogli privočiti realizacije številnih načrtovanih dogodkov, s katerimi bi proslavili jubilej. Pa vendar: tako kot sam festivalski program tudi tista kvintesenca filmskega festivala predstavlja največjo proslavo. Upam, da se boste, dragi gledalci in gledalke, udeležili čim večjega števila projekcij ter spremljevalnih dogodkov. Zato smo letos še znižali

success, to Petra Slatinšek for carrying out the Elephant International Competition Programme for children, and to Georges Schwizgebel for his poster, flipbook, and bluntness;

Animateka 2009 (dedicated to the memory of friends Niko Bohinc (1979–2009) and Alexis Tioseco (1981–2009)): once again thank you to the City of Ljubljana for making the 'History of Stop-motion Animation' retrospective possible, thank you to those at MEDIA who recognized the quality of Animateka and its distinct character, to "Animated Katalena", and to Matti Hagelberg and Katja Tukiainen for their wonderful exhibitions;

Animateka 2010: thank you to the Slovenian Cinematheque for just being what it is and for helping with the 'Avant-garde Animation Film' retrospective, to Solweig von Kleist for her lesson in animation, and to Priit and Olga Pärn for sharing their love of animation;

Animateka 2011: thank you to our faithful sponsor of the Maestro® awards for money, the 'Cartoon East' coalition for their selflessness, to the international selection committee for the 'Animation, Music, Sound' retrospective, and to Max Andersson for *Tito on Ice*;

Animateka 2012: thank you to protest movements for being there, to the Slovenian Film Centre for their last-minute support, to Joanna Quinn and Les Mills for their genuine interest, to Julie Doucet (even though she was not with us), and to Caroline Leaf for her unforgettable workshop and her "Joie de vivre".

The 10th edition was realised with a similar budget than previous ones, preventing us from carrying out many of the events we had planned to celebrate this anniversary. Still, the best

ceno vstopnic ter pripravili posebno ugodne pakete, da bi lahko z nami in stoterico festivalskih gostov proslavili desetletnico. Vnaprej se vam zahvaljujem za vašo prisotnost in podporo, saj konec koncev festival ustvarjamо predvsem za vas!

Iz bogatega programa, ki mu kraljujejo izredno kakovostni tekmovalni programi in standardno odličen Svetovni jagodni izbor, posebej izpostavljam slovensko premiero celovečernega animiranega filma *Trgovinica za samomore*, s katerim ob prisotnosti režiserja **Patricea Leonta** in avtorja literarne predloge za film **Jean-a Teuleta** tudi odpiramo festival. Tako eminentnih gostov na Animateki še nismo gostili, vendar je naš festival znan po tem, da se prav vsakemu gostu posveti z enako pozornostjo in gostoljubjem. Ob velikem fransoskem režiserju smo letos v festivalsko žirijo povabili same velikane svetovnega ustvarjanja in poustvarjanja na področju animiranega filma – in veseli smo, da so se vsi odzvali. Festivalski rezidenčni umetnik, ki je s svojim plakatom osmisliл celostno vizualno podobo Animateke, je bolgarsko-kanadski ustvarjalec **Theodore Ushev**, ki bo poleg prikaza retrospektive svojih filmov in predavanja o svojem ustvarjanju zdove Kinodvorove galerije spremenil v biotop »Slavca v decembru«. Priznani britanski režiser in animator **Jonathan Hodgson** bo poleg predstavitve svojega dolgoletnega dela na animiranem filmu v Novo Gorico in Ljubljano pripeljal 50 študentov iz londonske akademije Middlesex, kjer vodi oddelek za animirani film. Eden najbolj pronicljivih, originalnih in največjih ustvarjalcev animiranih dokumentarnih filmov, **Dennis Tupicoff**, bo iz Avstralije prinesel retrospektivo svojih filmov in strokovne napotke za vse mlade animatorje. Zagrebška producentka in distributerka **Vanja Andrijević** nam bo predstavila filme iz svoje produkcije ter delila nasvete festivalskim gostom

celebration, as always, is the festival programme as the essence of any film festival. My hope, dear festival goers, is that you see as many screenings and events as possible. To this end, we have further reduced ticket prices and prepared special packages, to make sure you can celebrate our decade with us and our hundred festival guests. I thank you for your visit and support in advance, you are the reason we keep the festival going!

One of the events I would like to mention in this year's lavish programme spearheaded by Competition Programmes packed with quality and the traditionally splendid Best of the World programmes, is the Slovenian premiere of animated feature film *The Suicide Shop*, which is to open the festival in the presence of director **Patrice Leconte** and **Jean Teulé**, author of the novel the film is based on. With them, the 10th Animateka is hosting guests of unmatched eminence, even if the festival is famous for welcoming each and every one of them with the same attentiveness and hospitality. Members of this year's festival jury, including the prominent French director – all of whom we were happy to see accept our invitation – are all titans of world animation production and re-production. Instilling meaning into the Animateka visual identity with his poster, the artist in residence for this edition is **Theodore Ushev**, a Bulgarian-Canadian artist, who will show a retrospective of his films and talk about his work, as well as turn the walls of the Kinodvor gallery into a biotope of 'A Nightingale in December'. **Jonathan Hodgson**, a celebrated British director and animator, is coming to Nova Gorica and Ljubljana with a presentation of his long-lasting career in animation, and with 50 students of the London-based Middlesex University, where he works as head of the Animation Department. **Dennis Tupicoff**, one of the most astute, original

na odprtji platformi, zmetku bodočega strokovnega dela festivala. V veliko čast pa nam je gostiti tudi programskega direktorja najpomembnejšega severnoameriškega festivala animiranega filma. **Chris Robinson** bo na Animateki spregovoril o sodobni kanadski animaciji in nam predstavil filme iz svetovne zakladnice po svojem izboru.

Festival bo obiskal tudi uspešni slovenski avtor **Rok Predin**, ki nam bo osvetlil svojo ustvarjalno pot in razkril zakulisje dela v svetovno uspešnem britanskem studiu, ki je sodeloval tudi pri animiraju celovečernega animiranega filma *Avtobiografija Grahama Chapmana: neresnična zgodba o članu skupine Monty Python*.

Veseli nas, da bomo v sodelovanju s Centrom kulture Španski borce v Slovensko kinoteko predstavili obsežno retrospektivo *Animirani film in ples*, ki jo bomo na samem zaključku festivala začnili tudi z dvema mednarodnima animirano-plesnima produkcijama.

V Fokusu na Češko bomo podrobno spoznali bogato tradicijo češke animirane kinematografije ter predstavili aktualne produkcijske modelle in delovanje na področju promocije češkega filma v tujini.

Z veliko pozornostjo in zavedajoč se pomembnosti filmske vzgoje smo tudi tokrat pripravili raznolik vzgojno-izobraževalni program Slon. Ta je letos medgeneracijsko naravnан, saj tako v Družinskom Slonu kot na Slonovih delavnicah pričakujemo dejavno sodelovanje staršev in starin staršev.

Še posebej se zahvaljujemo zvestim sponzorjem in pokroviteljem, ki so nam več let izkazovali zaupanje in nam omogočili graditi festival tako, kot smo si ga zamisili: MasterCard Europe, T2, Francoski kulturni inštitut Charles Nodier, British

and prominent authors of animated documentaries, is bringing with him from Australia a retrospective of his films, and professional tips for all young animators. **Vanja Andrijević**, a producer and distributor from Zagreb, will show the films she produced and offer her advice to festival guests as part of the *open platform* in what will become the industry programme in future editions. We are also very honoured to host the artistic director of the leading animation festival in North America. **Chris Robinson** will talk about contemporary Canadian animation, and show his selection of films from around the world.

Joining us for the festival is also successful Slovenian artist **Rok Predin**, who will take us through his career and behind the scenes of creative processes of a world acclaimed British studio, one of the animation companies behind the collaborative animated feature film project *A Liar's Autobiography: The Untrue Story Of Monty Python's Graham Chapman*.

We are happy to be presenting in collaboration with the Španski borce Arts Centre and the Slovenian Cinematheque the packed 'Animation and Dance' retrospective, to be spiced up by two international animated dance performances for the festival closing event.

In the *Focus on Czech Animation*, we will learn about the prolific tradition of Czech animation cinema, as well as about the contemporary production models and promotional activities aimed at advancing Czech cinema abroad.

Being aware of the significance of film education, we continue to take the utmost care in putting together a varied Elephant educational programme. Reaching across generations, this year's *Family Elephant* and *Elephant Workshops* will hopefully take place with active participation of parents and grandparents.

Council, Goethe Institut, veleposlaništva Švice, Španije, Poljske, Slovaške, Češke Republike, Brazilije, MEDIA Desk Slovenija, Univerza v Novi Gorici in Univerza v Ljubljani, ŠOU Ljubljana, City Hotel in Hotel Park, Tam-Tam, Collegium Graphicum, Transfera, Radio Študent, Vino Černe, Stripburger in ekipa Gromke.

Osebno poimensko se zahvaljujem vsem članom ekipe, brez katerih festival ne bi bil takšen, kakršen je danes: Petri, Urški, Maji Re, Martini, Tini, Piji, Maši P, Nini, Hani in Domnu, Tatjani, Urošu, Špeli, Davidu, Mateji, Nadi in Domnu, Sabini, Mateju, Juriju, Jasmini, Ondri, Maji K, Mini, Ines, Roku, Gorazdu, Tjaši, Vitu, Lilijanu, Matiji, Alenki, Maji Ro, Maši V, Sanji, Jasni, Aidi, Denisu, Timonu, Smailu, Saši, Katji G, Katji Č, Olgi in Michalu, Katji K in Katji H ter vsem operaterjem in operaterkam v Kinoteki in Kinodvoru ter prostovoljkam in prostovoljcem!

V času Animateke vas vabim, da kupite novoletna darila v festivalskem butiku ter tako podprete aktivnosti, ki jih preko leta organizira Društvo za oživljjanje zgodbe 2 kolata.

Igor Prassel

Programski direktor festivala Animateka

A special word of gratitude goes to the following faithful sponsors for their long-term trust and for making it possible to build the festival the way we had imagined it: MasterCard Europe, T2, French Cultural Institute Charles Nodier, British Council, Goethe Institut, the Embassies of Switzerland, Spain, Poland, Slovakia, the Czech Republic, and Brazil, MEDIA Desk Slovenia, the University of Nova Gorica and the University of Ljubljana, ŠOU Ljubljana, City Hotel and Hotel Park, Tam-Tam, Collegium Graphicum, Transfera, Radio Študent, Vino Černe, Stripburger, and the team in Gromka.

I personally thank each and every member of the Animateka team, who made the festival what it is today: Petra, Urška, Maja Re, Martina, Tina, Pija, Maša, Nina, Hana and Domen, Tatjana, Uroš, Špela, David, Mateja, Nada and Domen, Sabina, Matej, Jurij, Jasmina, Ondra, Maja K, Mina, Ines, Rok, Gorazd, Tjaša, Vito, Liliiana, Matija, Alenka, Maja Ro, Maša, Sanja, Jasna, Aida, Denis, Timon, Smail, Saša, Katja G, Katja Č, Olga and Michal, Katja K and Katja H, all projectionists in the Slovenian Cinematheque and Kinodvor, and all the volunteers!!!

During the Animateka week you are welcome to do your Christmas shopping in the festival shop, to support the activities organised by the 2 Reels Association for the Reanimation of Storytelling throughout the rest of the year.

Igor Prassel

Animateka Festival Artistic Director

ŽIRIJA
JURY





Theodore Ushev

Bolgarija/Kanada

V Kjustendilu v Bolgariji rojeni Theodore Ushev se je najprej uveljavil v domovini kot oblikovalec plakatov, potem pa se leta 1999 preselil v Montreal. Tam je s filmi, kot sta *Tzaritza* (2006) in *Mož, ki je čakal* (2006), hitro zaslovel kot plodovit in nadarjen animator. Leta 2010 je dokončal kritičko dobro ocenjeni film *Lipsetti zapisi*, izmišljeno biografijo slovitega kanadskega avtorja eksperimentalnih filmov, ki so jo na 31. podelitevi nagrad genie nagrajili kot najboljši kratki animirani film.

Ushev je ustvaril multimedijsko gradivo in promocijske animacije za britansko skupino Public Symphony in Davida Gilmourja ter ilustracije za knjigo Chrisa Robinsona *Ballad of a Thin Man: In Search of Ryan Larkin* (2008).

Leta 2012 je za kratki glasbeni film, ustvarjen po pesmi bolgarske skupine Kottarashky z naslovom Demoni, prejel več kot deset nagrad, med drugimi tudi nominacijo za novouvedene nagrade Kanadske filmske in televizijske akademije. Tudi za svoj najnovejši film *Gloria Victoria* je že prejel več nagrad.

Skupaj so mu njegovi filmi prinesli več kot 80 nagrad in omemb, prikazani so bili v številnih retrospektivah, med drugim na festivalu kratkega filma Clermont-Ferrand v Franciji. Leta 2011 so njegove risbe in slike razstavili v Barbican Centru v Londonu.

Theodore Ushev je od leta 2010 poučeval ter vodil delavnice in mojstrske tečaje na več kot 15 univerzah in festivalih po svetu, med drugim na Japonskem, v Franciji, Španiji, Nemčiji, na Portugalskem, v Londonu in Budimpešti.

Theodore Ushev

Bulgaria/Canada

Born in Kyustendil, Bulgaria, Theodore Ushev first made a name for himself as a poster artist in his native country before settling in Montreal, in 1999. There he quickly acquired a reputation as a prolific and gifted animator through films such as *Tzaritza* (2006) and *The Man Who Waited* (2006). In 2010 he completed the critically acclaimed film, *Lipsett Diaries*, an imagined biography of the celebrated Canadian experimental filmmaker, which received the Genie Award for Best Animated Short at the 31st Genie Awards.

He created live show multimedia and promo animations for the British band Public Symphony and David Gilmour, and illustrations for Chris Robinson' book *Ballad of a Thin Man: In Search of Ryan Larkin* (2008).

In 2012 a short musical film, based on Demoni, a song by Bulgarian band Kottarashky, won more than 10 awards, including Nomination for the newly inaugurated Canadian Screen Awards. His most recent film, *Gloria Victoria*, has already received numerous prizes.

Ushev's films have won more than 80 awards and mentions, and been shown in many retrospectives, including the Shortfilm Festival in Clermont-Ferrand, France. In 2011, Ushev's drawings and paintings were exhibited in the Barbican Centre, London, UK.

Since 2010, Theodore Ushev has taught and given workshops and master classes at more than 15 universities and festivals around the world, including Japan, France, Spain, Germany, Portugal, London, Budapest.

Jonathan Hodgson

Velika Britanija

Jonathan Hodgson je mednarodno uveljavljeni, z bafto nagrjeni režiser animiranih filmov, ki živi in ustvarja v Londonu. Študiral je animirani film na Liverpool Polytechnic in Royal College of Art.

Njegovo prvo naročilo po diplomi je bilo sorežirati kratki animirani film o jedrskem razorjevanju za Združene narode. Kot režiser je delal v različnih animacijskih studiih, potem pa leta 1996 z Jonathanom Bairstowom soustanovil Sherbet. V okviru tega studia je režiral številne odmevne oglaševalske kampanje in pri TV-oglasu za Bell Atlantic sodeloval z legendarnim ilustratorjem Mauriceom Sendakom. Leta 2008 je režiral animirane prizore v prelomnem celovečernem dokumentarnem filmu *Franny Armstrong Doba neumnosti*. Leta 2011 je bil režiser animacije pri prvem dolgometražnem animiranem dokumentarnem filmu na britanski televiziiji, *Wonderland: Problem ljudzni in seksa*. Za svoje kratke filme je prejel številne nagrade, leta 2000 tudi bafto za film *Mož s čudovitimi očmi* in leta 2002 nominacijo za bafto za film *Varovalne barve*.

Hodgson je svoje retrospektive predstavil v Veliki Britaniji, Braziliji, na Švedskem, v Izraelu, Španiji in na Poljskem. Na povabilo Kanadskega nacionalnega filmskega sveta je v treh večjih kanadskih mestih vodil mojstrski tečaj. Njegovo delo je na ogled v številnih knjigah in DVD-zbirkah. Veliko predava, leta 2008 pa je postal predstojnik dodiplomskega programa animacije na Univerzi Middlesex. Poučevanje še vedno združuje z ustvarjanjem animiranih filmov; pred kratkim je tako režiral dokumentarne filme za Amnesty International in The Observer.

Jonathan Hodgson

UK

Jonathan Hodgson is an internationally renowned, BAFTA winning animation director based in London. He studied animation at Liverpool Polytechnic and the Royal College of Art.

After graduation, his first professional commission was to co-direct an animated short about nuclear disarmament for the United Nations. He went on to direct at various animation studios before co-founding Sherbet in 1996 with Jonathan Bairstow. At Sherbet he directed numerous high profile advertising campaigns and collaborated with legendary illustrator Maurice Sendak on a TV commercials campaign for Bell Atlantic. In 2008 he was Animation Director on Franny Armstrong's groundbreaking documentary feature *The Age of Stupid*. In 2011 he directed the animation for *Wonderland: The Trouble with Love and Sex*, the first full length animated documentary on British TV. His short films have won numerous awards including a BAFTA in 2000 for *The Man with the Beautiful Eyes* and a BAFTA nomination in 2002 for *Camouflage*.

He has presented retrospectives in the UK, Brazil, Sweden, Israel, Spain and Poland and was invited by the National Film Board of Canada to present master classes in three major cities. His work is featured on numerous books and DVD compilations. He has lectured extensively and 2008 became the programme leader for BA Animation at Middlesex University. He continues to combine teaching with animated filmmaking and has recently directed documentaries for Amnesty International and The Observer.





Vanja Andrijević

Hrvaska

Vanja Andrijević (1968) je producentka in generalna direktorka v podjetju Bonobostudio, ki se ukvarja s produkcijo, distribucijo in promocijo animiranih in eksperimentalnih filmov.

Pred tem je delala kot koordinatorica pri Splitskem filmskem festivalu, koordinatorica in producentka v produkcijski hiši Fade In, izvršna producentka Hrvatske filmske zveze in izvršna producentka v animacijski produkcijski hiši Kenges.

Sodelovala je v komisijah za selekcijo pri festivalih 25 FPS (2009–2010), Annecy (2009) in Animafest Zagreb (2012) ter v žirijah pri različnih filmskih festivalih in predstavivah projektorov. Organizirala in koordinirala je tudi druge filmske dogodke, kot so promocijske dejavnosti, projekcije in delavnice.

Vanja Andrijević

Croatia

Vanja Andrijević (1968) is the producer and general manager at Bonobostudio, a company focusing on production, distribution and promotion of animated and experimental films.

Previously she worked as coordinator at Split Film Festival, as coordinator and producer at the production studio Fade In, executive producer at the Croatian Film Association and executive producer at the animation production company Kenges.

She was a member of festival selection committees at 25 FPS (2009–2010), Annecy (2009), Animafest Zagreb (2012) and a jury member at several film festivals and pitching forums. She also organized and coordinated other film-related events, such as promotional activities, screenings and workshops.

Chris Robinson

Kanada

Chris Robinson je v Ottawi živeči publicist na področjih animacije, filma, literature in športa ter programski vodja Ottawskega mednarodnega festivala animiranega filma (OIAF). Je tudi scenarist nagrjenega animiranega dokumentarnega filma *Lipsettovи zapisi*, ki ga je režiral Theodore Ushev.

Za prispevek k promociji neodvisnega animiranega filma je kot avtor, programski vodja in poznavalec filmske zgodovine leta 2004 prejel nagrado President's Award newyorkškega krila Mednarodne zveze za animirani film ASIFA-east. Ima iskriv in neposreden slog. Energično izraža svoje mnenje prek različnih platform in slovi po izbruhih in odporu do praznega govorjenja. Za spletno stran revije Animation World piše kolumno *The Animation Pimp*.

Za različne mednarodne publikacije, med katerimi so Sight and Sound, Salon.com, Stop Smiling, Ottawa Magazine in Ottawa Citizen, piše tudi o glasbi, filmu, literaturi in športu. Za Ottawa Xpress je med letoma 2006 in 2010 pisal mesečno kolumno o literaturi *The Lit Pimp*.

Robinson je med letoma 2003 in 2011 izdal trinajst knjig, med drugim *Stole This From a Hockey Card* (2005), *Ballad of a Thin Man: In Search of Ryan Larkin* (2008), *Love Simple* (2009) in *Time Out of Mind* (2010). Zdaj z umetnikom Theodorjem Ushevom ustvarjata roman v stripu z naslovom *My Balls are Killing Me*, ki govorji o njegovi izkušnji z rakom na modih.

Chris Robinson

Canada

Chris Robinson is an Ottawa-based animation, film, literature and sports writer, and artistic director of the Ottawa International Animation Festival (OIAF). He also wrote the screenplay for the award-winning animated documentary *Lipsett Diaries*, directed by Theodore Ushev.

As an author, program planner and historian, his contribution to the promotion of independent animated film earned him the 2004 President's Award given by ASIFA-east, the New York chapter of the International Animated Film Association. His style is lively and direct. He is quick to speak out vigorously on various platforms and is famous for his outbursts and aversion to empty rhetoric. Robinson authors a column entitled *The Animation Pimp* on Animation World Magazine's website.

Robinson has also written on music, film, literature and sports for various international publications including Sight and Sound, Salon.com, Stop Smiling, Ottawa Magazine, and the Ottawa Citizen. His monthly literature column, *The Lit Pimp* appeared in the Ottawa Xpress from 2006-2010.

Robinson published thirteen books between 2003 and 2011, including *Stole This From a Hockey Card* (2005), *Ballad of a Thin Man: In Search of Ryan Larkin* (2008), *Love Simple* (2009) and *Time Out of Mind* (2010). He is currently working with artist, Theodore Ushev, on *My Balls are Killing Me*, a graphic novel about his experiences with testicular cancer.





Dennis Tupicoff

Australija

Rojen v Ipswichu v Avstraliji leta 1951. Diplomiral je na Univerzi v Queenslandu in leta 1977 opravil tečaj animacije na Swinburne Film and TV School. Sprva je deloval kot scenarist, režiser in producent pri svojih filmih kot tudi komercialnih in sponzoriranih projektih, potem pa postal predavatelj za področje animacije na VCA School of Television (1992–1994). Odtelej kot scenarist, režiser, producent in (pogosto še) oblikovalec/animator nadaljuje z ustvarjanjem neodvisnih filmov. Med njimi najdemo tako fikcijo kot dokumentaristiko, animirane in igrane filme, komedije in drame – občasno pa izvirne kombinacije različnih kategorij.

Dennisovo delo je bilo na ogled na filmskih festivalih po vsem svetu, zarj je prejel tudi številne nagrade. Leta 2007 je s filmom *Motorka* osvojil več glavnih nagrad na festivalih animiranega filma, kot so Ottawa, Animadrid, Anifest, in v konkurenči z igranimi filmi v Oberhausnu, Huesci, na festivalu Mecal v Barceloni itn. Njegove filme pogosto uvrščajo v retrospektive, o njih govorji knjiga Judith Kriger *Animated Realism* (2012), kot enega »spregledanih velikanov animacije« pa ga v svoji knjigi omenja tudi Chris Robinson. Predaval je na številnih mednarodnih konferencah ter poučeval, predstavljal svoje delo in vodil delavnice na številnih univerzah in filmskih akademijah po svetu.

Od leta 2000 pri številnih projektih sodeluje s Fiona Cochrane v okviru Jungle Pictures Pty Ltd.

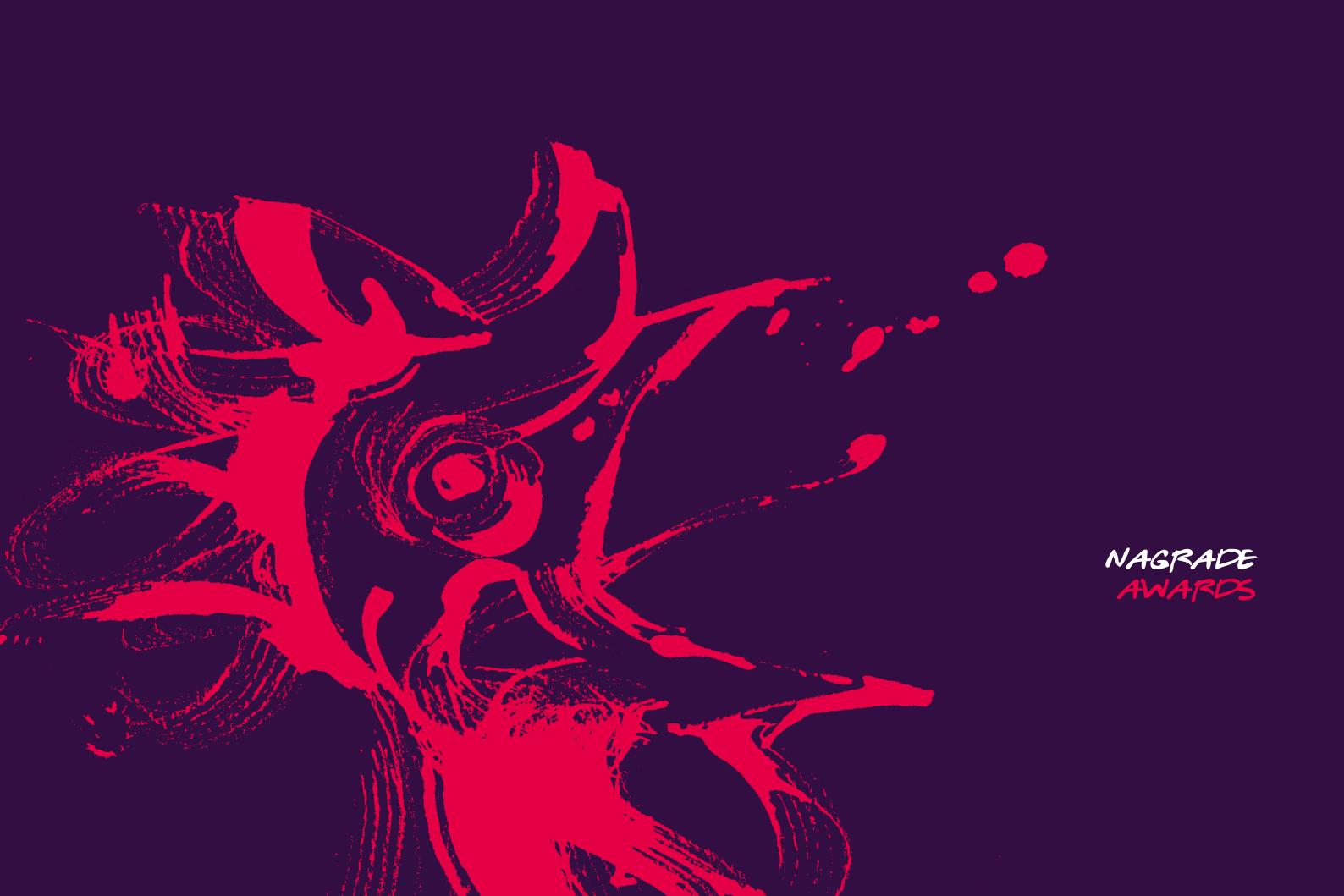
Dennis Tupicoff

Australia

Born in Ipswich, Australia in 1951. Graduating from Queensland University, Dennis later completed the Swinburne Film and TV School animation course in 1977. After working as writer/director/producer of his own films as well as commercial and sponsored work, he was appointed Lecturer in Animation at the VCA School of Television (1992–4). Since then he has continued making independent films as writer, director, producer, and (often) designer/animators. These have been both fictional and documentary, animated and live-action, comedy and drama – and sometimes inventive combinations of various categories.

Dennis' work has been shown at film festivals around the world, and he has won numerous awards. His 2007 film *Chainsaw* has won many Grands Prix in animation festivals such as Ottawa, Animadrid, Anifest etc as well as in competition with live-action films at Oberhausen, Huesca, Mecal (Barcelona) etc. His films are often shown in retrospectives, and are discussed in Judith Kriger's book *Animated Realism* (2012). Dennis was also featured in Chris Robinson's book as one of the "Unsung Heroes of Animation". He has spoken at many international conferences, and has taught, presented his work and run workshops at many universities and film schools around the world.

Since 2000, Dennis and Fiona Cochrane have worked together on various projects as Jungle Pictures Pty Ltd.

The background features a dark, organic, and abstract design. It consists of several large, irregular, light-colored shapes that resemble stylized leaves or petals. These shapes have a textured, almost fibrous appearance with visible veins or layers. Interspersed among these larger shapes are numerous small, bright, glowing particles that look like tiny stars or embers. Some of these particles appear to be moving or drifting across the frame. The overall effect is one of a dreamlike or otherworldly environment.

NAGRADE
AWARDS

Velika nagrada mednarodne žirije Maestro®

Glavno nagrado festivala Animateka v višini 2000 evrov podeljuje MasterCard Europe

Nagrada 2 koluta za otroški in mladinski program Slon

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

Nagrada Univerze v Novi Gorici in Univerze v Ljubljani za najboljši evropski študentski animirani film

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

Nagrada občinstva Maestro®

Denarno nagrado v višini 1000 evrov podeljuje MasterCard Europe

Maestro® Jury Grand Prix

Animateka Festival Grand Prix in the amount of 2,000 Euros is presented by MasterCard Europe

2 Reels Award for the Elephant Children and Youth Programme

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

University of Nova Gorica and University of Ljubljana Award for best European student animated film

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

Maestro® Audience Award

Monetary award in the amount of 1,000 Euros is presented by MasterCard Europe



TEKMOVALNI PROGRAM
COMPETITION PROGRAMME

tekmovalni program I
competition programme I

**DUŠA UPORA / ANIMO RESISTENTE /
RESISTANT SOUL**

Simone Massi (Resistant Animation)
Italija/Italy, 2013, HD, 4'40"



Okoli maja '44 hiška v mestu Monte Sant'Angelo zaspi in začne sanjati.

Around May '44 on Monte Sant'Angelo, there is a house that falls asleep and begins to dream.

BOLES

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

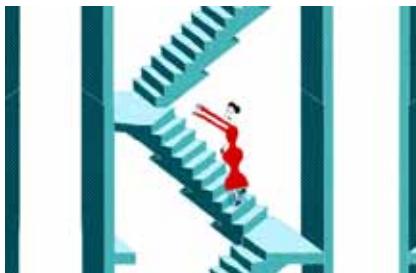


Filip, ki živi v revni četrti, sanjari o pisateljski slavi in razkošnem življenju. Nekega dne na vrata potrka Filipova soseda Tereza, starejša prostitutka, in ga prosi, da ji napiše pismo za njenega zaročenca.

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.

CHOIR TOUR

Edmunds Jansons (Atom Art)
Latvija/Latvia, 2012, DCP, 5'



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

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

OBEŠENJAŠKE PESMI / CANTI DELLA FORCA / GALLOWS SONGS

Stefano Bessoni (Stefano Bessoni)
Italija/Italy, 2013, HD, 16'10"



Illustrator, zatoplen v svoje sanjarije, ugotovi, da lahko človek z vislic na svet gleda drugače – z očmi Bratov obešenjakov. To so morilci, tatoi, goljufi, a tudi nedolžni ljudje, sanjači in neškodljive duše, ki so drug ob drugem viseli na vrvi in se pri tem tako zblížali, da so sklenili ustanoviti bratovščino.

Lost in his daydreams, an illustrator discovers that from the gallows, one can look at the world from a different perspective – the point of view of Brothers of the Gallows. Murderers, thieves, crooks, but also innocent people, dreamers and pure spirits who, swinging from the rope one next to another, became so close that they decided to join in a Brotherhood.

LA FILLE AUX FEUILLES

Marina Rosset (Marina Rosset productions)
Švica/Switzerland, 2013, DCP, 5'55"



Riba umre. Izza dreves se približa moški. V gozdu se godijo čudne reči, a konec dober, vse dobro.

A fish dies. A man approaches through the trees. Strange things are happening in the forest, but all's well that ends well.

TOTO

Zbigniew Czapa (Warsztat Filmowy/Krakowskie Biuro Festiwalowe)
Poljska/Poland, 2013, video, 12'03"

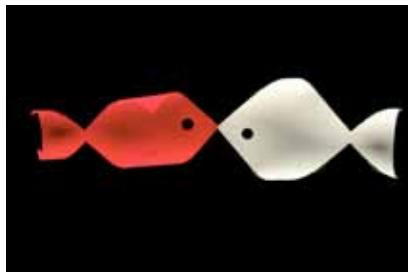


Zgodba o občutljivem dečku, ki ga v odročnih krajih, kjer življenje usmerjajo zakoreninjene navade, vzugaja osamljena in zgarana mati. Zvito ga zapelje sumljiv »gospod«, brezobzirni zbiratelj ključev, in njegovo brezskrbno otroštvo se sesuje. Deček se na poti domov izgubi in zaskrbljena mati se obupana poda za njim.

A story of a sensitive boy, raised by a lonely and hardworking mother in a faraway province where life revolves around inveterate habits. The protagonist is deceitfully seduced by a shady "master" and cynical collector of keys, and the world of his carefree childhood falls apart. The boy gets lost on his way back home while his concerned mother embarks upon a desperate attempt to find him.

**POVEZANE POSODE / ÜHENDATUD
ANUMAD / COMMUNICATING VESSELS**

Andres Tenusaar (Peata Film)
Estonija/Estonia, 2013, HD, 3'45"

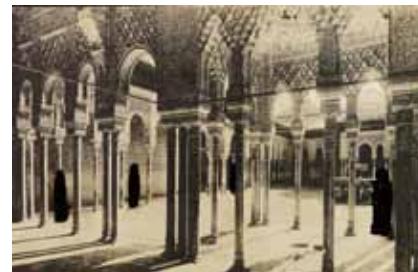


Biosfera je tesno prepletena. Če na enem koncu nekaj dodamo, na drugem nekaj odvzamemo. Če dodamo nekaj novega, pogosto pride do povsem nepričakovanih sprememb.

The biosphere is full of dense connections. The addition of something in one place means the disappearance of something other in another place. If something new is added, often changes that no one could have expected can occur.

BORNE BY THE BIRDS

Marko Tadić (Aurel-Sisak, Hiap)
Hrvaška, Finska/Croatia, Finland, 2013, HD, 13'28"



Film, ustvarjen po navdihu kitajskega zeliščarja Li Ching Yuena, ki je dočakal 256 let, preizpravlja idejo nesmrtnosti kot osebno utopijo, po kateri človek rad hrepeni, a ga ta obsodi na večno samotno tavanje. Gledalec postane priča mističnega popotovanja; skrivnostni lik gre na pot in vse, kar obstaja, se zave njegove prisotnosti.

Inspired by a story of Chinese herbalist Li Ching Yuen, who lived to be 256 years old, the film questions the idea of immortality as a personal utopia one is drawn to aspire to, only to be sentenced to everlasting loneliness and wandering. The spectator is put in the role of a witness to a mystical journey; a shadowy character is set off, raising the awareness of its presence in everyone and anyone.

tekmovalni program II
competition programme II

**ODSOTEN / LA TESTA TRA LE
NUVOLE / ABSENT MINDED**

Roberto Catani (Roberto Catani)
Italija/Italy, 2013, HD, 7'50"



Otrokovo sanjarjenje med poukom ostro preseka učitelj. Učencu zagrozi, da mu bo odrezal uho ter ga tako pripravil k poslušanju in preprečil nove pobege v svet domišljije.

A child's daydream during a school lesson is abruptly interrupted by the teacher. The "instructor" threatens to cut off an ear of his young student to "stimulate" the concentration and prevent further escapes into the realm of imagination.

SNEG / SNEH / SNOW

Ivana Šebestová (Feel Me Film/Les trois ours)
Slovaška, Francija/Slovakia, France, 2013, HD, 18'20"

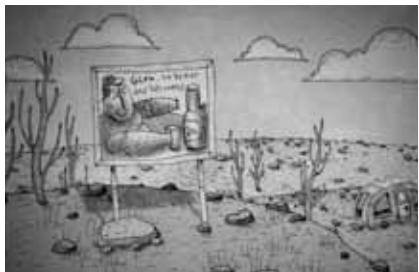


Kratki film o ženski, ki čaka ljubezen, možu, ki v daljnih deželah išče popolno snežinko, in snegu, ki zakriva in tali sanje.

A short film about a woman waiting for her love, about a man looking for a perfect snowflake in far-away countries, and about snow that conceals and melts dreams.

**KOMODNI OTROK / UN ENFANT
COMMODE / AN EASY CHILD**

Cédric Louis (Hélium Films/RTS)
Švica/Switzerland, 2013, DCP, 7'20"

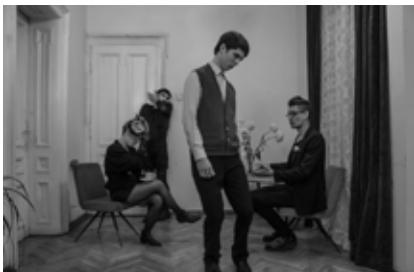


Ludo ima namesto popka predal. Starši, oče alkoholik in depresivna mama, ga uporabljajo kot koš za odpadke. Mama ga nekoč odpelje k zdravniku in ta ugotovi, da Ludo ni otrok, temveč komoda ...

Ludo was born with a drawer instead of his bellybutton. His parents, an alcoholic father and a depressive mother, use him as a dustbin. One day, his mother brings him to the doctor who diagnoses that Ludo isn't a child but a chest of drawers...

THE VISITOR

George Dechev (Un-Known Erik Thijssen/Kristina Mirova)
Nizozemska, Bolgarija/The Netherlands, Bulgaria, 2013, HD, 8'30"



Zgodba o človeku, ki gre lahko skozi zid. Kljub temu neverjetnemu daru pa vase dvomi.

The story of a man who can walk through walls. Despite his extraordinary gift he doubts himself.

KRIVDA / KALTÉ / GUILT

Reda Bartkuté (Joni Art)
Litva/Lithuania, 2013, HD, 5'22"



Osamljena lisica se umakne pred svetom, da bi uživala v mukah ob razjedanju krivde. A sčasoma tudi njena zasebnost začne doživljati vdore in se sesuvati. Lisica se mora odločiti med norostjo in spravo.

A lonely fox isolates itself from the world to enjoy the pleasures of being tormented by guilt. But as the days go by even its personal space gets invaded and starts to crumble. The fox has to choose between madness and reconciliation.

NAVADEN DAN / OBČAN DAN / REGULAR DAY

Vuk Palibrk (Vuk Palibrk)
Srbija/Serbia, 2013, HD, 5'50"



Zgodba o dogodivščinah nekega gospoda, njegovi poti po dogodkih in pokrajinh, njegovi radovednosti in raziskovanju sveta. Film je bil ustvarjen s svinčnikom in radirko na listu papirja.

A story about adventures of a gentleman, about his wanderings through situations and landscapes, about his curiosity and exploration of the world. Done by pencil and eraser on a piece of paper.

STAREC SE ŽENI / DIDOCHEK ZADUMAV ZHENITISA / ONE OLD MAN DECIDED TO MARRY

Jurij Borisenko (Novatorfilm)
Ukrajina/Ukraine, 2013, HD, 5'45"



Starec se je odločil, da se bo poročil. Ker ni hotel vzeti starke, je izbral mlado dekle. A mladenka je njegovo snubitev zavrnila, kar je vzbudilo sočutje starke. In skupaj sta živila srečno do konca svojih dni.

An old man decided to marry. He didn't want to marry an old woman, but decided to marry a young girl. The young girl rejected his proposal and the old woman felt sorry for him. So they lived happily ever after.

DJI. DEATH FAILS

Dmitri Vološin (Simpals)
Moldavija/Republic of Moldova, 2012, HD, 3'56"



Dji je nenavadna smrt. Vitez teme se pojavlja v drugačni obliki. Ne, ni bel in puhast, ima le strašansko smolo. Njegova edina naloga je, da vzame duš umirajočega moža. A scenaristi so Djiju pripravili nekaj preprek. Jih bo sposoben premagati? Boste videli.

Dji is an unusual death. The Dark Knight has appeared in a different form. No, he is not white and fluffy. Dji is just terribly unlucky. All he has to do is to take the soul of a dying man. But the screenwriters prepared some obstacles for Dji. Will he manage to overcome them? You will see.

PANDE / PANDY / PANDAS

Matúš Vizár (Bfilm/FAMU Prague)
Slovaška, Češka/Slovakia, Czech Republic, 2012, DCP, 11'25"

28



Svet se vrati čedalje hitrejše in ljudje si prisvajajo vedno več ozemlja, pri tem pa ne razmišljajo vedno o posledicah. Film *Pande* je ujet v žarišče igre, v kateri so koncepti potrošništva in gole voajerske zabave postavljeni ob bok idejam o hrnanjanju živalskih vrst.

The world is moving ever so fast and humans are claiming more and more space without necessarily considering the consequences. *Pandas* is caught in the middle of a game where concepts of commercialism and pure voyeuristic entertainment are put side by side with notions of animal preservation.

tekmovalni program III competition programme III

KORPUS GROTESK

Nik Thoenen (nik thoenen)
Avstrija/Austria, 2013, DCP, 0'23"



Pri prenosu črkovne vrste z osvetlitvijo filma ali tiskarske plošče se razkrijejo nepravilnosti in neostrine. Animacija *Korpus Grotesk* se sklicuje na to tehnologijo prenosa, film uporablja kot svoj prenosni medij, svetlobo pa za upodobitev ter se tako na svojevrstni način priklanja kinematografski tehnologiji reprodukcije.

In the transmission of typeface through exposure onto the carrier medium of film and printing plate, inaccuracies and fuzziness are rendered discretely visible. The animation makes reference to this exposure technology, uses film as its transport medium and the light for the illustration, thus, in its very own way also stands as homage to the cinematographic reproduction technology.

MY NAME IS BOFFER BINGS

László Csáki (Hipopcaloric Group/Umbrella)
Madžarska/Hungary, 2012, 35mm, 19'50"



Nekaterе stvari je najbolje zadržati zase in bi morale vselej ostati skrite. Film je animacija s kredo, ustvarjena po predlogi kratke zgodbe Ambrosa Biercea; triler za današnjega človeka s sodobno različico brezčasne zgodbe o pohlepu in obsedenosti s črnim humorjem.

Some things are best kept secret and should stay hidden forever. A chalk animation based on Ambrose Bierce's short story; a thriller telling the modernized version of a timeless tale of greed and obsession with dark humour, for a contemporary audience.

PRINC KI-KI-DO IN STO NESREČNIH GOBIC / PRINCE KI-KI-DO, ONE HUNDRED UNHAPPY MUSHROOMS

Grega Mastnak (OZOR, zavod za gibljive slike)
Slovenija/Slovenia, 2013, HD, 3'51"



Sredi temnega gozda na vrhu kamnitega stolpa živi majhen piščanček. To je Princ Ki-Ki-Do, neustrašni borec za pravice prebivalcev gozda. Ob jutranjem času zasliši obupan jok. Ki-Ki-Do in njegova prijatelja tigrasta komarja Tine in Bine odletijo na pomoč. Objestna svinja Rosi divja po gozdu in prevrača gobice. Družčina v bliskoviti akciji reši vseh sto gobic.

In a dark forest on top of a stone tower lives a small chick, Prince Ki-Ki-Do, a fearless fighter for the rights of forest inhabitants. One day, his morning tea is interrupted by a desperate cry. Ki-Ki-Do and his friends, tiger mosquitoes Tine and Bine, rush in to help. The wanton sow Rosalia is romping through the forest, toppling little mushrooms. Quick as a wink, the party manages to save all hundred of them.

PLANETS

Igor Imhoff (Igor Imhoff)
Italija/Italy, 2012, HD, 9'11"



Zgodba o izletu med planeti. Deček in deklica se igrata, dokler ju ne prevzamejo zakonitosti vesolja.

The story of a little trip between planets. A boy and a girl start to play and then are overwhelmed by the rules of the universe.

DIPENDENZA

Panna Horváth-Molnár, Virág Zomborácz (azt-media/MoME Budapest)
Madžarska/Hungary, 2012, HD, 12'50"



Grotesken animirani film brez dialogov o hrustu preproste pameti po imenu Bubu, ki dela na ribji tržnici in je kot kužek zaljubljen v na videz krhko, a odločno sodelavko Angelo. Nekoč se na živahni tržnici pojavi mišičast tujec, čedni Tulip, ki postavi bizarno harmonijo para na glavo.

Grotesque animation with no dialogue about Bubu, a huge, simple-minded, sturdy fish market worker, slavishly in love with his colleague, the seemingly fragile but strong-minded Angela. One day, a muscular, attractive stranger, the handsome Tulip turns up at the busy fish market to dishevel the couple's bizarre harmony.

GUMB / SAGA / THE BUTTON

Ieva Miškinytė (Vilnius filmų studija)
Litva/Lithuania, 2012, HD, 5'48"



Zgodba o izgubljenem in najdenem, o ljudeh in gumbih ter nevidnih nitih, ki jih povezujejo.

A story about lost and found, people and buttons, and the invisible yarns that connects them.

RABBITLAND

Ana Nedeljković, Nikola Majdak Jr. (Baš Čelik/Arhitel)
Srbija/Serbia, 2012, DCP, 7'20"



Neumnejši od Telebajskov, bolj absurdni od Sponge Boba, srečnejši od Barbie – Topoglavci zajci predstavljajo doslej najpopolnejšo stopnjo evolucije. Prepoznamo jih po luknji v glavi na mestu, kjer bi morali biti možgani, živo rožnati barvi in poblažnih očeh. Njihova inteligenco nikoli ni ovira, saj nižjega kvocienta v zgodovini še niso namerili. Zajci so srečni.

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

ZIEGENORT

Tomasz Popakul (NoLabel)
Poljska/Poland, 2013, DCP, 19'30"



Fish Boy je najstnik, ki se spopada s tegobami odraščanja. Njegove težave so še posebej hude, ker je drugačen: pol deček, pol riba. Fantova drama se odvija v na videz idilični ribiški vasici, kjer ga želi oče napraviti za ribiča.

Fish Boy is a teenager facing the challenges of growing up. His problems are especially severe as he is different from all others: He is half boy, half fish. His drama is set against the background of a seemingly idyllic fishing village, where his father wants to teach him how to become a fisherman.

tekmovalni program IV competition programme IV

KURENT

Luka Bajt, Sarah Frimann Conradsen (Luka Bajt)
Slovenija, Velika Britanija/Slovenia, UK, 2013, HD, 1'37"

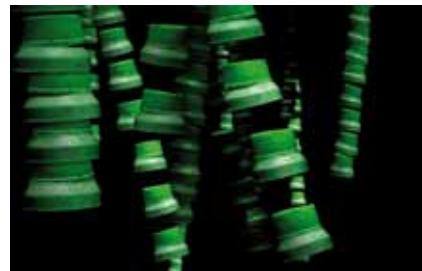


Kurent je kratki film o mitološkem bitju slovenskega folklora. Vsako zimo naj bi kurent prišel odganjati zmrzal in prinesel novo pomlad.

Kurent is a short film based on the mythological creature found in Slovenian folklore. He is said to come every winter, scare the frost away, and bring on a new spring.

PARASIT

Nikki Schuster (nikki schuster)
Avstrija, Nemčija, Argentina/Austria, Germany, Argentina, 2013, DCP,
7'45"



Hitri posnetek. Kamera zdrvi prek argentinske kamnite puščave do kaktusa in se skozi odprtino požene v notranjost rastline. Tam se odpre pogled na srhliivo vesolje. Migetajoča krila mrčesa udarajo gor in dol, švrkajo drugo mimo drugega, nato pa se spremenijo v male drveče sputnike z občutljivimi antenami in potopimo se v enega od teh votlih tel.

Fast forward. A camera rushes across Argentina's stone desert toward a cactus and crashes headfirst through an opening into the plant's interior. There, a view opens up of an eerie universe. Vibrating insect wings beat, swishing against one another, then they transform into little Sputniks with tender antennas, rushing around, and we dive into one of their hollow bodies.

NELEGENDARNA RAZBOJNIKA / BRIGANTI SENZA LEGGENDA / THUGS WITH NO LEGEND

Gianluigi Toccafondo (Les Films de l'Arlequin/Archimede/ARTE France)
Francija, Italija/France, Italy, 2012, DCP, 14'50"



Na podeželju blizu Riminija se dve razbojniški pari spravita na kmete, da bi jih izsiljevali. A kmetje, ki imajo goljufij že dovolj, se sklenejo maščevati; skujejo zloben načrt, ki razbojnika na koncu spravi za zapah.

In the countryside near Rimini, two pitiful thugs try racketeering a couple of farmers. But the farmers who have gotten tired of always being tricked decide to take their revenge and they scheme a diabolical plot which eventually sends the thugs to jail.

KAKO UKROTITI PSA? / MIT KELL TUDNI A KUTYAIDOMÍTÁSHOZ? / WHAT DOES ONE NEED TO KNOW IN ORDER TO TRAIN DOGS?

Gábor Ulrich (Kecskemétfilm)
Maďarska/Hungary, 2012, HD, 4'49"



So takšni, ki ne odplačujejo stanovanskega kredita, a vseeno zapravljajo; so takšni, ki se smejejo ob neprimernih trenutkih, in takšni, ki ne očistijo čevljev, kot bi se spodobilo.

There are those who miss a mortgage payment, but nonetheless make more purchases; there are those who laugh out loud at inappropriate moments, and who do not clean their shoes properly.

LJUBI / LIEBLING / DARLING

Izabela Plucińska (Izabela Plucińska/Clay Traces/HauptFilm Production)
Poljska, Nemčija/Poland, Germany, 2013, DCP, 6'35"



Kaj je izguba spomina? V labirintu strahu nekdo, ki ti je blizu, postane tujec, dom pa se spremeni v past. Junakinja tipa po poti poznanih predmetov in oblik, da bi se vrnila v življenje, ki je bilo včasih njen.

What is memory loss? In the labyrinth of fear, a close person becomes a stranger and home turns into a trap. Groping her way down the track of familiar objects and shapes, the character is trying to go back to the life that used to be her own.

TRESPASS

Paul Wenninger (KGP/Kabinet ad Co)
Avstria/Austria, 2012, DCP, 10'30"

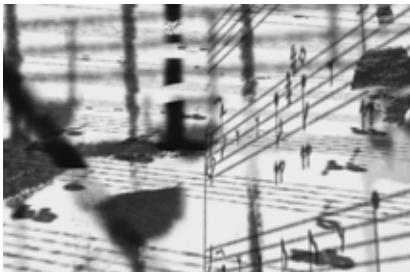


»Trespass« pomeni zmotiti, lahko pa gre tudi za nepooblaščen vstop ali v pravnškem žargonu za »motnjo poseti«. Desetminuta animacija človeka se poigra s vsemi temi pomeni. Njegova stalinica je avatar režisera, ustvarjen iz resničnih podob, ki ga film pošlje na nekakšno potovanje po svetu znotraj meja njegovih lastnih štirih sten.

“Trespass” means to intrude, but it could also be an unauthorized entry, or in legal jargon, a “domestic disturbance.” The ten-minute real-animation film plays with all of these meanings. A consistent element throughout is a type of avatar of the director, a character created from real images, whom the film sends on a world journey of sorts, within his own four walls.

VOX ANIMAE

M Tóth Éva (Magyar rajzfilm)
Madžarska/Hungary, 2012, HD, 3'30"



Vox Animae je alegorija večnega boja ustvarjalnega človeka, da bi našel in upodobil svoj notranji glas.

Vox Animae is an allegory of the creative person's eternal fight for finding and manifesting the innermost voice.

IDOLE

Valentina Lo Duca (Animas Master Accademia di Belle Arti Palermo/
Valentina Lo Duca)
Italija/Italy, 2013, HD, 3'30"

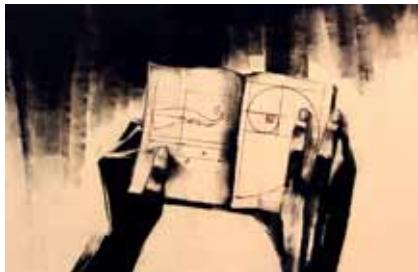


Človek in pes, vez, ki se nanaša na zgodnje otroštvo in naj bi se pretrgala ter poletela na tanki črti spomina. Kar se je zgodilo, se več ne bo; postal bo del celote razdrobljenega okvira zavesti, ki se nenehno preoblikuje.

A man and a dog, a connection referring to infancy intended to break and fly away on the thin line of memories. What once passes doesn't happen again, becoming a whole of scattered frame in the mind, continuously shape-changing.

FIBONACCIJEV KRUH / FIBONACCIJEV KRUH / FIBONACCI BREAD

Danijel Žeželj (Petikat/Zagreb film)
Hrvatska/Croatia, 2012, 35mm, 7'40"



Pek Fibo vsako noč speče kruh in žemljice, zjutraj pa se s kolesom odpelje skozi mestni labirint in jih razvozi strankam. Med popoldanskim dremežem se mu v sanjah razkrije geometrijsko zlato pravilo, ki določa vzorec njegove dnevne rutine. Odkritje mu odpre vrata do skrivnosti mesta in do zelo nenavadnega obiskovalca ...

Fibo the baker makes bread and rolls every night, and in the morning, he rides his bicycle through the labyrinth of the city to take them to his customers. During an afternoon nap, a dream reveals to him the geometrical golden rule behind the pattern of his daily routine. This discovery leads to the encounter with the city's secret and most unusual visitor...

ZIMA IN KUŠČAR / INVERNO E RAMARRO / WINTER AND LIZARD

Julia Gromskaya (Julia Gromskaya)
Italija/Italy, 2013, HD, 3'30"



Dekle, kuščar, sneg in spomin.

A young girl and a lizard, snow and a memory.

EX ANIMO

Wojciech Wojtkowski (FUMI Studio/ Wojciech Wojtkowski)
Poljska/Poland, 2013, HD, 6'51"



Animiran izraz. Podobe, ki jih pričara animator, tvorijo svojevrstno dvodimenzionalno resničnost. Absurdni in nepovezani prizori orisujejo pravila, ki urejajo svet, omejen na list papirja in animacijsko tehniko. Odnosi med liki se zdijo nenavadno domači.

An animated expression. Images conjured up by the animator form a two-dimensional reality of their own. Absurd and unrelated scenes describe the rules governing the world confined to a sheet of paper and animation technique. The relationships between the characters seem strangely familiar.

ON THE ROAD: BRUSSELS

Lucia Černeková, Peter Luha (Lightstone Seekers)
Slovaška/Slovakia, 2013, HD, 5'16"

36



Človek je postal suženj svojega pohlepa. Pozabili smo, kaj je v življenju zares pomembno. Današnji svet zaznamujejo politične igrice, manipulacija, nasilje in zavist. Na nas je, ali bomo dopustili, da vse to privede do uničenja sveta in izkoreninjenja življenja, ali začeli razmišljati ... drugače. Revolucija zavesti. Postanimo spet ljudje.

Mankind has become a slave to its own greed. We have forgotten what really matters in life. The world of today is marked by dirty political games, manipulation, violence and envy. It is only our choice whether we allow this to ruin the world and annihilate life or start thinking... differently. The revolution of our mind. Let us become human again.



EVROPSKI ŠTUDENTSKI
TEKMOVALNI PROGRAM
EUROPEAN STUDENT
COMPETITION PROGRAMME

evropski študentski
tekmovalni program I
european student
competition programme I

**TO NI USODA / IL DESTINO NON C'ENTRA
/ FATE HAS NOTHING TO DO WITH IT**

Martina Scarpelli, Linda Kelvink (CSC Piemonte)
Italija/Italy, 2013, HD, 2'10"



Študijski film za družbeno kampanjo proti nesrečam pri delu, ki ga je podprlo italijansko združenje ANMIL Associazione Nazionale Lavoratori Mutilati e Invalidi del Lavoro.

Made at a school for a social campaign against workplace accidents, promoted by the national association ANMIL Associazione Nazionale Lavoratori Mutilati e Invalidi del Lavoro.

**PLESA JE KONEC, MARIJA / FINILI SU MARE
BALI / THE DANCE IS OVER, MARIA**

Natko Stipaničev (ALU Zagreb/Zagreb Film)
Hrvatska/Croatia, 2013, HD, 9'47"



Kako bi nepredvideni dogodki vplivali na običajno družino in kako se povprečen človek spopada z nesrečami, katastrofami in izrednimi razmerami? Ko so ljudje iztrgani iz vsakodnevne rutine, so prisiljeni, da si spet povrnejo mir in harmonijo – to pa je mogoče samo z neomajnim vztrajanjem pri vsakdanjih navadah.

How would unforeseen events affect an ordinary family, or how does the average man cope with accidents, catastrophes or unique situations? Removed from their everyday routines, people are compelled to restore equilibrium of peace and harmony – accomplished only by resolutely returning to their daily rituals.

NOGAVIŠKA ULICA 8 / SUKKAVARTAANKATU 8 / SOCK SKEWER STREET 8

Elli Vuorinen (Turku Arts Academy)
Finska/Finland, 2013, DCP, 6'30"



Kar naprej se ji prikazujejo majcene nogavičke.
Koga neki zebe v noge?

She keeps finding tiny socks. Now, whose feet are
feeling cold?

ŽIVLJENJE IN SMRT VELIKEGA RASPUTINA / VIE ET MORT DE L'ILLUSTRE GRIGORI EFIMOVITCH RASPOUTINE / LIFE AND DEATH OF THE ILLUSTRIOUS RASPUTIN

Céline Devaux (ENSAD Paris)
Francija/France, 2012, HD, 10'25"



Ob začetku preteklega stoletja Rasputin prispe na carski dvor v Sankt Peterburg. Zanemarjeni in razuzdani menih kljub svoji neuglajenosti kmalu postane carjev zaupnik. Za nekatere aristokrate pa človek, ki se ga je treba znebiti ...

At the beginning of the 20th century, Rasputin arrives at the Tsar's Court in St Petersburg. In spite of his coarse manners, the neglected and lewd monk soon becomes the emperor's confidant. And to some aristocrats, he becomes the man to kill...

ACHILL

Gudrun Krebitz (HFF Konrad Wolf Potsdam-Babelsberg/Gudrun Krebitz)
Nemčija, Avstrija/Austria, 2012, HDcam, 9'



Pristro navdušenje je vedno nekako neostro. Žal.
Vse veselje je potopljeno v slepo mrzlico in vihrave
zaznave. Zato si nisem nikoli dala lasersko popraviti
vida.

Real excitement is always kind of out of focus.
Unfortunately. All joy lies buried in a blind rush and
hasty perceptions. That's why I never got my eyes
lasered.

METANOIA

Moritz Flachsmann, Remo Scherrer, Etienne Mory (HSLU Design & Kunst)
Švica/Switzerland, 2013, DCP, 4'15"



Paul se ravno pripravlja na to, kako bo užil prosti dan, ko nepričakovano začne vsrkavati vse, kar ga obdaja.

Paul is ready to enjoy his day off. But unexpectedly he begins absorbing all life around him.

TISTO TAM POD DREVESOM / THE THING UNDER THE TREE

Lily Fang (RCA London)
Velika Britanija/UK, 2013, HD, 6'25"



Gabby nadleguje starejšo sestro Tam, naj se igra z njo, in Tam ji začne pripovedovati zgodb o pošasti v gozdu. Karkoli se zgodi, ne smeš dovoliti, da bi videla tvoj obraz. Potem pa zazvoni telefon in zgoda ostane brez konca – zato se Gabby sama odpravi na lov za pošastjo.

Gabby keeps bothering her older sister Tam to play, so Tam tells a story about a monster that lives in the forest. Whatever you do, you can't let it see your face. But then her phone rings, leaving the story unfinished – so Gabby goes off to find the creature herself.

BEŽNO / ÉPHÉMÈRE / EPHEMERAL

Sophie Haller (HSLU Design & Kunst/Sophie Haller)
Švica/Switzerland, 2013, DCP, 2'50"



Premetava se po postelji, kjer spi sama. A njena samota se konča, ko jo odnese na temačno, moreče senzorično potovanje.

She sleeps alone, turning and tossing. Her solitude is broken when she is swept into a dark and nightmarish sensory journey.

POVRATEK / POVRATAK / COMEBACK

Jelena Oroz (ALU Zagreb)
Hrvatska/Croatia, 2013, HD, 2'30"



Zgodba o dveh neznancih v kupeju vlaka. Za enega od njiju ima potovanje nepričakovani konec.

A story about two strangers located in a train compartment. But for one of them the journey ends unexpectedly.

SATANOV SIN / SOTONIN SIN / SON OF SATAN

Marko Dješka (ALU Zagreb/Zagreb Film)
Hrvatska/Croatia, 2012, HD, 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.

KAR SI JELEN POŽELI / HART'S DESIRE

Gavin C Robinson (Edinburgh College of Art)
Velika Britanija/UK, 2013, HD, 6'22"



Kratki animirani film o bitjih, ki čutita, da jima v življenju nekaj manjka. Starec iz živahnega mesta z razgledom na oddaljene gore hrepeni po mirnem, odmaknjenu življenju. Bitje, ki živi v gorah, je osamljeno in hrepeni po družbi in stikih z ljudmi, ki jih omogoča živahno mesto v dolini.

A short animated film that follows two characters who are finding that something is missing in their lives. An old man living in a busy town has a view to the distant hills and longs for a peaceful existence in solitude. A creature living in the hills is lonely, and longs for the society and human interaction that might exist in the busy town below.

SONČARICA / INSOLATION / SUN STROKE

Morgane le Péchon (la Poudrière)
Francija/France, 2013, video, 4'35"



Vroča nedelja ob jezeru. Medtem ko oče ribari in se mama sonči, si Irvine zase zamisli ekstravagantno smrt.

A hot Sunday by the lakeside. Whilst his father is fishing and his mother sunbathes, Irvine dreams up an extravagant death for himself.

PLAŽA / PLAŽA / BEACH

Pawel Prewencki (University of Arts in Poznań/Fifne Studio/Studio Mansarda)
Poljska/Poland, 2013, video, 3'57"



Poletje, lenoben dan na plaži. Telesa se pod žgočim soncem talijo kot sladoledne lučke. Počasno jutro bo nenadoma prekinil odmor za kosilo. Še malo in smeti, ki jih bodo za sabo pustili kopalci, se bodo podale na pohod in si ob sončnem zahodu odpočile v pesku. Erotično zazibana animirana impresija poletnega dne, ki da misliti in prinaša jasno ekološko sporočilo.

A summer, lazy day at the beach. In boiling sun the bodies seem to melt like ice lollies. This sluggish morning will suddenly get interrupted by the lunch pause. It won't be long till the rubbish left by the sunbathers begins its own march and then rests in the sand as the sun begins to set. An engaging, erotically swaying animated impression of a summer day that brings a clear ecological message.

evropski študentski
tekmovalni program II
european student
competition programme II

WASHED ASHORE

Jonas Ott (AKV St. Joost Breda)
Nizozemska/The Netherlands, 2012, HD, 5'23"



Brodolomca naplavi na obalo, nad katero se dviga mesto. Radovednost ga povleče v urbano prostranstvo, ki se odpira pred njim. V mestu poskusni navezati stik z družbo, a vsi, ki jih sreča, so čudni, površinski, nataknjeni, zato po vrsti nesrečnih dogodkov spet postane brodolomec.

A castaway finds himself washed up on a beach at the foot of a towering city. His curiosity draws him into the urban expanse he finds before him. Whilst in the city he tries to get in touch with the society. However, the characters he meets are strange, superficial and snippy, and after a series of unfortunate events he finds himself a castaway once more.

WIND

Robert Löbel (HAW Hamburg)
Nemčija/Germany, 2012, DCP, 3'49"

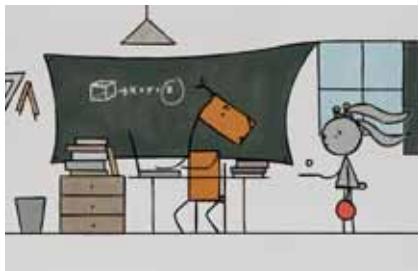


Vsakdan ljudi, ki živijo v vetrovnih krajih in se zdijo prav neobogljeno prepričeni na milost in nemilost vremenu. A prebivalci so se težkim življenjskim pogojem naučili prilagoditi.

The daily life of people living in a windy area who seem helplessly exposed to the weather. However, the inhabitants have learned to deal with their difficult living conditions.

ZAJEC IN JELEN / NYUSZI ÉS ŐZ / RABBIT AND DEER

Péter Vácz (MoME Budapest)
Madžarska/Hungary, 2012, HD, 16'12"



Nekdaj harmonično prijateljstvo med zajcem in jelenom je na preizkušnji zaradi jelenovega obsedenega iskanja tretje dimenzije.

The previously harmonious friendship between Rabbit and Deer is put to a test by Deer's obsessive search for the third dimension.

MAMMA MIA

Milena Tipaldo, Francesca Marinelli (CSC Piemonte)
Italija/Italy, 2013, HD, 7'14"



Avtorja v dveh osebnih epizodah (*Blood will out* in *Mommy Triceratops*) z obilo humorja in občutljivosti pripovedujeta o svojih materah in pomenu njune nesporne zapuščine.

In two personal episodes (*Blood will out* and *Mommy Triceratops*) the authors tell us, with humour and tenderness, about their mothers and the weight of their indisputable legacy.

V OKVIRU / IM RAHMEN / FRAMED

Evgenia Gostner (Kunsthochschule Kassel)
Nemčija/Germany, 2012, HD, 4'56"



Koliko sem si všeč? Kje so moji osebni robovi?

How much do I like myself? Where are my personal borders?

IZ ZEMLJE IN ČRNILA / DE TERRE ET D'ENCRE / FROM EARTH AND INK

Jonathan Laskar (Hélium Films/HSLU Design & Kunst/RTS)
Švica/Switzerland, 2013, DCP, 4'40"



To je slika človeka, ki iz zemlje ustvarja svojega dvojnika. Živi portret svoje telo označuje z bolečino, ki jo človek trpi v odnosu.

This is the picture of a man who is building his double from soil. This living portrait marks its own body with the pain the man endures in his relationship.

BUT MILK IS IMPORTANT

Grønmo Bjørnsen, Anna Mantzaris (Volda University College/Anna Mantzaris)
Norveška, Švedska/Norway, Sweden, 2012, DCP, 11'

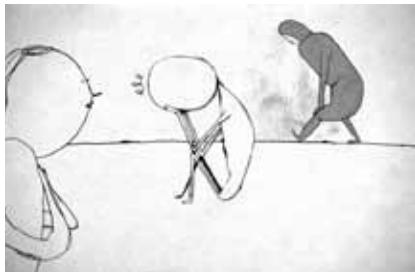


Človeku s socialno fobijo se življenje, polno malih rutin, drastično spremeni. Pojavlji se prostosrочно, nerodno bitje, ki ga začne zasledovati. Človek v grozi poskusi ubežati, ne zaveda pa se, da bitje v resnici prihaja na pomoč, čeprav na nekoliko nenavadeni način.

A man with social phobia gets his life, full of routines, drastically changed. A naive and clumsy creature appears and starts following him. Terrified the man tries to escape, unaware that the creature is actually a helper with slightly unconventional methods.

KO SE USTAVIŠ / HÄNEN TILANNE / WHEN ONE STOPS

Jenni Rahkonen (Turku Arts Academy)
Finska/Finland, 2012, HD, 6'30"



Svet se ne bo ustavil, tudi ko se nehamo vrteći z njim.

The world won't stop turning even when one stops turning with it.

COYNESS

Natália Andrade (MoME Budapest)
Madžarska/Hungary, 2013, HD, 1'43"



Vzdušje grenih spominov v globoko čustvenem in osebnem glasu, ki govori le v analogijah.
Abstrakcija in subjektivnost časa in prostora.

The atmosphere of bitter memories in a deeply emotional and personal voice that speaks only through analogies. Abstraction and subjectivity of time and space.

KOZMIČNI ZAKON SREČANJA / DAS KOSMISCHE GESETZ DES ZUSAMMENTREFFENS / THE COSMIC LAW OF ENCOUNTER

Kathy Würbs (HAW Hamburg)
Nemčija/Germany, 2012, HD, 4'30"

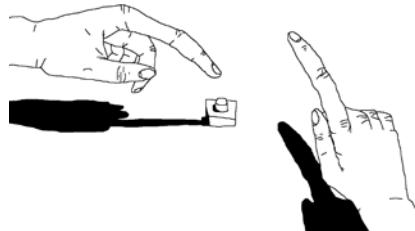


Mali Karli se prebija skozi vsakdanje množico. Ni lahko. Vsepovsod obstaja možnost trka. Je to res lahko naključje?

Little Karli tries to make his way through the daily crowd of people. But it's not so easy. There are potential collisions everywhere. Can this really be a coincidence?

PLUG & PLAY

Michael Frei (HSLU Design & Kunst/Michael Frei)
Švica/Switzerland, 2013, HD, 6'00"



Antropoidna bitja z vtičem namesto glave zganjajo vragolije. Namesto da bi se prepustila diktatu dvignjenih prstov, se raje predajo sama. A prsti kar mencajo. Je to ljubezen?

Anthropoid creatures with plugs in place of heads are up to mischief. Instead of submitting to the dictates of the raised fingers, they surrender themselves. But the fingers also finger around. Is it love?

AB OVO

Anita Kwiatkowska-Naqvi (Polish National Film School in Łódź)
Poljska/Poland, 2013, video, 5'15"



47

Zamislite si, da vaše telo ne bi bilo več samo vaše.
Nekdo se naseli v vas, spremeni pravila, si prisvaja
čedalje več prostora, milimeter za milimetrom, in ni
mu mar za to, da se skoraj razpočite. Bi bili to bitje
sposobni ljubiti in ga imenovati za svojega otroka?

Imagine your body stops being only yours. Someone starts to live inside you, changing the rules, taking more and more space, a millimetre every day, not caring that it almost makes you explode. Would you be able to love this thing and call it your child?

evropski študentski
tekmovalni program III
european student
competition programme III

HOW TO CATCH A BIRD

Vera van Wolferen (AKV St. Joost Breda)
Nizozemska/The Netherlands, 2013, HD, 4'30"



Ko sem imela osem let, me je oče naučil loviti ribe.
Naročil mi je, naj na koncu črva snamem s trnka,
a nisem vedela, zakaj. Ko sem zaključila, sem
na črva pozabila in ga pustila na trnku. Ko bi le
vedela, kakšne bodo posledice.

When I was eight; my dad taught me how to fish.
He told me to take the worm off the hook after
fishing, but I had no idea why. After fishing I forgot
about the worm and left it dangling on the hook. If I
only knew then what the consequence of this action
would be.

SISTERS

Lea Vidaković (KASK Gent)
Belgija/Belgium, 2012, HD, 7'48"



Animirani triptih, ki pričara vzdušje starih
nizozemskih umetnin, prikazuje v spiralu
melanolijke ujeti sestri, ki se spopadata s praznino
po izgubi tretje sestre.

An animated triptych that evokes the atmosphere
of old Dutch paintings, where sisters are trapped in
melancholy, facing the loss and emptiness over the
missing one.

DOM / OTTHON / HEARTH

Bálint Gellej (azt-media/MoME Budapest)
Madžarska/Hungary, 2012, HD, 5'40"



Tri starke v čolnu, ki ga vozi moški. Dekle na strehi kadi cigareto. Družina se zbira pri kosilu. Animirani kratki film po predlogi kratke zgodbe *Tanyai lány* pisatelja Ádáma Bodorja.

Three old women sitting in a boat, a man rowing. A girl smoking a cigarette on a rooftop. A family preparing for lunch together. An animated short, based on Ádám Bodor's short story "Farm Girl".

ZVELIČAVNA ŽEJA / LOFTY THIRST

Febrianto Pudi Utama (UCA Farnham)
Velika Britanija/UK, 2012, HD, 3'



V sušnatem svetu je voda za preživetje odločilnega pomena. Vodni vir zagrizeno varuje neka vrsta puščavnikov, ki drugim preprečuje dostop. Potem pa nekoč njihova samozavest splahni.

In a dry world, water is key for survival. The water source is guarded so dearly by one species of desert-dwellers, who prevents others to benefit from it. Until one day their certainty depletes.

ZAKAJ ME NIKAKOR NE VIDIŠ? / GIATI ΑΓΛΑ ΔΕΝ ΜΕ ΒΛΕΠΕΙΣ / WHY CAN'T YOU JUST SEE ME?

Eleni Tomadaki (TEI of Athens)
Grčija/Greece, 2012, HD, 2'42"



Življenska misija, da bi našel najboljši možni način izražanja – vse zato, da bi te opazili.

A lifetime attempt to find the perfect way to express oneself, in order to be seen by another one.

VELIČASTNI LEVJI DEČEK / THE MAGNIFICENT LION BOY

Ana Caro (NFTS Beaconsfield)
Velika Britanija/UK, 2013, DCP, 11'00"



Antropolog Leonard Orlov kot vodja ekspedicije v Afriki odkrije divjega dečka, ki živi v surovih in zelo prvinskih razmerah. Zgrožen odpelje otroka s sabo v viktorianski London, trdno odločen, da ga bo civiliziral.

Whilst leading an expedition to Africa, anthropologist Leonard Orlov discovers a feral child living a brutal and primitive existence. Horrified, he brings the creature back to Victorian London, intent on civilizing the child.

LITTLE FREAK

Edwin Schaap (HKU Utrecht)
Nizozemska/The Netherlands, 2013, DCP, 3'30"



Iznakaženi deček živi kot obstranska cirkuska atrakcija. Ko mu oče ob rojstnem dnevu naroči, naj si kaj zaželi, mu vzdrami domišljijo ... Metafora za pričakovanja, ki jih starši včasih gojijo do svojih otrok, pri tem pa ne vidijo, da imajo otroci drugačne želje in svoje sanje.

A young deformed boy lives as a side-show freak. When his father asks him to make a birthday-wish he starts to imagine...

A metaphor for the expectation some parents have with their children, without seeing that they have other ambitions and their own dreams.

BEAR ME

Kasia Wilk (Filmakademie Baden-Württemberg/ Polish National Film School in Łódź)
Nemčija, Poljska/Germany, Poland, 2012, HD, 5'45"



Nekoč sem našla medveda. Ali on mene. In je ostal.

One day I found a bear. Or he found me. And he stayed.

PORCELAIN

Christoffer Andersen (The Animation Workshop/University College)
Danska/Denmark, 2013, HD, 6'45"



Povl je ponosen ribič z divje zahodne obale Danske iz 18. stoletja. Ko ga sovaščani izženejo, se zanj začne trdo, samotno življenje. Ves obupan še zadnjic poskusi povrniti stvari v nekdanje stanje in pri tem izkoristi praznoverje domačinov.

Povl is a proud fisherman living on the rugged west coast in 18th century Denmark. When he is ostracized by the local towns-people, a tough and lonely existence begins. As a last and desperate attempt in order to win back his life, Povl decides to take advantage of the superstitious towns-people.

ARS MORIENDI

Milosz Margański (University of Arts in Poznań/Milosz Margański)
Poljska/Poland, 2013, HD, 7'20"



Muke garaškega življenja lahko odreši le smrt. A to ne more biti navadna smrt, temveč izjemna, poživiljajoča, takšna, ki za vselej prežene tuzemske skrbi. Je mogoče načrtovati popolno smrt? Kot prikazuje ta sprevrženi film, je veliko teže umreti kot živeti.

Only death may sweeten the hardships of tiring life. It may not, however, be a vulgar death, but exceptional and uplifting, ultimately dismissing the worries of this world. Is it possible to plan an ideal death? It is much more difficult to die than to live as presented in this perverse animation.

LES COEURS VAILLANTS

Andrew Clarke (la Poudrière)
Francija/France, 2013, video, 3'45"



Stari prijatelji Jo, J. G. in Daniel so ustanovili rokovsko skupino »Les Cœurs Vaillants«. Odpravijo se na svoj prvi koncert.

Childhood friends Jo, J.G and Daniel have formed a rock group called 'Les Coeurs Vaillants'. They set off to go to their very first concert.

O ŠUNKI / O ŠUNCE / HAM STORY

Eliška Chytková (FMK UTB Zlín/ FMC TBU Zlín)
Češka/Czech Republic, 2012, HD, 5'37"



Animirana domišljiska zgodba o sivi vsakdanjosti življenja. Zgodba o domišljiji, ki je bila tako dolgo vkljenjena, zdaj pa z vso močjo plane na dan; o nedolžnem otroškem igranju Boga.

An animated, imaginative story about the grey, everyday ordinariness of life. A story about imagination held in chains for so long, now released with all its might; about an innocent children's game of playing God.

**NENAVADNO IZGINOTJE G. WALTERJA WERNERJA /
L'ÉTRANGE DISPARITION DE M. WALTER WERNER / THE
STRANGE DISAPPEARANCE OF MR WALTER WERNER**

Caroline Murrell (la Poudrière)
Francija/France, 2013, video, 4'00"



Kam je šel Walter? Kot kaže, se o tem sprašuje samo Alban.

Where has Walter gone? Alban seems to be the only one to wonder.

TUJEC / CIZINEC / ALIEN

Martin Máj (FAMU Prague)
Češka/Czech Republic, 2013, HD, 7'20"



Kratka 2D animirana groteska o potovanju po tujih državah.

A short 2D animation grotesque about travelling to different countries.



SLONOV TEKMOVALNI
PROGRAM
THE ELEPHANT IN
COMPETITION

slonov tekmovalni program I the elephant in competition I

KORIDA / KORIDA / CORRIDA

Janis Cimermanis (Film studio "Animacijas Brigade")
Latvija/Latvia, 2011/12, HD, 7'



Prelepa plesalka flamenka, toreador in bik. Bik noče umreti, zato se požene za toreadorjem, ga preganja po mestu in naprej na podeželje, dokler mu ta ne pobegne na drevo. A kako za vraga bo toreador še kdaj zlezel dol, če ga spodaj čaka mrcina?

A beautiful flamenco dancer, a toreador and a bull. The bull does not want to die and chases the toreador through the town and into the countryside until he escapes up a tree. But how on earth will the toreador ever get down again with the beast eyeing him from below?

MIRIAMIN ZMAJ / MIRIAMI TUULELOHE / MIRIAM'S KITE

Riho Unt (Nukufilm OÜ)
Estonija/Estonia, 2013, HD, 5'



Kokoš se rada igra z zmaji. Ko Miriam za to nima več časa, kokoš prepriča njenega bratca. A zanj je zmaj prevelik, zato mu uide v drevesno košnjo. Miriam in kokoš morata hitro v akcijo, da ga rešita. S skupnimi močmi jim uspe.

The hen enjoys playing around with kites. When Miriam has no more time for it, the hen convinces the little brother to go along. But the kite is too big for the little brother and it flies him up a treetop. Miriam and the hen need to act fast to get him down. As a joint effort it works.

GOSENICA IN KOKOŠ / IL BRUCO E LA GALLINA / THE CATERPILLAR AND THE HEN

Michela Donini, Katya Rinaldi (OTTOMani)
Italija/Italy, 2013, HD, 9'59"



Gosenica in kokoš sta najboljši prijateljici. Zavedata se, da je prišel čas za slovo; a item izčrpavajočega čakanja in tihih preobrazb bo narekovala narava, skriti utrip sveta.

A caterpillar and a hen are best friends. They both know that the time to part has come; but it will be nature, the secret heartbeat of the world, to dictate the rhythm of the exhausting wait and of silent transformations.

FLAPPER AND FRIENDS: THE KEY

Krzesztof Brzozowski, Jacek Łechtański (Se-ma-for Film Foundation/Narodowy Instytut Audiowizualny/Se-ma-for Switzerland/Imaginastudio) Polska, Švica/Poland, Switzerland, 2012, HD, 8'50", sinhronizacija v slovenski jezik v živo/with live Slovene dubbing

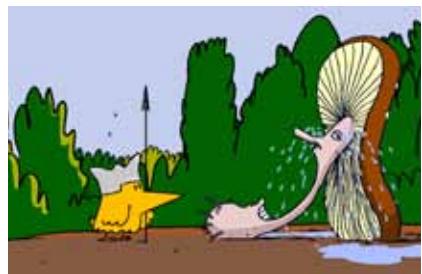


Epizoda serije želi v otrocih vzbuditi občutljivost do lepote sveta, ki nas obdaja, in upodobiti vrednote, kot so prijateljstvo, modrost in poštenje.

An episode from a series aiming to make young children sensitive to the beauty of the surrounding world and illustrate values such as friendship, wisdom and honesty.

PRINC KI-KI-DO IN STO NESREČNIH GOBIC / PRINCE KI-KI-DO, ONE HUNDRED UNHAPPY MUSHROOMS

Grega Mastnak (OZOR, zavod za gibiljive slike) Slovenija/Slovenia, 2013, HD, 3'51"



Glej str. / See page 30

slonov tekmovalni program II the elephant in competition II

EKO SMETNJAKI / ECO BINZ

Iztok H. Šuc (Kerozín)
Slovenija/Slovenia, 2013, DCP, 6'55"



Trije eko-smetnjaki se trudijo, da bi star zabojnik naučili ločevati odpadke. Ta seveda ni preveč navdušen, a s pomočjo malega domačina Eda se vse zabavno konča.

Three ECO binz are trying to teach an old trash container how to sort waste. Of course he is reluctant to do so but with a little help from a local boy Ed the final result is very funny.

CAMINANDES: LLAMA DRAMA

Pablo Vazquez (Creative Commons)
Nizozemska/The Netherlands, 2013, DCP, 1'31"

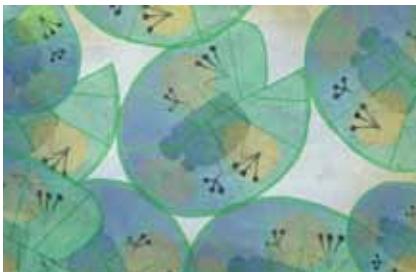


Ta zelo kratek filmček, ustvarjen po navdihu starih dobrih risank Chucka Jonesa, govori o tegobah malega guanaka (sorodnika lame), ki se na jugu Patagonije v Južni Ameriki trudi prečkati cesto.

Inspired by the good old Chuck Jones cartoons, this -very- short movie shows the problems a little guanaco (llama cousin) has when trying to cross the roads of Southern Patagonia, in South America.

ZALJUBLJENI ŽABEC / ZALJUBLJENI ŽABAC / FROG IN LOVE

Ivana Gulišević (Igubuka/Školska knjiga)
Hrvatska/Croatia, 2013, HD, 5'06", sinhronizacija v slovenski jezik v živo/with live Slovene dubbing



V malem ribniku živi na stotine žab. Eden od žabcev, junak te zgodbe, se napihne, da bi ga žabe opazile. A napihne se tako zelo, da poleti. V zraku naleti na štokljo, ki misli, da je žabec samo privid, in odleti naprej. Žabec potem pristane v drugem ribniku, kjer živi najlepša žaba na vsem svetu.

Hundreds of frogs lived in a small pond. One male frog, the hero of this story, puffed himself up to be noticed by female frogs. But he was puffed up so much that he flew. In the air he came across a stork, who thought that the frog was just a hallucination and flew off. The frog then fell down in another pond, where there was the most beautiful female frog in the whole wide world.

BOLOLO

Beatriz Herrera Carrillo (Ocho Venado Producciones)
Mehika/Mexico, 2012, HD, 3'30"



Bololo je nesramna posmehljiva hijena. Vedno se norčuje iz vsega slabega in vseh nesreč, ki se pripetijo prebivalcem savane, potem pa se zgodi nepričakovani preobrat, ki ga spremeni.

Bololo is a shameless mocking hyena, who likes to make fun of all the bad and unfortunate that happens to the inhabitants of the savannah. But something unexpected will make him change.

NOVA VRSTA / NOVÝ DRUH / THE NEW SPECIES

Kateřina Karhánková (FAMU Prague)
Češka/Czech Republic, 2013, HD, 6'18"



To je zgodba o treh otrocih, ki najdejo skrivnostno kost, in njihovem iskanju bitja, ki mu kost pripada.

This is a story about three kids who find a mysterious bone and their journey in trying to find the creature that the bone belongs to.

LES PIGEONS

Élise Chabert, Josselin Béliba (Prototypes productions)
Francija/France, 2012, DCP, 0'55"



Animirana serija o golobjem vsakdanju.

An animated series depicting the everyday life of pigeons.

PAPEL

Mariel Sayuno (New York University)
ZDA/USA, 2013, HD, 2'38"



Otroka si podajata žogo. Zatopljena sta v svoj svet in njuna izmenjava postaja čedalje bolj domišljiska in pravljična. Stvari se zapletejo in v igri nastopi prelomnica. Ko se vse sesuje, se morata odločiti – bosta zakrpala, kar je uničeno, ali ustvarila nekaj novega?

Two children share a ball in a game of catch. Immersed in their own world, the exchange between them becomes more imaginative and magical. Things start to become more complex and eventually the game comes to a breaking point. When everything shatters they must decide to either fix what is broken or make something new.

ŠKLJOC / KIEKJE / SNAPSHOT

Arthur van Merwijk (Breinmonster animatie producties)
Nizozemska/The Netherlands, 2012, HD, 2'30"



Idilična jasa sredi gozda se zdi kot nalašč za fotografiranje živali v njihovem naravnem okolju, a dobronomerni par izletnikov zamudi vse, kar se jima dogaja tik pred nosom.

An idyllic clearing in a forest seems the perfect spot to photograph animals in their natural habitat, but a well-meaning couple of day trippers misses everything that takes place right under their noses.

MAČEK MURI / MURI THE CAT

Boris Dolenc (Invida/RTV Slovenija/Mediainteractive)
Slovenija/Slovenia, 2013, DCP, 10'36"



59

Muri se že pri zajtrku znajde v zadregi, saj
ni vedel, da gre za poseben dan. S pomočjo
Mikijevih izumov pa vseeno razreši težavo
in uspešno očara muco Maco.

At breakfast Muri is already in trouble, because
he didn't know about the special day. But
with the help of Miki's inventions he solves
the problem and manages to charm Maco.

slonov tekmovalni program III the elephant in competition III

THE KIOSK

Anete Melece (Virage Film/HSLU Design & Kunst/SRF)
Švica/Switzerland, 2013, DCP, 6'55"



Kiosk je že leta Olgin mali dom, saj je zaradi sladkosnednosti in enoličnega življenja preprosto prerasla izhod. Da bi se zamotila, prebira popotniške revije in sanjari, da bi bila daleč stran. Absurden pripetljaj jo popelje na pot.

For years now, the kiosk has been Olga's little home simply because her sweet tooth and monotonous life has made her bigger than the exit. To distract herself, she reads travel magazines and dreams of being far away. An absurd incident triggers the beginning of her journey.

PAULINA Z GORE / PAULINA SIN IL CULM / PAULINA ON THE MOUNTAIN

Carla Hitz (Carla Hitz/RTR/SSR)
Švica/Switzerland, 2012, HD, 3'35"



Naj bo meglja, veter, dež ali sneg,
Paulina z gore vedno ve, kaj storiti.

Come fog, wind, rain or snow, Paulina on the Mountain always knows what to do.

MALI SVETLOLASI DEČEK Z BELO OVČKO / LE PETIT BLOND AVEC UN MOUTON BLANC / THE LITTLE BLOND BOY WITH A WHITE SHEEP

Eloi Henriet (Metronomic)
Francija/France, 2013, DCP, 8'35"



Spet se začne šola. Pierre med pisnim testom pobegne iz sive šole v lepe spomine na počitnice, ki jih je preživel s svojo ovčko.

It's school time again. During a writing test, Pierre escapes his grey school by recalling the happy memories of his holidays spent with his sheep.

ODHOD / PARTIR / LEAVING

Joanna Lurie (Lardux)
Francija/France, 2012, DCP, 2'40"



Življenje likov, ki si sledita skozi zidove.

The life of two characters who follow each other beyond the walls.

PATAKÈS

Nicolas Bianco-Levrin, Julie Rembauville (Prototypes productions)
Francija/France, 2012, DCP, 10'27"



Patakès je majhen, pogumen, a zelo neroden Indijanec. Ko gre na lov, mu zaradi čudaških metod vedno znova spodelti. Vas se mu odreče, zato sklene prosiš za pomoč staro šamanko, ki živi vrh gora.

Patakès is an Indian man, small, brave but very awkward. When he goes hunting, his wacky methods fail constantly. Rejected by the village, his solution is now to seek the help of the old female shaman who lives on the mountaintops.

VIR SVETLOBE / BORROWED LIGHT

Olivia Huynh (Maryland Institute College of Art)
ZDA/USA, 2013, HD, 4'08"



Zadnji podpornik opuščenega observatorija prevzame nemogočo nalogo: okoliškemu mestu mora pokazati nekaj izjemnega. Kratki animirani film o navzkrižju življenj, naravnih čudesih in mali krajih velikega obsega.

The last patron of an abandoned observatory takes on an impossible task to show the surrounding city something incredible. A short animation about conflicting existences, natural wonders, and petty theft on a grand scale.

SKRITI TALENT / SKRIVENI TALENT / HIDDEN TALENT

Miran Miošić (Zagreb film)
Hrvaška/Croatia, 2013, HD, 6'



Mucek Bjelobrk živi v Mačjem mestu. Je vesel, družaben in rad poje, a je vedno razglašen. Ko mu najboljša prijateljica Lina pokaže plakat za glasbeno šolo, se Bjelobrk odloči, da bo odpotoval na dodatno usposabljanje. Njegov odhod je za Mačje mesto pravi blagoslov miru in tišine – a kaj bo, ko se vrne?

A little cat Bjelobrk lives in the Feline City. He is cheerful, sociable and loves to sing, but he is always out of tune. When his best friend Lina shows him a poster for a Music School, Bjelobrk decides to leave for further training. His departure proves to be a blessing of tranquillity for the Feline City, but what about his coming back?

DRUGAČEN POGLED / A DIFFERENT PERSPECTIVE

Chris O'Hara (Chris O'Hara)
Irsko/Ireland, 2012, HD, 1'55"



Obisk tujih oblik življenja na več načinov spremeni zorni kot.

A visit from an alien life form results in a change of perspective in more ways than one.

**MIMI IN LIZA – DVOJČICI S KART /
MIMI A LÍZA – TETY Z PEXESA / MIMI &
LISA – TWINS FROM THE CARDS**

Katarina Kerekesova (Fool Moon/RTS/Ekran)
Slovaška/Slovakia, 2012, HD, 7'48"



63

Slepa Mimi živi v pustem sivem bloku. Potem pa se tja vseli mala, nora Liza, ki v Mimino urejeno življenje vnesе živahnost in domišljijo. V vsaki epizodi skupaj spoznavata izjemne ljudi, ki živijo v stanovanjih pustega sivega bloka. Ti jima ne odpirajo vrat le v svoj dom, temveč tudi v nove, nepoznane svetove.

Blind Mimi lives in a dull grey apartment building. One day, little crazy Lisa moves in and brings excitement and fantasy to Mimi's orderly life. In each episode, they jointly get to know exceptional people living in the flats in the dull grey building, who open doors to them not only into their homes, but also into new, unknown worlds.

slonov tekmovalni program IV the elephant in competition IV

DEKLICA PO IMENU ELASTIKA / A GIRL NAMED ELASTIKA

Guillaume Blanchet (Guillaume Blanchet)
Kanada/Canada, 2012, HD, 3'30"



Elastika ni kot druge deklice. Najprej zato, ker je iz elastike, pa tudi zato, ker je njen svet dežela plute. Edinstvena je tudi njena pot, saj skače s stavbe na stavbo, sama prečka oceane ali se oprime rakete za ognjemet in odleti v vesolje. Njena pustolovščina, posnetá v stop-motion tehniki, je zahtevala več kot 10.000 sličic.

Elastika is not like any other little girl. First, because she is made of elastics. Also because her universe is a land of cork. Her journey is also one of a kind, as she jumps from one building to another, crosses an ocean solo or travels to space holding on to a firework rocket. Her adventure, shot in stopmotion, required over 10,000 pictures.

STONOGA IN KRSTAČA / MILLE-PATTES ET CRAPAUD / THE CENTIPEDE AND THE TOAD

Anna Khmelevskaya (FARGO)
Francija/France, 2013, DCP, 9'50"



V daljnem gozdu vsa bitja občudujejo graciozno, gibčno Stonogo. Vsa, razen stare, nadute in ljubosumne Krastače, ki jo sovraži. Ta nekoč sklene, da se bo Stonoge znebila.

In a faraway forest, the gracious, lissome Centipede is admired by all the other creatures. Except for an old Toad, haughty and jealous, who hates him. One day, he decides to get rid of the Centipede.

VZPON IN PADEC UMETNOSTI / USPON I PAD UMETNOSTI / THE RISE AND FALL OF ART

Aleksa Gajić (Studio 1234)
Srbija/Serbia, 2013, HD, 5'05"



Kratka duhovita zgodba o jamskem človeku, ki po naključju iznajde umetnost. Kam ga bo ta pripeljala, odkrije prej, kot je pričakoval.

A short and funny story about a cave man who accidentally invents art. Sooner than he expects, he discovers where his art is going to lead him.

KJE SE SKRIVAŠ? / DOVE TI NASCONDI / WHERE ARE YOU HIDING

Victoria Musci, Nadia Abate, Francesco Forti (CSC Piemonte)
Italija/Italy, 2013, HD, 5'57"



Kje se skrivajo otroci, preden pridejo na svet?
Štiriletni Peter s prijatelji išče odgovor, malo za šalo, malo zares. Predloga za film so ugibanja otrok iz vrtca v torinski četrtri San Salvario.

Where are the children hiding before coming to the world? Peter, a boy aged 4, and his friends are looking for the answer, a little seriously, a bit for fun. The film is based on the assumptions made by the children in a kindergarten in the district of San Salvario in Turin.

MORSKA BOLEZEN / SEASICK

Eva Cvijanović (Furka Films)
Kanada/Canada, 2012, DCP, 3'28"



Meditativno raziskovanje ljubezni do morja ob glasbeni podlagi tradicionalne hrvaške glasbe, ki opisuje dan melanholičnega junaka v obmorskem kraju.

A meditative exploration of one's love of the sea to the soundtrack of traditional Croatian music that follows a melancholic character through a day by the seaside.

BERTA

Ema Zimonja (Faculty of Applied Arts Belgrade)
Srbija/Serbia, 2013, HD, 6'



Animirana drama. Resnična zgodba o večni ljubezni in nesmrtnem prijateljstvu.

Animated drama. A true story about eternal love and undying friendship.

**VIRTUALNO VIRTUOZEN / VIRTUOS
VIRTUELL / VIRTUOSO VIRTUAL**

Thomas Stellmach, Maja Oschmann (Thomas Stellmach)
Nemčija/Germany, 2013, DCP, 7'30"



Abstraktne, s tušem ustvarjene risbe se pojavljajo kot iz nič. S sledenjem skriveni koreografiji pripovedujejo zgodbo, ki se zdi zapisana v glasbi. Vzajemno delovanje plahih srečanj in odločnih teženj, okretna lahketnost in soočanja vzbudijo množico asociacij, na primer na ptice, drevesa ali podvodni svet, te pa pričarajo različne občutke.

Abstract ink drawings seem to come out of nowhere. Following a secret choreography, they narrate a story that appears to be laid out in the music. The interplay of timid encounters and dynamic pursuits, the agile lightness and confrontation, awakens a multitude of associations e.g. of birds, plants or the under-water world, which in turn stimulates various emotional impressions.

KLATEŽ IZ ST. MARCELA / LE VAGABOND DE ST MARCEL / THE WANDERER OF ST MARCEL

Rony Hotin (Mezzanine)
Francija/France, 2013, DCP, 8'03"



Brezdomec na postaji pariške podzemne železnice je kljub svojemu položaju srečen. Ko se zvečer postaja zapre, oživijo njegove sanje.

In the Parisian subway, a homeless man is happy in spite of his conditions. Every night, after the station closes, his dreams come alive.

ELECTRIC SOUL

Joni Männistö (Joni Männistö)
Finska/Finland, 2013, HD, 5'



Naelektron pogled na živahen mikrosvet.

An electrifying view to a buzzing micropolis.

ZAJEC IN JELEN / NYUSZI ÉS ŐZ / RABBIT AND DEER

Péter Vácz (MoME Budapest)
Madžarska/Hungary, 2012, HD, 17'



Glej str. / See page 44

VZHODNOEVROPSKA
IN SREDNJEVROPSKA
PANORAMA
EASTERN AND
CENTRAL EUROPEAN
PANORAMA



vzhodnoevropska in
srednjeevropska panorama I
*eastern and central european
panorama I*

BZZZ

Matic Perčič (Matic Perčič/IAM)
Slovenija/Slovenia, 2013, HD, 7'11"



Roj žuželk ima hud problem: zaradi
osebnih težav ne morejo leteti.

A group of bugs is facing a terrible problem:
because of their personal problems they can't fly.

KOVČEK / WALIZKA / THE SUITCASE

Jacek Łęchański (Se-ma-for Film Foundation, Render 305)
Poљska/Poland, 2013, HD, 11'35"



V pustem puščavskem okolju gol moški, ki je
videti kot primitivno bitje, najde skrivenosten
kovček. Po naključju mu uspe uganiiti pravo
kombinacijo ključavnice in priti do vsebine:
obleke, zložljive palice, žepne ure, medeninastega
glavnika, britvice in očal s kovinskim okvirjem.
Zlagoma ugotovi, kako jih lahko uporabi, in
se nameni postati kultiviran, urejen moški.

In the sterile space of a desert, a naked man
looking as a primitive human being finds a
mysterious suitcase. By coincidence he manages
to open the suitcase combination lock and sees
the objects hidden inside: a suit, a folding cane, a
pocket watch, a brass comb, a razor and wire frame
glasses. One by one he discovers how to use them
and tries to become a cultural and elegant man.

HERMIT

Jana Fantov (FKVK Zaprešić/SAAD Zagreb)
Hrvatska/Croatia, 2013, HD, 3'15"



Samotar se drži vsakodnevne rutine v svojem svetu, dokler ne ugotovi, da je resnica morda drugačna, kot se zdi.

Hermit has a daily routine in his surroundings until he realizes that the truth may not always be what it seems.

KONZO

Ivan Ivanovski (Ivan Ivanovski)
Makedonija/The Former Yugoslav Republic of Macedonia, 2013,
HD, 5'36"



Svet, v katerem se ti uresničijo sanje, kraj, kjer si lahko kupiš srečo. Supermarket Konzo.

A world where your dreams come true, a place where you can buy your happiness. Supermatket Konzo.

KRI / KRAVTA / THE BLOOD

Velislava Gospodinova (Geopoly Film)
Bolgarija/Bulgaria, 2012, HD, 6'15"



Zgodba na dinamičen in dramatičen način razkrije povezavo med življenjem, smrtjo in njuno večno spremlijevalko – krvjo. Ko se osvobodi telesne ječe trupla, si utre svojo pot, zraste in kot velikanska pošast obda in osvoji ves svet. V družbi z Zemljo se vrtil in v imenu smrti slavi uspeh.

In a dynamic and dramatic way, the story exposes the connection between life, death and their eternal companion – The Blood. Released from the corporeal prison of the dead body, it finds its own way, grows and like a huge monster envelops and conquers the entire world. It spins with the Earth itself and triumphs in the name of death.

DEKLICA, KI JE IMELA RADA PRAVLJICE / CURA KOJA JE VOLJELA BAJKE / THE GIRL WHO LOVED FAIRY-TALES

Čejen Černič (Kinorama)
Hrvatska/Croatia, 2013, HD, 3'42"



»Nekoč je živila princesa, ki je imela rada ...« Takšen bi bil tipičen začetek pravljice, potem bi prišel princ, rešil bi princeso in živila bi srečno do konca svojih dni. A kaj če princ princeso postavi na realna tla?

"Once upon a time, there was a princess who loved..." This would be a typical beginning of a fairy-tale, then a prince would come and save the princess and they would live happily ever after. But what happens if the prince brings the princess down to earth?

ADIVO PAMET / ZMYSLY PRYSLY / LOST SENSES

Marcin Wasilewski (Grupa Smacznego)
Poljska/Poland, 2013, video, 6'04"



Kratka zgodba o srečanju v abstraktnem svetu v slogu Giorgia De Chirico. V abstraktnem letečem mestu bo moški srečal žensko. Vznemirjen teče kot parkourovec in pleza po stavbah. A en nepazljiv trenutek je dovolj, da izgubi pamet. In priložnost.

A short story about an encounter in an abstract world, à la Giorgio De Chirico. A Man is about to meet a Woman in an abstract flying city. Excited, running like a parkour practitioner, he is climbing up the buildings. But one unguarded moment is enough to make him lose his senses. And his chance.

FAMILY PORTRAIT

Birgit Scholin (University of Applied Arts Vienna/Birgit Scholin)
Avstrija/Austria, 2012, HD, 3'27"



Prazgodovinski grob v naravoslovнем muzeju na Dunaju je za arheologe še vedno neznanka. V njem so moški, dve ženski in štiri otroci različnih starosti. Glede na položaje njihovih teles bi sklepalni, da so bili zakopani živi. Film preslikava zgodbo v družinsko spalnico.

A prehistoric grave in the museum of natural history in Vienna still remains a secret for archaeologists. It consists of a man and two women with four children of various ages. Their posture implies that they were buried alive. The animation transfers the story to a family bed.

ROJSTVO PRASICE / THE BIRTH OF PIGLET

Nejc Zajec (Nejc Zajec)

Slovenija/Slovenia, 2013, HD, 0'12"



Rezanje pujskov iz hrenovke.

Cutting Piglets out of a frankfurter.

DREVEŠA / FÁK / TREES

Nándor Bera (MOME Budapest)

Madžarska/Hungary, 2012, HD, 12'



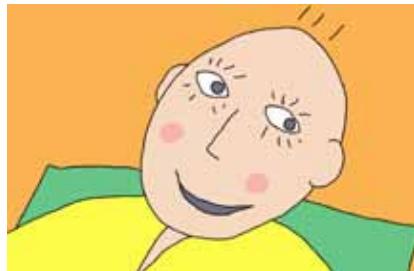
Protagonist, Drevo, se po selitvi v mesto poskuši privaditi na novo okolje. V trash slogu posneta serija govori o tem, kako je živeti brez korenin, in analizira medčloveške odnose v življenjskih pogojih, ki vodijo v brezup in demotiviranost.

The protagonist, Tree, moves to a city and tries to adapt to his new environment. The trash-style series is about having no roots. It analyses human relationships in the midst of living conditions that feed hopelessness and demotivation.

COLLECTORS

Marcel Hobi (Looping Animations/SRF)

Švica/Switzerland, 2013, DCP, 5'03"



Naj gre za starine, žuželke, pustolovščine, prijateljstva – zbirateljstvo je strast. Zbirka nikoli ni dovolj velika. Film *Collectors* na zabaven in šaljiv način pokaže, kam zbirateljstvo lahko privede.

Whether it is antiques, insects, adventures, friendships – collecting is a passion. One has never collected enough. *Collectors* shows in an entertaining and amusing way where collecting can lead.

BLA

Martina Meštrović (Kreativni sindikat/Zagreb Film)
Hrvatska/Croatia, 2013, HD, 7'48"



Film o vzgojnih težavah našega časa. Utapljam se v poplavi nepomembnih informacij in izgubljam stik s tistim, kar šteje.

A film about the educational problems of our time. We are all flooded with unimportant information, losing contact with the important stuff.

LINEA NIGRA

Vali Chincisan (Vali Chincisan)
Romunija/Romania, 2013, HD, 3'30"



Metafora o tem, kako slepo sledenje veri, političnemu sistemu ali dogmi privede do nezaželenih posledic. Navdih za film je bilo politično ozadje v projektu romunskega rudnika zlata Rošia Montană.

A metaphor that reflects a situation in which the effects of choosing a religion, a political system or a dogma blindly lead to an undesirable outcome. Inspired by the politics surrounding the gold mining project in Rošia Montană, Romania.

NA PRVI POGLED / NA PRVI POGLED / AT FIRST SIGHT

Lea Kralj Jager (Zagreb Film)
Hrvatska/Croatia, 2013, video, 7'03"



Mladenič (K.) nekoga jutra ob oknu nasproti svojega opazi dekle. Kmalu vanjo usmeri vso svojo pozornost, tako čustveno kot mentalno. Zanjo naredi nekaj, kar sproži niz nepredvidenih dogodkov, ki daleč presegajo njuno »povezavo«.

One morning a young man (K.) notices a girl on a window opposite his own. She soon becomes his sole focus of attention, both emotionally and mentally. What K. then does for her, sets off a series of unpredictable events that spread far outside their "connection".

vzhodnoevropska in
srednjeevropska panorama II
**eastern and central european
panorama II**

MASKQUITO

Brane Solce (Brane Solce)
Slovenija/Slovenia, 2013, HD, 2'30"



V tem kratkem filmu papir postane material za animacijo ... in zabavo. Prepogni, zreži in že dobiš masko – ali igračo ...

In this short, paper becomes the material for animating... and having fun. Just fold it, cut it, and here is a mask, or something to play with...

MIND WAR

Marinos Savva (Cyprus University of Technology/Marinos Savva)
Ciper/Cyprus, 2012, HD, 1'50"



Osamelega pacienta psihiatričnega oddelka preganjajo spomini na vojno.

A man is isolated in a psychiatric ward and he is bothered by old wartime memories.

NO PLACE FOR PAPER TOYS

Marko Zubak (MLIBTY shadows)
Hrvatska/Croatia, 2013, HD, 3'43"



To je zgodba o papirnati igrači, ki si drzne upreti enakosti in hoče najti svoj prostor v svetu predmetov.

This is the story of a paper toy who dared stand up against the sameness and intended to occupy its space in the world of objects.

THE PUPPET MAKER

Badri Skhirtladze (Studio for Experimental Animated Film/Nikolaus Jantsch/Praved Krishnapilla)
Avstrija/Austria, 2012, DCP, 23'38"

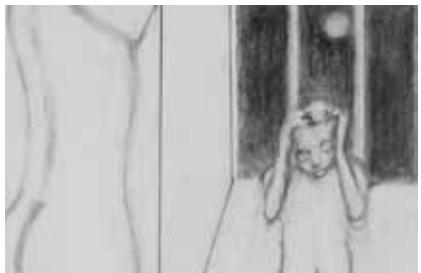


Med 2. svetovno vojno, v 40. letih, v mali lutkarnici v Parizu živita švedska priseljenca, izdelovalec luth in njegova hči. Deklica išče zatočišče in svojega očeta. Dramatična zgodba o pričakovanju, razočaranju, ljubezni in stiski.

During World War II, in the 1940s, a puppet maker and his daughter, Swedish emigrants, live in Paris, in a small puppet shop. The little girl is trying to find her refuge and her dad again. A dramatic story of expectations, disappointment, love and distress.

THE MAN WHO MANAGED TO GET PUSSY OFF HIS MIND

Daniele Galliano (Daniele Galliano)
Italija/Italy, 2012, HD, 2'30"



Sanje, ali morda resnični konec sveta, kot ga poznamo, junaka privedejo spet v predlunarno, izvirno hermafroditko stanje. Luna se izmakne. Kozmološka motnja, ki postavi vso človeško raso na začetek, jo prerodi in odpelje v stanje čistosti in skupnosti brez spolnega razlikovanja.

A dream, maybe the real end of the world as we know it, bringing the character and the man back to his pre-lunar, original hermaphrodite condition. The moon steals away. A cosmological disruption that sets up the whole humankind all over again, regenerating and taking it back to a condition of purity and communion with no gender distinction.

SHORT TIPS FOR ARTISTS – TIP #12

Csongor Gazdag (Art Pictures Film Production)
Srbija/Serbia, 2013, HD, 2'40"



Preostali odlomki epizode iz serije neuporabnih nasvetov, ki naj bi umetnikom pomagala pri njihovem ustvarjalnem procesu.

The remaining pieces of an episode from a scrapped tip series designed to help artists with their creative process.

ON/OFF

Piotr Ludwik (Se-ma-for Film Foundation)
Poljska/Poland, 2013, HD, 6'20"



G. Krompir živi v tipičnem babičinem natpanem stanovanju. Na stenah obupne zelene tapete, v vsaki sobi televizor in nekaj mehanskih izboljšav, da ne izgublja časa za britje, kuhanje, pomivanje, kupovanje piva. Zakaj bi zapravljal čas, ko lahko gledaš televizijo? G. Krompir je vse uredil tako, da se lahko posveti svoji novi strasti – buljenju v škatlo. Potem pa ...

Mr Potato lives in a typical, Grandma's, stuffed flat. Awful green wallpapers on the walls, TV in each room and a few mechanical improvements made not to waste time for shaving, cooking, washing up, going out to buy beer. Why should you lose time if you can spend it watching TV? Mr Potato has everything organised to devote himself to his new passion – staring at the box. But one day...

HABITAT

Ina Georgieva (New Bulgarian University)
Bolgarija/Bulgaria, 2013, video, 4'22"



V habitatu se rodi nov človek. Ker ga drugi izženejo, odide v svojo smer. Kako daleč bo šel?

A new man is born in the habitat.
Kicked out by the others he follows a
new direction. How far will he go?

IF YOU LET ME IN

Antigoni Tsagkaropoulou (Athens School Of Fine Arts)
Grčija/Greece, 2013, HD, 2'39"



Čustva, ki lahko postanejo obsesije. Sprva se razbohotijo, potem te požrejo in prisilijo, da živiš z njimi. Njihov učinek se od osebe preseli k družbenim množicam, potem pa se vrne k nam, v naš dom, naš habitat, našo družbo: začaran krog. Če to spustiš k sebi ...

Emotions that could become obsessions. Initially they expand, consequently they eat you and make you live with them. Their effect moves from the person to the social masses and then returns back to ourselves, our home, our habitat, our society: a vicious circle. If you let it in...

GROTESKNO ŽVRGOLENJE / GROTESKES GEZWITSCHER / GROTESQUE CHIRP

Mariela Schöffmann (ABK Wien)
Avstrija/Austria, 2013, HD, 3'30"



Krilo, prostor in zbledele meje resničnosti čakajo, da se konča noč. Da bi se v tiki svetlobi dneva spet vrnili v mir brez sanj.

A wing, an area and dissolved borders to the reality are waiting for the end of the night. In order to be able to come back again in the quiet daylight to the dreamless peace.

IZ GLOBINE / IZ DUBINE / OUT FROM THE DEEP

Katrin Novaković (UMAS Split)
Hrvatska/Croatia, 2013, HD, 6'50"



Brez kukanja! S sodobnim načinom življenja smo postali zelo zaščitniški do zasebnosti, pa tudi precej ravnodušni. Na pomoč prihaja stará dobra swingovska hobotnica! Iz globin morja vlija življenje v naše obledele mestne duše.

No peeking, please! Modern living has made us very private and quite uninterested. The Good Old Swing Octopus comes to the rescue! Out of the depths of the sea, it brings life to our faded city souls.

PIVOVARNA SVETOVAR / SVĚTOVAR / SVETOVAR BREWERY

Vojta Žák & Rada (Vojta Žák)
Česká/Czech Republic, 2013, HD, 3'20"



V Svetovar prihaja astronaut, ki bi rad prevzel pivovarno, a na koncu ta posrka njega. Film je bil ustvarjen v sodelovanju s študentom arhitekture Vojtom Rado kot site-specific projekt v stari češki pivovarni v Pilsnu.

An astronaut is coming to Svetovar to take the place but in the end it is the Brewery itself that absorbs the visitor. A film shot as a site-specific project in the old Brewery in Pilsen, Czech Republic, in cooperation with a student of architecture, Vojta Rada.

ART

Anna Ottlik (Budapest College of Communication and Business)
Madžarska/Hungary, 2012, HD, 1'30"

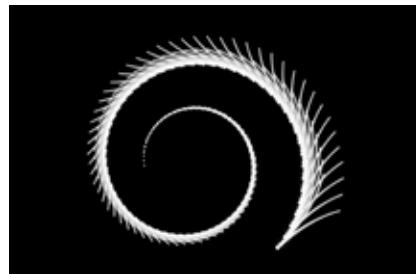


»Transformativni« film o umetnosti z »globljim pomenom«.

A “transformative” film about art with a “deep meaning”.

FFF1

Marcin Giziński (Marcin Giziński)
Poljska/Poland, 2013, HD, 4'07"



Film s prosto formo (brez scenarija), ustvarjen s pomočjo brezplačnih orodij, dostopnih na spletu. Poklon Johnu in Jamesu Whiteyju.

A free form film (without a script) created with free tools found on the Internet. A tribute to John and James Whitey.

EX NIHILO

Urban Rode (Urban Rode/IAM)
Slovenija/Slovenia, 2012, HD, 2'45"



V praznini vesolja se pojavi tok energije.
Energija rodi neznano bitje. Tega
osamljenost prisili v ustvarjanje.

A stream of energy appears in the emptiness
of space. The energy gives birth to an
unknown being. The being is compelled
by loneliness towards creation.

NUMBER NINE

Lilian Vazquez (Lilian Vazquez)
Madžarska/Hungary, 2012, HD, 1'15"



V mali koči sredi gozda neki ženski oživijo oblačila.

In a little cabin in the middle of the forest
the clothes of a woman become alive.

LIGHTA

Andrej Gregorčok (VŠMU Bratislava)
Slovaška/Slovak Republic, 2012, HD, 10'35"



Lighta je mala žarnica. Živi v sobi starega
modelarja, kjer je edini vir svetlobe. Nekega dne pa
stari modelar v sobo spusti tekmeca. Mala Lighta
sklene, da svojega mesta ne bo zlahka prepustila.

Lighta is a small light bulb. She lives in the
room of an old model maker, where she is the
only source of light. One day the old model
maker lets a new rival to the room. The small
Lighta decides to fight for her place.

SERIAL TAXI

Paolo Cagliati (Ringling College of Art and Design)
Italija/Italy, 2013, HD, 2'15"

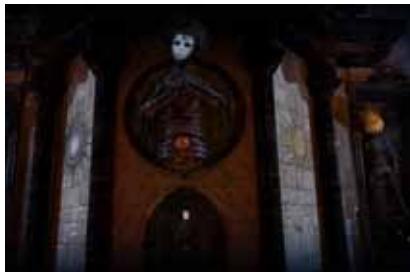


Mlado podjetnico čaka srhljiva vožnja s taksijem, saj posumi, da je voznik zloglašni »morilski takst«.

A young businesswoman takes a chilling ride when she realizes that her cab driver could be the notorious Taxi Killer.

MEHANSKO SRCE / MEHANIČKO SRCE / CLOCKWORK HEART

Manuel Šumberac (ALU Zagreb/Zagreb Film)
Hrvatska/Croatia, 2013, video, 8'40"



Urarjev vajenec po katarzi izkušenj in morečem odnosu z mojstrom spozna, da popoln mehanizem lahko sproži samo, če v celoti žrtvuje samega sebe.

Through the catharsis of experiences and a nightmare relationship with his master, a watchmaker's apprentice will realize that the perfect clockwork can only be initiated if he sacrifices himself completely.



SVETOVNI
JAGODNI IZBOR
BEST OF THE
WORLD

svetovni jagodni izbor I
best of the world I

VIRTUALNO VIRTUOZEN / VIRTUOS
VIRTUELL / VIRTUOSO VIRTUAL

Thomas Stellmach, Maja Oschmann (Thomas Stellmach)
Nemčija/Germany, 2013, DCP, 7'30"



Glej str. / See page 66

LOVE GAMES

Joung Yu-mi (Culture Platform)
Južna Koreja/Republic of Korea, 2012, HD, 15'45"



Igre, ki se jih igrajo ljubimci.

Games that lovers play.

AUTOUR DU LAC

Noémie Marsily & Carl Roosens (Zorobabel)
Belgijska/Belgium, 2013, DCP, 5'05"



Dih tekača, razdejano mrvljivo, luža,
na klopcu odložen toast, veverica, drobci
življenja, ki nas z besedami in glasbo
odpeljejo na sprechod okoli jezera.

The breath of a jogger, a ripped open anthill,
a puddle, toast abandoned on a bench, a
squirrel, fragments of life that take us on a
walk around a lake with words and music.

MARCEL, TERVURENSKI KRALJ / MARCEL, KING OF TERVUREN

Tom Schroeder (Ein Aus Animation)
ZDA/USA, 2012, DCP, 6'



V tej grški tragediji, ki jo odigrajo belgijski
petelinji, Marcel preživi ptičjo gripo, alkohol
uspavalne tablete in svojega sina Maxa.

In this Greek tragedy – as acted out by
Belgian roosters – Marcel survives the bird flu,
alcohol, sleeping pills, and his son, Max.

MONTPARNAŠKA KIKI / MADEMOISELLE KIKI ET LES MONTPARNOS / KIKI OF MONTMARTRE

Amélie Harrault (Les 3 Ours)
Francija/France, 2012, DCP, 14'

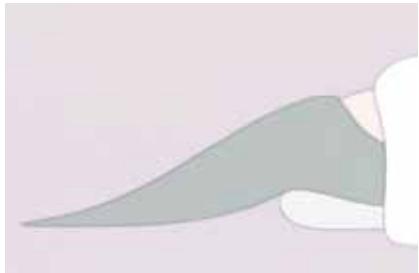


Kiki de Montparnasse je bila lahkomislna
muza velikih avantgardnih slikarjev zdavnjega
20. stoletja. Kot impozantna priča bleščavega
Montparnassa se je otresla statusa preprostega
modela in postala Kraljica noči, slikarka,
karikaturistka, pisateljica in kabaretna pevka.

“Kiki de Montparnasse” was the unwary muse of
major avant-garde painters of the early twentieth
century. Memorable witness of a flamboyant
Montparnasse, she emancipated from her status as
a simple model and became Queen of the Night,
painter, press cartoonist, writer and cabaret singer.

FUTON

Yoriko Mizushiri (Yoriko Mizushiri)
Japonska/Japan, 2012, HD, 6'02"

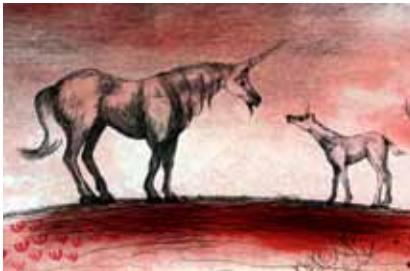


Zavita v odejo ... Vračajo se spomini, zarisuje se prihodnost, čuti so spet ulovljeni, fizični občutki ženskosti globoko vrezani ... Vse se prijetno zlije. Telo v odeji išče občutja ...

Wrapped in the futon... Memories are coming to mind, the future is imagined, senses are recaptured, physical feelings as a woman are deeply ingrained... Everything melts pleasantly all together. In the futon, the body wonders seeking for these senses...

SAMOROGOVA KRI / SANGRE DE UNICORNIO / UNICORN BLOOD

Alberto Vázquez (Abrakam Estudio/Uniko/Canal+)
Spanija/Spain, 2013, DCP, 9'



Medvedka gresta na lov za samorogi, njunim najljubšim plenom. Samorogi imajo mehko meso in slastno kri z okusom po borovnicah, ki jo medvedki potrebujejo, da ostanejo pristrni.

Two teddy-bears go hunting unicorns, their favourite prey. Unicorns have tender flesh and delicious blueberry-flavoured blood, which bears need to stay cute-looking.

PALMIPEDARIUM

Jérémie Clapin (Papy 3D Productions)
Francija/France, 2012, DCP, 10'25"



Kmečki fantič se dobro spozna na race. Letajo, plavajo in zganjajo hrup. Nekoč najde zelo posebno ptico. Precej nenavadna je, a hkrati nenavadno lepa.

A country boy knows ducks quite well. They fly, swim and make noise. One day, he finds a remarkable bird. Rather odd, but strangely beautiful.

svetovni jagodni izbor II
best of the world ii

ANOMALIES

Atsushi Wada (Animate Projects Production)
Velika Britanija/UK, 2013, HD, 3'

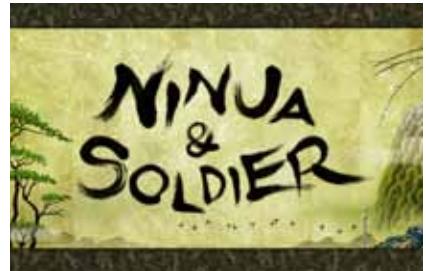


Z molitvijo, vero in vdanoščjo, ki jih usmerjamo v nekoga ali nekaj »več«, se želimo bogatiti. Na podoben način verjamemo v obstoj »anomalij«, kot so nepojasnjene in neukrotljive pošasti. Ampak ali s takšnimi prepričanji lahko rastemo?

We try to enrich ourselves through prayer, faith and devotion to someone or something 'other'. Similarly, we believe in the existence of 'anomalies', such as unknowable and uncontrollable monsters. But can such beliefs advance us?

NINJA & SOLDIER

Isamu Hirabayashi (Bravo Film)
Japonska/Japan, 2012, HD, 10'



Otrok vojak in otrok nindža z besedami tekmujeta, po čem se razlikujeta in kaj imata skupnega.

A child soldier and a child ninja are talking about their differences and what they have in common.

RECYCLED

Lei Lei, Thomas Sauvin (Raydesign)
Kitajska/China, 2012, HD, 5'40"



Podobe iz filma so se leta in leta zbirale v centru za reciklažo odpadkov na obrobju Pekinga. Arhiv, ki obsegajo več kot pol milijona 35-milimetrskih barvnih negativov, predstavlja fotografiski portret prestolnice in življenja njenih prebivalcev v preteklih tridesetih letih. Za film je bilo izbranih 3000 fotografij.

The following images were sourced over the years from a recycling zone in the outskirts of Beijing. This archive of more than half a million 35mm colour film negatives is a photographic portrait of the capital and the life of its inhabitants over the last thirty years. 3000 photos were selected to create this animation.

UGANI BESEDO / SUBCONSCIOUS PASSWORD

Chris Landreth (NFB/Copperheart Entertainment/Seneca College Animation Arts Centre)
Kanada/Canada, 2013, DCP, 11'15"



Izhodišče tega psihičnega potovanja skozi nezavdno je pogosta nerodnost, ki se nam pripeti, ko se spomnimo nekega imena. V filmu, ki je nastal po navduhu znanega TV-kviza Password, nastopi vrsta animiranih zvezdnikov, ki poskušajo (in poskušajo) pripraviti Charlesa do tega, da bi se spomnil imena. Temu nazadnje ne preostane drugega, kot da se preprosto vda v usodo.

A common social gaffe – forgetting somebody's name – is used as the starting point for a mind-bending romp through the unconscious. Inspired by the classic TV game show Password, the film features a wealth of animated celebrity guests who try (and try, and try) to prompt Charles to remember the name. Finally, he realizes he will simply have to surrender himself to his predicament.

CHOPPER

Lars Damoiseaux (CTM LEV Pictures)
Nizozemska/The Netherlands, 2012, DCP, 2'10"



Žaba poje kobilico, štorklja poje žabo, krokodil pa poje štorkljo in konča kot par škornjev na motoristu, ki mu v obraz prileti kobilica ...

A frog eats a grasshopper, a stork eats the frog, a crocodile eats the stork and the crocodile ends up as a pair of boots which a biker is wearing when a grasshopper flies into his face...

FERAL

Daniel Sousa (Daniel Sousa)
ZDA/USA, 2012, HD, 12'46"



Samotarski lovec v gozdu najde divjega dečka in ga pripelje v civilizacijo. Deček se v čudnem novem okolju počuti tuje. Prilagoditi se skuša z enakimi metodami, s katerimi se je zavaroval v divjini.

A wild boy is found in the woods by a solitary hunter and brought back to civilization. Alienated by a strange new environment, the boy tries to adapt by using the same strategies that kept him safe in the forest.

HOTZANAK, FOR YOUR OWN SAFETY

Izibene Oñederra (Izibene Oñederra)
Španija/Spain, 2013, DCP, 5'11"



Povedala sem mu, da sem režiserka ... pa nič. Duša postopa med temi pokrajinami, včasih gotova, drugič neprepričana v svoj obstoj, telo pa je in je in je in nima svojega mesta.

I told him I was a filmmaker... and nothing has changed. Amid these landscapes traipses the soul, at times certain, at others uncertain of its own existence, while the body is and is and is and has no place of its own.

DA BI GORE PREMIKAL / MOVE MOUNTAIN

Kirsten Lepore (Kirsten Lepore)
ZDA/USA, 2013, HD, 10'58"



Dekle potuje po živahni, vibrirajoči, makrokozmični pokrajini, dokler je nenaden pripetljaj ne prisili v tvegan vzpon na goro, da bi se rešila.

A girl journeys through a vibrant, pulsing, macrocosmic landscape, but a precipitous incident compels her to venture up a mountain in an attempt to save herself.

NEDELJA 3 / SONNTAG 3 / SUNDAY 3

Jochen Kuhn (Jochen Kuhn)
Nemčija/Germany, 2012, DCP, 14'

88



V filmu *Nedelja 3*, tretjem delu serije o nedeljskem razvedrilu, gre junak na zmenek na slepo s kanclerko.

In *Sunday 3*, the third part in a series about Sunday outings, the protagonist has a blind date with the Chancellor.

svetovni jagodni izbor III
best of the world III

DOGODEK / THE EVENT

Julia Pott (Random Acts Production/Underwater Gardening)
Velika Britanija, ZDA/UK, USA, 2013, HD, 3'10"



Ljubezen in odtrgano stopalo na koncu sveta.

Love and a severed foot at the end of the world.

ASTIGMATISMO

Nicolai Troshinsky (Nicolai Troshinsky)
Španija/Spain, 2013, DCP, 4'



Deček izgubi očala, zato lahko ostro vidi samo po eno stvar naenkrat. Pozornost njegovega vida vzbudijo zvoki, ki ga obdajajo. Raziskati bo moral zamegljen svet neznanih krajev in čudnih pojav.

A boy, having lost his glasses, can only see one thing in focus at a time. His sight gets attracted by the sounds that surround him. He will have to explore a blurry world of unknown places and strange characters.

ANALNI SOK / KETSUJIRU JUKE / ANAL JUICE

Sawako Kabuki (Tatsutoshi Nomura)
Japonska/Japan, 2013, HD, 2'55"



Po razpadu zvez z bivšim fantom sem bila na tleh, a sem moralna hkrati razmišljati o temi svojega naslednjega animiranega filma. Takrat sem sanjala o tem fantu in sanje so dale navdih za film.

After breaking up with my ex-boyfriend, I was heartbroken but I had to think about the theme for my next animation film. Just then I had a dream of this ex-boyfriend. This animation film is based on that dream.

LONELY BONES

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



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

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

HISTORY OF PETS

Kris Genijn (NIAF)
Nizozemska/The Netherlands, 2012, DCP, 5'30"



Rekviem za vse hišne ljubljenčke iz otroških let, ki so končali v nenavadnih okoliščinah. Glavni junak se zakopuje v spomine in jih drugega za drugim običče.

A requiem for all the childhood pets who found their end in the most curious of circumstances. One by one they get revisited, as the main character takes a trip down memory lane.

PINGVIN / DER PINGUIN / THE PENGUIN

Annette Jung (Talking-Animals)
Nemčija/Germany, 2012, DCP, 4'28"



Pingvin nadleguje eskimski par in vse se konča z velikansko zmešnjavo. Po predlogi stripa *Der Pinguin* Walterja Moersa.

The Penguin is bugging an Eskimo couple, it all ends up in a massive splatter scenario.
Based upon the comic *Der Pinguin* by Walter Moers.

HOLLOW LAND

Michelle & Uri Kranot (Dansk Tegnefilm/Les Films de l'Arlequin/NFB)
Dansa, Francija, Kanada/Denmark, France, Canada, 2013, DCP,
13'56"



Zgodba o človekovem večnem iskanju doma, ki se tako kot vsako iskanje nujno začne z utopičnimi sanjami. Solomon in Berta sta iskalca, ki – skupaj s svojim ponosom, kopalno kadjo – prispeta v deželo, kjer si obetata postanek po številnih potovanjih. Film govori o razseljenosti, naj bo po spletu okoliščin ali načrtovana.

A story about the eternal human search for home that begins, as all such searches must, with the dream of utopia. Solomon and Berta are two seekers who arrive – their treasured bathtub improbably in tow – in a land that promises respite from their many journeys. *Hollow Land* captures the state of being displaced – whether by circumstance or by choice.

OČE / PADRE / FATHER

Santiago 'Bou' Grasso (opusBOU/Les Films de l'Arlequin/Canal Arte)
Argentina, Francija/Argentina, France, 2013, DCP, 11'55"



Argentina, 1983. Ženska se posveča skrbi za bolnega očeta, upokojenega vojaka. Dnevno rutino ji določa tiktakanje ure, ki spremlja vsa njena opravila in jo privede do spoznanja, kako suženjsko življenje ima. Začne se umikati v svoji mali svet in se brani soočenja z realnostjo, tako zunanjio kot z realnostjo očetove sobe.

Argentina 1983. A woman is devoting herself to the care of her sick father, a retired soldier. Her daily routine is set by the ticking of a clock which accompanies all of her tasks, leading her to realize what a slavish life she lives. As days go by, she withdraws more and more into her own little world, refusing to face reality, the outside reality as well as the reality of her father's room.

MLINSKO KOLO / LA NORIA / THE WATERWHEEL

Karla Castañeda (Instituto Mexicano de Cinematografía)
Mehika/Mexico, 2012, 35mm, 7'30"



92

CANIS

Marc Riba, Anna Solanas (I+G Stop Motion)
Španija/Spain, 2013, DCP, 16'48"



V malem mestu se očetu, ki je
izgubil sina, ustavi čas.

In a small town, time stops for a
father who has lost his son.

Teo ostane sam v hiši, ki jo nenehno
oblega trop potepuških psov.

Teo survives isolated in a house constantly
besieged by a horde of stray dogs.



ŽIRIJA SE
PREDSTAVLJA
JURY PROGRAMME

Žirija se predstavlja jury programme

Theodore Ushev, filmski arheolog

Theodore Ushev je arheolog, in to po besedah nikogar drugega kot samega sebe. Čeprav nekateri njegove filme označujejo za avantgardne ali eksperimentalne, *arheološki* najbolje opisuje njihovo pravo naravo: Ushev s pomočjo artefaktov iz preteklosti rekonstruira podobe človeških napak in s temi vizijami razmišlja o sodobni družbi.

Ushev, ki zdaj živi v Kanadi, se je rodil leta 1968 v družini bolgarskega umetnika, ki je bil v konfliktu s komunističnim režimom. Očetove težave z neusmiljeno ideološko cenzuro so vplivale tudi na sina, ki je postal izjemno občutljiv na vsak najmanjši znak totalitarnosti. Nič čudnega torej, da je eden njegovih najmočnejših motivov povezan z rusko komunistično zgodovino in totalitarno družbo v splošnem, tudi če se ta nanaša na današnjo suženjsko vdanost potrošništvu ali vladavino industrije (trilogija o umetnosti in nadvladi *Stolp* БАШНЯ, *Drux Flux*, *Gloria Victoria*).

Teme v njegovih filmih spremljajo ustrezní formalni vidiki. Kadar govorí o ruski propagandi, Ushev uporablja konstruktivistično grafiko, glasbo avantgardnih skladateljev zgodnjega sovjetskega obdobja in k montaži pristopi v slogu Dzige Vertova. Da bi v celoti razumeli ta dela, ne da bi zgrešili kopico citatov in medbesedilnih pomenov, potrebujemo znanje umetnosti, glasbe, literature in filozofije.

Kljub vplivu njegovih družbeno angažiranih filmov je doslej največji uspeh doživel intimen, skoraj zaupen portret eksperimentalnega kanadskega režiserja iz šestdesetih, Arthurja Lipsetta. Lipsett je poskušal doseči to, kar zdaj poskuša Ushev: naslikati norost množic in pošastno mašinerijo, ki obvladuje družbo. A film je izjemn zaradi genialne spretnosti pri upodabljanju njegove osebne tragedije, neuravnovešenosti in tesnobe, ki so ga privedle do samomora.

Theodore Ushev, a Film Archeologist

Theodore Ushev is an archaeologist, and these are the words of nobody else than himself. Although his films might be labelled avant-garde or experimental, *archaeological* fits their true nature best: Ushev uses artefacts from the past to reconstruct the image of human failures and through these visions, to reflect on the contemporary society.

Born in 1968, Ushev (presently based in Canada) is a son of a Bulgarian artist who was in conflict with the communist regime. His father having to deal with the cruel ideological censorship, the tough situation influenced the son, who became very sensitive to the slightest signs of totalitarianism. No surprise that one of his strongest motifs refers to Russian communist history and the picture of a totalitarian society in general, also in the sense of today's slavery of consumerism or dominion of industry (art & power trilogy *Tower Bawher*, *Drux Flux*, *Gloria Victoria*).

The themes are accompanied accordingly by the formal aspects. Talking about Russian propaganda, Ushev uses constructivist visuals, music by avant-garde composers of the early Soviet era, and montage approaches in Dziga Vertov style. To fully understand these works one should have insight into art, music, literature and philosophy, if not to miss a wide range of quotations and cross-genre meanings.

Despite the power of his society driven films, the most successful one so far is an intimate, almost inner portrayal of experimental Canadian filmmaker from the sixties – Arthur Lipsett. Lipsett tried to do the very same as Ushev tries: to picture the mass madness and the monstrous machinery controlling the society. But it is the brilliant skill in visualizing his personal tragedy, unstableness and anxiety leading to suicide that makes this movie extraordinary.

Vsem filmom Usheva je skupno to, da ga pri delu žene revolucionarni duh. Naj gre za glasbeni video (*Demoni*) ali mračno metaforično vizijo (*Slavci decembra*), vedno je to radikalna poteza, ki trka na vrata mehurčka srednjega razreda.

Ivana Laučíková

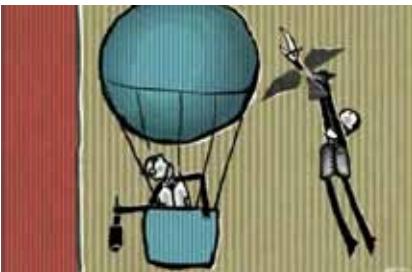
What connects all Ushev's films is the drive of a revolutionist. Whether making a music video (*Demoni*) or a dark metaphorical vision (*Nightingales in December*), it is always a radical gesture that aims to knock on the middle-class shell.

Ivana Laučíková

retrospektiva theodora usheva
theodore ushev retrospective

NAVPIČNO / VERTICAL

Theodore Ushev (NFB)
Kanada/Canada, 2003, HD, 4'16"



Svet ob glasbi razpuščene pihalne godbe drvi uničenju naproti, skupaj s hišami, pticami, idoli, baloni in drugimi razumskimi rečmi, ki so še ostale. Film *Navpično* združuje ekspressionistično grafiko, neusmiljen črni humor in smisel za absurdno.

To the sound of a ramshackle brass band, a world slides towards ruin, carrying with it houses, birds, idols, balloons and whatever is left of reason. *Vertical* combines expressionist graphics with a scathing black humour and sense of the absurd.

STOPL БАШНЯ / TOWER BAWHER

Theodore Ushev (NFB)
Kanada/Canada, 2005, DCP, 3'46"

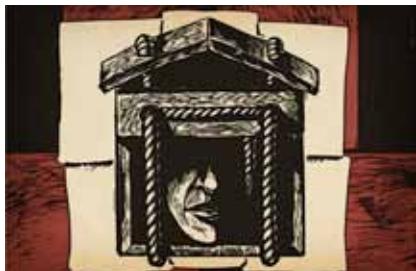


Bliskovit pregled ruske konstruktivistične umetnosti. Poln je vizualnih referenc na konstruktivistične avtorje (Vertov, Stenberg, Rodčenko, Lissitsky in Popova), dopoljuje pa ga glasba Georgija Sviridova, ki so jo v 70. letih uporabljali za avizo pri nočnih poročilih sovjetskega režima. Naslov je aluzija na stolp, ki ga je konstruktivistični arhitekt Vladimir Tatlin zasnoval kot poklon slavi proletariata.

A whirlwind tour of Russian constructivist art. The film is filled with visual references to artists of constructivism (Vertov, Stenberg, Rodchenko, Lissitsky and Popova) and enriched with Georgy Sviridov's music that opened the Soviet regime's nightly newscast in the 1970s. The title is an allusion to constructivist architect Vladimir Tatlin's tower, conceived in homage to the glory of the proletariat.

MOŽ, KI JE ČAKAL / THE MAN WHO WAITED

Theodore Ushev (NFB/Valkyrie Films)
Kanada/Canada, 2006, DCP, 7'24"

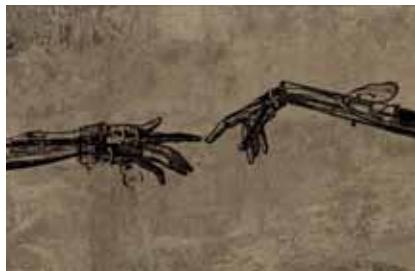


Mož že vse življenje čaka pred zaprtimi vrati. Kaj se skriva za njimi? Resnica, ki jo išče, ali nova vrat? Film s surovo animacijo in močno ekspresionistično linijo ponazorji brezplodno in absurdno iskanje resnice. Brezčasno zgodbo, ki se naslanja na Kafkovo prispodobo, dopolnjujeta očarljiva glasba Arva Pärta in umirjen glas Tonyja Robinsona.

For his entire life, a man has waited outside a closed door. What lies behind? The truth he seeks or another door? Featuring stark animation and a powerful expressionist line, the film illustrates a fruitless and absurd quest for truth. Based on a parable by Kafka, this timeless story is enriched with the mesmerizing music of Arvo Pärt and the sober narration by Tony Robinson.

DRUX FLUX

Theodore Ushev (NFB)
Kanada/Canada, 2008, DCP, 4'47"



Drux Flux je deloma metaforičen, deloma abstrakten animirani film s hitrim tokom podob sodobnega človeka, ki ga uničuje industrija. Režiser po navdihu *Enodimensionalnega človeka* Herberta Marcusa dekonstruirja industrijske prizore in njihovo srhljivo geometrijo ter tako ponazorji nečlovečnost napredka.

Partly figurative, partly abstract, *Drux Flux* is an animation film of fast-flowing images showing modern people crushed by industry. Inspired by *One-Dimensional Man* by the philosopher Herbert Marcuse, the filmmaker deconstructs industrial scenes and their terrifying geometry to show the inhumanity of progress.

YANNICK NÉZET-SÉGUIN: BREZ PREDAH / YANNICK NÉZET-SÉGUIN: NO INTERMISSION

Theodore Ushev (NFB)
Kanada/Canada, 2010, DCP, 5'52"



Mladenič je, optimist, ki ga privlačijo mračna glasba ter vprašanja smrti in trpljenja. Dirigent Yannick Nézet-Séguin je zaslovel po svoji predanosti, virtuoznosti in karizmi. Kratki film, ki združi dokumentaristiko in animacijo, pripoveduje o njegovi energiji in strasti tako na odru kot v medosebnih odnosih.

He is a young man, an optimist drawn to dark music and the themes of death and suffering. Conductor Yannick Nézet-Séguin has gained a reputation for his dedication, musicality and charisma. Combining documentary and animation, this short film captures his energy and passion, both in performance and in conversation.

LIPSETTOVI ZAPISI / LES JOURNAUX DE LIPSETT / LIPSETT DIARIES

Theodore Ushev (NFB)

Kanada/Canada, 2010, DCP, 14'30"



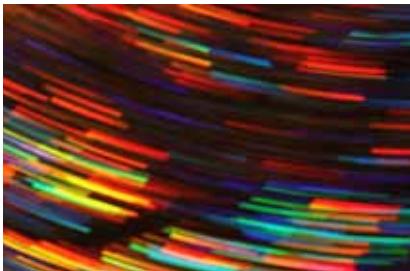
Spust v vrtinec stiske, ki je mučila slavnega kanadskega eksperimentalnega filmaře Arthura Lipsetta, premiunulego pri 49. letih. Dnevníški zápis, preobraženi v trk podob in zvokov, ki slikají čudežni ustvarjalni delirij; prizor, ki prikazuje umetnikov vrhoglavi potop v depresijo in blazonost. Film se sprašuje, kaj se zgodi, kadar gre genialnost z roko v roki z norostjo.

A descent into the maelstrom of anguish that tormented Arthur Lipsett, a famed Canadian experimental filmmaker who died aged 49. A diary transmuted into a clash of images and sounds charting a prodigious frenzy of creation, a tableau depicting an artist's dizzying descent into depression and madness. The film explores what happens when genius is on a first-name basis with madness.

ODSEV / REFLEXION / REFLECTION

Sylvie Trouvé (NFB)

Kanada/Canada, 2013, DCP, 4'45"



Raziskovanje Montreala z abstraktno optiko: kako nas obkrožajo odsevi, kako naši čuti filtrirajo te prikazni polne podobe in, ne nazadnje, kako kamera beleži občutja, ki jih vzbuja svetlikajoča se luža ali bleščeča površina iz obarvanega stekla. Sylvie Trouvé hrkati prinaša tudi zavest o našem urbanem okolju. Čeprav film navdihuje resničnost, je v celoti zasidran v svet animacije.

An exploration of Montreal through an abstract lens: how reflected images pervade our surroundings, how our senses filter out these ghost images and, finally, how the camera can capture emotions created by a shimmering puddle or a sparkling coloured glass surface. In the film thoroughly immersed in the world of animation, Trouvé also raises a new awareness of our urban environment.

SLAVCI DECEMBRA / ROSSIGNOLS EN DÉCEMBRE / NIGHTINGALES IN DECEMBER

Theodore Ushev (Festival du nouveau cinéma de Montréal)

Kanada/Canada, 2011, HD, 3'00"



Metaforična nadrealistična zgodba je prispodoba, potovanje v spomine in polja sedanjih resničnosti. Kaj če bi slavci delali, namesto da pojejo in potujejo na jug? Je nedolžnost edini rešitelj ptičjega petja? Slavcev decembra ni ... Vse, kar ostane, sta zgodba o našem začetku in naš koncu.

This metaphorical surrealist tale is an allusion, a trip into memories, and the fields of current realities. What if the Nightingales were working instead of singing and going south? Is innocence the only saviour of bird songs? There are no Nightingales in December... All that is left is the story of our beginning, and our end.

DEMONI

Theodore Ushev (Asphalt Tango Records)
Kanada/Canada, 2012, HD, 3'45"



Prvi dan po prvi nedelji po prvem pomladnem dežju na strehi stare hiše sedi rdeča mačka ... Čaka in opazuje, kako prek neba drvi polna luna. In hiša? Kaj je v njej? Demoni? Čarownice? Dimnik z dimom neobstoječega ognja priповедuje zgodbo o nekanjnih stanovalcih. Od kod potem prihaja ta dim? To ve samo mačka ... Oglejte si hipnotično vinilno fantazijo.

On the first day after the first Sunday after the first spring rain, a Red Cat is sitting on the roof of an old house...She is waiting, watching the full moon race across the sky. And the house? What's inside? Demons? Witches? The chimney tells the tale of the past inhabitants, through the smoke of a non-existing fire. Where then is this smoke coming from? Only the Cat knows... Watch the hypnotic vinyl fantasy!

GLORIA VICTORIA

Theodore Ushev (NFB)
Kanada/Canada, 2012, DCP, 6'56"



Animirani film, ki reciklira elemente nadrealizma in kubizma, se ukvarja z odnosom med umetnostjo in vojno. Ob spremljavi »invazijske« teme Šostakovičeve simfonije št. 7 predstavi podobje vojnih front in pokolov od Dresdena do Guernice, od španske državljanske vojne do Vojne zvezd. To je tako simfonija v službi vojaškega stroja, ki vznemirja množice, kot umetnost, ki žaluje za mrtvimi in poziva k miru.

Recycling the elements of surrealism and cubism, this is a film on the relationship between art and war. Propelled by the "invasion" theme from Shostakovich's *Symphony No. 7*, it presents imagery of combat fronts and massacres from Dresden to Guernica, from the Spanish Civil War to Star Wars. A symphony serving the war machine, that stirs the masses, and art that mourns the dead and calls for peace.

Jonathan Hodgson, predani filmar

Njegovo mesto izrednega profesorja in predstojnika dodiplomskega programa animacije na Univerzi Middlesex v Londonu pravzaprav pove vse. Jonathan Hodgson (Velika Britanija, 1960) animacijo uporablja kot medij, s pomočjo katerega govorí o občutljivih temah, izrazito pa je naklonjen etičnim in človekoljubnim vprašanjem. S svojim delom želi prispevati k poučenosti in spodbujati razpravo.

In to tudi počne.

Program retrospektive Jonathana Hodgsona razkriva izjemen tok razvoja navdihujučih in angažiranih filmov. Hodgson s pronicljivim uvidom doseže srčiko eksistence in odstre pogled na obrobja ter skrajno nečloveške in sprevržene plati družbe.

Blag in občasno malodane vsakdanji, včasih surov, a vedno poln sočutja. S tem se čudovito ujemajo skicirani slog animacije, preproste poteze in uporaba barv ter njihovo združevanje z igranimi posnetki slike in/ali zvoka; pogosto precej nervozno tresenje slike brezhibno ustrezna. Naj gre za pot od doma do službe (*Kot se meni zdi*), shizofrenijo (*Varovalne barve*) ali podnebne spremembe (*Doba neumnosti*).

Hodgson že od nekdaj zna izbirati teme in tehnike. Psi in *Nočni klub* sta denimo presenetljivo zrela študentska filma; prvi govorí o odnosu med psom in njegovim lastnikom ter nujnem diametralno nasprotnem pristopu do življenja, drugi pa o osamljenosti ljudi, ki naj bi se zunaj pravzaprav zabavali.

V strukturi opusa je precej očitno, da so njegovi zadnji naslovi politični dokumentarci, ki jih je ustvaril za Amnesty International v sklopu kampanje proti smrtni kazni za mladoletnike in za *Guardian* na temo gladovnih stavk v zaporu Guantánamo.

Jonathan Hodgson, a Committed Filmmaker

His profile as a senior lecturer and programme leader of BA Animation at Middlesex University London really says it all. Jonathan Hodgson (UK, 1960) employs animation as a medium to present awkward subjects and has a marked preference for ethical and humanitarian issues. His work aims to raise understanding and stimulate debate.

Well, it does.

Jonathan Hodgson's retrospective programme displays a superb development of inspired and committed films. His keen observations go to the heart of existence and unveil the fringes as well as the plainly inhuman and perverse sides of society.

Mild and sometimes almost casual, sometimes raw, but always full of compassion. The style of sketchy animation, simple lines and use of colour and the combination with live-action image and/or sound fits this wonderfully, and the often rather nervous movement is perfect. Whether it concerns the walk from home to work (*Feeling My Way*), schizophrenia (*Camouflage*) or climate change (*The Age of Stupid*).

Of old, Hodgson manages to focus his themes and techniques. For example, *Dogs and Night Club* are remarkably mature student films about, respectively, the relationship between a dog and its owner and their fundamentally different attitude to life, and the isolation of people on what should be a pleasant night out.

As regards the structure of his oeuvre, it is almost self-evident that the last titles are political documentaries he made for Amnesty International as part of a campaign against capital punishment of children and for The Guardian on hunger strikes in Guantánamo Bay.

A vrhunec programa je *Mož s čudovitimi očmi*, ki je nastal po predlogi pesmi Charlesa Bukowskega. Otroci vedno govorijo resnico in ta vzbuja nemir. Koliko lepote si lahko privoščimo?

Anet ter Horst

Holland Animation Film Festival

The key work in the programme is *The Man with the Beautiful Eyes*, based on a poem by Charles Bukowski. Children always tell the truth, and it is disquieting. How much beauty can a man allow?

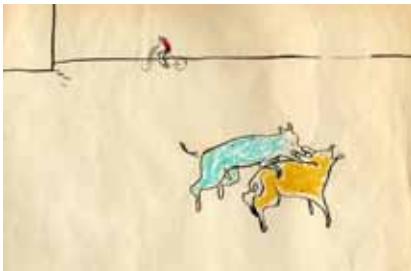
Anet ter Horst

Holland Animation Film Festival

retrospektiva jonathana hodgsona
jonathan hodgson retrospective

PSI / DOGS

Jonathan Hodgson (Liverpool Polytechnic)
 Velika Britanija/UK, 1981, HD, 6'39"



Moški gre s psom na sprehod v park in tam sreča druge ljudi s psi. Film govorí o odnosu med človekom in psom ter pri tem izpostavi njun diametralno nasproten pristop do življenja.

A man takes his dog for a walk in the park where they encounter other dogs and their owners. The film explores the relationship between a man and his dog highlighting their contrasting approaches to life.

NOĆNI KLUB / NIGHT CLUB

Jonathan Hodgson (Royal College of Art)
 Velika Britanija/UK, 1983, HD, 6'

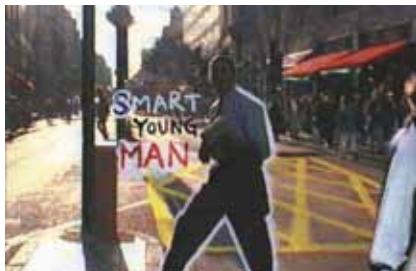


Film, ustvarjen po skicah iz liverpolskih klubov, opazuje človekovo vedenje v družbi ter pri tem nakaže osamljenost, ki jo občuti v množici izgubljen posameznik.

Based on sketches made in Liverpool drinking clubs. The film observes human behaviour in a social situation, hinting at the loneliness felt by the individual lost in the crowd.

KOT SE MENI ZDI / FEELING MY WAY

Jonathan Hodgson (Hodgson Films)
Velika Britanija/UK, 1997, 35mm, 5'34"



Pot od doma do službe skozi filter zavednega in nezavednega. Uporaba gibljivih kolažev in animacij in naslikanimi podobami, ki jih dopolnjujejo igrani posnetki, gledalcu omogoči, da sodoživi popotnikovo izkušnjo in njegove miselne odzive na preizkušnje in banalnosti urbanega življenja.

A journey from home to work as seen through the filter of the conscious and subconscious mind. Through the use of moving collages and painterly animation combined with live-action footage, the viewer is able to share the traveller's experiences and his mental reactions to the trials and triviality of urban existence.

MOŽ S ČUDOVITIMI OČMI / THE MAN WITH THE BEAUTIFUL EYES

Jonathan Hodgson (Sherbet)
Velika Britanija/UK, 2000, 35mm, 5'38"

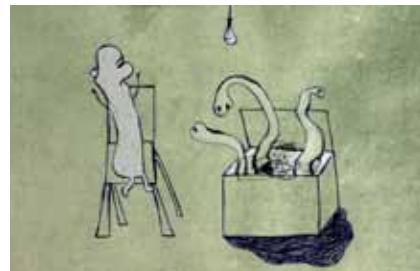


V sodelovanju z ilustratorjem Jonnym Hannahom po predlogi Charlesa Bukowskega. Skupina mulcev se hodi igrat na zaraščen vrt, ki obdaja čudno hišo. Samo enkrat naletijo na človeka, ki tam živi. Brezdelni alkoholik svobodnega in neobremenjenega duha jih lepo sprejme in otrokom predstavlja romatični lik, ki je v popolnem nasprotju z njihovimi nevrotičnimi, pretirano skrbnimi in ponosnimi starši.

A collaboration with illustrator Jonny Hannah based on a poem by Charles Bukowski. A gang of kids find a strange house with an overgrown garden where they play. Only once do they meet the man who lives there, a dead-beat alcoholic with a free and easy spirit who welcomes them. The children see him as a romantic character in stark contrast to their neurotically house proud parents.

VAROVALNE BARVE / CAMOUFLAGE

Jonathan Hodgson (Sherbet)
Velika Britanija/UK, 2001, 35mm, 8'



Film *Varovalne barve* govori o izkušnjah otrok, ki so odraščali ob shizofrenih starših. Na podlagi obširnih raziskav in osebnih pričevanj soči osebno izpoved in izkušnje drugih ter pri tem uporabi intervjuje, ilustracijo in animacijo, igrane posnetke in digitalno kompozicijo.

Camouflage explores the experience of children growing up with schizophrenic parents. Based on extensive research and personal testimony it compares a personal account with the experience of others, using interviews, drawings and animation, live action and digital composition.

ŠEPET GOZDA / FOREST MURMURS

Jonathan Hodgson (Arts Council England/Film London Artists' Moving Image Network)
Velika Britanija/UK, 2006, HD, 12'36"

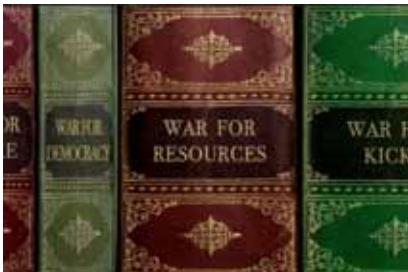


Animirano raziskovanje zloveščega preteklosti Eppinškega gozda ustvarjalca odpelje v mračne koticke njegovega uma.

An animated exploration of Epping Forest's sinister past sparks off a journey into the dark side of the film maker's mind.

DOBA NEUMNOSTI: VOJNA ZA VIRE / THE AGE OF STUPID: WAR FOR RESOURCES

Jonathan Hodgson (Spanner Films)
Velika Britanija/UK, 2008, HD, 1'55"



Ena od treh animiranih sekvenč za celovečerni dokumentarni film Franny Armstrong *Doba neumnosti*, ki govori o podnebnih spremembah. Odlomek beleži zgodovino vojn, ki so se od prazgodovine do sodobnosti bile za vire.

One of three animated sequences directed for *The Age of Stupid*, Franny Armstrong's feature length documentary about climate change. This sequence documents the history of wars fought over resources from prehistory to the present day.

PROBLEM LJUBEZNI IN SEKSA / THE TROUBLE WITH LOVE AND SEX

Jonathan Hodgson (BBC)
Velika Britanija/UK, 2010, HD, 5'



Prvi celovečerni animirani dokumentarec, ustvarjen po naročilu britanske televizije, nas postavi v svetovalnico Relate. Nekaj čez trideset let stara Ian in Mandy razodenata, da komaj zdržita v istem prostoru. Že dolgo samski in serijsko zaljubljen Dave se zaljublja v še eno žensko, ki je ne zmore povabiti na zmenek. In enainpetdesetletni Ian se trudi ugotoviti, zakaj njegovi ženi ni do seksa z njim.

The first full-length animated documentary made for British television takes us inside the counselling rooms of Relate. 30-somethings Ian and Mandy can barely stand to be in the same room together. Long-term singleton and serial romantic Dave is falling in love with yet another woman he can't bring himself to ask out. And 51 year old Iain is struggling to work out why his wife isn't having sex with him.

ODPRAVIMO SMRTNO KAZEN / END THE DEATH PENALTY

Jonathan Hodgson (Sherbet for Guardian Films)
Velika Britanija/UK, 2012, HD, 5'40"



Boj iranskega odvetnika, da bi rešil mladostrike pred smrtno kaznijo – izjemna zgodba Mohameda Mostafaja, ki je v Iranu pred usmrtnitvijo rešil 20 od 40-ih mladoletnikov, ki jih je zastopal. Film za kampanjo *Odpravimo smrtno kazen* organizacije Amnesty International iz leta 2012.

One Iranian lawyer's fight to save juveniles from execution – the extraordinary story of Mohammad Mostafaei who has saved 20 of the 40 juveniles he has defended from execution in Iran. Spearheading Amnesty International's 2012 *End the Death Penalty* campaign.

BANANA REPUBLIKA: EL PULPO / BANANA LAND: EL PULPO

Jonathan Hodgson (Affected Films)
Velika Britanija/UK, 2012, HD, 2'18"



Animirana sekvenca za celovečerni dokumentarec JASONA GLASERA. Razkorak: za potrošnike so banane okusne in hranljiv prigrizek, za milijone prebivalcev bananskih dežel pa proizvodnja banan pomeni družbeni prevrat, nasilje in zastrupljanje s pesticidi. Film raziskuje začetke razkoraka in odpira razpravo o tem, kaj lahko ukrenejo delavci, proizvajalci in potrošniki.

Animated sequence for Jason Glaser's feature length documentary. The Disconnect: For consumers, bananas are a delicious and nutritious snack. For millions of residents in the banana lands, the production of bananas means social upheaval, violence and pesticide poisoning. The film explores the origins of this disconnect and opens the conversation on how workers, producers and consumers can address it.

GUANTANAMO: GLADOVNE STAVKE / GUANTANAMO BAY: THE HUNGER STRIKES

Jonathan Hodgson (Hodgson Films)
Velika Britanija/UK, 2013, HD, 6'02"



Marca 2013 so se začela pojavljati poročila o gladovnih stavkah v ameriškem zaporu Guantánamo. Podrobnosti so bile zamegljene in v nasprotju z izjavami ameriške vojske. Film prek izpovedi petih zapornikov razkrije vsakodnevno brutalnost življenja za zidovi Guantánama. Tam še vedno gladovno stavka 17 zapornikov, od tega jih 16 prisilno hranijo. Dva sta v bolnišnici.

In March 2013, reports of a hunger strike at the Guantánamo Bay detention camp began to surface. Details were sketchy and were contradicted by statements from the US military. Now, using testimony from five detainees, this animated film reveals the daily brutality of life inside Guantánamo. Today there are 17 prisoners still on hunger strike, 16 of whom are being force-fed. Two are in hospital.

Bonobostudio: predstavitev filmskega programa

Bonobostudio se ukvarja s produkcijo in distribucijo animiranih in eksperimentalnih filmov. Leta 2008 je bil ustanovljen kot zbirališče za ustvarjalnost, inovativnost in nove filmske izraze, slovi kot eden najbolj zanimivih in plodnih producentov eksperimentalnih in animiranih filmov. Bonobostudio je poleg produkcije tudi ponosen distributer odličnih kratkih filmov, ki segajo od čiste abstrakcije do konvencionalne animacije.

Program filmov, ki jih Bonobostudio predstavlja na Animateki, je odlično izhodišče za raziskovanje različnih tehnik in avtorjev, ki so delali ali delajo v studiu. Vse filme so v zadnjih treh letih v produkciji Bonobostudia ustvarili izvrstni animatorji, filmlarji in umetniki. V zadnjih letih so bili vsi prikazani na Animateki, tokratni program pa prinaša izredno priložnost, da jih pogledate naenkrat in si ustvarite vtis o različnih pristopih zagrebškega Bonobostudija k sodobni eksperimentalni animaciji.

V začetku časa, prvenec Božidarja Trkulja, je simpatična desetminutna stop-motion animacija o mitskem demonu iz starih dneh, ki navdušuje tako mlajše kot starejše občinstvo in je bila nagrajena na festivalih Anibar in Kratkofil Plus.

Cvet bitke Simona Bogojevića Naratha se zgleduje po motivih politične literature, v kateri imajo glavno vlogo neobičajni liki: Iluzionist, Meščan, Lesena lutka in tihu, a nevarni Mečevalci. Razkošna politična alegorija je bila med drugim nagrajena na Animateki 2011.

Vladislav Knežević v svojem filmskem dnevniku *Archeo 29* prikazuje zadnje sekunde pred svetovno krizo, zatišje pred eksplozijo leta 1929. Ta aktualni film je bil predvajan na številnih filmskih festivalih, med drugim v Jihlavì in Lilli.

Film *Fliper* Darka Vidačkovića je žirija na festivalu v Stuttgartu ob podelitvi nagrade Lapp Connected opisala z

Bonobostudio: Film Programme Presentation

Bonobostudio is an animation and experimental film production and distribution studio. Set up in 2008 as a hub of creativity, innovation and new film expression, it is recognized as one of the most intriguing and prolific producers of experimental and animated films. Apart from being a production studio, Bonobostudio is a proud distributor of superb short films ranging from pure abstraction to conventional animation.

The programme presented by Bonobostudio at Animateka is an excellent platform to explore various techniques and authors who work or used to work for the studio. Produced by Bonobostudio, all the films were made by outstanding animators, filmmakers, and artists over the past three years. All of them have been screened at Animateka before, and this is now a great opportunity to see the films back to back and get a feel for the diverse approaches of the Zagreb-based Bonobostudio to contemporary experimental animation.

Captivating children and older audiences alike, *In the Beginning of Time*, a film debut by Božidar Trkulj, is a charming 10-minute stop-motion animation about a mythical demon from the old days, awarded at Anibar and Kratkofil Plus festivals.

Flower of Battle, a film by Simon Bogojević Narath, was inspired by motifs from political literature dominated by odd characters: an Illusionist, a Civil Entity, a Wooden Puppet, and quiet, but dangerous Swordsmen. Acknowledgements for this lavish political allegory include an award at Animateka 2011.

In his film diary *Archeo 29*, Vladislav Knežević shows the final seconds before the eruption of a global crisis, the silence before the 1929 explosion. Exploring pressing issues, the film has been screened at various film festivals, including Jihlava and Lille.

naslednjimi besedami: Film prepričljivo združuje gibanje in mobilnost, upoštevajoč problematiko prometa, tehnologije in kompleksnosti trenutnega tehnološkega stoletja. *Fliper* so med drugim prikazali na festivalih DOK Leipzig in Encounters ter v Bradfordu in Londonu.

Dove sei, amor mio Veljka Popovića je manjši kolaž dnevne rutine stare ženske, v katerem se postopoma razkrivajo nenačadne podrobnosti o njenem življenju. Film je prejel številne nagrade, med drugim zlato plaketo sarajevskega filmskega festivala, in je bil prikazan na približno osemdesetih festivalih po vsem svetu ter na številnih televizijskih kanalih.

Oče je animirani dokumentarec, ki je nastal v sodelovanju treh držav in petih animatorjev: Ivana Bogdanova, Moritza Mayerhoferja, Asparuha Petrova, Veljka Popovića, Rositsre Raleve in Dmitrija Yagodina. Vseh pet zgodb poskuša ustvariti prostor za neuresničljiv dialog med otrokom in očetom, ki se nikoli ni zgodil, čeprav bi se moral. *Oče* je prejel več kot dvajset nagrad, med katerimi je vredno izpostaviti zlato golobico na festivalu DOK Leipzig in nagrado na festivalu v Giffoniju. Poleg televizijskih kanalov, med drugim na Arteju, je bil prikazan na približno stotih festivalih, vključno z Annecyjem, Stuttgartom, Hirošimo, Sao Paulom, Londonom in Clermont-Ferrandom.

Vanja Andrijević

Presenting the Lapp Connected Award to *Pinball* by Darko Vidačković, the Stuttgart festival jury said: The film impressively connects movement and mobility with the aspects of transportation and technology, showing the complex circumstances of our technological century. *Pinball* was also screened at DOK Leipzig, Encounters, Bradford, and London.

Made by Veljko Popović, *Dove sei, amor mio* is a little collage of an old lady's daily routine, gradually revealing strange details of her life. The film has won a number of awards, including Special Jury Mention at the Sarajevo Film Festival, and has been screened at about eighty festivals worldwide as well as numerous TV channels.

Father is an animated documentary made in collaboration between three countries and five animators: Ivan Bogdanov, Moritz Mayerhofer, Asparuh Petrov, Veljko Popović, Rositsa Raleva and Dmitry Yagodin. All five stories try to make room for an impossible dialogue between a child and a father which, although it should, never happens. *Father* has received more than twenty awards, including the Golden Dove Award at DOK Leipzig, and an award at the Giffoni International Film Festival. In addition to TV channels such as Arte, the film has been screened at about a hundred festivals, including Annecy, Stuttgart, Hiroshima, Sao Paulo, London, and Clermont-Ferrand.

Vanja Andrijević

**V ZAČETKU ČASA / PRIČA S POČETKA
VREMENA / IN THE BEGINNING OF TIME...**

Božidar Trkulja (Bonobostudio)
Hrvaška/Croatia, 2012, HDCAM, 10'



Vasi grozi velika nevarnost. Prebudil se je mitološki zli duh Garmah – pol ligenj, pol ptič –, ki prinaša večno temo. Plemenski šaman izberi mladega bojevnika, ki mora na konec sveta po Belo dekle. Ta je edina, ki mu lahko pomaga premagati zlega duha in poraziti večno temo. Pot je tveganja, časa je malo, vaški šaman pa rad govorji.

A large threat is menacing the village. The mythical demon Garmah – half squid, half bird – has awoken and brings utmost darkness... The tribe shaman chooses a young warrior who needs to go to the end of the world and find the White Girl, the only one who can help him conquer the demon and defeat eternal darkness. The journey is uncertain, time is scarce and the village shaman is talkative.

CVET BITKE / CVIJET BITKE / FLOWER OF BATTLE

Simon Bogojević-Narath (Bonobo Studio)
Hrvaška/Croatia, 35mm, 19'25"



V arkadijskem vzdušju zameglijenega podzemlja živijo nenavadni liki: Iluzionist, Meščan, Lesena lutka in tihi, a nevarni Mečevalci. Njihove skrivnostne izkušnje so alegorija odnosa med že izumrlo tradicijo evropskega bojnega mečevanja in doktrino pragmatične politične akcije.

The Arcadian atmosphere of a hazy underworld hosts unusual characters: an Illusionist, a Civil Entity, a Wooden Puppet and silent, but dangerous Swordsmen. Their mysterious experiences are an allegory of the relationship between the now extinct tradition of European combat swordsmanship and the doctrine of pragmatic political action.

ARCHEO 29

Vladislav Knežević (Bonobostudio)
Hrvaška/Croatia, 2010, 35mm, 9'30"



Če je novi svet kdaj obstajal, je še vedno skrit za obzorjem. Analoga ura odšteva poslednje sekunde do svetovne krize. Tiho olajšanje med dvema vojnoma: čas plahih teles, melanololičnega lagodja, skrivenih svetovnih delitev. Piše se leto 1929. Zatišje pred silovito eksplozijo.

If the new world ever existed, it is still hidden way behind the horizon. An analogue clock is ticking away the last seconds before world crisis. A silent relief in between two wars; a time of diffident bodies, of melancholy leisure, of secret divisions of the world. It is 1929. Peace before an enormous explosion.

FLIPER / FLIPER / PINBALL

Darko Vidačković (Bonobostudio)
Hrvatska/Croatia, 2012, HD, 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.

DOVE SEI, AMOR MIO

Veljko Popović (Bonobostudio)
Hrvatska/Croatia, 2011, HD, 10'30"



Sta udobje rutine in sreča, ki jo ta prinaša, dovolj, da nas za vselej zasužnji? Prikupna ženica živi osamljeno življenje, ki ga sestavljajo male rutine in melanoliki spomini na boljše čase. Vse pa z njo ni v redu ... V moči zanikanja in v strahu pred spremembami je ujeta v svojo najhujšo nočno moro, dokler dolgo varovana skrivnost naposled ne pride na dan.

Is the comfort of routine and the happiness it provides enough to keep us its slaves forever? A nice old lady is living a lonesome life, filled with small rituals and melancholic memories of better days. Still, there's something strange about her... The power of denial and fear of change keep the old lady trapped in her worst nightmares until her long-kept secret is finally revealed.

OČE / FATHER

Ivan Bogdanov, Moritz Mayerhofer, Asparuh Petrov, Veljko Popović, Rositsa Raleva, Dmitry Yagodin (Compote Collective, Bonobostudio, EyeCatch Productions)
Bolgarija, Hrvatska, Nemčija/Bulgaria, Croatia, Germany, 2012, 35mm, 16'30"



Kdaj ste nazadnje govorili z očetom? Ga boste kdaj povprašali o tistih stvareh, ki so vas prizadele? Film Oče živiljenjsko realnost postavi na glavo, da bi omogočil neuresničljiv dialog – dialog med otrokom in očetom, ki se nikoli ne zgodi.

When did you last talk to your father? Will you ever ask him about the things that hurt you? In *Father* the reality of life is turned upside down to create an impossible dialogue – the dialogue between a child and a father that never happens.

Dennis Tropicoff in velika življenjska vprašanja

Dennis Tropicoff je izjemno dejaven avstralski režiser, ki ustvarja na širokem področju animacije, od fikcije do dokumentaristike, od komedije do drame. Ima jasno prepoznaven in intenziven slog z odločnimi linijami, s ploskvami in kontrastnih nasičenih barvah in temnimi sencami, ki nemudoma prikličejo v spomin poživljajoče ozračje in/ali poživljajoče življenje. In neko hrepenje. Pa tudi monokromatične zabrisane risbe. Vedno z močno glasbeno podlagbo.

Program retrospektive kronološko sega od ostre satire na neokusen televizijski program (*Ples smrti*), prek avtobiografskih, prijetnih, a tudi morečih otroških spominov (*Psi iz Darre*), do srce parajoče dokumentarne zgodbe o materi, ki je izgubila sina (*Glas njegove mame*). Temu sledi mladostniški spomin na umirajočega človeka (*V temino*) in na koncu *Motorka*, zabavna in hkrati prav toliko nasilna drama.

Intenzivni in angažirani filmi, čustvena popotovanja. Govorijo o pomembnih temah, kot so življenje (ljubezen) in smrt (izguba) – in smrtni grehi. Obenem pa nam ponudijo nujen odmerek humorja, refleksije in tolaze.

Za film *Glas njegove mame* je Tropicoff uporabil posnetek radijskega intervjua z žensko, katere 16-letni sin je bil nedolgo pred tem ustreljen. Monolog se odvri dvakrat ob dveh povsem različnih animiranih podobah: spomini v barvah in intervju v monokromatični sivini. Ena od odlik filma je tudi jasnost, s katero ženska priповедuje svojo zgodbo. Brez olepšav ali dramatiziranja; v glasu slišimo solze in brezmejno bolečino matere, ki je izgubila sina ter lahko le nemo opazuje, kako žalost razjeda njenega drugega sina.

In potem pride *Motorka*. Za začetek hudomušna navodila o uporabi motorke. Potem se preplete več zgodb: nekega

Dennis Tropicoff and the Big Themes of Life

Dennis Tropicoff (Australia) is a highly driven filmmaker practising a broad spectrum of animation, from fiction to documentary, from comedy to drama. He has a clearly identifiable and intense style with a determined line-work, contrasty saturated colour planes and dark shadows that immediately suggest an exhilarating climate and/or an exhilarating life. And a certain wistfulness. But also fairly monochrome wash drawings. Always provided with a strong soundtrack.

Chronologically, the retrospective programme runs from sharp satire of tasteless television (*Dance of Death*) via autobiographical, pleasant but also disquieting childhood memories (*The Darrar Dogs*), to a heart-rending documentary about a mother who has lost her son (*His Mother's Voice*). Followed by the youth reminiscences of a dying man (*Into the Dark*), and finally *Chainsaw*, an equally hilarious and fierce drama.

Intense and committed films, emotional experiences. Presenting big themes like life (love) and death (loss) – and cardinal sins. But also providing us with the necessary humour, reflection and consolation.

For *His Mother's Voice*, Tropicoff used an existing audio-tape of a radio interview with a woman whose 16-year-old son was shot recently. The monologue is played twice, with completely disparate animated images: the recollections in colour and the interview itself in monochrome grey. The strength of the film is the clarity with which the woman tells her story. Without adornment or drama, we hear a tear-filled voice and the abysmal grief of a mother who has lost her son and is forced to watch her other son being torn apart by sorrow.

And then there is *Chainsaw*. Some cheerful sort of instruction resounds about the use of a chainsaw. Next, the stories

para – Franka in Ave (Franka Sinatra in Ave Gardner) –, ne-premagljivega avstralskega bika Motorke, ki pri petnajstih pogine, in slavnega bikoborca Luisa Miguela Dominguina. Ljubezen in poželenje, prevara, testosteron in smrt. In motorka kot metafora.

Anet ter Horst
Holland Animation Film Festival

are interwoven of the couple Frank and Ava (Frank Sinatra and Ava Gardner), the invincible Australian bull Chainsaw who dies after fifteen years, and the renowned bullfighter Luis Miguel Dominguin. Love and lust, deceit, testosterone and death. And the chainsaw as a metaphor.

Anet ter Horst
Holland Animation Film Festival

retrospektiva dennis-a tupicoffa /
dennis tupicoff retrospective

PLES SMRTI / DANCE OF DEATH

Dennis Tupicoff (Dennis Tupicoff Animation)
Avstralija/Australia, 1983, HDcam, 8'



Za avanturistično mlado Sally preklapljanje televizijskih kanalov v množici razvedrilnih, športnih in informativnih vsebin postane ples smrti. Človeški skelet je že dolgo prisoten v umetnosti, folkloru in humorju kot opomin na umrljivost. V tej karikaturi televizijskega nasilja nastopi sam mrtvaški zabavljavec Don Smrt.

For thrill-seeking young Sally, faced with a welter of variety, sports and news programmes, changing TV channels itself becomes a *Dance of Death*. As a reminder of our mortality, the human skeleton has long had a place in art, folklore and humour. This cartoon on television violence features the skeletal entertainer Don Death himself.

PSI IZ DARRE / THE DARRA DOGS

Dennis Tupicoff (Dennis Tupicoff Animation)
Avstralija/Australia, 1993, HDcam, 10'



Ko smo z brati v 50. letih odrasčali v Darri, so pri skoraj vsaki hiši imeli psa. Psi so bili naši prijatelji, prosto se gibali, skupaj smo živelj in raziskovali. Nobeden ni dočakal visoke starosti. Film *Psi iz Darre* je spomin na smrtne strahove otroštva, na žalost ob smrti in izgubi, na občutek, ko ne veš veliko – in na same pse.

When my brothers and I grew up in Darra in the 1950s, every house seemed to have a dog. They were friends who shared our lives and explorations, and roamed free. None of them lasted very long. *The Darra Dogs* remembers the mortal terrors of childhood, the sadness of death and loss, the not-knowing of so much – and the dogs themselves.

GLAS NJEGOVE MAME / HIS MOTHER'S VOICE

Dennis Tropicoff (Dennis Tropicoff Animation)
Avstralija/Australia, 1997, HDcam, 14'30"



Kathy Easdale v monologu, ki je izvirno radijski intervju, opisuje, kako je izvedela za smrt sina Matthewa. V preciznem in prepričljivem izrisu upanja, spoznanja in bolečine dih za dihom razoveda svojo ljubezen do sina. Film z dvakratno uporabo istega posnetka – z dvema različnima načinoma pripovedi v pristopoma k barvi, montaži in zvoku – predstavi dvoje pogledov na ljubezen in smrt.

Originally a radio interview, Kathy Easdale's monologue describes how she found out about the death of her son Matthew. In a detailed and compelling account of hope, discovery and grief, breath by breath she declares her love for her son. The film uses the same voice twice, with two different narratives and approaches to colour, cutting and sound, to present two views of love and death.

V TEMINO / INTO THE DARK

Dennis Tropicoff (Jungle Pictures Pty Ltd)
Avstralija/Australia, 2001, HDcam, 6'



Mož se na urgenci sredi vrvenja in trušča približuje trenutku smrti. V mislih, ki jih načenjajo halucinacije, se vrača k umirjenim večerom svojega otroštva. Takrat je pod drevesom čakal ptice in jih streljal z zračno puško, potem pa se v kopalnici gluhi, slepi in gol dvignil v zrak in občutil nič.

In a hospital emergency, surrounded by frantic activity and noise, a man nears death. Spiked with hallucinations, his mind also goes back to the calm evenings of his childhood. Under the tree he would wait for the birds and shoot them with his air-rifle. In the bathroom – deaf, blind and naked – he would become airborne and feel nothing.

MOTORKA / CHAINSAW

Dennis Tropicoff (Jungle Pictures Pty Ltd)
Avstralija/Australia, 2007, HDcam, 25'



Frank in Ava Gardner živita na avstralskem podeželju med lovači in govedom. Opravljata težaško delo, a sta po duši prava romantika. Film Motorka, ki se giblje med resničnostjo in fikcijo, Hollywoodom in Španijo, preteklostjo in sedanjostjo, je niz zgodb o romantični ljubezni in slavi, mačizmu in motorkah, fantaziji in smrti. In o vztrajnosti narave.

Frank and Ava Gardner live out in the Australian countryside, amongst the kookaburras and the cattle. Their jobs are menial, but they are true romantics at heart. Moving between fact and fiction, Hollywood and Spain, past and present, *Chainsaw* is a chain of stories about romance and celebrity, machismo and chainsaws, fantasy and death. And how the natural world endures.

Chris Robinson:
O ja, mater so dobrí

Ne vem, če bi tem filmom rekel moji najljubši, so pa vsekakor tisti, ki mi še vedno odzvanjajo v mislih tako zaradi osebnih razlogov (*Lipsettovi zapisi, Živeli smo v travì*) kot skrajno bebahiv (*Kravica, Bimbova iniciacija, Zmešani zamešani cucek*).

Ne verjamem v kakršnega koli boga ali življenje po smrti. To je to. Življenju ne pripisujem nobenega posebnega pomena. Je, kar je (tu vstavite svoj najljubši Kierkegaardov ali Sartrov citat). Tako jaz kot ti mnogo trenutkov pretrpiva v iskanju sreče, miru, stabilnosti, sebe. Zakaj? Kdo pravi, da so nam namenjeni? Kako za vraga bi jih sploh prepoznali brez portnosti, solz in kaosa? Vse bolj se zdi, da nas vanje prisilno vkalupljajo različne institucije. Minili so dnevi, ko so nekoga preprosto spreveli kot »čudnega tiča« ali »posebneža« ali »nergača«. Te opise so zamenjali z oznakami bipolarnih ali mejenih ali z domnevo motnje v duševnem razvoju. Če se otroci v šoli zdijo nemirni, ni razlog v tem, da se na smrt dolgočasijo, ko morajo dolge ure sedeti za malo mizo v prenatrpanem prostoru, medtem ko dolgočasen odrasel človek razpreda o rečeh, ki jih ne zanimajo, ne, gre za motnjo, ki zahteva kemično intervencijo.

Kot da se sploh več ne zabavamo. Kot da vse te *prastvari* jemljemo resno. Življenje ne bi smelo biti nič več in nič manj kot samopostežni bife za pokušino izkušenj. Morda katero jed zavrnete, da lahko vzamete drugo, in s tem ni nič narobe. Po vsej verjetnosti se boste tudi te naveličali in čez čas poskusili kaj tretjega. Pa tudi če ne, komu mar. Dokler nikomur ne škodite, vam nihče nima pravice pridigati, da je to, kar izkušate, prav ali narobe. Ali kot je v romanu *I Married a Communist* napisal Philip Roth:

»Vse je zmota ... ena sama zmota. V tem je bistvo sveta. Nihče svojega življenja ne najde. To je življenje.«

Chris Robinson:
Shit yeah, it's Cool

Not sure if I'd call these my favourite films but they are films that continue to resonate with me for reasons both personal (*Lipsett Diaries, We Lived in Grass*), and deeply silly (*Little Cow, Bimbo's Initiation, Crazy Mixed-Up Pup*).

I don't believe in a god or afterlife. This is it. I don't subscribe any particular meaning to life. It is what is (insert your favourite Kierkegaard or Sartre quote here). Me and you spend a lot of anguished moments in search of happiness, calm, stability, self. Why? Who says we're meant to possess them? How the heck would we even recognize them without depression, tears and chaos? Increasingly, it feels like we're being force fitted into them by our various institutions. Gone are the days when someone was just an accepted 'character' or 'eccentric' or 'curmudgeon'. Those descriptions have been replaced by bipolar or borderline and deemed an illness of the mind. If children appear restless at school it's not because they're bored out of their skulls being forced to sit at a small desk in an over-crowded room for hours while some a boring adult talks about stuff that doesn't interest them, no, it's because the kid has a disorder that requires chemical correction.

We don't seem to be having fun anymore. It's like we're taking all this *urstuff* seriously. Life should be nothing more or less than a buffet of experience samplers. There might be some dishes you spurn in favour of others and that's okay. You'll likely grow tired of it and try something else down the road. But even if you don't, who cares? As long as you're not doing anyone harm, who has any right to tell you that what you're experiencing is right or wrong. As Philip Roth wrote in *I Married a Communist*:

”It's all error... there's only error. There's the heart of the world. Nobody finds his life. That is life.”

Ko to berem, skorajda čutim, kako se ure, dnevi in leta nakopičenega stresa, tesnobe in napetosti topijo ter mi spolzijo po ramenih, hrbtnu in zadnjici na cesto in naprej v kanalizacijo, kamor spadajo.

Zato stop, udobno se namestite, zadihajte in pokusite za vzorec iz mojega malega bifeja animacije.

Chris Robinson

I read that and can almost feel the hours, days and years of accumulated stress, anxiety and tension melt and trickle down my shoulders, back and ass onto the street and into the sewers where they belong.

So, hey, sit back, breathe and try a sample of my small animation buffet.

Chris Robinson

program chrisa robinsona /
carte blanche: chris robinson

BIMBOVA INICIACIJA / BIMBO'S INITIATION

Max Fleischer (Fleischer Studios)
ZDA/USA, 1931, HD, 6'

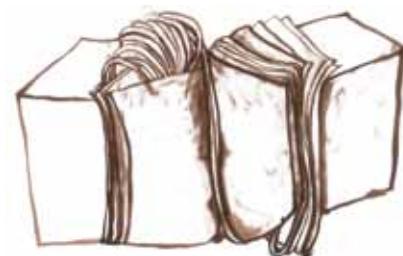


Bimbo prestane vrsto skrivenostnih iniciacijskih obredov, med katerimi se ves čas upira članstvu v tajnem klanu prismuknjencev s svečami na glavah. Pregnajo ga strašljive zamaskirane podobe, tudi takšna z oblinami, in slednja, v resnici Betty, nazadnje prevzame pobudo. Bimbo se znajde pred svojo sladko Betty in jo tapne po zadnjici. *Pripadati ali ne pripadati? Vprašanje, s katerim se vsi soočimo.*

Bimbo is put through a madhouse of arcane initiation rites, all the while resisting membership in a mysterious clan of candle-headed bizarros. He is pursued by spooky hooded figures, including a curvaceous one, who turns out to be Betty and takes a hand. Bimbo emerges before his bootylicious Betty and plays a bongo on her backside. *To be or not to be a member? A question we all face.*

HARMONIKA / ACCORDION

Michèle Cournoyer (NFB)
Kanada/Canada, 2004, DCP, 6'



Animirani kratki film govori o povezavi med seksom, ljubezni in tehnologijo. Ženska se poveže s spletom. Ko pošlje vse svoje telo in dušo elektronskemu ljubimcu, ne pokaže samo, da sprejema tehnologijo, temveč da se ji povsem predaja. V svetu Pandorinih skrinjic se spolna slva prepleta z razčlovečujučim strojem, dokler se povezava dokončno in brutalno ne pretrga.

This animated short explores the connections between sex, love and technology. A woman connects to the Internet. She not only embraces technology but surrenders to it entirely as she sends her entire body and soul to her electronic lover. In this world of Pandora's boxes, sexual desire and dehumanizing machine intertwine till they're finally and brutally disconnected.

**ŽIVELI SMO V TRAVI / WIR LEBTEN
IM GRAS / WE LIVED IN GRASS**

Andreas Hykade (Studio Film Bilder)
Nemčija/Germany, 1995, video, 18'



Živelj smo v travi je Hykadejev študentski film in prvi del njegove serije *The Country Trilogy*. Prizorišče dogajanja je kraj, ki ga od konca sveta ločita le dve ulici. Zgodbo spremljamo s perspektive malega dečka.

We lived in Grass is a student film and Hykade's first part of The Country Trilogy. The set of the film is a place that's just two streets away from the end of the world. The film is told from the point of view of a little boy.

ZMEŠANI ZAMEŠANI CUCEK / CRAZY MIXED UP PUP

Tex Avery (Walter Lantz Production)
ZDA/USA, 1955, HD, 6'



Samuel Smith, pohlevni mož srednjih let, gre s psom Roverjem po nakupih, ko ju zbije prehitri voznik. Reševalce po pomoti da pasjo transfuzijo Samu, Roverju pa človeško. Oba takoj okrevata, vendar se pri Samu začnejo izbruhiti pasjega vedenja, Rover pa začne hoditi in goroviti kot človek – na precejšnjo grozo vseh okrog njiju, posebej Samove žene Margaret.

While out grocery shopping, meek, middle-aged Samuel Smith and family pet Rover are run over by a speeding car. Unfortunately, the ambulance attendant mistakenly treats Sam with dog plasma and Rover with human plasma. Both immediately recover, but Sam starts erupting into bouts of dog-like behavior and Rover begins walking and talking like a human being, much to the consternation of the people around them, especially Sam's wife, Margaret.

**LIPSETTOVI ZAPISI / LES JOURNAUX
DE LIPSETT / LIPSETT DIARIES**

Theodore Ushev (NFB)
Kanada/Canada, 2010, DCP, 14'30"



Glej str. / See page 98

TAKO PONOSEN NATE / I AM SO PROUD OF YOU

Don Hertzfeldt (Bitter films)
ZDA/USA, 2008, 35mm, 22'



Tako ponosen nate je animirani film Dona Hertzfeldta iz leta 2008. Predstavlja drugo poglavje načrtovane tridelne zgodbe o liku po imenu Bill in ohrani filozofski črni humor prvega filma z naslovom *Everything Will Be OK*. V tem poglavju Bill počasi okreva, preganjati pa ga začne mučna družinska zgodovina.

I Am So Proud Of You is a 2008 animated short film by Don Hertzfeldt. It is the second chapter of a planned three-part story about the character Bill and continues the dark and philosophical humor of the first film, Everything Will Be OK. In this chapter, Bill's slow recovery is haunted by his troubled family history.

KRAVICA / KISTEHÉN / LITTLE COW

Igor Lazić (MyFILM)
Madžarska / Hungary, 2001, 35mm, 2'18"



Občutje krvavice je preprosto veselje nad tem, da živi; to ne izvira iz nikakršnega posedovanja stvari ali stremljenja za ugledom, temveč iz popolne svobode. Kar pomeni, da ga nikoli ne zmanjka. *Tu najdete vse, kar potrebujete za razumevanje življenja.*

The Little Cow feeling is simply pleasure in being alive, one that comes not from any object that may be possessed or prestige to be striven for, but from pure freedom. Which means it never runs out. *Everything you need to understand existence can be found here.*



POSEBNE
PREDSTAVITVE
SPECIAL
PROGRAMMES

posebna projekcija
ob odprtju festivala
special opening
screening

GLORIA VICTORIA

Theodore Ushev (NFB)
Kanada/Canada, 2012, DCP, 6'56"



Glej str. / See page 99

LOST ACTION: TRACE 3D

Marlene Millar, Crystal Pite, Philip Szporer (NFB)
Kanada/Canada, 2011, DCP, 3'52"



Eksperimentalni plesni film o rednih ciklih človeških konfliktov. Nujno dejanje spominjanja ob zbledeli zapuščini 1. svetovne vojne. Navdih za film, ki spre-govori o univerzalnih temah vsem skupnih posledic konfliktov, izgube in osvoboditve, ki jih doživljamo v neskončnem prehajjanju skozi faze ljubezni in vojne. je bila mednarodno odlično sprejeta 70-minutna plesna predstava koreografinje Crystal Pite.

Experimental dance film about the revolving cycles of human conflict. An urgent act of remembrance incited by fading legacies of WWI. Inspired by choreographer Crystal Pite's internationally-lauded 70-minute dance production, the film resonates universal themes of the shared effects of conflict, loss, and rescue we experience as we cycle infinitely through states of love and war.

ORA

Philippe Baylaucq (NFB)
Kanada/Canada, 2011, DCP, 15'35"



ORA je osupljivo srečanje umetniških svetov koreografa Joséja Navasa in režiserja Philippa Baylaucqa. Gre za prvi film v 3D termični tehniki – takšnih podob še niste videli: žareče variacije telesne topote, ki se izrisujejo na koži, telesa, ki oddajajo množico barv, prostor, napolnjen z gibanjem, ki spreminja samega sebe.

ORA is a stunning meeting between the artistic worlds of choreographer José Navas and filmmaker Philippe Baylaucq. It is the first film to use 3D thermal imaging, producing visuals like none that have ever been seen before: the luminous variations of body heat seen on skin, bodies emitting a multitude of colours, a space filled with movement that transforms itself.

WANTED

Boris Dolenc (Forum Ljubljana/Invida)
Slovenija/Slovenia, 2012, DCP, 10'



Animirani slovenski vestern z naslovom *Wanted* je domiselna združitev tradicionalnega slovenskega podeželja in Divjega zahoda, ki nosi elemente sodobne kritike.

The animated Slovenian Western *Wanted* combines in an ingenious way the traditional Slovenian countryside with the Wild West, with a hint of contemporary criticism.

10 let animateke I
10 years of animateka I

**POZOR, ABSTRAKTNÖ! / VIGYÁZAT
ABSZTRAKT! / ATTENTION ABSTRACT!**

Tamás Patrovits (Reanimation Studio)
Madžarska/Hungary, 2003, video, 3'35"



Barvita kompozicija v gibanju.

A colourful composition in motion.

**MALA RUSIJA / LA PICCOLA
RUSSIA / LITTLE RUSSIA**

Gianluigi Toccafondo (Fandango/Arte France)
Italija, Francija/Italy, France, 2004, 35mm, 16'



Mladi morilci, oče zajec, mama luna, mali plešoči pes, gospa polž, sestri policistki ... Liki so namišljeni, mala Rusija je resnična.

The young assassins, papa rabbit, mama lunar, a little dancing dog, the snail lady, sister cops ... The characters are imaginary, Little Russia is real.

IGRA / JEU / PLAY

Georges Schwizgebel (Studio GDS/NFB)
Švica, Kanada/Switzerland, Canada, 2006, 35mm, 3'50"



Vizualna glasbena igra, ki se gradi in ruši v ritmu Scherza iz Klavirskega koncerta št. 2 Sergeja Prokofjeva.

A visual and musical game which builds and destroys itself on the speed rhythm of Serge Prokofiev's Scherzo from *Piano Concerto No. 2*.

ICHTHYS

Marek Skrobecki (Se-Ma-For Studio)
Poljska/Poland, 2005, 35mm, 16'41"

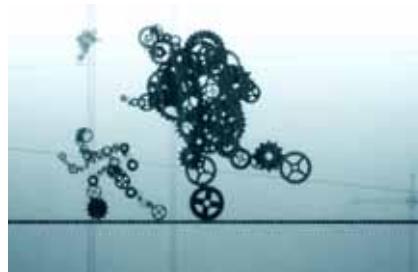


Mož v najboljših letih se znajde v restavraciji, od znotraj podobni svetišču. Je edini gost, pozdravi pa ga natakar z angelškim obrazom, ki si zapise naročilo in odide. Gost čaka, da se bo natakar vrnil ... Čas teče in vse se stara. Ko se večno mladi natakar nazadnje le prikaže z naročeno hrano, je gost že videti mrtev.

A man in his prime comes to a restaurant, the interior of which resembles a sacred building. He is the only customer there. He is welcomed by a waiter with a cherub face who takes the order and then leaves. The customer is waiting for his return. Time passes, covering everything with the patina of age. When finally the still young waiter appears with the ordered dish, the customer appears to be dead.

ČRTA ŽIVLJENJA / ÉLETVONAL / LIFE LINE

Tomek Ducki (MoME Budapest)
Madžarska/Hungary, 2006, HD, 6'25"



Bližnje srečanje v svetu, kjer so pravila začrtana, poti ozke, napake usodne, poti nazaj pa ni. Vam je kaj znano?

A close encounter in a world where the rules are set, the paths are narrow, mistakes fatal, and there's no way back. Sounds familiar?

ZGODAJ ALI POZNO / TÔT OU TARD

Jadwiga Kowalska (HSLU Design & Kunst)
Švica/Switzerland, 2007, HD, 5'



Drug ob drugega trčita dva svetova. Veverica sreča samotarskega netopirja. Skupaj se trudita popraviti podzemno kolesje, ki uravnava ples dneva in noči.

Two worlds collide. A squirrel meets a solitary bat. Together, they try to put order in the underground cogs which orchestrate the day and night dance.

OBLEKA / KLEIT / THE DRESS

Jelena Girlin, Mari-Liis Bassovskaja (Nukufilm)
Estonija/Estonia, 2007, 35mm, 6'30"



Ženska se spominja srečnih trenutkov svojega življenja ali pa morda o njih le sanja. Kdo je ta ženska, katere obleka pozna čudovito in razburljivo življenje s kuhinjskimi pripomočki? Ženske nikoli ne vidimo, čeprav se gibljemo ob njenem telesu, ali bolje, ob njeni obleki, saj sta obleka in telo lahko tudi eno.

A woman tries to remember the highlights of her life, or maybe dreams about them. Who is that woman, whose dress knows of a beautiful exciting life with kitchen utensils? We never see the woman herself, though we move along her body, or rather along her dress, since the dress and the body can be the same.

ŠTIRI / ŠTYRI / FOUR

Ivana Šebestová (feel me film)
Slovaška/Slovakia, 2007, HD, 15'44"



Pripoved o ljubezni in usodi skozi pogled štirih žensk. Melodramatična zgodba filma se odvije na nostalgičen pomladni dan leta 1937. Koncert priljubljene pevke v obmorskem mestecu se sprevrže v smrtonosno tragedijo, ki prizadene življenja štirih žena in pokaže, da te štiri osebe druži še kaj drugega kot golo naključje.

A story about love and destiny, seen through the eyes of four women. The melodramatic story of *Four* takes place on a nostalgic spring day of 1937. A seaside concert of a popular singer changes into a fatal tragedy that impacts the lives of four women and demonstrates that there is a lot more than just coincidence connecting these characters.

10 let animateke II 10 years of animateka II

LJUBEZEN JE BOLEZEN / LIEBESKRANK / LOVESICK

Špela Čadež (KHM/Špela Čadež)
Nemčija, Slovenija/Germany, Slovenia, 2007, 35mm, 8'30"



Težko je pozdraviti bolečino v srcu, neusahljive solze in zmešano glavo ... K sreči pa ne tudi nemogoče.

Pain from the heart, never drying tears and turned around heads are difficult to treat, but fortunately not incurable ...

KROKODIL / KROKODILL / CROCODILE

Kaspar Jancis (Eesti Joonistusfilm)
Estonija/Estonia, 2009, HD, 16'45"



Zgodba o nekdanjem opernem pevcu, ki ga je pot usode prisiliila, da se preživlja z zabavanjem otrok v nakupovalnem središču, oblečen v penast krokodilji kostum. Za bivšega tenorja je takšno življenje ne le žalostno, ampak ostudno, zato svojo jezo stresa na otroke. Nekega dne pa v njegovo življenje vstopita usodna ženska ... in krokodil.

The story of a former opera star who must, by the will of Fate, work as a Crocodile in a styrofoam costume entertaining children in a shopping centre. This kind of life seems joyless and even disgusting to the former leading tenor, and he vents his frustration by behaving rudely. Until one day, into his life enters a fateful woman...and...a crocodile.

POSLEDNJI AVTOBUS / POSLEDNÝ AUTOBUS / THE LAST BUS

Martin Snopek, Ivana Laučíková (feel me film/AVI Studio/Martin Snopek)
Slovaška/Slovak Republic, 2011, HD, 15'20"

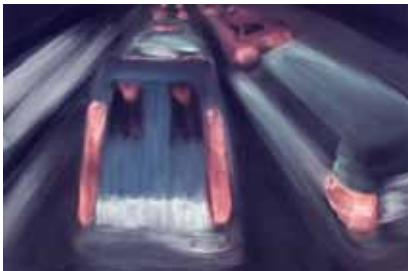


Začenja se sezona lova. Gozdne živali se vkrcajo na mali avtobus in pobegnijo na varno. Ko avtobus sredi noči ustavijo lovci, potnikи v strahu za življenje razkrivajo svojo pravo identitetо.

It's the start of the hunting season. The animals of the forest board a small bus and flee to safety. When hunters stop the bus in the middle of the night, its passengers reveal their true natures in fear for their lives.

MIRAMARE

Michaela Müller (Academy of Fine Arts Zagreb/ Michaela Müller)
Hrvaška, Švica/Croatia, Switzerland, 2009, 35mm, 8'



Pogled na življenje na mediteranskih mejah Evrope, kjer se sproščajo turisti, hkrati pa se »nelegalni« priseljenci borijo za 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 for a chance for a better life.

KAJ SE ZGODI, ČE OTROCI NE JEDO JUHE / CO SIĘ DZIEJE, GDY DZIECI NIE CHCĄ JEŚĆ ZUPY / WHAT HAPPENS WHEN CHILDREN DON'T EAT SOUP

Pawel Prewenczi (University of Arts Poznań)
Poљska/Poland, 2011, video, 8'31"



Otroka, ki sta v dedkovem varstvu, sedita pri mizi in se mučita z juho. Ker nočeta jesti, žlico s težavo nosita k ustom in iščeta način, kako bi pobegnila od mize. Ko se odprejo vrata in prostor zažari v močni svetlobi, stečeta ven in se znajdeta v povsem drugačni resničnosti.

Two siblings watched by their grandfather sit at the table and struggle to finish their soup. The children don't want to eat, they scoop the soup up reluctantly, looking for a possible way to break free from the table. When the door opens, and the bright light hits the room, the children run out and find themselves in a completely different reality.

VELIKA HIŠA / SUUR MAJA / BIG HOUSE

Kristjan Holm (Silmviburlane)
Estonija/Estonia, 2011, HD, 10'24"



127

Nekega povsem običajnega toplega poletnega večera se prebivalci povsem običajnega stanovanjskega bloka po naključju zberejo na dvorišču. Človek z dvomljivimi nameni dogodek izkoristi in konec je precej pričakovan.

On a totally ordinary warm summer night the residents of a totally ordinary apartment house happen to gather in the yard. A citizen of questionable motives takes advantage of the situation and the ending of course is quite expectable.

retrospektiva animirani
film in ples
animation and dance
retrospective

Animirani film in ples:
Apoteoza gibanja

Pina Bausch je v nekem intervjuju v odgovoru na vprašanje o njenih plesnih začetkih in prvih dneh v baletni šoli dejala, da je rada plesala, ker jo je bilo strah govoriti, gibanje pa je bil edini način, da je *čutila*. Ko je s tem povzela trenutek svoje iniciacije v časovni oddaljenosti polovice stoletja življenja in umetniške poti, nas je slavna koreografinja napotila k srži ideje plesa: prek občutjenja sebe začutiti zunanjji svet in nasprotno.

Festival Animateka z usmerjanjem pozornosti ljubiteljev animiranega filma h konceptu plesa kot temi ali motivu animiranih filmov na najboljši možen način afirmira pristop k ritualnemu, družabnemu in umetniškemu plesu kot človekovemu ontološkemu temelju. Veliki francoski pesnik in mislec Paul Valéry v eseju z naslovom *Filozofija plesa* poudarja, da je vsaka doba, ki je razumela človekovo telo in v nekem smislu izkusila njegovo skrivnostnost, izvor, omejitve, preplet energije in občutljivosti, gojila in cenila ples. Temeljna izkušnja plesa je amalgam telesa in duha.

V čem je še pomen Animatekine retrospektive *Animirani film in ples*? Prav v osvetjevanju vzajemnega odnosa med tema dvema umetniškima oblikama, saj v svojem izrazu obe temeljita na *gibanju*. Ples je edinstven v tem, da plesalec izraz sloni izključno na gibanju telesa, medtem ko plesalec v animiranem filmu svojo »fizioresničnost« dolguje animatorju kot stvaritelju plesalca in plesa. Antropologji izvor plesa pojasnjujejo kot izraz človekove imanente potrebe po preseganju omejitev fizičkih zakonov, ki si podjarmljajo telo, ali kot manifestacijo družbenega *nomos-a*, ki je srčika človeške zgodovine. Drznost animatorjeve ideje pomeni pomikanje meja telesa še dlje, je kot zavestna naložba v potencial vedoželjnosti telesa, ki bi se v nekem imaginarnem trenutku lahko osvobodilo omejitev realnega sveta.

Animation And Dance:
Apotheosis Of Movement

Answering a question in an interview about her beginnings as a dancer and first days in the ballet school, Pina Bausch said that she liked to dance because she was afraid to speak, and the movement was the only way for her to *feel*. Summarising the moment of her initiation, within a time span of half a century of life and artistic career, the famous choreographer directed us towards the quintessence of the notion of dance: to feel the world around oneself by feeling oneself and vice versa.

Focusing the attention of the animation lovers on the concept of dance as a theme or motif in animated films, the Animateka Festival affirms in the best way possible the approach to the ritual, social and artistic dance as man's ontological foundation. In the essay entitled *The Philosophy of Dance*, the great French poet and thinker Paul Valéry emphasises that each epoch that has possessed an understanding of the human body and experienced in a certain sense its mystery, sources, limitations, combinations of energy and sensibility, has cultivated and revered dance. The base experience of dance is an amalgamation of the body and the spirit.

What is the additional significance of Animateka's retrospective *Animation and Dance*? It is exactly in shedding light on the mutual relations between these two artistic forms, both of which base their expression on *movement*. Dance is a unique art form owing to the fact that a dancer's expression relies solely on the movements of the body, while the dancer in an animated film owes his or her *corporeality* to the animator as the creator of the dancer and the dance. Anthropologists explain the origin of dance as an expression of man's imminent need to reach beyond the borders of the mechanical laws subduing the body, or as a manifestation of the social *nomos*

Eno od častnih mest v bogati Animatekini plesni retrospektivi pripada vizualnemu eseju *Pas de Deux* Normana McLarenja. Črno ozadje, pred katerim se odvija baletna koreografija, prekuša gledalčeve percepcijo prostora, pomnožoči se gibi, ki beležijo predhodne tirkice plesalčevega telesa, pa redefinirajo pojem časa; figure puščajo vtis samozadovoljstva in tako ilustrirajo Merleau-Pontyjevo tezo o telesu kot središču vesolja, o telesu, ki svoje sledi prevaja v resničnost.

Stilizacija človeškega telesa v gibanju, kot jo v *Koraki glasbe* predstavi Erica Russell, je priložnostna heraldika anatomije, nič več kot skica, ki jo eksotični ples zaziblje v gib in poslušno podrejena ritmu preraste v ornamentalne sekvence ali vrtince grafičnih simbolor. To so izreki telesa. Erica Russell poveličuje čudežno napravo, ki jo poznamo kot telo, uživa v njenih metamorfozah, njenih vzponih in padcih, igrah in muhah. Sklep: ples JE jezik. (Še več, ples je vedno harmonija različnih jezikov, kar najbrž pojasmni, zakaj tragični baletni genij Vatslav Nižinski v svojem *Dnevniku* zase pravi, da je »umetnik v prepevanju prek plesa«).

Semantika kinestetičnega učinka je še očitnejša v filmu Janet Perlman *Ples nasilnežev*, kjer se vsak gib, vsako dejanje posameznikov in skupnosti zoomorfnih figur izvrši v ritmu glasbe. Ritem glasbe je ritem življenja. Gledalec prepozna temeljno funkcijo plesa kot družbenega rituala: z izgradnjeno trdnimi vezi s koreninami skupnosti se poudarja tribalizem nove dobe. Vendor pa motrje v komunikacijskih kodih lahko ogrozijo posameznika, čigar ples zato postane boj za izhod iz težav.

Kolikor se posameznik mora podrediti silam naravnih zakonov, toliko je ples (še vedno) način pobega od teh zakonov. Ključna izraza za razumevanje sporočila plesne triologije

that is at the core of the human history. The limits of the human body are pushed even further by the implications of the animator's daring idea, thus evoking a deliberate investment in the inquisitive potential of the body that at a certain imaginary moment could free itself from the limitations of the real world.

An honorary position in the rich retrospective of dance featured by Animateka is dedicated to the visual essay *Pas de Deux* by Norman McLaren. While the black background staging the ballet choreography tests the spectator's spatial perception, the concept of time is redefined by the multiplying movements retaining the preceding trajectories of the dancer's body; leaving an impression of self-contention, the figures are an illustration of Merleau-Ponty's hypothesis of the body being the centre of the universe, an entity that translates its own traces into reality.

The stylistic adaptation of a moving human body as conceived by Erica Russell in her *Feet of Song* is an occasional heraldry of anatomy, no more than a sketch swung to motion by exotic dance which, obediently subdued to the rhythm, turns into ornamental sequences or whirls of graphic symbols. These are statements of the body. Russell glorifies the miraculous contrivance commonly known as the body, enjoying its metamorphosis, its ascents and downfalls, plays and whims. The conclusion: dance IS a language. (Moreover, dance is always a harmony of different languages, which is probably why the tragic ballet genius Vatslav Nijinsky described himself in his *Diary* as 'an artist in singing through dance').

The semantics of the kinaesthetic effect is even more obvious in Janet Perlman's film *Bully Dance*, with every single movement and every activity of individuals and the community of zoomorphic figures unfolding to the rhythm of music. The

Milen Alempijević (1965) je pisec in publicist ter član Srbskega društva književnikov. Poleg leposlovja piše o džezu in filmski umetnosti. Trenutno pripravlja knjigo esejev o animiranem filmu z naslovom *Umetnost pretiravanja* (Umetnost preterivanja). Je urednik filmskega in video programa in programske direktor mednarodnega festivala animiranega filma ANIMANIMA v kulturnem centru v srbskem Čačku.

Arnauda Demuyンcka sta *sloboda* in *odpor*. Ples dekleta na pečini v filmu *Znaki življenja*, ki zbirajo pogum za poslednji skok, nosi izjemno sporočilo o eksistencialni tesnobi posameznika. V filmu *Pobeg* je ples pobeglega zapornika pred puškinom cevjo afirmacija življenja v položaju skrajnega brezupa. In nazadnje, *V senci tančice* je družbeno angažiran pogled na položaj ženske v družini in družbi, v kateri je za muslimansko dekle ples uproti rigidnim pravilom.

Mathieu Labaye v filmu *Orgesticulanismus*, posvečenem očetu, ki ga je cerebralna paraliza prikovala na invalidski voziček, raziskuje pojem *mislečega telesa*, ki postane medij notranje svobode. Če prvi del filma prikazuje človeške figure, ki jih kot marionete upravljajo vektorji in brez konca ponavljajo ene in iste gibe, v drugem delu pride do neizbežne (in pričakovane) prekoračitve: divji sodobni ples telo prisili, da prestopi lastne meje. Preden film preide v polje abstraktnega in nakaže na minljivost telesne eksistence, je telo zreducirano na mrtvaški ples skeleta ...

Po drugi strani skeleti v Disneyjevi burleski *Skeletni ples*, ki jih vodi izurjena roka animatorja Uba Iwerska, pričarajo vedri duh Hollywoodske zlate dobe. Razigrani *South American Jive* filmskih zvezd v kratkem filmu *Hollywood se zabava* Texa Averyja in ples mrožu podobnega duha, ki po zaslugu rotoskopije Dava Fleischerja v gibu spominja na lucidnega dirigenta Caba Callowaya, sta le dva primera ameriške produkcije tistega časa. Jasno je, da tu predstavljeni ples nima umetniških aspiracij, a retrospektiva *Aminirani film in ples* se ukvarja tudi z običajno, družbeno vlogo plesa.

Na nasprotnem polu Animatekinega plesnega spektra je abstrakcija kot izrazno sredstvo filma. Skoraj paradigmatičen

rhythm of music is the rhythm of life. The viewer recognises the essential function of dance as a social ritual: the tribalism of the new age becomes emphasised by establishing strong relations with the roots of the community. However, disturbed communication codes may endanger an individual, whose dance then becomes a struggle to overcome problems.

As much as an individual must subdue to the forces of common laws, dance is (still) a way to keep oneself away from these laws. The key words for understanding the messages of the dance trilogy by Arnaud Demuyck are *freedom* and *resistance*. The dance performed by a girl on a cliff, mustering courage for the final leap in the film *Signs of Life* conveys a powerful message on the existential apprehension of an individual. In the film *Breakout*, the dance performed by the escaping prisoner before the barrel of a gun is an affirmation of life in an absolutely hopeless situation. Finally, *The Shadow of the Veil* is a socially engaged perspective of the position of a woman in the family and society, where a Muslim girl resorts to dance to protest against the rigid rules.

Dedicating his film *Orgesticulanismus* to his father, the wheelchair-ridden cerebral-palsy patient Mathieu Labaye explores the concept of the *thinking body* that becomes a medium for the inner freedom. While the first part of the film shows vector-driven human figures resembling marionettes endlessly repeating the same movements, the second part introduces the inevitable (and expected) infringement, with the frantic modern dance forcing the body to break out of its own boundaries. Before the film moves into the sphere of the abstract, suggesting the transience of the physical existence, the body will become reduced to a *danse macabre* performed by a skeleton...

primer tega pristopa je delo vizualnih umetnikov Mema Aktena in Quayole z naslovom *Forms*. Telo športnika v gibanju se spremeni na videz anarhoidne roje geometrijskih oblik in tako najde svojo simbolno zamenjavo, na raven plesne koreografije pa ga prenese sugestivna glasbena oprema. In to je čarobni trenutek, svojevrstna apoteoza gibanja, v katerem se vzajemno plemenitijo najgloblji pomeni plesa in animacije.

Retrospektiva *Animirani film in ples* je raznolik in dinamičen program, poln vznemirljivih filmov, ki prebudijo čute in razburkajo čustva. Bi lahko od česar koli, celo umetnosti animiranega filma, sploh žezeleši še več?

Milen Alempijević

On the other hand, the skeletons featured in the Disney burlesque *The Skeleton Dance*, guided by the skilful hand of the animator Ub Iwerks, bring in the cheerful spirit of Hollywood's golden age. The gleeful 'South American Jive' of the film stars appearing in Tex Avery's *Hollywood Steps Out*, as well as the dance of the walrus-like ghost spurred by Dave Fleischer rotoscopy into a dance resembling that of the lucid bandleader Cab Calloway, are some of the examples of the American production of the time. It is clear that the dance presented here has no artistic aspirations, but the retrospective *Animation and Dance* addresses the general, social functions of dance as well.

Abstraction as a vehicle of expression in film lies on the opposite end of Animateka's dance spectrum. The work of visual artists Memo Akten and Quayola entitled *Forms* represents an almost paradigmatic example of this approach. Here, the human body of a moving athlete is transformed into seemingly anarchoid swarms of geometric shapes, thus finding its own symbolic substitution, while transcended to the level of dance choreography by the suggestive score. And this is the magic moment, an apotheosis of movement of its kind, where the innermost meanings of dance and animation are mutually sublimed.

The retrospective *Animation and Dance* is a diverse and dynamic programme, full of exciting films that move the senses and stir emotions. Can we really ask for more from anything, even from the art of animated film?

Milen Alempijević

Milen Alempijević (1965), writer and author, is a member of the Serbian Literary Society. Apart from popular fiction, he is an author of texts on jazz and film art. He is currently preparing a book of essays on animated film, *The Art of Exaggeration*. He works as Film and Video Programme Editor and is Art Director of the international animation festival ANIMANIMA at the Cultural Centre in Čačak, Serbia.

animirani film in ples | animation and dance |

ZAPOZNELA PREMIERA / ZAPAZDAVSHAYA PREMIERA / A BELATED PREMIERE

Rusija/Russia, 2003, video, 60'

Režija/Directed by: Viktor Bočarov

Scenarij/Script: Viktor Bočarov

Likovna podoba/Art Direction: Jurij Solovjev

Kamera/Cinematography: Ina Tiktinskaja

Glasba/Music: Julija Simonova, Irina Johansson, Elena Pavlova

Glasovi/Cast: Christopher Hamilton, Jennifer Gaspar

Producija/Production: MIRIS, with support from the Cinema Service of the Russian Ministry of Culture



Dokumentarni film z zgodbo Aleksandra Širjajeva (1867–1941), enega prvih baletnih filmskih ustvarjalcev, ki je s svojimi poskusi začel v prvem desetletju 20. stoletja, napiše zgodovino svetovne produkcije animiranega filma na novo. Širjajev je bil ugleden karakterni plesalec Marijinskega gledališča, vodja vaj Mariusa Petipe in avtor prve metode poučevanja karakternega plesa na svetu. Njegovi filmski poskusi obsegajo dokumentarne filme, miniaturje plesa in igre, risane animirane filme in animacijo lutk.

Viktor Bočarov je sanktpeterburški filmski producent, režiser in izjemna avtoriteta na področju baleta in opere. Arhiv del Aleksandra Širjajeva je leta 1995 dobil od fotografa Daniila Saveljeva. 17,5-milimetrskie pozitive je restavriral David Cleveland iz Filmskega arhiva Vzhodne Anglije, 35-milimetrskie filme pa so na digitalni nosilec prenesli v Londonu. Bočarov

The documentary film re-writes the history of world animation by telling the story of Alexander Shiryaev (1867-1941), one of the first ballet filmmakers who began his experiments in the 1900s. Shiryaev was a distinguished character dancer of Mariinsky Theatre, and a rehearsal director to Marius Petipa as well as the author of the world's first technique of teaching the character dance. Among his cinematographic experiments are documentaries, dance and play miniatures, drawn and puppet animations.

Viktor Bocharov is a St Petersburg film producer, director, and an outstanding authority on ballet and opera. He acquired the Shiryaev archive from the photographer Daniil Saveliev in 1995. The first restorations of the 17.5mm positive prints were carried out by David Cleveland of the East Anglian Film Archive, while the 35mm material was transferred onto



je iz tega gradiva ter fotografij in drugih dokumentov ustvaril dokumentarno pripoved o življenju Širjajeva, ki ga postavi v kontekst začetka filmske umetnosti in v okvir baletne zgodovine. *Zapoznelo premiero*, ki vsebuje domala ves animacijski opus Širjajeva, so prvič prikazali na festivalu Ruskega državnega filmskega arhiva Gosfilmofond januarja 2004. Tam je postavil zgodovino ruskega filma in animacije lutk na glavo, saj je dotelej za avtorja prve animacije lutk na svetu veljal Ladislav Starevič. Po besedah Bočarova je *Zapoznela premiera* znanstvena publikacija o delu gradiva iz zapuščine Širjajeva.

Predvajano z dovoljenjem Viktora Bočarova, Birgit Beumers in Toma Vincenta (Aardman Animation).

digital media in London. Using this material, along with photographs and other documents, Bocharov directed this documentary account of Shiryaev's life, where he places him into the context of the emergence of cinema and in the framework of ballet history. Including practically all of Shiryaev's animation work, *A Belated Premiere* was first shown at a festival of the Russian State Film Archive, Gosfilmofond, in January 2004, where it appeared to reverse the history of Russian cinema and of puppet animation, which had considered Ladislav Starewicz to be the world's first puppet animator. *A Belated Premiere* is, in Bocharov's own words, a research publication of some material from Shiryaev's legacy.

Screening courtesy of Viktor Bocharov, Birgit Beumers and Tom Vincent at Aardman Animation.

animirani film in ples II:
hollywood pleše
animation and dance II:
dancing hollywood

(selekcija: Milen Alempijević iz arhiva Carlo Montanaro / curated by
Milen Alempijević from the Archivio Carlo Montanaro titles)

SKELETNI PLES / THE SKELETON DANCE

Walt Disney
ZDA/USA, 1929, 16mm, 5'34"



Ura odbije polnoč: čas je kot nalač za to, da se prikažejo štirje okostnjaki in malo zaplešejo.

The clock strikes midnight: a perfect time for four skeletons to come out and dance a bit.

PISKRI PLEŠEJO / DIZZY DISHES

Dave Fleischer
ZDA/USA, 1930, 16mm, 6'15"



Betty Boop zabava goste v restavraciji za pse in natakar se pridruži njenemu nastopu.

Betty Boop is entertainer in a restaurant for dogs and a waiter joins the floor show.

BRODOLOMEC / THE CASTAWAY

Wilfred Jackson

ZDA/USA, 1931, 16mm, 4'50"



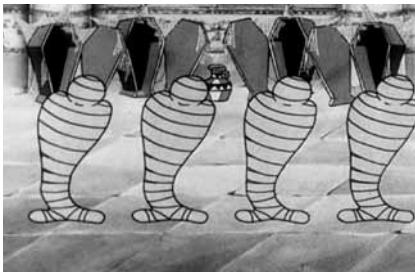
Mickey nasede na samotnem otoku med bananami, divjimi živalmi in – klavirjem.

Mickey's shipwrecked on a desert island with bananas, wild animals, and – a piano.

EGIPČANSKE MELODIJE / EGYPTIAN MELODIES

Wilfred Jackson

ZDA/USA, 1931, 16mm, 6'30"



V egiptovsko Sfingo pride pajek. Tam se skriva pred plešočimi mumijami, medtem pa oživijo stenske poslikave.

A spider enters the Sphinx in Egypt, hides from dancing mummies while murals come to life.

BAVBAV / SPOOKS

Ub Iwerks

ZDA/USA, 1932, 16mm, 8'30"



Žabec Filip se znajde v hiši, kjer strašijo ponoreli okostnjaki.

Flip the Frog finds himself in a house haunted by crazy skeletons.

MINNIE THE MOOCHER

Dave Fleischer
ZDA/USA, 1932, 16mm, 7'47"



Betty Boop pobegne od doma in spozna mrožastega duha, ki prepeva naslovno pesem Caba Callowaya.

Ran away from home, Betty Boop meets walrus-like ghost singing Cab Calloway's title song.

PHILIPSOV SPREVOD / PHILIPS CAVALCADE

George Pal
ZDA/USA, 1934, 16mm, 5'42"



Stop-motion animacija s pojčimi in plešočimi lutkami, ki ponujajo radijske sprejemnike.

All singing, all dancing stop motion puppets, trying to sell you radios.

NAŠOPIRJEN / COCK O' THE WALK

Ben Sharpsteen
ZDA/USA, 1935, 16mm, 8'30"



Petelin, sicer profesionalni boksař, prázdnování in parodija na plesné korake Busbyja Berkeleyja.

A prize fighting rooster, a celebration and a parody of Busby Berkeley dance routines.

ŽABJI RIBNIK / THE FROG POND

Ub Iwerks

ZDA/USA, 1938, 16mm, 6'45"



Kako nasilno žabo spraviti s plesišča?

How to get rid of the bully frog from the dancing floor?

HOLLYWOOD SE ZABAVA / HOLLYWOOD STEPS OUT

Tex Avery

ZDA/USA, 1941, 16mm, 8'00"



Hollywoodski zvezdniki ob ritmu konge večerjajo v slovitem nočnem klubu Ciro's v Los Angelesu.

Hollywood celebrities are having dinner with conga beat at famous L.A. nightclub Ciro's.

**animirani film in ples III
animation and dance III**

RONDÓ / RONDO

Črt Škodlar (Triglav film)

Jugoslavija (Slovenija)/Yugoslavia (Slovenia), 1958, 35mm, 12'30"



Med stariimi slikami se nahaja lutka balerine. Ko sončni žarki obsijejo ta kotiček, lutka oživi in začne plesati. Ko sonce zaide, se ples konča in vse je spet po starem.

A ballerina puppet lies among some old pictures. When sunlight touches her, the puppet comes to life and starts dancing. When the sun goes down she stops dancing and everything is like it was before.

KVARTETEK / KWARTECIK / THE LITTLE QUARTET

Edward Sturis (Studio Se-Ma-For)

Poljska/Poland, 1965, 35mm, 7'05"



Deklica vadi klavir in ob monotonem preigravanju se začnejo dolgočasiti celo figurice na njem. Nestrpo čakajo, da konča, da lahko začnejo svoj živahni ritmični, razigrani ples.

A little girl practices music and even the figures standing on the baby grand piano become bored with the monotony of her exercises and wait eagerly for her to stop playing so that they can begin their vivacious rhythmic and merry dance.

PAS DE DEUX

Norman McLaren (NFB)
Kanada/Canada, 1968, 35mm, 13'



Filmska študija baletne koreografije. Prazna, črna scena in na njej z zadnje strani osvetljeni figuri plesalcev Margaret Mercier in Vincenta Warrena pričarajo sanjski, hipnotični učinek. Nagrajeni film dopolnjujejo vizualni učinki, kakršne bi od tega filmskega velikana tudi pričakovali.

A cinematic study of the choreography of ballet. A bare, black set with the back-lit figures of dancers Margaret Mercier and Vincent Warren create a dream-like, hypnotic effect. This award-winning film comes complete with the visual effects one expects from this master filmmaker.

MATRIOSKA

Co Hoedeman (NFB)
Kanada/Canada, 1970, 35mm, 4'48"



Protagonistke tega kratkega animiranega filma so ruske figurice, ki jih poznamo kot matrioške ali babuške – prekrasno poslikane lesene igrače različnih velikosti, ki se zložijo druga v drugo. Tu ob ruskih melodijah plešejo, se vrtijo in sučejo, potem pa se spet pospravijo.

The protagonists of this animated short are Russian dolls, also known as matryoshka dolls, or babushka dolls – sets of beautifully painted wooden dolls of decreasing sizes that nestle one inside the other. Here, the dolls dance, twirl and swirl to Russian tunes before hopping back into the mother figure.

STREET MUSIQUE

Ryan Larkin (NFB)
Kanada/Canada, 1972, 35mm, 8'45"



Vizualna improvizacija ob glasbi, ki jo izvaja priljubljena skupina uličnih zabavljačev. Glasba je avtorjevo izhodišče, a je njegov lastni ritem bučnejši. Ilustracije obsegajo vse od zapletenih abstrakcij do karikatur vsem znanih ritualov. Brez besed.

A visual improvisation to music performed by a popular group presented as sidewalk entertainers. The Author's take-off point is the music, but his own beat is more boisterous than that of the musicians. The illustrations range from convoluted abstractions to caricatures of familiar rituals. Without words.

NE NA ODRU NE V ZAODRJU / NI SCÈNE NI COULISSES / BEYOND CURTAINS

Denis Poulin (NFB)
Kanada/Canada, 1978, 35mm, 9'41"



Ekperimentalni kratki film, ki združuje animacijske tehnike in resnične posnetke. Film, v katerem sličice nikoli ne sestavlja en sam, ampak več posnetkov. Optični triki dodajo estetsko dimenzijo in poskrbijo za zanimivo audiovizualno izkušnjo; izvirna elektronska glasba pa plesu doda novo razsežnost, ki je ni moč najti ne na odru ne v zaodru. Film brez besed.

Experimental short film mixing animation techniques and real shots. A film where each image is never the result of a single shot, but many. Optical illusions make it aesthetic, an interesting audiovisual experience, and the original electronic music is one of the elements to give dance a whole new dimension that cannot be found either on stage or in backstage. A film without words.

ŽENSKI VEČER / GIRLS NIGHT OUT

Joanna Quinn (Beryl Productions)
Velika Britanija/UK, 1986, video, 6'



Hrupna komedija, ki tiho waleško gospodinjo Beryl ob rojstnem dnevu spreminja na ženski večer v lokalno pivnico, kjer sreča razvedrilo tistega večera – slačifanta.

Raucous comedy following a quiet Welsh housewife Beryl, on a birthday treat to a 'ladies only' night at a local pub, where she encounters the evening's entertainment... a male stripper.

PAS A DEUX

Monique Renault, Gerrit van Dijk (Cilia van Dijk)
Nizozemska/The Netherlands, 1988, 35mm, 5'30"



Vznemirljivi ples ob glasbi časa, ritmu sprememb.

An exciting dance to the music of time, the rhythm of changes.

KORAKI GLASBE / FEET OF SONG

Erica Russell (Malinka Films)
Velika Britanija/UK, 1988, 35mm, 5'



Eksplozivna kombinacija grafike, zvoka in animacije, ki črpa iz afriških plesnih ritmov.

An explosive combination of graphics, sound and animation, based on African dance rhythms.

ERÈ MÈLA MÈLA

Daniel Wiroth (Arte/Heure d'été productions/Tarantula)
Luksemburg, Francija/Luxembourg, France, 2000, 35mm, 5'35"



Telesa se dotikajo, roke komunicirajo, pogledi izkazujejo ljubezen. Nežna poezija za tistega drugega, brez katerega nismo nič.

Bodies touch, hands communicate, looks show love. Gentle poetry for the other, without whom we would be nothing.

animirani film in ples IV
animation and dance IV

ON THE BEAUTIFUL BLUE DANUBE WALTZ OP. 314

Aleksandra Korejwo (TVP SA – TV SFA)
Poljska/Poland, 1993, 35mm, 5'30"



Animacija zobarvano soljo. Glasba Johanna Straussa v izvedbi Straussovega festivalskega orkestra.

Animation in coloured salt. Music composed by Johann Strauss performed by Strauss Festival Orchestra.

SNERT

Gerrit van Dijk, Peter Sweenen, Jacques Overtoom (Cilia van Dijk)
Nizozemska/The Netherlands, 1991, 35mm, 3'30"

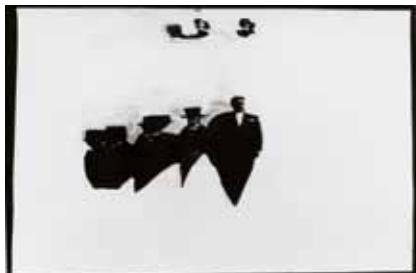


Ljubljenje moškega in ženske je uvertura spočetju novega življenja.

The lovemaking between man and woman is the overture to the conception of a new life.

LA PISTA

Gianluigi Toccafondo, Simona Mulazzani (Mix Film)
Italija/Italy, 1991, 35mm, 2'



Tango je ... tango.

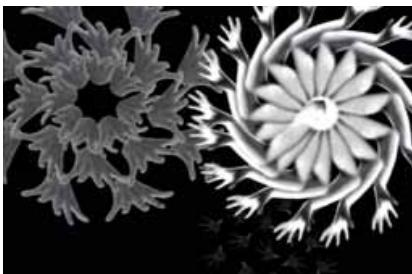
S plesnimi koraki Freda Astaira in Ginger Rogers.

Tango is... tango.

Based on the dance routines of Fred Astaire and
Ginger Rogers.

BUSBY

Anna Henckel Donnersmarck (Filmakademie Baden-Württemberg)
Nemčija/Germany, 1997, 35mm, 3'12"



V najboljši tradiciji zgodnjih hollywoodskih
glasbenih filmov *Busby* ustvari abstrakten svet iz
rok, ki ustvarjajo koreografirane vzorce.

In the tradition of early Hollywood musicals, the
film creates an abstract world consisting of hands
which continuously form choreographed patterns.

PLES NASILNEŽEV / BULLY DANCE / LA DANCE DES BRUTES

Janet Perlman (NFB)
Kanada/Canada, 2000, 35mm, 10'20"



Kratki animirani film raziskuje vlogo vrstniškega
pritska, odgovornosti in bojev za prevlado pri
čedalje pogostejšem pojavu – ustrahovanju.

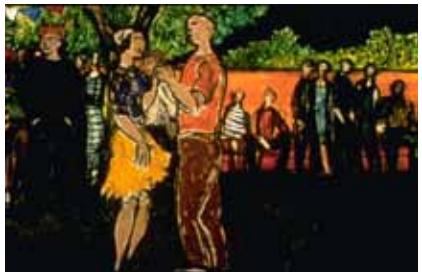
Ko se nasilnež spravi na manjšega člena svoje
skupine, v zgodbo vplete vso skupnost. Ta izve, da
ima nasilnež doma sam vlogo žrtev.

This short animated film examines the roles of peer
pressure, accountability and power struggles in
bullying – a pervasive phenomenon.

When a bully picks on a smaller member of his
group, the whole community becomes involved.
The bully, they learn, is himself a victim at home.

AU PREMIER DIMANCHE D'AOÛT

Florence Mialhe (Les Films de l'Arlequin/ARTE France)
Francija/France, 2000, 35mm, 10'40"



Avgustovska nedelja na jugu Francije. Vaški trg počasi oživlja, glasbeniki uglašujejo svoje inštrumente, otroci vriskajo, rajanje se pričenja ...

An August Sunday in the South of France. Little by little, the village square is coming to life, musicians tune their instruments, children shout, the festivities are starting ...

THE GOD

Konstantin Bronzit (Melnitsa Animation Studio)
Rusija/Russia, 2003, HD, 4'17"



Bronast kip hindujskega božanstva Šive, poseobljenega miru, razdraži sitna muha. Da bi se je znebil, kip oživi, a v čedalje bolj obupanih poskusih si Šiva nakopljne nove in nove težave. Potem pa ...

A bronze statue of the Hindu deity, Shiva, the personification of calm, is irritated by a pesky fly and comes to life in order to rid himself of it. But in his increasingly frustrated attempts, Shiva causes himself more and more problems until...

PAS DE DEUX DE DEUX

Paul Bush (Ancient Mariner Production)
Velika Britanija/UK, 2001, 35mm, 5'30"



Fotografije/Photos: Paul Bush and LUX, London

Parazitska prisotnost se je povsem polastila telesa gostitelja, a pustila njegovo gibanje in manirizme nedotaknjene; sličico za sličico je klasični baletni *pas de deux* postavljen na oder na novo, pri čemer izvirna plesalca nadomestijo širje novi. Gibanje ostane tekoče, le da plesalčeve mesto v vsaki sličici zaseda nekdo drug.

A parasitic presence has completely taken over the body of its host while allowing its movements and mannerisms to remain intact; a *pas de deux* from classical ballet has been restaged frame by frame with the two original dancers replaced by four new dancers. The movement remains continuous, but in each frame a different person occupies the dancers' body spaces.

ZNAKI ŽIVLJENJA / SIGNES DE VIE / SIGNS OF LIFE

Arnaud Demuyncck

Belgija/Belgium, 2004, 35mm , 10'



Neko noč ob pečini dekle prejme prelepo, nenejeno vabilo življenja.

Film *Znaki življenja*, ki je leta 2005 prejel nagrado za najboljši animirani kratki film na festivalu Clermont Ferrand, je prvi del trilogije o gibanju, kjer se ples v osupljivi črno-beli grafiki spremeni v prinašalca upanja in svobode ...

One night, near a cliff, a young woman receives a marvellous and unhoed for invitation of life. Awarded for Best Animated Short at the Clermont Ferrand Film Festival in 2005, »Signs of Life« is the first part of a trilogy of movement, where dance becomes, through some amazing black and white graphics, a conveyer of hope and freedom...

V SENCI TANČICE / A L'OMBRE DU VOILE / THE SHADOW OF VEIL

Arnaud Demuyncck

Belgija/Belgium, 2006, 35mm, 9'13"



Muslimanki, mati in hči, odideta na protest proti prepovedi nošenja naglavne rute v šolah. Ko se vrneta domov, mati s plesom, polnim čustvene vznemirjenosti, povabi hčer, naj sname ruto. Koreografija je s svojo zadržano estetiko surove in impulzivne grafike klic k temeljnem boju za enakopravnost in svobodo.

Two muslim women, a mother and her daughter, go to a demonstration against the prohibition on wearing the veil at school. Back home the mother invites her daughter to remove this veil through a distraught and disturbing dance. In a sober aesthetics, with rough and impulsive graphics, the choreography is a call to the essential fight for equality and freedom.

POBEG / L'EVASION / BREAKOUT

Arnaud Demuyncck, Gilles Cuvier, Gabriel Jacquel (La Boîte Productions/Les Films du Nord/Digit Anima/Frits GCV/CRRAV)

Belgija, Francija/Belgium, France, 2007, 35mm, 10'



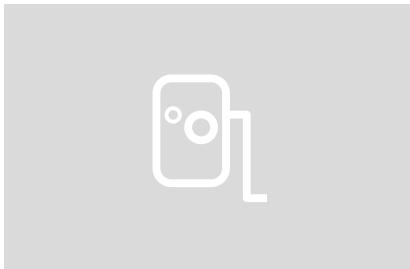
Mož v zaporu. Njegovega sojetnika mučijo do smrti. Ko pažniki pridejo ponj, mu uspe pobegniti. V tem dejanju obupa se zateče na streho stavbe. Vojak mu grozi iz stražnega stolpa, jetnik pa v odgovor izravi svojo svobodo v vsej njeni razsežnosti.

A man is in prison. His companion in the cell is tortured to death. When the guards come for him, he manages to escape. In this desperate attempt, he reaches the roof of the building. From the watchtowers, a soldier threatens him: then the prisoner expresses the full measure of his freedom.

animirani film in ples V
animation and dance V

**POKLON BUSBYJA BERKELEYJA MAE WEST /
BUSBY BERKELEY'S TRIBUTE TO MAE WEST**

Paul Bush (Ancient Mariner Production)
Velika Britanija/UK, 2002, HD, 1'20"



Poklon Busbyja Berkeleyja filmski seksualni boginji Mae West, kot si ga zamišlja režiser Paul Bush.

Busby Berkeley's tribute to screen sex goddess Mae West as imagined by director Paul Bush.

**FANTASTIČNA CVETLIČARNA / FANTASTYCZNY
SKLEP Z KWIATAMI / THE FANTASTIC FLOWERSHOP**

Paweł Partyka (Se-Ma-For/Partflex System)
Pojska, Danska/Poland, Denmark, 2001, video, 15'



Konec delovnega dne v cvetličarni. Žice se razvijejo z vreten in prepletejo v male človečke. Nadenejo si ustrezno opravo in zabava se začne. Naslednji dan se vrata odklenejo in vse obstane na mestu. Zdi se, da je vse tako, kot je bilo ob koncu prejšnjega dne – a ne povsem. Zajubljeni par je v težavah. Ko ona v vsej zmedri pada s pulta, on hiti na pomoč ... a prepozno.

A flower shop at closing time. The wires spin out from their spools to become small men and women. Once they are properly dressed, the party begins. As the florist returns the next day, the festivities come to an abrupt halt. Everything appears as it did at closing time – but not quite. A pair of lovers is in trouble. As she in all the commotion falls from the counter, he tries to rescue her... but it's too late.

TANGO FINLANDIA

Hannu Lajunen, Tomi Riiionheimo (Indie Films Oy)
Finska/Finland, 2006, 35mm, 6'05"



Plesni večer v lokalnem baru nekje na finskem podeželju. Osamljeni ljudje prihajajo, da bi našli srečo. Strank ni veliko, a vroči in strastni ritmi tanga vse privabijo na plesišče. Finski tango je naporen in vročičen. To je pravzaprav akcijski film, nabit s testosteronom.

A dance-evening in the local bar somewhere in the Finnish periphery. Lonely people come there to find joy. There are not that many customers, but the hot and passionate tango-rhythms take all of them to the dance floor. The Finnish tango is hard and sweaty. This film is basically a testosterone loaded action movie.

MEIN STAMPF OR THE LAST DANCESHOW OF THE LAST CENTURY

Martine Grande (Volda University College)
Norveška/Norway, 2007, HD, 4'



Malce drugačen animirani dokumentarec ... Eden najpomembnejših dogodkov svetovne zgodovine skozi oči plesalke.

An animated documentary with a difference... One of the most significant events in world history seen through the eyes of a dancer.

DESDEMONA BREAK

Gábor Ulrich (Kecskemétfilm Kft.)
Madžarska/Hungary, 2007, video, 4'30"



Štiri minute po smrti.

Four minutes after death.

ORGESTICULANISMUS

Mathieu Labaye (Camera Etc.)
Belgijska/Belgium, 2008, 35mm, 9'20"



Čudovita risana animacija; Mathieu Labaye jo je posvetil svojemu pokojnemu očetu Benoîtu Labayeu, ki je bil zadnjih 15 let življenja prikovan na invalidski voziček.

An amazing hand-drawn animation made by Mathieu Labaye as a tribute to his late father Benoît Labaye who'd been confined to a wheelchair for the last 15 years of his life.

SMOLIK

Cristiano Mourato (IPL/ESAD.CR/Quest Animation)
Portugalska/Portugal, 2009, HD, 8'



V filmu, ki je daleč od prozaične pripovedi, spremljamo zgodbo dveh likov v sopostavitvi in opazujemo njuno gibanje, ki ponazarja izraz intimnih občutij.

Far from being a prosaic narrative, one is taken through the story of two characters in confrontation to look at their movement as a personal expression of feelings.

MASQUES

Jérôme Boulbès (Lardux Films/Sens Fiction/Arte France)
Francija/France, 2009, 35mm, 7'



Soočenje dveh mask v množici morečih pogledov. Signal sproži ples, obredni boj.

Two masks face each other under a multitude of disturbing glances. A signal is given, a dance begins, a ritual fight.

CHRYsalide – IKI

Yann Bertrand, Damien Serban (Autour de Minuit Production)
Francija/France, 2005, HD, 7'20"



Film IKI, ki je v celoti ustvarjen v 3D tehniki s ključnimi sličicami, ponazarja plesalčeve dihanje: njegov ples in ritem spreminja do popolnega uničenja telesa.

Fully created in 3D and keyframe animated, IKI symbolizes the dancer's breathing by altering his dance and his rhythm to the complete destruction of the body.

AU BAL DES PENDUS

Johan Pollevoort (Les Films du Nord/Digit Anima/La Boîte ... Productions/Suivez mon regard)
Belgija/Belgium, 2010, 35mm, 8'



V smrti se snidemo, svobodni in enakopravni; v tem ni nič morečega. Film prikazuje mrtvaški ples.

In death we get together, free and equal; there is nothing depressing in that.
This movie is a representation of a macabre dance.

ZADEVA TRIKOTNIK / KOLMNURGA AFÄÄR / THE TRIANGLE AFFAIR

Andres Tenusaar (OÜ Nukufilm)
Estonija/Estonia, 2012, HD, 10'



Ni trikotnika brez kotov. Ni smeri brez trikotnika. Ni gibanja brez smeri.

There is no triangle without corners. There is no direction without a triangle. There is no movement without a direction.

animirani film in ples VI animation and dance VI

DAY

Osi Wald, Efrat Rubin (Moving Hold)
Izrael/Israel, 2010, HD, 11'22"



Predstava, ki na odru združi ples in animacijo.

A performance combining dance and animation on stage.

ZAJTRK NA TRAVI / EINE MURUL / BREAKFAST ON THE GRASS

Erik Alunurm, Mihkel Reha, Mari-Liis Rebane, Mari Pakkas (Estonian Academy of Arts)
Estonija/Estonia, 2011, HD, 4'30"



V mojstrovini je 99 % dela in 1 % talenta.

It takes 99% of work and 1% talent to create a masterpiece.

ADDICTED

Reinhold Bidner (Reinhold Bidner)
Avstria/Austria, 2011, HD, 3'



Oseba / osebnost / bitje. Obstajajo »pravi« odgovori ali jih zgolj projiciramo v svojih mislih? smo osamljeni posamezniki, potrební zaščite, ali multipla bitja, ki jih žene egoizem? Rorschach pošilja pozdrave, zvočno opremo pa dodaja Madame Humtata.

A person / a personality / a creature. Are there "real" answers or do we only project them into our head? Are we lonesome individuals in need of protection, or multiple creatures driven by egoism? Rorschach sends his regards, and Madame Humtata provides the Soundtrack.

PAJKOV PLES / LA DANZA DEL PICCOLO RAGNO / DANCE OF THE LITTLE SPIDER

Giacinto Compagnone, Aurora Febo, Lucia Rotelli, Emma Vasile (CSC Torino)
Italija/Italy, 2012, HD, 5'50"



Tarantelin ples je del starodavnega obreda, ki izvira iz južne Italije, natančneje iz Apulije. Temelji na preričanju, da le ta ritual glasbe in plesa lahko ozdravi žrtve tarantelinega ugriza.

The Dance of the Taranta is part of an ancient ritual of southern Italy, particularly Apulia. The belief is that only that ritual of music and dance will heal the victims of the Taranta spider's bite.

SOVINE RADOSTI IN MUHE / EULENLUST & LAUNE / AN OWL'S ZEST & QUIRKS

Janina Arendt (Janina Arendt)
Avstria, Gruzija/Austria, Georgia, 2011, HD, 2'25"

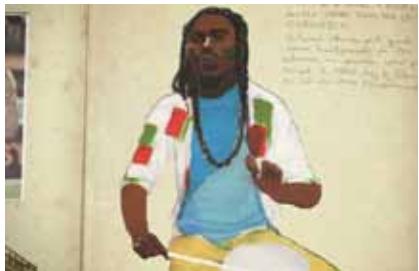


Dekle spozna domaćina in se z njim odpravi na potovanje po Gruziji. Veliko je smeha, plesa in pitja. Nenadoma pa sproščeno vzdušje začne prekinjati napet scenarij: protagonistke se kot senca oklene antropomorfnova sova, druga osebnost, ki se s spremljevalcem zaplete v nezaveden konflikt.

Having just met, a young woman and her local companion take a car trip in Georgia. There is laughter, dancing, and drinking. But without warning, the casual atmosphere constantly switches with a tense scenario: An anthropomorphic owl appears to cling to the protagonist like a shadow, a second person, and engage in a subliminal conflict with her companion.

OBRAZI S POTI / PORTRAITS DE VOYAGES / FACES FROM PLACES: SENEGAL – SABAR

Bastien Dubois (Sacrebleu Production)
Francija/France, 2013, HD, 3'



V Dakaru bobna pričarata živahno vzdušje. Takrat zaplešemo sabar, s čimer ozdravimo tako telo kot duha.

In Dakar, two drums can create a lively atmosphere. That is when we start dancing sabar, a way of curing the body as well as the mind.

SPIN

Max Hattler (Autour de Minuit/Arcadi)
Francija/France, 2010, HD, 3'56"



Ko konflikt postane razvedriilo, se meja med uničevalnostjo in zabavo zabriše ...

When conflict becomes a spectacle, the lines between destruction and entertainment get blurred...

MEMENTO MORI

Daniela Wayllace Riguera (Atelier de production de la Cambre/ENSAV
La Cambre/ Daniela Wayllace Riguera)
Belgija, Bolvija/Belgium, Bolivia, 2012, HD, 9'40"



Fotograf na žalni slovesnosti fotografira deklico. Asistenti s skrušenimi obrazi odidejo in jo pustijo obkroženo s cvetjem. Pomalem se deklici približamo ter obnovimo njene spomine in vesolje smrti.

In a mourning ceremony the photographer takes a picture of a little girl. With the face contrite assistants leave the room, leaving it surrounded by flowers. Little by little we approach the girl and recoup her memories and the universe of death.

BALET / LE BALLET / THE BALLET

Louis Thomas (Gobelins)
Francija/France, 2012, HD, 4'08"



Film sledi zgodbi in poteku baleta v Operi Garnier od glasbene uverturje do trenutka, ko zastor pada. V njem je množica anekdot in podob: plesalci, občinstvo, orkester, tehnički v zaodruju, scenografija: ne le tisto, kar se dogaja na odrju, temveč vse, kar sestavlja predstavo.

The film follows the story and the unfolding of a ballet at the Opéra Garnier, from the musical overture to when the curtain comes down. It is full of anecdotes and images: the dancers, the audience, the orchestra, the technicians backstage, the scenography: everything that makes up a show at the Opera, and not only what is happening onstage.

BASSEMENT

Milan Kopasz (MOME)
Madžarska/Hungary, 2012, HD, 1'47"



Avtorjev diplomski film na oddelku za umetnost in oblikovanje Univerze Moholy-Nagy v Budimpešti.

Author's BA graduation film at Moholy-Nagy University of Art and Design Budapest.

US

Julie Roussel, Ulrich Totier (Fargo/La Boîte... Productions/Digit Anima)
Francija, Belgija/France, Belgium, 2013, HD, 8'50"



153

Heče male figurice brez ciljno postopajo po praznem, brezčasnem prizorišču ... dokler z neba ne pada kamen. To, kar z njim naredijo, razkrije pravo naravo teh prečudnih bitij.

In an empty, timeless setting, funny little figures wander around with no apparent purpose... until a stone falls from the sky. What they do with it reveals the true nature of these odd creatures.

DIP N' DANCE

Hugo Cierzniak (Delapost Paris/ Hugo Cierzniak)
Francija/France, 2013, HD, 6'15"



Štiridesetletnik srednjega razreda, ki hoče, da ga domača avtomatika uboga na besedo, bo s pomočjo glasbe doumel, da se lastnina na koncu polasti tebe.

A middle-class man in his forties who loves his domotics to obey every word, will figure out in a musical way, that things you own end up owning you

TRNATI TANGO / TUMBLEWEED TANGO

Hydra (Humble)
ZDA/USA, 2013, HD, 3'16"



Balon v obliki psa se izgubi v svetu, polnem nevarnosti. En sam napačen korak in plesne kariere bo konec. Rešita ga lahko le ljubezen in tango.

A balloon dog is lost in a world of danger. One wrong step and his dancing days are done. Only love, and tango, can possibly save him.

SONATA

Nadia Micault (Autour de Minuit)
Francija/France, 2013, HD, 11'



Dekle v domišljiskem glasbenem svetu išče izhod, se izgubi in preskuša svoje meje. Da bi se prerodila, se mora sčasoma odpreti.

In an imaginary musical world, a young woman seeks escape, loses herself and tests her own limits. Gradually she must open up in order to reinvent herself.

Upiranje gravitaciji: Ples v animiranih glasbenih videih in animiranih filmih

Iskreno lahko povem, da sem kar dolgo razmišljala o naslovu tega programa. Iskala sem izraze, ki bi opisovali vizualizacijo zvoka in glasbe s telesom ali doživljanje glasbe s telesom. A kot v večini primerov, ko se preveč krčevito trudimo najti pravo rešitev – ta pride, ko jo najmanj pričakujemo.

Med videi, ki sem jih odkrila na neskončnem spletu (in jih takoj uvrstila na program), je eden z naslovom *Gravity*, gravitacija. Ko sem ga gledala, me je opomnil, kaj je srž tega programa: ples – koreografija in gibanje –, a v docela umetnem okolju – animiranem filmu.

Animacija ustvarjalcu omogoča nadzor nad vsako podrobnostjo filma, kar je lahko velika prednost, lahko pa tudi prekletstvo, saj ne oprosti niti »najmanjše« napake.

Odnos med plesom in animacijo lahko torej obravnavamo na dva načina. Prva možnost: animacija JE ples in koreografija, saj je treba prav vsako sličico in prav vsak predmet na sličici natančno koreografirati.

Druga možnost: animacija in ples sta dva nasprotuječa si svetova. Ples, naj bo koreografiran ali spontan, je izraz telesa in duše, v plesu je natančnost, marsikaj pa se zgodi tudi po naključju, zaradi česar je ples še zanimivejši in privlačnejši. In to se zdi v popolnem nasprotju z animacijo.

Tu se pojavi vidik gravitacije: vsak plesalec se upira gravitaciji – vsak skok, vsak gib je poskus ubežati dejству, da si prikovan na zemljo. Animacija plesalcu končno omogoči svobodo gibanja – v njej zakoni gravitacije ne veljajo –, telo lahko lebdi in mu fizičnih zakonitosti ni treba upoštevati.

Za program sem večinoma izbrala glasbene videe, v katerih se pojavi ples – bodisi v uprizoritvi posameznika ali kot koreografija z geometričnimi oblikami in abstraktnimi liki.

Against Gravity: Dance in animated music video and animation films

To be honest, I was looking for a title for this programme for quite a while. I was looking for terms that stand for visualizing sound and music with the body, or experiencing music with the body. But like most of the time when you are trying to find the right thing too hard – it comes to you when you least expect it.

One of the videos that I discovered in the infinite Internet (and immediately booked for the programme) is called *Gravity*. While watching it I was reminded what this programme is really about: Dance – choreography and movement – but in a completely constructed environment – the animated film.

Animation enables the creator to control every little detail of the film, which can be a big advantage, but it can also be a curse: it doesn't pardon even "little" mistakes.

So there is two ways of seeing the relation between dance and animation: First: Animation IS dancing and choreography, as every single frame and every single object in the frame has to be choreographed precisely.

Or: Animation and Dance are two worlds that contradict each other: Dancing, either choreographed or spontaneous, is an expression of the body and soul, in dancing there is precision but there is also a lot of things that happen by accident and can make the dance even more interesting or appealing. And this seems to constitute the exact opposite of animation.

And this is where the aspect of Gravity emerges: every dancer is fighting against Gravity – every jump, every movement is an attempt to escape the fact that you are bound to the ground. Animation finally gives the dancer the freedom of movement – in Animation the rules of Gravity need not exist – the body can float and does not need to follow any physical rules.

animirani film in ples
VII: upiranje gravitaciji
animation and dance
VII: against gravity

(selekcija/currated by: Wiktoria Pelzer)

Tudi abstraktne oblike se nanašajo na človekovo telo in, kot rečeno, na upiranje gravitaciji.

Kot leta 2011 – ko so na Animateki prikazali moj program CLIP KLAPP BUM – tudi zdaj predstavljam glasbeni video kot umetnost, saj sem prepričana, da ti videi ne bi smeli biti na vložju samo za uporabo prek platform You Tube in Vimeo, temveč spadajo na veliko platno.

Za referenco na program iz leta 2011 spet začenjam z videom *Ariel* studia Field. Eden tistih je, ki jih vedno znova srečujem, in ker sem takrat zapisala, da je ples »ena najstarejših oblik vizualizacije glasbe«, sem za referenco in primer preprosto morala uporabiti prav tega.

Pri pripravljanju programa izziv ni bil zgolj najti primere, kjer kdo ali kaj pleše, temveč tiste, v katerih ustvarjalci raziskujejo nove medije in nove možnosti digitalnih, interaktivnih in spletnih skupnosti. Našla sem dva nova sijajna projekta, ki uporablja tehniko zajemanja giba, a dajeta povsem drugačen rezultat kot *Ariel* (*Forms*, *Mednarodni projekt Perfume*), potem so tu abstraktna dela, ki h plesu pripravijo trikotnike in pike, kot to počne Jeff Scher v *Matchstick* (ki bi mu skoraj lahko pripisal »tradicionalno« tehniko animacije) ali na bolj konceptualen način Tarik Barri za pesem *Judge Jury and Executioner* skupine Atoms for Peace.

Ko smo že pri »tradicionalnem« in pri začetkih animacije, omenimo čudovito referenco na Lena Lya v videu Miloša Tomića za skupino Jarboli in njihovo pesem *Support is important*. Drugi video Miloša Tomića, ki sem ga izbrala, pa je izdeлан v povsem drugačni tehniki in je kot tak bliže delu *Gravity – Un rêve de demain*, kjer se deli telesa ali vse telo premikajo s piksilacijo in sledijo svojim lastnim pravilom.

For this programme I selected mostly music videos using dance – either performed by a person, but also choreographies with geometrical forms and abstract figures.

The abstract forms also refer to the human body and again, to the fight against gravity.

Like in 2011 – when Animateka screened my program "CLIP KLAPP BUM" – I am again showing the music video as an art form, as I am convinced that these videos should not only be consumed on You Tube or Vimeo, they belong to the big screen.

And as a reference to the programme in 2011, I am starting with a repetition: "Ariel" by Field. This is one of the videos that always come back to me, and as back then I wrote that dance is »one of the oldest visualisations of music« – it had to be this video as a reference and example.

One of the challenges for the programme was not only to find pieces where someone or something dances, but where the creators explore new media and new possibilities with the digital, interactive and with online communities. So I found two more great projects that use motion capturing, but result in something completely different than is the case with "Ariel" ("Forms", "Global Perfume Project"), then there are the abstract works that make the triangles and dots dance, like (this could almost be called a "traditional" animation technique) Jeff Scher is doing in "Matchstick" or, in a more conceptual way, Tarik Barri for the song "Judge Jury and Executioner" by Atoms for Peace.

Speaking of "traditional" or the beginnings of Animation, there is a beautiful reference to Len Lye in Milos Tomic's video for Jarboli and their song "Support is important". The second video by Miloš Tomić that I selected, though, uses a completely

Vseh videov v programu ne bom omenila, želim pa poudariti, kako širok je nabor v njih uporabljenih tehnik, od zajemanja giba v živo do filma, sestavljenega iz najdenih posnetkov, in risane animacije, pa tudi tehnike *stop-trick*.

Naj še omenim, kako navdušena sem bila nad množico načinov, na katere plesalci in animatorji pristopajo drug k drugemu in sodelujejo. Prepričana sem, da vplivi – ki potujejo v obe smeri – odpirajo nove možnosti vizualnega izražanja in sodelovanja!

Posvetimo jim torej pozornost na velikem platnu in uživajmo ob zgodbah, ki nam jih pripovedujejo telesa in oblike.

Wiktoria Pelzer

selektorica programa Animation Avantgarde na dunajskem Festivalu neodvisnega kratkega filma, neodvisna selektorica

different technique and might be closer to "Gravity – Un rêve de demain" – where parts of the body or the whole body are moved with pixilation and follow their own rules.

I will not mention all the videos that will be screened in this programme, but I want to emphasize that the techniques vary greatly, from Live Motion Capture, to Found Footage, and drawn animation, as well as stop trick techniques.

And I also wanted to state that I was amazed by the variety of how dancers and animators seem to approach each other, work with each other and I am sure that the influences – working both ways – are opening up new visual and collaborative possibilities!

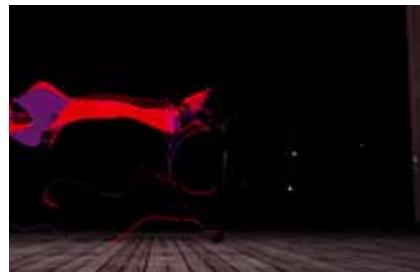
Let us therefore give them the attention of the big screen and enjoy the stories the bodies and forms have to tell.

Wiktoria Pelzer

curator Animation Avantgarde Vienna, free curator

ARIEL

Field, Glasba/Music: Stateless
Velika Britanija/UK, 2010, HD, 3'31"



Umetniki, ki sestavljajo studio Field, pri svojem delu združujejo nove medije, animacijo in vizualno umetnost. Video, ki so ga ustvarili za skupino Stateless, je odličen primer zlivanja vseh teh oblik v celoto. Ples kot eden prvih izrazov vizualizacije zvoka ter zajemanje giba, ki umetnikom omogoča premikanje teles v prostoru – boj med dobrim in zlim, svetlobo in temo.

The Artists behind Field are working between new media, animation and visual art. This piece, made for the band Stateless is a perfect example for melting all these forms together. Dance as one of the first expressions of visualizing sound, and the motion capture which allows the artists to move the bodies in a free space – a fight of good and bad – of light and darkness.

PERFUME GLOBAL PROJECT:

VOL 2, VOL 3, VOL 1, VOL 5

Daito Manabe (Takafumi Tsuchiya, Daihei Shibata + Hiroshi Sato, umetnik/unknown artist, YKBX - Masaki Yokobe), Glasba/Music: Yasutaka Nakata (Capsule)



Japonska/Japan, 2013, HD, (01'08" + 01'11" + 01'11" + 01'11")

Videi so nastali v odprtakodnem skupnostenem projektu. Japonska dekliska skupina Perfume odpleše koreografijo, ki jo s pomočjo tehnologije zajemanja gibov pretvorijo v digitalne podatke. Do teh prostost dostopajo uporabniki po vsem svetu in jih spreminjajo. Osupljiv projekt, ki bi moral rojevati nove in nove oblike.

The works originate in an open source, community project. "Perfume", a girl band from Japan, danced a choreography that was transformed into motion capture data, and widely accessed and adapted by users worldwide. An astonishing project that will hopefully find lots of new forms in the future.

MATCHSTICK

Jeff Scheer, Glasba/Music: American Royalty
ZDA/USA, 2012, HD, 4'34"



Jeff Scher nas popelje v svet oblik in predmetov – in vsi se pozibavajo ob glasbi. Po slogu spominja na dela Lena Lye ter v gledalcu vzbudi asociacije in užitek ob koreografiji pik in črt, ki plešejo v ritmu.

Jeff Scher guides us to a world of forms and objects – and they are all moving to the music. His style recalls works by Len Lye and leaves you with associations and enjoying the choreography of the dots and lines dancing to the rhythm.

GRAVITY / UN RÊVE DE DEMAIN

Filip Piskorzynski, Glasba/Music: Rone
Nemčija/Germany, 2012, HD, 3'52"



Filip Piskorzynski prepusti lutke plesu, čeprav to niso zares lutke. Protagonistka videa je kot lutka na vrviči; bojuje se in pleše, ne da bi se dotikala tal. Lebdi po opusteli krajini in se trudi z vsakdanjimi opravili, pri tem pa premaguje težnost.

Filip Piskorzynski lets the puppets dance – but it is not really puppets. The woman who is the protagonist of the video looks like a puppet on a string, she is struggling and dancing without touching the ground. She floats through a deserted landscape, trying to accomplish everyday life tasks, against gravity.

WHAT IT'LL TAKE

Ninian Doff, Glasba/Music: Graham Coxon
Velika Britanija/UK, 2012, HD, 4'42"



Projekt, ki je nastal na podlagi uporabniških vsebin: režiser je oboževalce Graham Coxona prosil za kratke posnetke sebe med plesom, te pa je zmontiral v kompleksno celoto. Različni ljudje plešejo v različnih slogih in se, kot je videti, zelo zabavajo.

Again a project based on community content – the filmmaker asked fans of Graham Coxon to send short shots of themselves dancing – then he edited them to a complex dance. A lot of different people are dancing in very different styles and apparently they are having a lot of fun.

ECLIPSE/BLUE

Daito Manabe, Jason Chung, takcom, Satoru Higa Mikiko, Glasba/Music: Nosaj Thing feat. Kazu Makino
ZDA/USA, 2012, HD, 4'30"

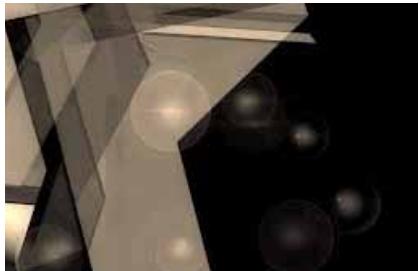


Prečudovit video, ki združuje »resnični« ples in plesalki in interakciji s platom za njima. Silhouette pridobjijo lastno življenje in dopolnijo gibe, jih razvijejo ali izbruhnejo v množico oblik in barv. Simfonija plesa na platu in zunaj njega.

A beautiful video combining "real life" dance and dancers who are interacting with the screen behind them. The silhouettes get a life of their own and complete the movements, expand them or burst into shapes and colour. A symphony of dance on and off screen.

JUDGE JURY AND EXECUTIONER

Tarik Barri, Glasba/Music: Atoms for peace
Nizozemska/The Netherlands, 2013, HD, 3'30"



Zelo abstrahiran video Tarika Barrija za Atoms for peace. Na zaslonu vidimo lik, sestavljen iz geometrijskih oblik, ki, kot se zdi, pripadajo abstraktnemu telesu in se v ritmičnih krčih gibljejo v razpoloženjskem ritmu glasbe.

A very abstract piece by Tarik Barri for Atoms for Peace – we see a shape on the screen consisting of geometric forms that seem to belong to an abstract body and move their party in rhythmic contractions to the atmospheric and rhythmic music.

RADAR

Jeff Desom, Glasba/Music: Hauschka
Nemčija/Germany, 2012, HD, 3'10"



Lutka na vrvici se vrne: glasba prebudi vrvice v zapuščeni stari dvorani. Te obudijo na tleh ležečega plesalca v življenje ter ga pripravijo do hoje, boja, plesa.
Čudovita koreografija na klasično instrumentalno glasbo – dokler vrvi spet ne popustijo.

The puppet on a string comes back to us again – the music starts moving strings that we can see in a deserted old ballroom. A dancer who was lying down gets reanimated by the strings and starts walking, fighting and dancing with the strings.
A beautiful choreography is created to the classical instrumental music – until the strings let go again.

THOUGHT OF YOU

Ryan Woodward, Glasba/Music: The Weepies
ZDA/USA, 2010, HD, 3'06"



Tanke linije, skicirane na rjav papir, izoblikujejo prelep, romantičen boj med moškim in žensko. Film je zaradi surovosti animacije toliko bolj filigranski, morda celo finejši. Ljubezenski ples in ples nezmožnosti bližine z drugim – skupne poti in hkrati ločene.

The thin lines sketched on brown paper construct this beautiful and romantic struggle between a man and a woman. The rawness of the animation makes the film filigree and maybe even more subtle. A love dance and a dance of not being able to hold the other person – of being together – and yet not being together.

ORGESTICULANISMUS

Mathieu Labaye (Camera etc.)
Belgija/Belgium, 2008, HD, 9'29"



Glej str. / See page 148

FORMS

Quayola, Momo Akten
Italija, Turčija/Italy, Turkey, 2013, HD, 2'00"



Digitalna umetnika sta iz gibanja športnikov in športnic ustvarila abstraktni ples črt, pik in barv. Določene gibe lahko prepoznamo kot skoke ali tek, večina sekvenc pa ostane pri lepoti abstraktnega gibanja.

The two digital artists transformed the movement of sportsmen and -women into an abstract dance of sticks, dots and colours. Sometimes the movement can be recognized as jumping or running – but most of the sequences remain in their beauty of abstracted movement.

PODRŠKA JE VAŽNA

Miloš Tomić, Glasba/Music: Jarboli
Srbija/Serbia, 2011, HD, 3'



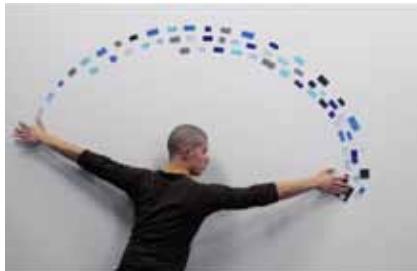
Video za rockovsko zasedbo Jarboli je nekaj, česar od rockovskega videa najbrž ne bi pričakovali.

Profesionalni plesni par pleše ob spremljavi glasbe, sprva v praznem belem prostoru. A okolje se začne spremenijati in plesalca se znajdeta v animiranem prostoru – vidimo ju kot silhuetti, s plešočo svetlobo ali ornamentalnimi plastmi na njunih telesih. Mali poklon filmom Lena Lya.

This video for the rockband Jarboli is completely different from what you might be expecting. A professional dance couple is dancing to the music – first in an empty white space. But the space starts to change and the dancers are in an animated surrounding – so we get to see them as silhouettes, moving lights on their bodies or with ornamental layers. A little homage to Len Lye's films.

FRICITIONS

Steven Briand (ENSAD Paris)
Francija/France, 2011, HD, 4'03"



Kaj se zgodi, ko umetnina oživi in ne sledi več volji stvaritelja? Film *Frictions* prikazuje ples in boj med ustvarjalcem in njegovo stvaritvijo. Razvije se prekrasna izmenjava med pravim telesom plesalca in abstraktnimi oblikami iz samolepilnih lističev. Užitek je opazovati spopad med ustvarjalcem in umetnino, ki na koncu spet privede do popolne harmonije.

What happens when the art piece gets alive and doesn't follow the will of the creator any more? *Frictions* shows a dance and also a struggle between the creator and his creation. A beautiful dance unfolds, between the real body of the dancer and the abstract forms that are made from sticky notes. It is beautiful to watch this battle between the creator and the art work – and it ends again in perfect harmony.

RUSTY NAILS

Pfadfinderei, Glasba/Music: Moderat
Nemčija/Germany, 2009, HD, 4'50"



Kolektiv Pfadfinderei je ustvaril dih jemajoč video za skupino Moderat: predstava spominja na tajno obredje in pričara fantomsko vzdružje, plesalci so skrivenostno zastrti s tkanino. Vse lebdi tik nad tlemi, kot da gravitacija ne obstaja.

The collective Pfadfinderei created a breathtaking video for the sound of Moderat: The performance reminds of secret rituals and creates a ghostly atmosphere, the dancers are mysteriously covered in cloth. Everything is floating a little over the ground, as if there was no gravity.

HAIRS

Miloš Tomić, Glasba/Music: Ridina Ahmetova
Srbija/Serbia, 2008, HD, 2'51"



Plešoči protagonist tega videa Miloša Tomića so lasje pevke Ridine Ahmetove. Včasih ves pramen pleše kot živalski rep, spet drugič ob nežnem pevkinem glasu prav vsak las pleše po svoje.

The dancing protagonist of this video by Miloš Tomić is the hair of the singer Ridina Ahmetova. Sometimes a whole strand of hair dances like a tail of an animal, sometimes each and every hair dances for itself to the very soft voice of the singer.

Češki animirani film pred letom 1989

Češki kratkometražni animirani in stop-motion filmi so se v českoslovaški distribuciji začeli pojavljati sredi 20. let 20. stoletja. Večinoma je šlo za oglase za najrazličnejše izdelke podjetij, na primer proizvajalcev margarine (Zmagovalec/Vítěz, 1934) ali radijskih sprejemnikov (Zvočni čarodej/Čaroděj tónů, 1936).

Prvi češki avtor, ki se je začel sistematično posvečati animiranemu filmu, je bil Karel Dodal. Začel je pri Elekta Journal s svojo prvo ženo Hermíno Týrlovou. Z drugo ženo Ireno je leta 1933 v Pragi ustanovil IRE-Film, prvi češki studio, specializiran za animirani film, kjer so ustvarili dela, kot so *Veseli koncert* (Veselý koncert, 1935), *Jesenska pesem* (Píseň podzimu, 1937) in *Fantaisie érotique* (1936).

Med 2. svetovno vojno je bilo na ozemlju današnje Češke dokončanih malo animiranih filmov. *Svatba v koralnem morju* (Svatba v korálovém moři, 1944), *Poredni zajíček* (Neposlušný zajíček, 1944) in *Vremenska hišica* (Povětrnostní domeček, 1945) so nastali v Pragi v produkciji nemškega studia Prag-Film. V Zlínu je Hermína Týrlová v sodelovanju z Ladislavom Záštěrom ustvarila kratki lutkovni film *Mrlavljinček Ferda* (Ferda mravenec 1944). V istem zlinskem studiu je Karel Žeman v sodelovanju z Bořivojem Zemanom posnel *Božični sen* (Vánoční sen, 1945). Načrtovana je bila tudi produkcija drugih animiranih filmov, vendar je zastala ob bližajoči se vojni fronti in samem koncu vojne.

Nekateri češki umetniki, ki so prve izkušnje z animacijo pridobili med 2. svetovno vojno, so v želji po nacionalizaciji filmskega ustvarjanja nekaj dni po koncu vojne ustanovili prvi studio za risane filme. Junija 1945 so njegovo umetniško vodenje zaupali Jiřímu Trnki. Tako je nastal studio Bratři v triku

Czech animated film before 1989

Czech short-length animated and stop-motion films began appearing in the Czechoslovak distribution from the mid-1920s. These films were mainly commercials and typically promoting products by e.g. margarine manufacturers – *The Winner* (Vítěz, 1934) and manufacturers of radio receivers – *The Wizard of Tones* (Čaroděj tónů, 1936).

The first Czech filmmaker who began to specialise systematically in animated film was Karel Dodal. He started in Elekta Journal with his first wife Hermína Týrlová. Together with his second wife Irena, he established in 1933 in Prague the IRE-Film studio, the first Czech company that focused on animated film, with such productions as *A Cheerful Concert* (Veselý koncert, 1935), *An Autumn Song* (Píseň podzimu, 1937) or *Fantaisie érotique* (1936).

During World War II, few animated films were completed on the Czech territory: *A Wedding in the Coral Sea* (Svatba v korálovém moři, 1944), *The Mischievous Bunny* (Neposlušný zajíček, 1944) and *A Meteorological House* (Povětrnostní domeček, 1945) were produced in Prague by the German production company Prag-Film. In Zlín, Hermína Týrlová created a short puppet film *Ferda the Ant* (Ferda mravenec 1944) in collaboration with Ladislav Záštěra. In the same studio, Karel Žeman filmed *A Christmas Dream* (Vánoční sen, 1945) in collaboration with Bořivoj Žeman. The production of other animated films was planned, but they were halted as the frontline of the war was approaching and indeed the end of the war itself.

Some Czech artists who acquired their first experience in animation during World War II planned to join the nationalisation of film-making and founded the first cartoon studio a few days after the end of the war. In June 1945 they asked Jiří

Fokus na Češko Focus on Czech Animation

in prvi filmi, ustvarjeni pod Trnkovim umetniškim vodstvom, so v povojočno kinematografijo vnesli nov umetniški vidik in jasno razpoznavno poetiko. Leta 1946 so Trnka in nekaj drugih animatorjev, med njimi Břetislav Pojar, Bohuslav Šrámek in Jan Karpaš, prestopili v nov lutkovni studio. V okviru studia Zlín pa sta Karel Zeman in Hermína Týrllová uspešno začela svoje povojočno ustvarjanje. Praga in Zlín sta bila glavni središči češkega animiranega filma, tam so ustvarjali legendarna dela Jiří Brdečka, Břetislav Pojar, Eduard Hofman, Hermína Týrllová, Karel Zeman, Zdeněk Smetana, Zdeněk Miler, Jiří Barta, Jiří Trnka, Václav Bedřich, Michaela Pavlátnová, Pavel Koutský, Jan Švankmajer in drugi.

Po političnih spremembah leta 1989 je bil monopol državne filmske industrije odpravljen in začela se je nova doba češkega animiranega filma.

Michaela Mertová

Trnka to take over the artistic direction of this studio. The Bratři v triku Studio was thus born, and the first films made under Trnka artistic direction brought to post-war cinematography a new artistic perspective and a highly distinctive poetics. In 1946 Trnka and some animators like Břetislav Pojar, Bohuslav Šrámek, and Jan Karpaš moved to a new puppet studio. In the Zlín studio, Karel Zeman and Hermína Týrllová made a successful start to their post-war work. Prague and Zlín were the two main centres of Czech animation. In these centres famous films were made by Jiří Brdečka, Břetislav Pojar, Eduard Hofman, Hermína Týrllová, Karel Zeman, Zdeněk Smetana, Zdeněk Miler, Jiří Barta, Jiří Trnka, Václav Bedřich, Michaela Pavlátnová, Pavel Koutský, Jan Švankmajer and others.

After the political changes in 1989, the monopoly of the state film industry was abolished and a new epoch of Czech animation began.

Michaela Mertová

Češki animirani film med letoma 1990 in 2011

Czech animated film 1990-2011

V novonastajajoči demokraciji Češkoslovaške je bila usoda animiranega filma za skoraj petnajst let zapečatena, ker je nova vlada zavrnila zakon, ki naj bi zagotovil nemoteno tranzicijo filmske industrije v tržni sistem.

Kinematografija, ki je pred tem delovala kot zaprta in samozadostna gospodarska panoga, je nenadoma izgubila svoje finančno zaledje in formalno stabilnost.

Ustanovljena je bila vrsta zasebnih studiev, ki pa brez državne podpore niso imeli možnosti za preživetje. Češkemu animiranemu filmu so omogočali obstoj naročila za javno televizijo, skromne zahteve avtorjev, ki so svoje filme financirali z izdelavo oglasov, predvsem pa produkcija filmskih šol.

Kratki filmi še danes ostajajo v domeni študentske produkcije. Sestavljajo večino šestega dela retrospektive češkega animiranega filma, v katerem izbor zajema različne animacijske in pripovedne tehnike. Teh deset filmov gledalcu ponudi vpogled v položaj češkega animiranega filma po padcu komunizma. Med njihovimi avtorji so tako režiserji, ki so prve filme ustvarili še v času totalitarnega režima, kot mlajša generacija animatorjev.

Bára Příkaská

In the newly forming democracy in Czechoslovakia, the fate of the animated film was sealed for almost fifteen years when the newly-formed government rejected the law that should guarantee a continuous transition of the film industry to a market system.

Having previously functioned as a closed and self-sufficient economic unit, cinematography suddenly lost its financial background and formal guarantee.

Numerous small private studios were established, but without the support of the state they had no chance to survive. What enabled the Czech animation to survive were commissions for the public television, low requirements of authors who financed their films by making commercials, and especially the production of film schools.

At present, short films are still the domain of student production. They are largely included in the sixth programme of the Czech retrospective. The selection includes various forms of animation techniques and ways of storytelling. The ten films should help the spectators gain insight into the post-communist situation of Czech animation. They include both the authors who made their films during totalitarianism and the younger generation of animators.

Bára Příkaská

fokus na češko I focus on czech animation I

Prvi reklamni animirani filmi / First Animated Commercials

VIDITE, KAJ DANES ŠPIČJO FANTINA IN PES! / VIZTE VŠE, CO TROPÍ DNEŠ KLUCI DVA A JEDEN PES! / SEE HOW TWO BOYS AND A DOG FOOL AROUND THESE DAYS!



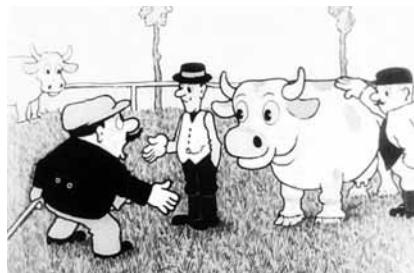
neznan avtor/unknown director (Propagafilm Praha)
Českoslovaška/Czechoslovakia, 1925, 35mm, čb/bw, 7', nemi/mute

Oglas za margarino Sana. Slikarjeva roka na sliko doda dve trlici. Dečkoma potepuški pes ukrade klobaso. Čez čas se lov na psa, ki s klobaso vred zbeži, pridružita še dva mladca.

A commercial promoting Sana margarine. The painter's hand adds two skinny boys to a painting. The boys have a tripe sausage and a wandering dog steals it from them. In a while, another two youngsters join the chase after the dog, running away with the tripe sausage.

DEBELE IN SUHE KRAVE / KRAVKY TUČNÉ A HUBENÉ / FAT AND BONY COWS

neznan avtor/unknown director (Elektro Journal Praha/Kali Praha)
Českoslovaška/Czechoslovakia, 1929, 35mm, čb/bw, 7', nemi/mute



Oglas za kalijevo gnojilo Kainit. Jírove krave so zaradi slabe krme vse koččene. Jíra vidi, da je govedo soseda Tomeša bolj cenjeno, saj Tomeš polja in travnike gnoji s kalijem.

A commercial promoting Kainit potash fertilizer. Jíra's cows are bony because of bad fodder. Jíra can see that the cattle of his neighbour, Tomeš, are prized because the farmer fertilizes his fields and meadows with potassium.

**NOVE DOGODIVŠČINE MAČKA FELIXA / NOVÉ
DOBRODRUŽSTVÍ KOCOURA FELIXE / THE
NEW ADVENTURES OF FELIX THE CAT**

Karel Dodal (Elektro Journal Praha)
Českoslovaška/Czechoslovakia, 1927, 35mm, čb/bw, 2', nemi/mute



Oglas za varčevanje. Maček Felix neučakano postopa okrog čebelnjaka in zavzeto prenišljuje. Čebele sestavijo napis: »Delaj in varčuj!« Felix se nemudoma odpravi v mesto in s svojo bančno knjižico vstopi v hranilnico.

A commercial promoting money saving. Felix the Cat paces impatiently nearby a beehive and contemplates strenuously. The bees compose an inscription "Work and Save!" Felix immediately sets off to the city and runs to the building of the Savings Bank with his passbook.

**RAKUN ADI / ADÍ, MEDVÍDEK
MÝVAL / ADÍ THE RACOON**

Georg Woelz (Excentric Film Berlin/Lintas Wien)
Českoslovaška, Nemečija, Avstrija/Czechoslovakia, Germany, Austria, 1931, 35mm, čb/bw, 4', nemi/mute



Oglas za pralni prašek Radion. Naslovni lik, rakun, s pralnim praškom pere umazano perilo velikih medvedov.

A commercial promoting the washing powder Radion. Its title character, a racoon, uses the washing powder to wash dirty laundry for the big bears.

ŠAMPION / ŠAMPION / THE CHAMPION

neznan avtor/unknown director (Piras-Thalia Praha)
Českoslovaška/Czechoslovakia, 1928, 35mm, čb/bw, 5', nemi/mute



Oglas za margarino Ceres podjetja Schicht. V tekmovanju živil v kategorijah odstotka maščobe, hranične vrednosti in cene sodelujejo sir, jajca, goska, čokolada, maslo, moka in 100-odstotna margarina Ceres.

A commercial promoting Ceres margarine produced by the Schicht company. A grocery sport competition in the disciplines fat percentage, nutritional value and price is participated in by cheese, egg, goose, chocolate, butter, flour and 100% clean margarine Ceres.

VSTAJA PESE / VZPOURA ŘEPY / THE RISE OF THE BEETS

Svend Noldan (Svend Noldan Berlin/Propagafilm Praha)
Českoslovaška, Nemčija/Czechoslovakia, Germany, 1928, 35mm, čb/bw, 11', nemi/mute



Oglas za umetna gnojila. Kmeta si ogledujeta svoja polja pese. Pesa na prvem polju je večja, saj kmet uporablja umetna gnojila. Pesa na polju drugega kmeta je občutno manjša. Lačna mala pesa ponoči vstane; takoj ko ugotovi, zakaj je soseda večja od nje, pripravi protest.

A commercial promoting artificial fertilizers. Two farmers overlook their beet fields. The beets in the first field are bigger because the farmer employs artificial fertilizers. The beets in the field of the second farmer are apparently smaller. At night, the hungry smaller beets rise up and as soon as they find out why their colleagues are bigger they organize a protest.

ZVENENJE VESOLJA / ZNĚJÍCÍ VESMÍR / THE SOUNDING UNIVERSE

Karel Dodal, Irena Dodalová (IRE-Film Praha)
Českoslovaška/Czechoslovakia, 1936, 35mm, čb/bw, 2'



Oglas za elektronke podjetja Telefunken. Zvočni valovi napolnijo prostor okrog planeta. Gledamo jih, kako se pomikajo in širijo po deželi. Telefunknove elektronke jih zajamejo in pretvorijo v ustrezne tone.

A commercial promoting Telefunken electron tubes. Sound waves fill the space around the globe. We watch them as they wander and spread throughout the country. The electron tubes, produced by the Telefunken company, capture them and transform them into perfect tones.

JESENSKA PESEM / PÍSEŇ PODZIMU / AN AUTUMN SONG

Irena Dodalová, Karel Dodal, (IRE-Film Praha)
Českoslovaška/Czechoslovakia, 1937, 35mm, čb/bw, 2'



Oglas za blago in pozamenterijo podjetja Prokop a Čáp. Strani starega koledarja popadajo po tleh in se spremenijo v liste, na teh pa se izrišejo vzorci jesenskega blaga. Šivilski metri in bucike se postavijo v vrsto in po poti se sprehodi procesija pozamenterije.

A commercial promoting fabrics and haberdashery from the Prokop a Čáp Czech company. Old pages from a tear-off calendar fall on the floor and turn into tree leaves, which take on patterns of autumn fabrics. Dressmaker's tape measures and pins then take their positions alongside the edges and the procession of haberdashery comes to walk through the lane.

HANIBAL V PRAGOZDU / HANIBAL V PRALESE / HANNIBAL IN THE VIRGIN FOREST

neznani avtor/unknown director (Excentric Film Berlin/Lintas Wien)
Českoslovaška, Nemčija, Avstrija/Czechoslovakia, Germany, Austria,
1932, 35mm, č/bw, 5'

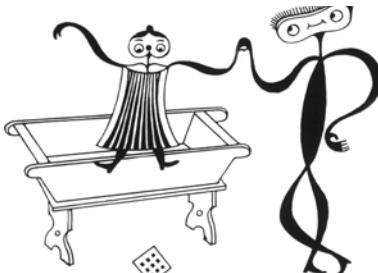


Oglas za izdelke podjetja Schicht – jelenovo milo in detergent za pomivanje posode znamke Hvalnica gospodinjam. Opica Hanibal se v avtomobilu prevaža po pragozdu. Ustavi se na jasi, kjer gozdnim prebivalcem predstavi odlike izdelkov podjetja Schicht.

A commercial promoting products from the Schicht company – the soap with the deer and the soaking detergent The Housewife's Praise. Hannibal the monkey rides through a virgin forest in his car. He stops at a clearing where he gives the forest inhabitants a lecture about the advantages of the Schicht products.

NIHČE NAJU VEČ NE MARA / NÁS UŽ NEMÁ NIKDO RÁD / NOBODY LIKES US ANY MORE

neznani avtor/unknown director (Reklama-Slavia Praha)
Českoslovaška/Czechoslovakia, 1933, 35mm, č/bw, 5'



Oglas za pralni prašek Šotek Hellada. Pralni kotel v pralnici puha paro, perača in ščetka ležita v koritu. Potem pa oba pripomočka oživita – perača se spremeni v perico, ščetka pa v moškega.

A commercial promoting the Šotek Hellada washing powder. In a laundry room, a washing boiler blows out steam and a washboard and a brush lie in the trough. The two washing tools then come alive – the washboard turns into a laundress and the brush into a man.

ZVOČNI ČARODEJ / ČARODĚJ TÓNŮ / THE WIZARD OF TONES

Irena Dodalová, Karel Dodal, (IRE-Film Praha)
Českoslovaška/Czechoslovakia, 1936, 35mm, barvni/colour, 2'

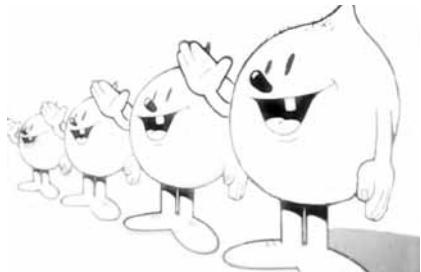


Oglas za radijski sprejemnik podjetja Telefunken. Na nebu se prikaže čarodej in s čarobno paličico prikliče glasbenike, ki lebdeči v zraku zaigrajo na svoja glasbila. Čarodej jih nato posadi v zvezdnato posodo in ta se spremeni v Telefunkenov radijski sprejemnik.

A commercial promoting the Telefunken radio receiver. A wizard appears in the sky and uses his magic wand to summon some musicians who float in the atmosphere and perform various songs on their instruments. The wizard puts the musicians into a star-shaped box. The box turns into a Telefunken radio receiver.

ZMAGOVALEC / VÍTEZ / THE WINNER

George Pal (AB Praha)
Českoslovaška/Czechoslovakia, 1934, 35mm, čb/bw, 6'



Oglas za margarino Ceres. V tekmovanju živil v kategorijah odstotka maščobe, hranične vrednosti in cene sodelujejo jajca, kokos, krompir, šunka, ameriška svinjska mast, goska, moka, čokolada, margarina Ceres in druga živila.

A commercial promoting Ceres margarine. A grocery sport competition in the disciplines fat percentage, nutritional value and price is participated in by eggs, coconuts, potatoes, ham, American lard, a goose, flour, chocolate, Ceres margarine and others.

ODLOČILNI MINUTI / DŮLEŽITÉ 2 MINUTY / THE CRUCIAL TWO MINUTES

Hans Fischerkoesen (Fischerkoesen Film Production/Lintas Wien)
Českoslovaška, Nemčija, Avstrija/Czechoslovakia, Germany, Austria, 1938, 35mm, barvni/colour, 4'



Oglas za zobno krema Sarg's Kalodont, proizvod podjetja Schicht. Restavracijo zapusti še zadnji, precej opiti gost. Doma ga zobna krema pouči, da ne sme pozabiti na ustno higieno.

A commercial promoting a product from the Schicht company - Sarg's Kalodont toothpaste. A rather tipsy guest is the last one to leave a restaurant. The toothpaste informing him at home that he should not forget about mouth hygiene.

PRAVLJICA O MELANHOLIČNEM KRALJU / POHÁDKA O MELANCHOLICKÉM KRÁLI / A FAIRY TALE ABOUT A MELANCHOLIC KING



George Pal (Pál Studio Paris)
Českoslovaška, Francija/Czechoslovakia, France, 1934, 35mm, barvni/colour, 4'

Oglas za margarino Sana. Kralj se ne počuti dobro in dvorni kuhar pada v nemilost. Kraljevo naklonjenost si spet povrne šele, ko mu pripravi obrok z margarino Sana. Kralju se povrne tek, spet je čil in zdrav.

A commercial promoting Sana margarine. The king is unwell. The court cook falls into king's disfavour. He regains the king's affection only when he prepares meals with the margarine, Sana. The king's appetite is back and he feels healthy again.

fokus na češko II focus on czech animation II

Pionirji češkega animiranega filma / Pioneers of Czech Animation

VELIKE OSEBNOSTI NAŠEGA ČASA / VÝZNAMNÉ OSOBNOSTI NAŠEHO ŽIVOTA / THE SIGNIFICANT PERSONALITIES OF OUR LIVES

neznani avtor/unknown director (neznani producent/unknown producer)
Českoslovaška/Czechoslovakia, 1928, 35mm, čb/bw, 3', nemi/mute



Velike češke osebnosti v risbi. Roka riše portrete Tomáša G. Masaryka, Edvarda Beneša, Aloisa Rašína, Jindřicha Fügnerja in Bedřicha Smetane.

Significant personalities of the Czech nation in drawings. A hand draws the portraits of Tomáš G. Masaryk, Edvard Beneš, Alois Rašín, Jindřich Fügner and Bedřich Smetana.

ZALJUBLJENI VODNI DUH / ZAMILOVANÝ VODNÍK / A WATER SPRITE IN LOVE

Hermína Týrlová (Propagafilm Praha)
Českoslovaška/Czechoslovakia, 1928, 35mm, čb/bw, 11', nemi/mute



Film o nepremišljenem vodnem duhu in njegovim ljubosumnim ženam. Mama ziblje male duhove v ribniku, lahkoživi oče pa se na obali zabava z rusalkami in vrbovi vili na mandolino igra ljubezenske pesmi.

A film about a reckless water sprite and his jealous wife. Mum the water sprite rocks the little water sprites in a pond while the philandering dad water sprite enjoys himself with undines on the shore, playing love songs to a willowtree fairy on his mandolin.

BIMBOV NESREČNI PRIPETLJAJ / BIMBOVO SMUTNÉ DOBRODRUŽSTVÍ / BIMBO'S UNFORTUNATE ADVENTURE

Karel Dodal (Elektro Jurnal Praha)
Českoslovaška/Czechoslovakia, 1930, 35mm, čb/bw, 10', nemi/mute



Dogodivščine figurice Járe in klovna Bimba. Jára je strašno nesrečen. Na mizi prevrne stekleničko črnila. Iz črnila se rodi klovni Bimbo, ki si neprestano izmišljuje nove načine, kako bi figurico presenetil in razvedril.

Adventures of the draughtsman Jára and the cartoon clown Bimbo. Jára is very unhappy. He spills ink from a bottle on the table. A clown Bimbo is born from the ink. He keeps inventing how to surprise the draughtsman and cheer him up.

FANTAISIE ÉROTIQUE

Irena Dodalová, Karel Dodal, (IRE-Film Praha)
Českoslovaška/Czechoslovakia, 1936, 35mm, barvni/colour, 2'



Iz abstraktnih geometričnih vzorcev se rodi simfonija giba in barve ob ritmu glasbe.

Abstract geometric patterns result in a symphony of motion and colour in the rhythm of music.

MISEL V ISKANJU SVETLOBE / MYŠLENKA HLEDAJÍCÍ SVĚTLO / IDEAS IN SEARCH OF LIGHT

Karel Dodal, Irena Dodalová (IRE-Film Praha)
Českoslovaška/Czechoslovakia, 1938, 35mm, čb/bw, 10'



Abstrakten animirani film s protivojnim sporočilom po motivih Beethovnove *Devete simfonije*. Iz teme se rodi iščoči žarek – misel. Kmalu mu sledijo še drugi. Misli se združijo in se usmerijo proti prosilcu, ki se mu izpolni želja. Rojstvo svetlobe s simbolom križa odreši človeštvo.

An abstract animated film, bringing an anti-war message on the motifs on Beethoven's *Ninth Symphony*. A searching ray of light – an idea – was born out of darkness. Other rays soon follow. The ideas concentrate and head towards a petitioner who is granted a wish. The birth of light saves humanity through the symbol of a cross.

VREMENSKA HIŠICA / POVĚTRNOSTNÍ DOMEČEK / THE WEATHER HOUSE

Horst von Möllendorff (Prag-Film Praha)
Česko-moravský protektorát/Protectorate of Bohemia and Moravia,
1945, 35mm, barvni/colour, 9'



Komična risanka o lutkah, dečku in deklici, ki napovedujeta vreme. Deček s klobukom in dežničkom napoveduje slabo vreme, deklica pa sonce. Njuno življenje in sobivanje v hiški je popolnoma odvisno od sprememb vremena.

A cartoon comedy about the characters of a boy puppet and a girl puppet who forecast the weather. The boy with a hat and a little brolly forecasts foul weather while the girl forecasts sunshine. Their lives and coexistence in the house utterly depend on the changes of weather.

SVATBA V KORALNEM MORJU / SVATBA V KORÁLOVÉM MOŘI / A WEDDING IN THE CORAL SEA

več avtorjev/collective work (Prag-Film Praha)
Česko-moravský protektorát/Protectorate of Bohemia and Moravia,
1944, 35mm, barvni/colour, 11'



Zabavna zgodba iz podvodnega sveta o zaljubljenih ribicah in hudobni črni hobotnici, ki jima ne želi nič dobrega. Ribja zaljubljencu ne opazita hobotnice na preži, ki v tistem spusti črnilo ter ribici ugrabi in odpelje domov, na razbitine stare trgovske ladje.

A funny story from the submarine world about two fish in love and a black bad octopus who wants to harm them. The two fish lovers do not notice the alert octopus, which in no time releases its ink to kidnap the goldfish to its home – a wreck of an old argosy.

fokus na češko III focus on czech animation III

Češki animirani film / Czech animated film: 1950–1989

OBIŠČITE PRAGO / NAVSTIVTE PRAHU / VISIT PRAGUE

Pavel Koutský (Krátký film Praha/Studio Jiřího Trnky Praha)
Českoslovaška/Czechoslovakia, 1983, 35mm, barvni/colour, 6'



Hudomušna in domiselna zgodba je satira na turiste, ki zbirajo mesta in znamenitosti zgolj zaradi številke. Skupina turistov hiti po Pragi in v glavi jim ostane ena sama nadrealistična kulturna mineštra.

An amusing story full of ideas satirizes tourists hunting for the highest number of towns and sights visited. A group of tourists run around Prague, but all that remains in their heads is a surrealistic cultural mixture.

IZUMRLI SVET ROKAVIC / ZANIKLÝ SVĚT RUKAVIC/ THE EXTINCT WORLD OF GLOVES

Jiří Barta (Krátký film Praha/Studio Jiřího Trnky Praha)
Českoslovaška/Czechoslovakia, 1982, 35mm, barvni/colour, 17'

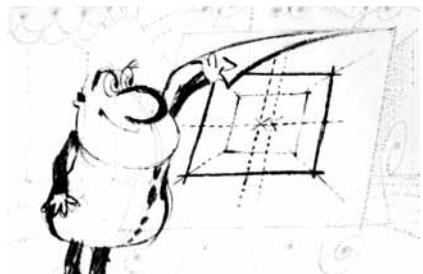


Šest animiranih kratkih filmov, ki jim je skupen motiv rokavic. Barta dekonstruira različne načine filmskega izraza, od burkaške komedije do melodram, totalitaristične propagande, referenc na delo evropskih klasikov, za konec pa še vizijo poslednje bitke, ki spominja na *Pobeg iz New Yorka* Johna Carpenterja. Duhovito poigravvanje z žanri vsebuje elemente družbene in politične kritike.

Six animated shorts sharing the common motif of glove. Barta deconstructs various ways of cinematic expression – from slapstick comedy, through melodrama, totalitarian propaganda, references to work of European classics, finishing with the vision of Armageddon which reminds of John Carpenter's *Escape from New York*. This witty play with genres covers the elements of social and political critique.

STRAN S KOCKAMI / KONEC KRYCHLE / NO MORE CUBES!

Zdeněk Smetana (Krátký film Praha/Studio Bratří v triku Praha)
Českoslovaška/Czechoslovakia, 1979, 35mm, čb/bw, 5'



Hudomušna zgodba o arhitektu, ki načrtuje hiše, v katerih sam ne bi hotel živeti. Za druge riše kocke, kocke in še več kock. Ko ugotovi, da to morda ni najboljša rešitev, se mu utre sijajna ideja: nariše piramidno strukturo.

A humorous story of an architect who designs houses in which he himself would hate to live. For other people, he designs cubes, cubes and more cubes. When he finds out that it may not be the best solution he gets a great idea: he designs a pyramid-shaped structure.

BLAŽENA LJUBEZEN / BLAHO LÁSKY / THE BLISS OF LOVE

Jiří Brdečka (Krátký film Praha/Studio kresleného a loutkového filmu Praha)
Českoslovaška/Czechoslovakia, 1966, 35mm, barvni/colour, 7'



Poetična zgodba o človeku, ki vse življenje hrepni po nečem, česar v tistem hipu ne more imeti, ne ceni pa tistega, kar ima. Zanj je domišljija pomembnejša od resničnosti.

A poetic story of a man who all his life has been longing for what he cannot get at the moment and does not appreciate what he does have. Imagination is more important for him than the reality.

STANOVANJE / BYT / THE FLAT

Jan Švankmajer (Krátký film Praha/Studio animovaného filmu Praha)
Českoslovaška/Czechoslovakia, 1968, 35mm, čb/bw, 13'



Meditacija o odtujenem življenju, v katerem neka stvar absurdno zavrača sprejemanje svojega poslanstva in agresivno posega v človekovo svobodo, dokler ta ne oznani in podpiše svoje predaje. To zastrašjujoče opozorilo združuje animacijo človeka in predmeta.

A reflection on an alienated life in which a thing absurdly refuses to accept what it is meant for and aggressively attacks the man's freedom until he declares and signs his own defeat. This horrifying warning is a combination of human and object animation.

PROSTOR NA SONCU / O MÍSTO NA SLUNCI / A PLACE IN THE SUN

František Výstrčil (Krátký film Praha/Studio Bráťi v triku Praha)
Českoslovaška/Czechoslovakia, 1959, 35mm, barvni/colour, 5'



Film, ki po mnenju češke in svetovne animirane kinematografije velja za klasično in je vplival na številne animirane filme na začetku 60. let. Prikazuje bitji, ki se borita za prostor na soncu, čeprav ga je za vse dovolj, in tako s kar največ pospološevanja duhovito parodira človekovo zavist in ljubosumje.

Considered a classic work by both the Czech and world animated cinematography which influenced a number of animated films in the beginning of the Sixties. With the maximum possible number of generalizations, the film wittily parodies human envy and covetousness by focusing on two creatures fighting for their place in the sun where there is space enough for everybody.

STRAST / VÁŠEN / PASSION

Jiří Trnka (Krátký film Praha/Studio kresleného a loutkového filmu Praha)
Českoslovaška/Czechoslovakia, 1961, 35mm, barvni/colour, 8'



Sodobna balada strastnega motorista. Film pokaže, da je človek s takšno strastjo, če je ne brzda, samodestruktiven in celo nagnjen k samomorilnosti. Vsaj tako jo v tej satirični zgodbi predstavi Trnka.

A modern ballad of a passionate motorist. The film shows that such passion, if not controlled, is self-destructing and even suicidal. At least this is the way Trnka presents it in this satiric story.

ŽIVLJENJE PTIC / ZE ŽIVOTA PTÁKŮ / THE LIFE OF BIRDS

Miloš Macourek, Adolf Born, Jaroslav Doubrava (Krátký film Praha/
Studio Bráťi v triku Praha)
Českoslovaška/Czechoslovakia, 1973, 35mm, barvni/colour, 9'



Sijajno ironična moralka, ki govorji o neizprosnem položaju ženske v sodobni družini. Ženska se na vehementen način osvobodi in svobodna poleti, potem pa se enako neodvisno ponudi, da se vrne v kuhinjo in suženjstvo.

An excellently ironic morality story that deals with the difficult situation of a woman in a contemporary family. In an exaggerated way the woman sets herself free and starts to fly independently and in the same independent manner she volunteers to go back to her kitchen and slavery.

**TEMA, SVETLOBA, TEMA / TMA, SVĚTLO,
TMA / DARKNESS, LIGHT, DARKNESS**

Jan Švankmajer (Krátký film Praha/Studio Jiřího Trnky Praha)
Československá/Czechoslovakia, 1989, 35mm, barvni/colour, 7'



177

Moški napolni prazen prostor s svojim telesom, čuti, svojo eksistenco. A slednja je krhka in minljiva – tako kot je prišel iz teme, se v temo vrne. Film je izjemen tako zaradi odlične animacije gline in obstoječih predmetov kot zaradi filozofskega pristopa k vprašanju človekovega življenja.

A man fills an empty room with his body, senses, his existence. But his existence is fragile and temporary and as he came from the darkness he leaves for the darkness. The film is remarkable for both its excellent animation of clay and real objects and the philosophical attitude to the question of human life.

fokus na češko IV
focus on czech animation IV

**LEV IN PESEM / LEV A PÍSNIČKA /
THE LION AND THE SONG**

Břetislav Pojar (Krátký film Praha - Kreslený a loutkový film Praha)
Českoslovaška/Czechoslovakia, 1959, 35mm, barvni/colour, 17'



Znamenita filmska zgodba o neuničljivosti in večnosti umetnosti. Ni zgolj naključje, da se prav ta tema tako pogosto pojavlja v češkem animiranem filmu. Ta motiv razvije tudi Pojarjeva zgodba o harlekinu, ki ga njegova umetnost ohrani pri življenju. Film je doživel velik mednarodni uspeh in velja za mojstrovino tako češke kot svetovne animacije.

A famous film story about the indestructibility and everlastingness of art. It is not a mere coincidence that exactly this topic is repeated so many times in Czech animation. Pojar's story of a harlequin who is survived by his art is the first one to develop this motif. The film was very successful internationally and it is a masterpiece of both Czech and world animation.

PISKAČ IZ HAMELINA / KRYSAŘ / THE PIED PIPER

Jiří Barto (Krátký film Praha/Studio Jiřího Trnky Praha/TV 2000/
SWF Baden)
Českoslovaška, Zahodna Nemčija/Czechoslovakia, West Germany,
1985, 35mm, barvni/colour, 55'



Sodobna različica srednjeveške nemške legende o lovcu na podgane, ki kaznuje grešne in predzne prebivalce mesta Hamelin. Gre za enega najkompleksnejših animiranih filmov, kar so jih kdaj ustvarili. Izvirna legenda je zgolj osnova za povsem novo umetnino, ki je izjemna tako z umetniškega kot filmskega vidika in si zasluži mesto med mojstrovinami češkega v svetovnega animiranega filma.

A modern version of the medieval German legend about a rat-catcher that punishes the sinful and insolent town Hammeln. It is one of the most complex animated films ever shot. The original legend serves only as a basis for a completely new, exceptional art piece from both artistic and film point of view. The film deserves its place among the masterpieces of Czech and world animation.

fokus na češko V focus on czech animation V

Češki animirani film / Czech animated film: 1950–1989

SLEDI UVODNI NAGOVOR / ÚVODNÍ SLOVO PRONESE / THE OPENING SPEECH WILL BE DELIVERED BY

Břetislav Pojar (Krátký film Praha/Studio kresleného a loutkového filmu Praha)
Československá/Czechoslovakia, 1962, 35mm, barvni/colour, 11'



Satira se roga domišljivim govornikom, ki vsak javni dogodek izrabijo predvsem za razkazovanje samih sebe, v svojih dolgih govorih pa ne povedo ničesar.

A satire mocking vain orators who use any public event mostly to exhibit themselves delivering long speeches without saying anything.

MANJVREDNOSTNI KOMPLEKS / MINDRÁK / INFERIORITY COMPLEX

Miloš Macourek, Adolf Born, Jaroslav Doubrava (Krátký film Praha/Studio Bratří v triku)
Československá/Czechoslovakia, 1981, 35mm, barvni/colour, 11'



Humorna kriminalka o psu, ki zna brati, rad posluša klasično glasbo in govori tudi jezik. Primitivni lastnik ne prenaša njegove superiornosti, zato poskusi psa fizično likvidirati. Na koncu ceno plača sam.

A humorous criminal story about a dog that knew how to read, appreciated classical music and spoke a foreign language. His primitive master hates his dog's superiority and tries to liquidate it physically. In the end he pays for it himself.

JABOLČNA DEVICA / JABLOŇOVÁ PANNA / THE APPLE MAIDEN

Břetislav Pojar (Krátký film Praha/Studio Jiřího Trnky Praha/Corona Cinematografica)



Češkoslovaška, Italija/Czechoslovakia, Italy, 1973, 35mm, barvni/colour, 14'

Lutkovni film, ustvarjen po ljudski pravljici. Govori o začarani jabolčni devici, ki jo velika, prava ljubezen odreši uroka zlobne čarownice. Posebnost filma je posnemanje srednjeveškega sloga v likovni zasnovi.

A puppet picture based on a national fairy-tale. It is about an enchanted apple maiden who is set free from the spell of a bad witch by big and true love. The picture is particular for following the medieval style in its design.

ŠTIRIDESET DEDKOV / ČTYŘICET DĚDEČKŮ / FORTY GRANDFATHERS

Václav Bedřich (Krátký film Praha/Studio kresleného a loutkového filmu Praha)
Češkoslovaška/Czechoslovakia, 1962, 35mm, barvni/colour, 8'



Duhovita stara povest o čarobnem loncu, ki brezmejno namnoži vse, kar pride vanj, ter o križih in težavah, ki sledijo, ko vanj pade dedek. Tradicionalne motive so zamenjali sodobni, zato je nastala osvežujoča risana komedija.

An old humorous folk tale about a magic pot that was able to multiply without limits anything that was put into it and the trouble that resulted from grandfather's fall into the pot. The traditional motifs were substituted by modern ones and thus a new temperament of cartoon comedy was created.

BETLEHEMSKA ZVEZDA / HVĚZDA BETLÉMSKÁ / THE STAR OF BETHLEHEM

Hermína Týrlová (Krátký film Praha/Filmové studio Gottwaldov) Češkoslovaška/Czechoslovakia, 1969, 35mm, barvni/colour, 11', brez dialogov (češka pesem) / Without narration (Czech song)



Svetopisemska zgodba o rojstvu Jezusa Kristusa v Betlehemu, uprizorjena z lutkami iz volne in koščkov srebrne folije.

The biblical story about the birth of Jesus Christ at Bethlehem acted out with puppets made of knitting wool and with pieces of tinfoil.

DILEMA / DILEMA / DILEMMA

Pavel Koutský (Krátký film Praha/Studio Bratří v triku Praha)
Československá/Czechoslovakia, 1985, 35mm, barvni/colour, 2'



Likovno intrigantna anekdota o možnih katastrofalnih posledicah obupne omahljivosti. Moški je sam s sabo v utrudljivem konfliktu glede tega, skozi katera vrata bo zapustil prostor, medtem ko njegova hiša gori.

An artistically interesting anecdote about possible disastrous consequences of desperate irresoluteness. A man leads an exhausting fight with himself about which door will he use to leave a room while his house has been burning down.

PIVO ZA NA POT / PIVO PŘES ULICI / BEER TO GO

Václav Bedřich (Krátký film Praha/Studio Bratří v triku Praha)
Československá/Czechoslovakia, 1974, 35mm, barvni/colour, 4'

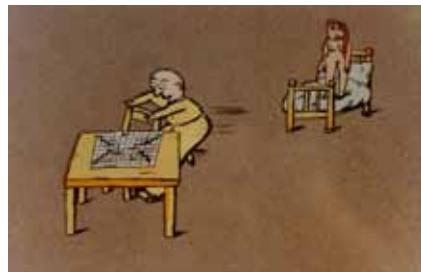


Dinamična satirična zgodbja, ki se roga bliskovitemu razvoju avtomobila. Neki gospod bi rad šel po pivo v pivnico, ki je sicer nasproti njegove hiše, a na drugi strani avtoceste.

A temperamental satiric story mocking the breakneck development of automobiles. A gentleman wants to get beer from a pub that stands just opposite his house, but is also across a highway.

KRIŽANKA / KRÍŽOVKA / THE CROSSWORDS

Michala Pavlátová (Krátký film Praha/Studio Bratří v triku Praha)
Československá/Czechoslovakia, 1989, 35mm, barvni/colour, 5'



Ta humorni film, poln dinamičnih domislic, priopoveduje o možu, ki ves prosti čas nameni reševanju križank. Na koncu celo ženini ljubezenski namigi ne privedejo do strastne noči, temveč do rešitve zadnje manjkajoče besede v križanki: LJUBEZEN.

A humorous film full of dynamic gags, tells us a story of a man who spends all his free time doing crosswords. In the end even love proposals from his wife do not lead him to a night full of love but to a solution of the last word missing in the crossword puzzle: LOVE.

MOŽNOST ZA DIALOG / MOŽNOSTI DIALOGU / DIMENSIONS OF DIALOGUE

Jan Švankmajer (Krátký film Praha/Studio Jiřího Trnky Praha)
Českoslovaška/Czechoslovakia, 1982, 35mm, barvni/colour, 11'

182



Film v treh kratkih zgodbah o dialogu (neprekinjenem, strastnem in izčrpnem) je vtoglav, strasten kaleidoskop kamnov spotike, zaradi katerih sta vsakršen dialog in dogovor nemogoča. To je opozorilo pred ambivalentnostjo dozdevnih vrednot in gotovosti. *Možnost za dialog* je eden najbolj znanih in najuspešnejših čeških animiranih filmov, mojstrovina češke in svetovne animacije.

The film in three short stories about dialogue (perpetual, passionate and exhaustive) is a dizzy, passionate kaleidoscope of things and bones of contentions that make any dialogue and understanding impossible. It is a warning against ambivalence towards seeming values and securities. One of the most famous and successful Czech animated pictures and a masterpiece of both Czech and world animation.

fokus na češko VI focus on czech animation VI

Češki animirani film / Czech animated film: 1990–2011

KONEC STALINIZMA NA ČEŠKEM / KONEC STALINISMU V ČECHÁCH / THE DEATH OF STALINISM IN BOHEMIA

Jan Švankmajer (Athenor)
Češka/Czech Republic, 1990, 35mm, 9'57"



Odprto Stalinovo doprsje na operacijski mizi popelje v animirano sekvenco, ki predstavi češko zgodovino od leta 1948, ko so oblast prevzeli komunisti, do žametne revolucije leta 1989. Če želimo zares razumeti in ceniti ta docela vizualni film, moramo poznati zgodovinske okoliščine tega obdobja.

Stalin's bust is opened on an operating table, and this leads into an animated sequence that depicts Czech history from 1948, when it was taken over by Communists, to 1989, when the Velvet Revolution took place. Background knowledge of the historical context is required for one to fully understand and appreciate the entirely visual film.

BESEDE, BESEDE, BESEDE / ŘEČI, ŘEČI, ŘEČI / WORDS, WORDS, WORDS

Michaela Pavlátnová (Krátký Film Praha)
Češka/Czech Republic, 1991, 35mm, 8'



Ena kavarna, veliko ljudi, veliko pogovorov, en par, eno življenje.

One café, many people, many talks, one couple, one life.

PADEC / PÁD / THE FALL

Aurel Klimt (FAMU/Czech TV/Krátký Film Praha)
Česka/Czech Republic, 1997, 35mm, 5'26"



Navdih za drugo halucinacijsko lutkovno animacijo Aurela Klimenta je ruski pisatelj absurdista Daniil Harms. Mož čaka, da pade v smrt, pretirano zagreti pogrebniki pa ovirajo pomoč.

Aurel Klimt's second hallucinatory puppet animation based on the Russian absurdist writer, Daniil Kharms. As a man waits to fall to his death, overzealous morticians stand in the way of help.

MUMPS / PŘÍŠNICE / MUMPS

Maria Procházková (FAMU/Czech TV)
Česka/Czech Republic, 1998, 35mm, 7'



Šestletna Marie zadnji mesec poletnih počitnic, tik preden gre v prvič v šolo, piše dnevnik. Svet voščenk, vodenik in flomastrov nam razkrije, kako razume spremembe, ki se dogajajo v njeni družini. Diplomski film na Akademiji uprizoritvenih umetnosti (FAMU) leta 1998.

A six-year-old girlie Marie writes a diary during the last month of summer holiday, right before she goes into first grade. We learn how she has been perceiving the changes in her family through the world of wax pens, watercolours and markers. A graduation film at Academy of Performing Arts (FAMU) in 1998.

**IZ ŽIVLJENJA MAMIC / ZE ŽIVOTA MATEK /
FROM THE LIVES OF MOTHERS**

Kristyna Dufková (FAMU)
Česka/Czech Republic, 2005, video, 7'



Iz življenja mamic. Iz življenja, polnega zmešnjav. O nespametnem otroku in njegovi ljubeči, od skrbi izmučeni materi.

From the life of mothers. From the life of mess. About a reckless offspring and his caringly care-laden mother.

STIK / KONTAKT / CONTACT

Martin Duda (FAMU)
Češka/Czech Republic, 2003, video, 7'41"

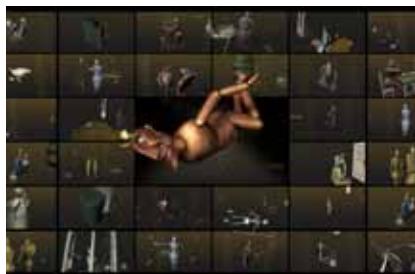


Sta dve različni animacijski tehniki, dva svetova, dva človeka. Kdo bo zmagal?

There are two different animation techniques, two worlds, two persons. Who will win?

LONČEK, KUHAJ! / DOMEČKU, VAR! / COOK, MUG, COOK!

Jiří Barta (Alkay Animation)
Češka/Czech Republic, 2007, HD, 9'33"



Zgodba se odvija znotraj stare pločevinaste igračke, hranilnika v obliki hiške. Notranjost hiške se postopoma polni z osebami, predmeti in živalmi, ki letajo naokoli in si bodisi redno križajo pot ali pa se, nasprotno, zgrešijo. Po praznem abstraktnem prostoru se premikajo vzdolž geometrijskih linij, ki spominjajo na planetarne linije našega sončja.

The story takes place in an old tin toy piggy bank in the shape of a house. Its interior is gradually filled with little characters, objects and animals which fly around and meet regularly at certain moments or, alternatively, miss each other. They move within the empty abstract space along geometrical lines resembling the planets of the Solar System.

NUNOVO TANGO

Jaromír Plachy (VŠUP)
Češka/Czech Republic, 2010, HD, 3'27"



Vdihnite ozračje starih zakajenih kabaretov, klubov, kinodvorov ...

Nekoliko temačen video za pesem skupine DVA.

Inhale the atmosphere of old smoky cabarets, clubs, cinemas...

A slightly horrid clip for the song of the music group DVA.

**PRVINSKI JEZIK / KMENOVY
JAZYK / BASIC LANGUAGE**

Lukáš Glaser (FAMU)
Česká/Czech Republic, 2009, video, 7'20"

186



Meditacija o svetu kot neprestani množici realnosti,
ki se razlikujejo po količini presenečenja in
banalnosti. Prvi del – zemlja.

A meditation about the world as a never-ending
deal of realities, which differ in the scale of surprise
and banality. Part one – ground.

SWIMMING POOL

Alexandra Hetmerová (FAMU)
Češka/Czech Republic, 2010, HD, 6'34"



Nočna ljubezenska zgodba izobčencev, ki se srečata
v zaprttem bazenu sredi velemeesta.

A night lovestory of two outsiders who meet in a
closed swimming pool in the middle of a big city.

fokus na češko VII
focus on czech animation VII

187

Klasike češkega animiranega filma za otroke predstavljamo v sklopu Slonove panorame na str. 222.

Czech Animation Classics for Children are presented within The Elephant Panorama programme on page 222.

evropske šole animiranega filma european animation schools: middlesex university

Uvod v retrospektivo animiranega filma Univerze Middlesex

Diplomanti Univerze Middlesex se vse od zgodnjih 80. let uvrščajo med vodilna imena britanske animacijske scene. Med slavnimi alumni so oskarjevska nominiranka Joanna Quinn, režiser studia Aardman Luis Cook, stvaritelj Pujse Pepe Neville Astley, s tremi nominacijami za bafto overičani režiser stop-motion animiranih filmov Osbert Parker in nagrjenega eksperimentalna animatorka Ruth Lingford. Leta 2009 je oddelek za animacijo dobil akreditiran dodiplomski program in je zdaj po zaslugu izjemnega vložka univerze eden najbolje opremljenih programov v državi.

V z baftami okitenem profesorskem zboru najdemo Roberta Bradbrooka, Osberta Parkerja, Jonathana Hodgsona in Suzanne Buchan. Ti so vsak na svojem področju animiranega filma mednarodno priznane avtoritete, ki poučevanje združujejo z vrhunsko prakso in akademskim raziskovalnim delom.

Bistvo filozofije našega programa je, da študente naučimo prepozнатi pomen formalnega in konceptualnega eksperimentiranja. Poleg tega jih učimo celostnih osnov risanja, animacijskih tehnik, dela z računalniškimi programi, pripovedovanja, filmskega jezika, raziskovanja in teorije. Ta intenzivni učni program študentu omogoča, da razvije svojo ustvarjalnost in najde lastno umetniško vizijo, obenem pa se oboroži z osnovnimi spremnostmi in znanjem, da se profesionalno uveljavlji v današnji raznoliki in skrajno tekmovalni industriji animiranega filma.

Animirani film Univerze Middlesex je resda še precej nov program, a filmi naših študentov še osvajajo priznanja na festivalih animiranega filma po vsem svetu. Na dosežke naših študentov smo zelo ponosni in ta retrospektiva zajema nekaj najboljših doslej ustvarjenih del.

Jonathan Hodgson

Middlesex Animation Retrospective Introduction

Since the early 1980s, graduates from Middlesex University have gone on to become some of the biggest names in the UK animation scene. Famous alumni include Oscar nominated animator Joanna Quinn, Aardman director Luis Cook, Peppa Pig creator Neville Astley, triple BAFTA nominated stop motion director Osbert Parker and award-winning experimental animator Ruth Lingford. In 2009, the animation department became a fully-fledged Animation degree and thanks to massive investment by the university is now one of the best equipped courses in the country.

The BAFTA winning academic team includes Robert Bradbrook, Osbert Parker, Jonathan Hodgson and Suzanne Buchan all of whom are internationally renowned authorities in their chosen fields of animation, combining teaching with world class professional practice and academic research.

Central to our course philosophy is teaching our students to understand the importance of formal and conceptual experimentation. In addition they receive a comprehensive grounding in drawing, animation techniques, software skills, storytelling, film language, research and theory. This intensive curriculum enables students to develop creatively, finding their own vision as artists whilst equipping themselves with the essential skills and knowledge to establish themselves as professionals in today's diverse and highly competitive animation industry.

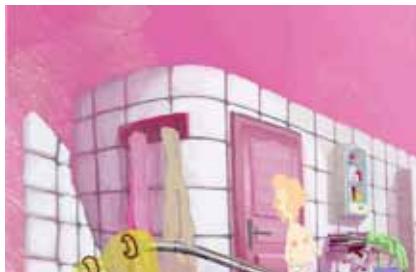
Mdx Animation is still a young course, but already our students' films are winning accolades at animation festivals all around the world. We are very proud of what Middlesex animation students have achieved and this program of films showcases some of the best work produced so far.

Jonathan Hodgson

DAN, KO SEM UBILA NAMIŠLJENEGA PRIJATELJA / THE DAY I KILLED MY IMAGINARY BEST FRIEND

Antonio J Busto Algarin

Velika Britanija, Španija/UK, Spain, 2012, video, 6'09"



Regla je devetletna deklica, ki ima samo enega prijatelja – namišljenega. Poleg tega ne mara umivanja in tega nikoli ne počne prostovoljno. Skoraj vedno pa se ji uspe brez mamine vednosti izogniti kopalni kadi. A prišel bo čas, ko se bo moral Regla, z njo pa tudi popustljivi namišljeni prijatelj, soočiti s šokom ob prvi menstruaciji in s tem povezanimi težavami.

Regla is a nine-years-old girl, her only friend is imaginary, and besides she hates having a shower, so she always has to be told to do it. However, Regla nearly always avoids her bath without her mother realizing. But the time will come when Regla, with her indulgent imaginary friend, will have to face up to the shock which means the arrival of her first menstruation and the related problems.

DEKLETA IN FANTJE / GIRLS & BOYS

Clive Shaw

Velika Britanija/UK, 2011, video, 2'25"



Deček in deklica ponoči skupaj pobegneta od doma. A ko se jima pridruži še kopica drugih in se skupaj zberejo v gozd ob robu velikega mesta, se razkrije temačnejši načrt. Na dogovorjeni znak začnejo silovit napad na oblast, ki je po njihovem mnenju odgovorna za strahotno zapostavljanje pravice.

A boy and girl appear to elope in the middle of the night. When they are joined by dozens of others, massed together in woods outside a major city, a darker plot is revealed. On a prearranged signal, they launch a ferocious attack on the administration they believe is responsible for a terrible miscarriage of justice.

ENO IN DRUGO / HEADS AND TAILS

Lana Simanenkova

Velika Britanija/UK, 2013, video, 3'20"



Ko lačen mlad lisjak v bližnji vasi sreča nenavadno deklico, se nauči nekaj novega o ljudeh. Deklica ga odreši lakote v hudi zimi, a poln želodček ni edino, kar lisjak dobi.

A young hungry fox has something new to discover about people when he meets an unusual girl in a nearby village. She saves him from hunger in the harsh winter but a full belly is not the only thing the fox ends up with.

ZA KATY / FOR KATY

Natalia Biega
Velika Britanija/UK, 2012, video, 3'26"



Katy se prebudi po norem petkovem večeru. Ne ve, kje je, in ne more se spomniti, kaj natanko se je ponoči dogajalo. Počasi ugotovi, da je bila umorjena.

Katy wakes up after an awesome Friday night out with a friend. She does not know where she is and cannot remember what exactly happened last night. However she slowly realises that she has been murdered.

JAZ IN JAZ / ME AND I

Hakim Ismail
Velika Britanija/UK, 2012, video, 2'02"



Vstopite v absurdni dan podzavestnega, a kljub vsemu fizičnega boja Mike Isaac s samim seboj v iskanju lastne identitete. Na poti se sopada z utripajočimi fluorescentnimi barvami, ki zasledujejo vsak njegov korak, medtem pa ga nenehno spravlja ob živce lasten diametralno nasprotni odsev.

Step into the surreal day of Mika Isaac's subconscious yet physical battle against himself in a journey where he faces flashing fluorescent colours haunting his every move and constantly irritated by his own contradicting reflection, to find his identity.

SAM / ALONE

Carolina Coquin
Velika Britanija/UK, 2013, video, 3'01"



Nenavadna zgoda o ostareli dami, gospe Loneheart, ki je na tem svetu strahotno osamljena, dokler nenadno presenečenje vsega ne spremeni. Čeprav se sprva ne zdi tako, je to usodna rešitev za konec njenih samotnih dni.

This is a strange story of an old lady named Mrs Loneheart, who realised how lonely she was in the world until one day everything changed with an unexpected surprise. Although unwelcoming at first, it turned out to be the fatal solution to the end of her lonely days.

VSTOPITE V CIRKUS / ENTER THE CIRCUS

Isabella Barszcz
Velika Britanija/UK, 2011, video, 2'



Na poti skozi gozd lahko odkrijete čarobni cirkus ...

On the way through the forest one can discover a magical circus...

ŠPASBREMZA / KILLJOY

Rachel Callinan
Velika Britanija/UK, 2013, video, 1'40"



Klovn se trudi razvedriti potrtega prijatelja, a vse ne gre po načrtu.

A clown tries to cheer up his depressed friend. However, things do not go according to plan.

ČAKANJE / WAITING

Rebecca Balint
Velika Britanija/UK, 2013, video, 3'



Deček po imenu Huey se udeleži pogreba. Tam ga zamotita čudna stara gospa in sova, zato ostane zaklenjen na pokopališču. Odloči se, da bo kar tam počakal, da se starši vrnejo ponj, a starka in sova imata drugačne načrte.

A little boy named Huey attends a funeral. While there he gets distracted by an odd old lady and an owl and ends up locked inside the cemetery. He decides to stay and wait for his parents to come back but the old lady and the owl have other plans in mind.

Z RACMANOM NI ZAJE*CIJE /
DON'T F**K WITH THE DUCK**

Adam Dowling

Velika Britanija/UK, 2013, video, 2'



Zgodba o racmanu, ki mu kuhar iz kitajske četrti umori ženo in otroke ter jih spremeni v hrustljavo raco. Pri maščevanju za smrt družine ne bo poznal milosti.

A story of one duck's revenge on a chef of Chinatown who murdered his wife and children, and later turned them into crispy duck. There is no limit to what he will do to avenge his family's death.

RAZGLAŠEN / OUT OF TUNE

Luke Curtis

Velika Britanija/UK, 2013, video, 3'22"



Bitje, ki prebiva v radiu, spozna še drugačen svet.

A creature who dwells inside a radio learns of a world outside his own.

ZARES SE JE ZGODILO / THIS ACTUALLY HAPPENED

Kuba Ludziejewski

Velika Britanija/UK, 2011, video, 0'59"



Abstrakten eksperimentalen animirani film z geometrijskimi oblikami in kontrastnimi barvami, ki se ritmično spremenjajo v skladu s protagonistom in glasbo.

An abstract, experimental animation consisting of geometrical shapes and contrasting colours, changing rhythmically and according to the character and intensity of the music.

URARSKO MESTO / CLOCK CITY

Edmond Liew

Velika Britanija/UK, 2013, video, 3'10"



Nasilni stražarji prebivalce Urarskega mesta prisilijo, da delajo kot zobci v stroju, a mlada delavca, ki ju poganja moč ljubezni, se represivnemu režimu upreta.

Brutal guards force the inhabitants of Clock City to work like cogs in a machine, but two young workers are driven by the power of love to rebel against this repressive regime.

BLOCK

Liga Steda

Velika Britanija/UK, 2013, video, 2'31"



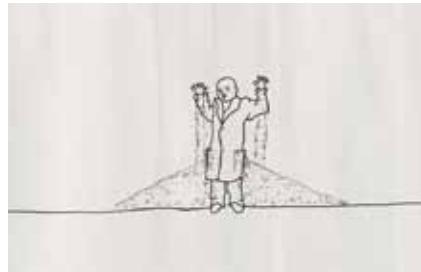
Podzavest v podzavesti.

Subconscious within subconscious.

NEKAJ SE KUHA / BOIL & TROUBLE

Harriet Titlow

Velika Britanija/UK, 2013, video, 2'08"



Družina, ki se prička zaradi malenkosti, ugotovi, da jih obred pitja čaja zbljuže in da je to eden redkih trenutkov, v katerih lahko uživajo.

A family who bicker and argue about the small things, realise the ritual of tea brings them together and is a rare moment to enjoy.

NOĆNA IZMENA / NIGHT SHIFT

Alex Crowley
Velika Britanija/UK, 2013, video, 3'33"



Na videz običajen poslovnež sredi noči vstane, da bi šel v službo.

A seemingly ordinary businessman wakes up in the middle of the night to go to work.

MONOKROMATIKA / MONOCHROME

Youcef Khelil
Velika Britanija/UK, 2013, video, 2'11"



Nadrealističen film o sprejemanju, ki z mešanico gibljive grafike, pikselacije, pospešenih posnetkov in fotografije prikaže proces zaljubljanja. Občutek negotovosti, zanikanje, popolna in skrajna predaja, občutek pripadnosti in upanje. Film za ponazoritev te neizprosnosti kombinira organske materiale, kot sta olje in voda, ki se v naravi eden v drugem ne topita.

A surreal film about acceptance, using a blend of motion graphics, pixelation, time lapse and photography to show the process of falling in love. The feeling of uncertainty, denial, the complete and utter surrender, the feeling of belonging and hope. The film tries to combine organic materials like oil and water, which do not naturally dissolve into each other to illustrate the struggle.

BRATA / BROTHERS

Stuart Beer
Velika Britanija/UK, 2013, video, 2'49"



Brata Tim in Ben se s kolesom odpravita v Pariz in njuno prijateljstvo je na preizkušnji. Imata se rada, a bratska ljubezen je vedno nekoliko posebna.

Brothers Tim and Ben are cycling to Paris and their relationship is tested. Ultimately they care about each other a lot but brothers will be brothers.

VEZ / BOND

Ayo Omotade

Velika Britanija/UK, 2013, video, 2'08"



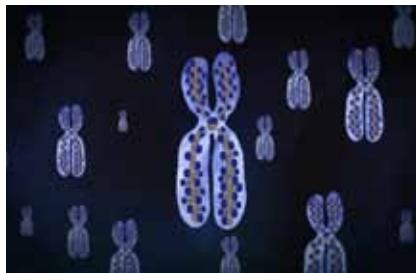
Dekle naveže nenavaden stik z drevesom. Začne se dobro, a počasi se izkaže, da ima njen novi prijatelj skrivne namene.

A girl starts an unlikely relationship with a tree. All is well to begin with, but slowly it is revealed that her new friend has a hidden agenda.

BREZTEŽNI TRENUTEK / WEIGHTLESS NOW

Kuba Ludejewski

Velika Britanija/UK, 2013, video, 2'



Film *Breztežni trenutek* odpelje gledalca na poetično potovanje po človeškem telesu, od atoma do organizma.

From atom to organism, *Weightless Now* takes the audience on a poetic journey through the human body.

PREPOVEDAN SAD / FORBIDDEN FRUIT

Maria Turska

Velika Britanija/UK, 2012, video, 3'50



Sredi vrta z jablanami eno od dreves postane skrivališče štirih najstnikov in starejšega para. Ko se skrivajo drug pred drugim, s tem nemarnero postanejo priče pregreh. Nekaterim je vseeno, če jih najdejo, drugi pa za prepovedano skrivnost sklenejo presenetljiva zavezništva.

In the middle of an apple tree garden, one single tree becomes the hiding spot for four teenagers and an old couple. Trying to conceal their presence from each other, they unintentionally witness each other's misdeeds. While some don't mind being discovered, others create surprising alliances just to keep their taste in forbidden a secret.

POSEBNA POŠILJKA / SPECIAL DELIVERY

Adam Dowling

Velika Britanija/UK, 2013, video, 3'38"

196



Dva klovnovska dostavljavca, klobasa in sladka penica, morata jezni in neučakani stranki v 100. nadstropje dostaviti in namestiti televizor. Bo omejenima buksljema uspelo dostaviti televizor v enem kosu in obdržati službo?

Two buffoon delivery men, one a sausage and the other a marshmallow, need to deliver and install a TV to the top of a 100 storey tall flat to an angry and impatient customer. Will the two mindless idiots deliver the TV in one piece and get to keep their jobs?

Festivali v regiji: Anibar

Mednarodni festival animiranega filma Anibar je edini tovrstni festival na Kosovu in eden najimenitnejših dogodkov v državi. Že od vsega začetka poteka na različnih prizoriščih v mestu Peja. Na festivalu Anibar so v treh kinih, od katerih sta dva na prostem, na ogled animirani filmi iz različnih krajev po svetu. Filmske projekcije dopolnjujejo tudi delavnice, predavanja, pogovori in spremljevalne dnevne dejavnosti, kot so koncerti in šotorjenje. Anibar ima s filmskimi projekcijami in drugimi dogodki viden družbeni vpliv na mladino in Peji in širše. Pred in med festivalom ter po njem se angažira velika skupina mladih, ki sodelujejo pri razvoju zamisli in pripravah ter tako nabirajo dragocene izkušnje. Priznanje festivalu z izdatno podporo izkazujejo tudi različne lokalne in nacionalne institucije, tako zasebne kot javne. Sedanje stanje animacijske scene na Kosovu je tragično, čeprav se je v preteklih letih na tem področju zgordil premik naprej. Ker ustreznih šol ni, so animatorji večinoma samouki, ki se tehnik ustvarjanja učijo s pomočjo spleta. V Albaniji je produkcija animiranih filmov obsežnejša, primanjkuje pa mednarodne promocije. Začetki albanskega animiranega filma segajo v leto 1975, ko so prvi film ustvarili v studiu Kinostudio Shqipëria e Re (Novi albanski kinostudio), današnjem Alba-film Animation, edini državni instituciji z zagotovljenim letnim financiranjem, ki producira tako fikcijo kot dokumentaristiko. Poslanstvo festivala Anibar je med drugim promocija regionalnih filmov, zato želimo ta nepoznani svet predstaviti tudi na Animateki. Uživajte v njem!

Vullnet Sanaja

Regional Festivals: Anibar

Anibar International Animation Festival is the only festival of its kind in Kosovo, and one of the greatest events in the country. Since its beginnings, the festival has been organized and held in various venues in the city of Peja. In three cinemas, two of them set outdoors, Anibar screens animated films coming from different places around the world. Except for screenings, workshops, lectures, debates and additional daily activities (concerts and camping) are organized during the festival. With the film screenings and other events, Anibar has also socially influenced the youth community in Peja, and further. Before, during and after the festival, a wide group of youngsters are engaged in helping and working with the idea and preparations of the festival, while also gaining precious experience. The festival has also been acknowledged by vast support coming from various local and national institutions (private and public). The current situation in the animation scene in Kosovo is atrocious, but in the past years there has been some development in the field. Since there is no animation schools, most of Kosovo's animators are self-taught and learning how to make animation from the internet. In Albania the production of animated films is more extensive, but there is a lack of international promotion for the films. Animated films in Albania started to be produced in 1975, with the realization of the first film at the "Kinostudio Shqipëria e Re" Studio (New Albanian Kinostudio), today known as Alba-film Animation, the only governmental institution with annual financing that produces fictional and documentary films. One of Anibar's mission is to promote regional films and for this reason we decided to screen this unknown world at Animateka. We hope you enjoy it!

Vullnet Sanaja

festivali v regiji:
anibar
regional festivals:
anibar



KRINKA SLAVE / MASKA E FAMES / MASK OF FAME

Genc Buxxeli, Marin Bezatliu (studiodgmssoft)
Albanija/Albania, 2008, HD, 11'



Znanemu sodniku iz malega mesta zdravnik vseh zdravnikov sporoči nesrečno vest: kmalu bo umrl. Kljub velikemu ugledu med elito pa doktor pri pregledovanju sodnika zgreši zdravniško napako. Družinski zdravnik jo opazi in poskusi prikriti.

A well-known judge from a small town receives unfortunate news from the master of all doctors that he is going to die very soon. Despite his good reputation among the elite, the Master makes a medical error while examining the judge. After finding the mistake of the Master, the family doctor tries to cover it up.

NERDBOT

Ismajl Kaqiku (Ismajl Kaqiku)
Kosovo/Kosovo, 2011, HD, 3'

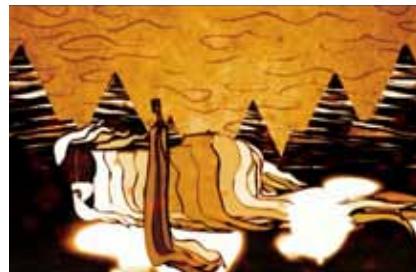


Znanstvenik izdeluje robota z umetno inteligenco.

A scientist tries to build a robot with artificial intelligence.

KONSTANTINOVA PRISEGA / BESA E KONSTANDINIT / THE PROMISE OF CONSTANTINE

Marvina Çela (Marvina Çela)
Albanija/Albania, 2011, HD, 5'



Constantine ima sestro, ki se je poročila v daljne kraje, zato svoji materi obljubi, da ji bo hčer spet pripeljal domov. Predloga za film je albanska ljudska balada.

Constantine has a sister who married far away, but he makes a promise to his mother that he would bring her daughter back from the distant lands. Based on an Albanian ballad.

CUNAMI / CUNAMI / TSUNAMI

Shaqir Veseli (Elida Pajovi)
Albanija/Albania, 2008, HD, 8'



Panorama sodobnega življenja, ki ga usmerja zgolj denar, odplavi cunami.

A panorama of modern life, which is oriented only on money, gets washed away by a tsunami.

RDEČE JABOLKO ŠT. 3 / MOLLA E KUQE 3 / THE RED APPLE 3

Mentor Berisha (Mumin Jashari)
Kosovo/Kosovo, 2011, HD, 8'

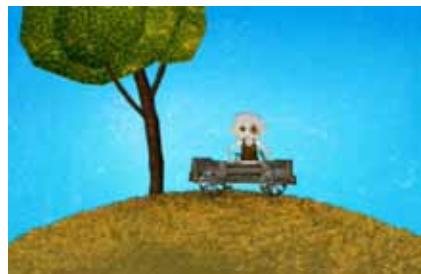


Radovedni črv rad raziskuje svet, v katerem živi, a pri tem naleti na različne težave in nepričakovane zaplete. Večini ovir se trudi izogniti, in ko že misli, da je rešen, ga pogoltnе vodni val. V tistem hipu se zbudi, a ozračje resničnosti je enako kot v sanjah.

A worm is curious to explore the world where he lives, coming across various difficulties and unexpected things. Most of the time he tries to avoid the barriers. When he thinks he has been saved, a wave of water swallows him and at this moment he wakes up. The surrounding atmosphere is the same as the dreaming atmosphere.

TOVORNJAK / KAMIONI / THE TRUCK

Iliir Kaso
Albanija/Albania, 2009, HD, 10'



Zgodba se odvije med sedanjostjo in preteklostjo strastnega moža. Spomini, ki ohranjajo pri življenu njegove sanje, želje in ljubezni, ga bodo peganjali prek meja resničnosti.

The story takes place between the present and the past of a passionate man. It is his memories, keeping his dreams, desires, and passions alive, that will chase him beyond reality.

SMISEL ŽIVLJENJA / ESENCA E JETËS/ THE MEANING OF LIFE

Jani Zhonga, Irida Zhonga (Panaiotis Rappas, Arta Maku)
Albanija, Grčija/Albania, Greece, 2011, HD, 13'

200



Človekovo neprestano iskanje smisla življenja se prenese na navidezno neživ predmet, ključ. Prebudi ga luč kot dotik božje moči in ključ v tistem prvič občuti osamljenost. Obsede ga misel na ključavnico kot njegovo drugo polovico. Po vrsti preizkušen najde svojo ključavnico, a ko jo odpre, ne doseže drugega kot pomnožitev svoje misije.

Man's continuous search for the meaning of life is transferred to an ostensibly inanimate object, a key. Light, as the touch of a divine power, wakes him up, and in that moment he experiences loneliness for the first time. He becomes obsessed with the keyhole as his other half. After many adventures he finds his own keyhole but upon opening it he achieves nothing more than the multiplication of his quest.

Mednarodni festival animiranih prvencev PRIMANIMA

Festival PRIMANIMA je posvečen obetavnim ustvarjalcem animiranih filmov.

Sprejemamo samo študentske filme, filme z delavnic, diplomske filme in kratke animirane prvence. Kot se je izrazil član letošnje žirije, švedski stripars Max Andersson, imamo na Primanimi radi animirane filme, ki so »surovi in izvirni, ne pa tehnično dovršeni kliščji«.

V tej 70-minutni kompilaciji boste lahko zaslutili, kaj na današnji izjemno raznoliki mladi animacijski sceni prepoznamo kot »surovo in izvirno«. Po eni strani so v izboru naslovi, ki se nam zdijo osupljivi po vizualni plati, po drugi strani ti kratki filmi bodisi izkoristijo zgoščenost in paraboličnost ter abstraktnost kot prednosti forme animiranega filma bodisi osebne zgodbe privzdignejo na bolj univerzalno in/ali nadrealno raven, ki se vam na koncu brez izjeme zazdi prepričljivejša in morda celo otipljivejša od resničnosti.

(Selektorica: Anna Ida Orosz, programska vodja festivala Primanima)

PRIMANIMA World Festival of First Animations

PRIMANIMA is a festival dedicated to up-and-coming animation filmmakers.

We accept only student and workshop films, graduation films and début animated shorts. As this year's jury member Max Andersson, a comics artist from Sweden, noted, at Primanima we look forward to animations that are "rough and original rather than technically perfect clichés".

The following 70 minutes long compilation will give you an idea about what we see as "rough and original" in today's extremely diverse young animation scene. On the one hand this selection includes titles which we find visually stunning, while on the other hand these shorts either make use of the concise and parabolic as well as abstract qualities of animation form, or take personal life stories to a more universal and/or surreal level, which you will certainly find more compelling and perhaps even more tangible than reality in the end.

(Curated by Anna Ida Orosz, programming director of Primanima.)

partnerski festivali:
primanima

partner festivals:
primanima

HTTP://COMMUNISM2010.RO

Zsolt Damó, Dénes Sántha (Faculty of Fine Arts Nagyvárad/
Reanimation Studio)
Romunija/Romania, 2010, HD, 1'



20 let po političnem preobratu nam nočna mora še vedno ne pusti spati! Film je nastal na enotedenški delavnici LifeAd v mestu Oradea v Romuniji.

20 years after the political change, a nightmare is still freaking us out! Made during a one-week workshop of LifeAd in Oradea, Romania.

PERON / PERON / MIND THE GAP

Anna Ottlik (BKF – Budapesti Kommunikációs Főiskola)
Madžarska/Hungary, 2013, HD, 1'53"



Amaterski mimik se trudi napraviti vtis na nergača na postaji podzemne železnice, ko se na vsem lepem vloge zamenjajo ...

An amateur mime artist is trying to impress a grumpy man at the tube station but suddenly the tables are starting to turn...

MOJE TRI BABICE / HÁROM NAGYMAMÁM VOLT / MY THREE GRANDMAS

Kati Glaser (BPAnim Holding Ltd.)
Madžarska/Hungary, 2013, HD, 15'50"



Ženske se veliko naučijo od babic in te lahko na vnuke vplivajo prav toliko kot njihovi starši. Babica je temelj družine, velika organizatorka. Tudi te gospe so bile nekoč mlade, a njihovo mladostniško nepremišljenost zastirajo meglene sence preteklosti. Njihove nekdanje misli in dejanja so dodobra cenzurirani in so del družinske zakladnice mitov. Film govorji o mojih treh babicah ...

Women learn a lot from their grandmothers, who can influence their grandchildren's lives as their parents do. A grandmother is the base of the family, a great organizer. However, these ladies used to be young too, but their youthful indiscretions are covered by the dim shadows of the past. Their former thoughts and actions are well censored and are part of family myths. This film is about my three grandmas...

SOBOTA / SZOMBAT / SATURDAY

Oliver Hegyi (MoME – Moholy-Nagy Művészeti Egyetem)
Madžarska/Hungary, 2012, HD, 0'57"



Trije običajni fantje skupaj preživljajo običajen sobotni dan v Budimpešti. Film je nastal na delavnici kot vaja v interpolaciji oblik.

Three average guys spending an average Saturday together in Budapest.
Workshop assignment in morph animation.

RADOVEDNA LETA / A KÍVÁNCSISÁG KORA / THE AGE OF CURIOUS

Luca Tóth (Royal College of Art)
Velika Britanija/UK, HD, 2013, 7'30"



Nadrealistična zgodba o odraščanju treh najstnikov, ki se s svojo neukročeno naravo soočijo na sanjski poti.

A surreal coming of age story about three young teenagers, who face their inner wildness through a dream-like path.

PYGMALION

Kati Egey (MoME – Moholy-Nagy Művészeti Egyetem)
Madžarska/Hungary, 2011, HD, 1'00"



Enominutna animacija z risbo o moči vere, domišljije in želje.

One minute drawing animation on the power of belief, imagination and desire.

HOGAN

Peter Millard (Royal College of Art)
Velika Britanija/UK, 2011, HD, 1'28"



Pozdravljen, Hulk Hogan, brez skrbi, na koncu bo vse v redu. Študentski film, ki je nastal na RCA v Londonu.

Hello Hulk Hogan, don't worry we will be OK in the end. A student film made at RCA, London.

NACHSCHLAG

Florian Maubach (Kunsthochschule Kassel)
Nemčija/Germany, 2013, HD, 4'12"



Vitez, obkrožen z ničem, z ženo živi v mali hiški. Dan za dnem mora njun dom braniti pred napadi drugih vitezov. Za nagrado prejme ljubezen in krepak obed.

Surrounded by nothingness, a knight lives with his wife in a small house. Every day he must defend their home against attacks of other knights. What he gets as a reward is love and a satisfying meal.

BALLPIT

Kyle Mowat (Sheridan College)
Kanada/Canada, 2012, HD, 1'45"



Vsakdanji boj, da bi se uveljavil in si uredil življenje v neprijaznem in spremenljivem okolju.

Life struggles to assert and organize itself within a harsh and shifting environment.

ASTIGMATISMO

Nicolai Troshinsky (Nicolai Troshinsky)
Španija/Spania, 2013, HD, 4'



Glej str. / See page 89

SAMO DA SMO KDAJ SKUPAJ / IT'S ABOUT SPENDING TIME TOGETHER

Ainslie Henderson (Edinburgh College of Art)
Velika Britanija/UK, 2012, HD, 3'33"



Refleksivna rekonstrukcija trenutka, ki sem ga preživel z bratom in očetom.

A recounted and reconstructed moment between me, my father and my brother.

KOSTYA

Anton Dyakov (School-Studio "SHAR")
Rusija/Russia, 2012, HD, 5'44"



Mrlič Kostya se dvigne iz groba in poda neznani in brez dvoma svetli prihodnosti naproti. Sledijo njegove dogodivščine v sodobnem velemestu.

Rising from his grave, Kostya the skeleton goes to meet his unknown and, for sure, bright future. We witness his adventures in a modern megacity.

TRIJE TEDNI V DECEMBRU / TRES SEMANAS EM DEZEMBRO / THREE WEEKS IN DECEMBER

Laura Goncalves (Arts University Bournemouth/Laura Goncalves) Velika Britanija, Portugalska/UK, Portugal, 2012, HD, 6'13"



Film je osebna zgodbja, ki krepi družinske vezi; za podlago sem namreč uporabila svoje skice, za protagonistja pa svojo družino. Film v dnevnikiškem formatu prikazuje situacije in dogodke, ki so del kulture in običajev v mojem domačem kraju Belmonte v božičnem času.

Being a personal story that enhances the family bonds, using my sketchbook drawings as a reference and my family as the subject, this film follows a diaristic format showing several situations and events which are part of my culture and routine in my home town Belmonte during Christmas time.

DRUGAČEN POGLED / A DIFFERENT PERSPECTIVE

Chris O'Hara (Chris O'Hara) Irska/Ireland, 2012, HD, 1'55"



Glej str. / See page 62

SEMAFOR / SEMÁFORO / STOPLIGHT

Simon Wilches-Castro (University of Southern California) ZDA/USA, 2012, HD, 3'4"



V treh lučeh kolumbijskega semafora se prekrasna cirkuška točka sprevrže v strašljivo parodo čudaštva.

Under the three lights of a Colombian stoplight a beautiful circus act becomes a terrifying freak show.

NATASHA

Roman Klochkov (Cinnamon Entertainment)
Belgija/Belgium, 2012, HD, 15'



Ruski medved Nicolaï emigrira v Evropo, da bi svoji ljubljeni (prelepi bivši ženi Natasha) dokazal, da ni zguba. Podnevi dela kot medved v živalskem vrtu, ob večerih pa se trudi pozabiti svoje težave z igranjem klavirja. Film o medvedu in ljubezni njegovega življenja.

The Russian bear Nicolaï immigrated to Europe to prove to the love of his life (his beautiful ex wife Natasha) that he's not a loser. During the day he works as a bear in the zoo, in the evenings he tries to forget his problems by playing the piano. A film about a bear and about the love of his life.

COURTMÉTRG

La Mecanique du Plastique (Arts et Technologies de l'Image)
Francija/France, 2012, HD, 1'



Kratki animirani film – štirje celovečerci v eni minuti.

Kolektiv štirih francoskih neodvisnih umetnikov, La Mécanique du Plastique, producira edinstvene, pogosto bizarre animirane filme, v katerih združujejo različne tehnike.

A short animation film – 4 feature films covered within 1 minute.

As a collective of four French independent artists, La Mécanique du Plastique produce unique, often bizarre animated films mixing various techniques.

program »cartoon d'or
2013«

**“cartoon d'or 2013”
programme**

Cartoon d'Or 2013 Vseevropska nagrada za najboljši animirani kratki film

Cartoon d'Or je vseevropska nagrada za najboljši animirani kratki film leta. Podarja jo CARTOON – Evropsko združenje za animirani film, ki ob podpori programa MEDIA nagrajuje jago-dni izbor te zvrsti, saj se za nagrado lahko potegujejo le nagrajenci največjih evropskih festivalov. Iz tega ožjega izbora žirija mednarodnih strokovnjakov izbere pet finalistov in zmagovalca. Podelitev nagrade Cartoon d'Or poteka vsak september v času foruma za koprodukcijo, financiranje in distribucijo evropske animacije za televizijo in nove medije Cartoon Forum. Namen nagrade Cartoon d'Or je delovati kot vezni člen med režiserji kratkih filmov in industrijo ter pomagati perspektivnim umetnikom pri zagonu novega projekta.

Prvo nagrado Cartoon d'Or je leta 1991 prejel takrat še nepoznani britanski režiser Nick Park za film *Živalski svet (Creature Comforts)*. Med nagrajenci poznejših let je še več znamenitih imen, kot so Sylvain Chomet, Jacques-Rémy Girerd, Mark Baker, Michael Dudok De Wit, Joanna Quinn, Benjamin Renner, David O'Reilly, Kaspar Jancis, Emma De Swaeef in Marc James Roels.

www.cartoon-media.eu



Cartoon d'Or 2013 The pan-European award for the best animated short film

The Cartoon d'Or is the pan-European award for the best animated short film of the year. Granted by CARTOON – the European Association of Animation Film with the support of the MEDIA Programme, it rewards the best of the best since only prize-winning films from the major European festivals can compete. Amongst this short list, a jury of international experts selects five finalists and a winner. The Cartoon d'Or is annually awarded in September during the Cartoon Forum, the forum for the co-production, financing and distribution of European animation for TV and new media. The purpose of the Cartoon d'Or is to act as a pipeline between short film directors and the industry, and to help talented artists start a new project.

Launched in 1991, the first Cartoon d'Or went to British director Nick Park, still unknown at the time, for his film *Creature Comforts*. Other great names have followed, such as Sylvain Chomet, Jacques-Rémy Girerd, Mark Baker, Michael Dudok De Wit, Joanna Quinn, Benjamin Renner, David O'Reilly, Kaspar Jancis, Emma De Swaeef & Marc James Roels.

www.cartoon-media.eu

BETTY'S BLUES

Rémi Vandenitte (Les Films Du Nord, La Boite Produtions, Lunanime, uFilm, Les Trois Ours)
Francija, Belgija / France, Belgium, 2013, HD, 11'45"



Mladi kitarist poskusi srečo v stari bluesovski beznici v Louisiani. Obudi legendo o Blind Boogie Jonesu, zgodbo o ljubezni in maščevanju iz New Orleansa v 20. letih ...

A young guitarist tries his luck in an old blues dive in Louisiana. He remembers the legend of Blind Boogie Jones, in the New Orleans of the 1920s, a story of love and revenge...

SVET NA GLAVO / HEAD OVER HEELS

Timothy Reckart (National Film & Television School)
Velika Britanija/UK, 2012, HD, 10'18"



Walter in Madge se v dolgih letih zakona odtujita: on živi na tleh, ona pa na stropu. Ko Walter poskusi obuditi nujno ljubezen, se ravnovesje poruši. Walter in Madge, ki se ne moreta zediniti, kaj je zgoraj, morata ugotoviti, kako bosta zakon spet sestavila.

After many years of marriage, Walter and Madge have grown apart: he lives on the floor and she lives on the ceiling. When Walter tries to reignite their old romance, their equilibrium comes crashing down, and the couple that can't agree which way is up must find a way put their marriage back together.

KALI, MALI VAMPIR / KALI, O PEQUENO VAMPIRO / KALI, THE LITTLE VAMPIRE

Regina Pessoa (Ciclope Filmes/National Film Board of Canada/
Folimage Studios/Radio Télévision Suisse Romande/Studio GDS/
ARTE France)



Portugalska, Kanada, Švica, Francija/Portugal, Canada, Switzerland,
France, 2012, HD, 9'

To je zgodba o fantu, ki je drugačen in sanja o tem, da bi našel svoje mesto v svetu. Tako kot gre luna skozi različne faze, bi se moral Kali spopasti s svojimi notranjimi demoni, prebroditi strahove in nazadnje priti na pot, ki vodi k svetlobi. Nekega dne bo izginil ... Ali pa je to samo ena od faz cikla.

This is the story about a boy not like the others who dreams about finding his place in the world. As the moon passes through different phases, also Kali should face his inner demons, pass through his fears to, at last, come across his passage to light. One day he will disappear... or maybe it's just another phase of a cycle.

IME MI JE TOM MOODY / I AM TOM MOODY

Ainslie Henderson (Edinburgh College of Art)
Velika Britanija/UK, 2011, HD, 6'55"



Nadrealistično potovanje po podzvesti glasbenika, ki mu s petjem povezane travme vzamejo glas.

A Surreal trip through the subconscious of a stifled musician as he struggles to sing.

VOZNIŠKO DOVOLJENJE / ÉCART DE CONDUITE / OFF THE TRACK

Rocio Alvarez (La Poudrière)
Francija/France, 2012, HD, 3'40"



Chloe opravlja vozniški izpit – že devetič.

Chloe takes her driving test – for the ninth time.

WOMEN'S LETTERS

Augusto Zanollo (Pictor Media Animation/XBO Films)
Francija/France, 2013, HD, 11'15"



Na bojiščih 1. svetovne vojne sestra Simon z ljubezenskimi pisimi krpa ranjene obrazje vojakov. Besede njihovih ljubljenih s svojo močjo celijo rane papirnatih mož.

On the battle fields of the First World War, the nurse Simon patches up the shattered faces of the infantrymen with love letters. These words from beloved women have the power to heal the wounds of these paper soldiers.



CELOVEČERNI
ANIMIRANI FILMI
ANIMATED
FEATURE FILMS

TRGOVINICA ZA SAMOMORE / LE MAGASIN DES SUICIDES / THE SUICIDE SHOP

Francija, Belgija, Kanada/France, Belgium, Canada, 2012, DCP, 79', v francoskem jeziku s slovenskimi podnapisi / In French language with Slovenian subtitles

Režija/Directed by: Patrice Leconte **Scenarij/Script:** Patrice Leconte **Po knjižni predlogi/Adapted from the Book by:** Jean Teulé **Likovna podoba in animacija/Art Direction and Animation:** Régis Vidal, Florian Thouret **Montaža/Editing:** Rodolphe Ploquin **Glasba/Music:** Etienne Perruchon **Glasovi/Cast:** Bernard Alane, Isabelle Spade, Kacey Mottet Klein, Isabelle Gianni, Laurent Gendron **Produkcija/Production:** Gilles Podesta (Diabolo Films), Thomas Langmann (La Petite Reine), Michèle & Laurent Pétin (ARP), André Rouleau (Caramel Films), Sébastien Delloye (Entre Chien et Loup) **Distribucija v Sloveniji/Distribution in Slovenia:** Demiurge



Predstavljajte si trgovino, ki že več generacij prodaja vse potrebno za popoln samomor.

Družinski posel cveti v vsej svoji žalostni bedi, dokler se nekega dne ne sreča z resničnim veseljem do življenja v podobi lastnikovega mlajšega sina Alana. Kaj se bo zgodilo s Trgovinico za samomore vpričo Alanove neustavljive dobre volje, optimizma in trdnega namena, da strankam nariše nasmeh na obraz?

Imagine a shop that for generations has sold all the accoutrements of the perfect suicide.

This family business prospers in all its bleak misery, until the day it encounters true joie de vivre in the shape of the owners' younger son, Alan. What will become of The Suicide Shop in the face of Alan's relentless good cheer, optimism and determination to make the customers smile?



Film je ustvarjen po predlogi istoimenskega romana Jeana Teuléja. Režiser Patrice Leconte je o priredbi povedal:

Pri scenariju sem si privoščil toliko svobode, da sem se bal, kako osupel ali celo užaljen bo Jean Teulé. Ko ga je prebral, me je poklical in rekel: »Zelo mi je všeč, ker je popolnoma drugačen, vseeno pa v njem najdem vse, kar sem napisal. Ta film bo toliko tvoj kot moj, kot če bi ga napisala oba.« Tako sem dobil potrditev, da knjige Jeana Teuléja nisem samo ilustriral, pač pa sem jo priredil in posvojil.

The film is based on Jean Teulé's novel of the same name. Director Patrice Leconte comments on adapting it:

I took so much freedom with the book that I feared Jean Teulé would be perplexed, even offended. After reading the script, he called me: 'I like it very much because it is completely different and yet I find everything I have written. This film will be yours as much as mine, as if we had both written it'. It confirmed me in my conviction that I hadn't just illustrated Jean Teulé's book, but that I had adopted it as much as adapted it.

**AVTOBIOGRAFIJA GRAHAMA CHAPMANA:
NERESNIČNA ZGODBA O ČLANU SKUPINE MONTY
PYTHON / A LIAR'S AUTOBIOGRAPHY: THE UNTRUE
STORY OF MONTY PYTHON'S GRAHAM CHAPMAN**

Velika Britanija/UK, 2012, DCP, 82', v angleškem jeziku s slovenskimi podnapiši / In English language with Slovene subtitles

Režija/Directed by: Bill Jones, Jeff Simpson, Ben Timlett
Scenarij/Script: Bill Jones, Jeff Simpson, Ben Timlett **Likovna podoba in animacija/Art Direction and Animation:** Asylum Films, Not to Scale, Treat Studios, Peepshow, Steven Lall, Superfad, Made Visual Studio, Sherbet, Mr & Mrs. Cake, Trunk, Arthur Cox, Beakus, A for Animation, Tundra **Montaža/Editting:** Bill Jones **Zvok/Sound:** André Jacquemin **Glasba/Music:** John Greswell, Christopher Taylor **Glasovi/Cast:** Graham Chapman, John Cleese, Terry Jones, Michael Palin, Terry Gilliam, Carol Cleveland, Philip Bulcock **Producija/Production:** Bill & Ben Productions **Distribucija/Distribution:** SC Films International



Graham Chapman, ki smo si ga bržkone najbolj zapomnili kot »ta mrtvega montypythonovca«, je avtor predlogje in glavni zvezdnik animiranega filma o svojem življenju, *Avtobiografije Graham Chapman*. Rodil se je, se nato šolal na Cambridgeu in spoznal Johna Cleesa, kadil pipo, postal zdravnik, postal pythonovec, se odločil, da je gej (v bistvu 70/30 glede na meritve, ki jih je opravil na sebi), se veliko zapijal, se nehal opijanjati, posnel nekaj filmov, malo seksual (pravzaprav veliko) in se preselil v Los Angeles. Nazadnje so ga Nezemljani pobasali s sabo v vesolje (to je bilo mogoče tudi v kakšnem filmu).

Čeprav je Chapman leta 1989 egoistično cepnil, se je toliko pobrigal, da se je posnel v branju svoje knjige *Avtobiografija Graham Chapman* – in posnetke so zdaj bistroumno uporabljene za Champanovglas v 3D animiranem istoimenskem celovečernem

Graham Chapman, probably best remembered as 'the dead one from Monty Python', writes and stars in the animated movie of his own life story, *A Liar's Autobiography*. He was born, he went to Cambridge and met John Cleese, he smoked a pipe, he became a doctor, he became a Python, he decided he was gay (well, 70/30, according to a survey he did on himself), he got drunk a lot, he stopped being drunk, he made some films, he had some sex (actually, a lot), and moved to Los Angeles. Finally, he was whisked up into space by aliens (although that might have been in a film).

Although Chapman selfishly dropped dead in 1989, he had taken the trouble to record himself reading his book, *A Liar's Autobiography* – and those recordings have now ingeniously been used to provide Chapman's voice for the 3D animated feature of



filmu. Pojavijo se tudi drugi pythonovci, John Cleese, Terry Jones, Michael Palin in Terry Gilliam, ki igrajo sami sebe in druge like, pa tudi nekaj gostov presenečenja.

Avtobiografija Grahama Chapmana, ki ni niti dokumentarni film niti film kolektiva Monty Python, je Champanov pogled na lastno bizarno življenje in iskanje samega sebe. Neverjetno? Ja. Nadrealno? Prav gotovo. Resnično? Kdo ve? John Cleese je Champana na žalni slovesnosti opisal kot »prasca zajedavskega«. Zdaj ko je film poskrbel za prvo srečanje Chapmana s Cleesom, Jonesom, Palinom in Gilliamom po 23-ih letih, si bo prislužil novo oznako: najplodovitejši mrlič po Elvisu.

the same name. Fellow Pythons John Cleese, Terry Jones, Michael Palin, and Terry Gilliam also turn up, playing themselves and other characters, along with a few surprise guests.

Not a documentary, not a Monty Python film, *A Liar's Autobiography* is Chapman's own take on his bizarre life and his search for self-knowledge. Incredible, yes. Surreal, certainly. True? Who knows? At his memorial service, John Cleese called Chapman "a freeloading bastard". Now, as the film re-unites Chapman with Cleese, Jones, Palin, and Gilliam for the first time in 23 years, he is set to earn a new title – the most prolific corpse since Elvis.

SOCIALIZACIJA BIKA? / SOCIALIZATION OF THE BULL?

Slovenija/Slovenia, 1998, 35 mm, čb/barvni / bw/colour, 78', v slovenščini z angleškimi podnapiši / In Slovenian language with English subtitles

Režija/Directed by: Zvonko Čoh & Milan Erič **Scenarij/Script:** Zvonko Čoh, Milan Erič, Ivo Štandek, Slobodan Vujošović **Animacija/Animation:** Zvonko Čoh & Milan Erič **Kamera/** **Cinematography:** Rasto Novakovič **Glasba/Music:** Slavko Avsenik ml. **Montaža/Editing:** Višnja Skorin, Vesna Nikolavška-Kržičnik **Zvok/Sound:** Julij Zornik **Producent/Producer:** Dane Hočevar (E-MOTION FILM) **Koproducent/Co-producer:** ŠKUC, RTV Slovenija



Plešasti profesor Rozina, genetik svetovnega slövesa, njegov malo manj znani brat Bruno in čedna asistentka Marta ž vrsto let preizkušajo vse mogoče kemijske spojine in raztopine, s katerimi bi lahko pospešili rast lasnih celic. Profesor Rozina bi namreč rad dokazal, da je evolucijo mogoče pospešiti »tukaj in zdaj«, iz ene same celice na njegovem lasu. Pri devetindvetdesetem neuspelem poskusu pride do eksplozije, ker je brat Bruno po pomoti dodal kemikaliji malo mleka, ki je bilo sicer namenjeno za malico. Pobesneli profesor, jezen, ker je ostal brez doppoldanskega obroka, za zmeraj napodi brata iz laboratorija. Ta pa sklene, da se mu bo maščeval.

Medtem v daljnem galaktičnem kraljestvu, ob robu meglec Andromede, oče kralj zaloti sina Alfreda pri kajenju cigare. Že en sam dimček te materije je lahko usoden, saj uplinjeni tobak pri prebivalcih

Professor Rozina, a bald, world-famous geneticist, his less-renowned brother Bruno and his attractive assistant Marta have for several years been testing a wide range of chemical substances in the hope of discovering a unique mix that could stimulate hair growth. Professor Rozina intends to prove that evolution can be accelerated »here and now«, starting with a single cell of his hair. The ninety-ninth experiment proves unsuccessful after Bruno has accidentally added some milk, previously meant for lunch, to a chemical substance and this results in an explosion. Professor Rozina is enraged by the fact that he has deprived of his lunch and he exiles Bruno form the laboratory. The brother decides to take revenge.

Meanwhile, in the kingdom of a distant galaxy extending along the edge of the misty Andromeda constellation, the King Father catches his son



kraljestva povzroča proces antievolucije. Na srečo je bil inhalirani odmerek tako majhen, da princ deevoluirala samo do stopnje bika. Oče kralj ga za kazen pošlje na Zemljo, ki slovi po najslabši travi v galaksiji. Grizel naj bi jo dolgih sedem let, se spameval in bolje socializiral. Po naključju, ali pa tudi ne, se princ-bik znajde v laboratoriju profesorja Rozine, kjer postane predmet profesorjevih raziskav. In tukaj se zgodbi o evoluciji in antievoluciji usodno prepleteta ...

smoking a cigar, which could be fatal for the kingdom. A single puff of tobacco smoke may lead to the anti-evolution of the kingdom's population. Fortunately, the boy inhales only a small amount of smoke, causing him to de-evolve only to the stage of a bull. The King Father punishes his son severely by sending him to the planet Earth, which is known to be covered with grass of the poorest quality in the entire galaxy. He will have to graze on it for seven years in order to come to his senses and learn to adapt to society. Accidentally, or perhaps not, the prince-bull finds himself in Professor Rozina's laboratory, only to become an object of his experiments. And at this point, the stories of evolution and anti-evolution fatally intertwine...



SLON: VZGOJNO
IZOBRAŽEVALNI PROGRAM
ANIMIRANIH FILMOV ZA
ŠOLE IN DRUZINE

THE ELEPHANT:
EDUCATIONAL ANIMATION
FILM PROGRAMME FOR
SCHOOLS AND FAMILIES

družinski slon I: slika
(celovečerni animirani film za otroke
od 10. leta in odrasle)

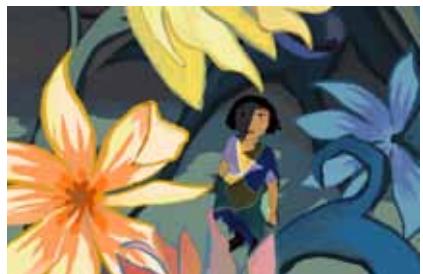
the family elephant I: the painting

(animated feature film for children
aged 10 and above, and parents)

SLIKA / LE TABLEAU / THE PAINTING

Francija, Belgija/France, Belgium, 2011, 35mm, 76', v francoskem
jeziku z angleškimi in slovenskimi podnapisi / In French language
with English and Slovenian subtitles

Režija/Directed by: Jean-François Laguionie **Scenarij/Script:** Anik Le Ray, Jean-François Laguionie **Likovna podoba in animacija/Art Direction and Animation:** Jean-François Laguionie, Jean Palenstijn, Julien Bisaro, Rémi Chaye **Montaža/Editing:** Emmanuel de Miranda **Glasba/Music:** Pascal Le Pennec **Glasovi/Cast:** Jessica Monceau, Adrien Larmande, Thierry Jahn, Julien Bouanich, Céline Ronté, Thomas Sagols **Producija/Production:** Armelle Glorrennec (Blue Spirit Animation), Éric Jacquot (Be Films) **Distribucija v Sloveniji/Distribution in Slovenia:** Francoski inštitut Charles Nodier



Slika je očarljiv francoski animirani film, v katerem se zgoba odvije znotraj okvirja umetniškega dela. V njem prebivajo tri vrste bitij. Prvi so nadrobo na-slikani Toupini, ki živijo v gradu in so se v slikarjevi odsotnosti razglasili za nadrejene vsem drugim. Drugi so Pafini, nedokončani liki v barvah, ki živijo globoko v gozdnu in jim je vstop v grad prepovedan. Tretja vrsta so Reufi; ti živijo ob robu slike in trpijo peganjanje, ki ga za zabavo izvajajo Toupini. Claire se zaljubi v fanta »višje kategorije« in med njima se splete ljubezenska zgodba. To ju prisili v beg in iskanje njunega stvaritelja – slikarja.

The Painting is a charming French animated film whose action takes place within a painting. There are three kinds of living characters in it. The first are the Toupins, painted in detail, who live in a castle and have declared themselves superior to others while the painter was absent. Then there are the Pafinis, unfinished characters in colour who are forbidden to enter the castle and live deep in the forest. The third kind are the Reufs, living on the edge of the painting, chased by the Toupins for fun. A love story emerges when Claire falls in love with a character 'out of her category'. They are forced to run away and search for their maker – the painter.

družinski slon II: rabinova mačka

(celovečerni animirani film za otroke
od 12. leta in starše)

the family elephant II: the rabbi's cat

(animated feature film for children
aged 12 and above, and parents)

RABINOVA MAČKA / LE CHAT DU RABBIN / THE RABBI'S CAT

Francija/France, 2011, 35mm, 89', v francoskem in ruskem jeziku
z angleškimi in slovenskimi podnapisi / In French and Russian
language with English and Slovenian subtitles

Režija/Directed by: Joann Sfar, Antoine Delesvaux **Scenarij/Script:**
Joann Sfar, Sandrine Jardel **Likovna podoba/Art Direction:** Joann
Sfar, Serge Cicerone, Sébastien D'Abrigeon, Christophe Lourdelet, M.
Legall **Vodje animatorjev/Animation Direction:** Jean-Christophe
Dessaint, Marco Nguyen **Kamera/Cinematography:** Jérôme
Brézillon **Montaža/Editing:** Maryline Monthieux **Glasba/Music:**
Olivier Daviaud **Glasovi/Cast:** François Morel, Hafsia Herzi, Maurice
Bénichou, Moh-Saïd Fellag, François Damiens, Jean-Pierre Kalfon
Producija/Production: Autochenille Production **Distribucija v
Sloveniji/Distribution in Slovenia:** Francoski inštitut Charles Nodier

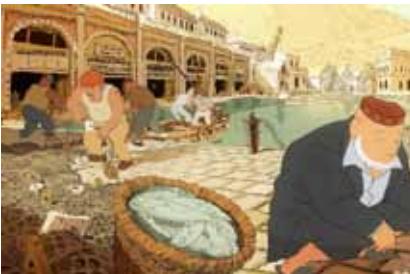
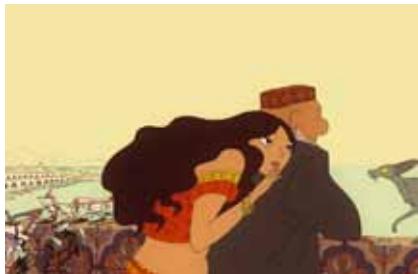


Alžir nekaj po letu 1920. Rabina Sfarja muči več težav. Ne le da njegova prelepa hči prihaja v najstniška leta; papagajemorilska mačka je pravkar spre-govorila! Vse še dodatno zaplete pošiljka iz Rusije. V njej odkrijejo slikarja, bolj mrtvega kot živega, ki je v Afriko prišel na lov za skrivnostnim plemenom in njihovim mitskim mestom. Prepričan, da mesto zares obstaja, se poda na neverjetno pustolovščino, s seboj pa vzame še rabina, njegovo mačko, modrega arabskega starca Šejka in ekscentričnega ruskega milijarderja. Sfarjev slog in vizija, ki prinašata univerzalno sporočilo o strpnosti, se zljetna v prekrasno filmsko stvaritev ter poklon radoživi in barviti vrniti k risani 2D animaciji.

Film je nastal po predlogi 1., 2. in 5. zvezka Sfarjevega istoimenskega stripovskega albuma. Joann Sfar je že pred leti prejel ponudbo za risani film,

Algiers, 1920's. Rabbi Sfar has more than one problem. His beautiful daughter is becoming a teenager and above all, his parrot-killing cat has just started talking! The delivery of a box from Russia further complicates things when a painter is discovered inside, more dead than alive. He is on a quest for a hidden tribe and its mythical city in Africa. Convinced that the city exists, he sets off on an incredible adventure, taking with him the Rabbi, his cat, a wise old Arab Sheikh and an eccentric Russian billionaire. Sfar's style and vision carries a universal message of tolerance, in this highly original, beautifully crafted film, celebrating a joyful and multi-colorful return to hand-drawn 2D.

The film is based on volume one, two and five of Sfar's comic series with the same title. Joann Sfar was offered to make an animated cartoon film a



vendar jo je sprva odklonil, ker je menil, da so risani filmi namenjeni otrokom – oziroma vsaj »otroku v nas«. Zdela se mu je, da bi *Rabinova mačka* morala biti film za vse, tudi odrasle, s pravimi igralci, s katerimi se lahko poistovetimo. Za tem so strip v Franciji prodali v 700.000 izvodih in ga prevedli v petnajst jezikov. In Sfar je končno dobil ponudbo, da posname pravi film, o katerem je sanjal.

number of years ago, but initially declined because he believed that animated cartoons were made for children – or at least, for 'the child within us.' He thought that *The Rabbi's Cat* should be a film for everyone, even for adults, with real actors that we can sympathize with. After that, 700,000 copies of the book were sold in France; the book was translated for fifteen countries, and he was finally offered to make the real film he had been dreaming of.

V sodelovanju z revijo Stripburger ob izidu Sfarjevega strip albuma *Pascin* v slovenskem jeziku / In cooperation with Stripburger magazine, the publisher of the newly released Slovenian translation of Sfar's *Pascin*

slonova panorama: češke risanke the elephant panorama: czech cartoons

Otroški filmi iz časa začetkov češke animacije

Na začetku češke kinematografije so bili risani in animirani filmi po trajanju kratki, namenjeni pa niso bili le otrokom, temveč splošnemu občinstvu. Večinoma je šlo za oglasne in promocijske filme, a so njihove zgodbe spominjale na komične risanke ali priljubljene pravljice, le da so imele propagandni zaključek. Podatki o avtorjih se povečini niso ohranili: filmski naslovi ne vsebujejo njihovih imen, pogosto niti imen producijskih hiš ali studiev, kjer so jih ustvarili. Danes jih večinoma obravnavamo kot komične risanke in zabavne pravljice, ki se naslanjajo na otroško domišljijo, saj s sodobnimi oglasi nimajo veliko skupnega.

V času Češko-moravskega protektorata in 2. svetovne vojne je nemška okupacijska oblast filmsko industrijo centralizirala. Nekaj animiranih filmov so na ozemlju današnje Češke ustvarile nemške producijske hiše, ki so si prizadevale posnemati ameriško komično risanko. V Pragi so v okviru studia Prag-Film nastali *Svatba v koralnem morju* (*Svatba v korálovém moři*, 1944), *Poredni zajček* (*Neposlušný zajíček*, 1944) in *Vremenska hišica* (*Povětrnostní domeček*, 1945). V Zlínu je Hermína Týrlová v sodelovanju z Ladislavom Zástřero ustvarila kratki lutkovni film *Mravljinček Ferda* (*Ferda mravenec* 1944), Karel Zeman pa je v istem zlinskem studiu z Bořivojem Zemanom posnel svoj režijski prvenec *Božiční sen* (*Vánoční sen*, 1945). V povojni češkoslovaški distribuciji so bili vsi ti filmi del otroških programov.

Michaela Mertová

Films for Children from the Beginnings of Czech animation

Trick and animated films in the beginnings of Czech cinematography were short and meant not only for children but for all audiences. They were mainly commercial and promotional films, but their stories reminded of animated comedy or favourite fairy tales with an advert in the end. Usually no information is preserved about particular authors: the film titles don't include their names and often not even the names of the production companies or studios where the films were made. From today's point of view, most of these films are animated comedies and funny fairy tales close to children's imagination rather than being similar to contemporary adverts.

During the Protectorate of Bohemia and Moravia and World War II, the German occupying power centralised the film industry. Some animated films were completed on the Czech territory by German production companies having the ambition to make films similar to the American animated comedy. In Prague, the production company Prag-Film produced the following films: *A Wedding in the Coral Sea* (*Svatba v korálovém moři*, 1944), *The Mischievous Bunny* (*Neposlušný zajíček*, 1944) and *A Meteorological House* (*Povětrnostní domeček*, 1945). In Zlín, Hermína Týrlová created a short puppet film *Ferda the Ant* (*Ferda mravenec* 1944) in collaboration with Ladislav Zástřera. In the same studio, Karel Zeman filmed *A Christmas Dream* (*Vánoční sen*, 1945) as his directing debut, made in collaboration with director Bořivoj Zeman. In the Czechoslovak post-war distribution, all these films were part of the programme for children.

Michaela Mertová

KO JE TREBA NA POT / PODNIKÁ-LI NĚKDO CESTU ... / WHEN ONE REALLY CRAVES TRAVELLING

neznani avtor/unknown director (Excentric Film Berlin/Centra Děčín)
Českoslovaška, Nemčija/Czechoslovakia, Germany, 1930, 35mm, č/bw, 4', nemí/mute



Oglas za margarino Vitello podjetja Schicht. Krava in kokoš gresta v tovarno margarine Vitello in tam oddata svoje mleko in jajca. Naslednja je na vrsti kokosova palma s svojimi sadeži – in margarina je kmalu nared.

A commercial promoting Schicht's margarine Vitello. A cow and a hen go to the factory producing the margarine Vitello, where they hand in their milk and eggs. The next to come is a coconut tree with its coconuts – and the margarine is ready in just a moment.

PARADA PERILA / PRACÍ PŘEHLEDKA / A WASHING PARADE

neznani avtor/unknown director (AB Praha/Radión Střekov/Schicht
Ústí nad Labem)
Českoslovaška/Czechoslovakia, 1937, 35mm, č/bw, 4'

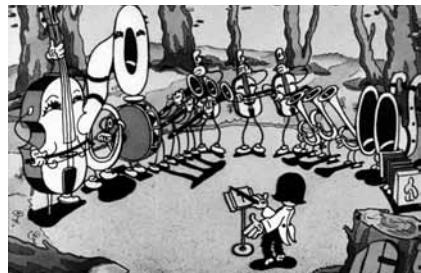


Oglas za pralni prašek Radion podjetja Schicht. Po ulici gre parada perila; na njem en čelu stopa mladenka, ki nosi škatlo pralnega praška Radion. Paradi se postopno pridruži še umazano perilo iz okoliških hiš in tovarne.

A commercial promoting Radion the washing powder produced by the Schicht company. A parade of laundry marches through the streets with a young woman at its head who carries a box of Radion washing powder. The parade is gradually joined by dirty laundry from the surrounding houses and the factory.

VESELI KONCERT / VESELÝ KONCERT / A CHEERFUL CONCERT

Irena Dodalová, Karel Dodal, (IRE-Film Praha)
Českoslovaška/Czechoslovakia, 1935, 35mm, č/bw, 4'



Oglas za radijske sprejemnike podjetja Telefunken. Orkester se zbere na jasi sredi gozda. Z glasbo nekaj ni v redu in glasbila se začnejo uglaševati. Ko so uglašena in nared, se jim spet pridruži tudi favn – dirigent.

A commercial promoting radio receivers produced by the Telefunken company. An orchestra comes together in a forest clearing. The music is not good. The instruments begin to tune up. As soon as all the instruments are well tuned and ready, the faun – the conductor – comes over again.

SVATBA V KORALNEM MORJU / SVATBA V KORÁLOVÉM MOŘI / A WEDDING IN THE CORAL SEA

več avtorjev/collective work (Prag-Film Praha)

Česko-moravský protektorát/Protectorate of Bohemia and Moravia,
1944, 35mm, barvni/colour, 11'



224

Glej str. / See page 173

BOŽÍČNI SEN / VÁNOČNÍ SEN / A CHRISTMAS DREAM

Bořivoj Zeman, Karel Zeman (Bapoz Zlín/Degeto)

Česko-moravský protektorát/Protectorate of Bohemia and Moravia,
1945, 35mm, čb/bw, 11'



Zgodba o zabavnih potegavščinah lutke iz cunj.
Deklica pod smrečico najde nove igrače in izgubi
vsakršno zanimanje za dotlej najljubšo igračko,
dečka iz cunj. Lutka zato v njenih sanjah ozivi in
poskusi spet osvojiti srce svoje priateljice.

A story about the funny pranks of a rag boy puppet.
A girl finds new toys under the Christmas tree and
loses all interest in her previously favourite rag
puppet. The rag boy puppet comes to life in her
dream and tries to regain the heart of his friend.

MRAVLJINČEK FERDA / FERDA MRAVENEC / FERDA THE ANT

Hermína Týrllová, Ladislav Záštěra (Bapoz Zlín/Degeto)

Česko-moravský protektorát/Protectorate of Bohemia and Moravia,
1944, 35mm, čb/bw, 10'



Lutkovna komedija s priljubljenim likom mrvavljinčka
Ferda, ki s pomočjo priateljev prelisiči zlobnega
pajka. Mravljišče se prebuja in mrvavljinček Ferda
odhiti na delo. Čriček in muha marljive mravlje
zabavata z igranjem in petjem. Ferdu je mala muha
všeč, zato ji sledi, a njuno nedolžno zbadanje se
konča v mreži krvolčnega pajka.

A puppet comedy featuring the popular character
of Ferda the Ant who outsmarts an evil spider with
the help of his friends. The anthill is waking up
and Ferda the Ant rushes to work. A cricket and a
fly entertain the working ants with their music and
singing. Ferda likes the little fly and follows her, but
the teasing between the two ends in the net of a
bloodthirsty spider.

**POREDNI ZAJČEK / NEPOSLUŠNÝ
ZAJČEK / THE MISCHIEVOUS BUNNY**

Horst von Möllendorff (Prag-Film Praha)
Česko-moravský protektorát/Protectorate of Bohemia and Moravia,
1944, 35mm, barvni/colour, 9'



225

Komična risanka o potegavščinah malega porednega zajčka med barvanjem velikonočnih pirhov. Zajci se pridno pripravljajo na veliko noč. Najmanjši se dolgočasi in ima kup domislic, kako bi sebi in drugim delo olajšal. Stari zajec se z njegovimi zamislimi ne strinja in zajčkova neubogljivost je zanj nesprejemljiva.

A cartoon comedy about the pranks of a small mischievous bunny when decorating Easter eggs. The rabbits are diligently preparing for Easter. The smallest one is bored by the work and thinks it better to invent ways to make it easier for himself and the others. The old rabbit disapproves of his ideas and views the bunny's behaviour as unacceptable disobedience.

Slonova medgeneracijska produkcijska delavnica



V sodelovanju z / In cooperation with: MEDIA Desk Slovenija

Kot vsako leto se bo tudi tokrat v času Mednarodnega festivala animiranega filma Animateka odvijala brezplačna tedenska produkcijska delavnica. Tokrat bo potekala pod mentorstvom priznane slovenske animatorke Špele Čadež, ki je kot avtorica animiranih filmov v dobitnici nagrad dobro znana tako v Sloveniji kot tujini.

Letos bo delavnica nekajko drugačna, saj gre za medgeneracijski projekt, ki bo pri ustvarjanju povezal otroke in odrasle. Udeleženci bodo ustvarjali v stop-motion animaciji ter v teku enega tedna dodata spoznali celoten proces ustvarjanja animiranega filma. Izdelek, ki bo nastal v času delavnice, bo predstavljen na zaključni projekciji festivala Animateka v CK Španski borci v Ljubljani.

Termin:

Sreda, 27. november – nedelja, 1. december; vsak dan 16:00–19:00, za otroke (12+) ter odrasle, Kulturni center Tobačna 001, Ljubljana

The Elephant Intergenerational Animation Production Workshop

By tradition, events during Animateka International Animated Film Festival include a free weeklong animation production workshop, this year under the guidance of Špele Čadež, an acclaimed Slovenian animator widely recognised both in Slovenia and internationally as an award-winning animation filmmaker.

An intergenerational event, this year's workshop follows a slightly different concept, uniting children and adults to express their creativity together. Participants will try their hand at stop-motion animation, and get a good insight into the process of making an animated film. The films produced during the workshop will be screened during the closing ceremony of the Animateka festival in the Španski borci Arts Centre, Ljubljana.

Dates:

Wednesday 27 November – Sunday 1 December, daily from 4 pm to 7 pm, for children (12+) and adults, Tobačna 001 Cultural Centre, Ljubljana



Slonove delavnice animiranega filma/ Leto kina

Poleg tedenske produkcjske delavnice pa za mlajše udeležence festivala potekajo tudi krajše brezplačne delavnice optičnih igač in animiranega filma Slon v sodelovanju z Letom kina. Na njih bodo otroci spoznali osnove animiranja in skupaj ustvarili kratko animacijo.

Termina:

Sobota, 7. december, 11:30–13:30, Kavarna

Kinodvora, Ljubljana

Nedelja, 8. december, 11:00–12:00, Kavarna

Kinodvora, Ljubljana

The Elephant Animation Workshops/ Year of Cinema

In addition to the weeklong production workshop, our youngest audience will have the opportunity to take part, free of charge, in The Elephant animation and optical toys workshops, organised within the Year of Cinema project, to learn about the ABCs of animation and make a short animation.

Dates:

Saturday 7 December, 11.30–13.30, Kinodvor
Café, Ljubljana

Sunday 8 December, 11.00–12.00, Kinodvor Café,
Ljubljana



**SPREMLJEVALNI
PROGRAM
EVENTS**



razstave
exhibitions

Slavec decembra
2-8. December
Kinodvor. Galerija

A Nightingale in December
2-8 December
Kinodvor Gallery



229

Zima. Obrazi. Glasovi ...
Navzdol. Stopnice. Poledenele ...
Pesem ... Od neznano kod.
Kje si zdaj?
Kdo je to, ljubi?
Vsi smo navadne gnile riti. In vsi smo v istem
čolnu ...

Winter. Faces. Voices...
Down. Steps. Frozen...
A song... Out of nowhere.
Where are you now?
Who is this love?
We are all fuckups. And we are all in this together...

10 let Animateke!

2–8. December
Slovenska kinoteka

Kako lepše proslaviti desetletko, kot Slovensko kinoteko spremeniti v retrospektivni muzej celostnih podob vsem nam dragega festivala. Ob plakatih iz preteklih edicij, ki bodo razstavljeni v dvorani Silvana Furlana, bomo kinotečno predvverje in kavarno opremili z animiranimi, grafičnimi in fotografiskimi spomini na 10 nepozabnih let!

10 years of Animateka!

2–8 December
Slovenian Cinematheque

What better way to celebrate the 10th anniversary than to transform the Slovenian Cinematheque into a retrospective gallery of our dear festival's identities. Posters from previous editions, exhibited in the Silvan Furlan Hall, will be accompanied in the Cinematheque foyer and café by animated, graphic and photo memories of the 10 unforgettable years.

Avtorji plakatov Mednarodnega festivala animiranega filma Animateka / Authors of posters for the International Animation Film Festival Animateka:

- 2004: Re-Drawing Europe – Danijel Žeželj
- 2005: Hanging Around – M.S. Bastian
- 2006 – Lars Fiske
- 2007 – Koji Yamamura
- 2008 – Georges Schwizgebel
- 2009 – Matti Hagelberg
- 2010 – Priit Pärn
- 2011 – Max Andersson
- 2012 – Julie Doucet
- 2013 – Theodore Ushev



SELFISHSTUDIOS

2., 4., 6., 7. december

Kinodvor, Kinoteka in Center kulture španski borci



Selffishstudio za samoportretiranje ponuja popolnoma svež in revolucionaren način fotografiranja, saj uporabnikom omogoča, da postanejo avtorji svojih portretov. Ogledalo, ki je nameščeno pred objektivom, spodbuja kreativno izražanje posameznika, ki ima hkrati tudi popoln nadzor nad posneto fotografijo. S pomočjo žičnega sprožila vsak sam zajame dani trenutek.

Selffishstudio bo tokrat na voljo vsem udeležencem festivala Animateka, da se pred objektivom svobodno izrazijo s telesom, mimiko in celo sooblikovanjem »work in progress« risanega ozadja.

Naj vam Selffishstudio prinese še več prijetnih spominov na festival.

Selffishstudio vam bo na voljo v času otvoritev in ob zaključku festivala ter v sredo in petek v Kinoteki.

SELFISHSTUDIOS

2, 4, 6, 7 december:

Kinodvor, Slovenian Cinematheque, and Španski borci Arts Centre



Selffishstudio, a self-portrait studio, is a brand new, revolutionary way of taking photos, enabling users to become the authors of their own portraits. Being encouraged in their creativity by the mirror fitted in front of the lens, users have total control over the final product. Using a wired trigger, they capture the moment themselves.

Selffishstudio is now giving a chance to all Animateka festival goers to step in front of the camera and express themselves freely through their bodies, body language, or even by co-designing the "work in progress" painted background.

Let Selffishstudio add to your stack of fun festival memories.

Selffishstudio will be open on the festival opening and closing nights, and on Wednesday and Friday at the Slovenian Cinematheque.

Urnik samoportretnega studia /

Self-Portrait Studio Opening Times:

Pon/Mon, 2. 12. Kinodvor, Otvoritev festivala/Opening Ceremony

Sre/Wed, 4. 12. Kinoteka, 15.00–19.00

Pet/Fri, 6. 12. Kinoteka, 15.00–19.00

Sob/Sat, 7. 12. CK Španski borci, Zaključek festivala/Closing Ceremony

231

Nastale fotografije si lahko ogledate na spletni strani Animateke.

Udeleženci samoportretnega studia bodo o prenosu fotografij v polni resoluciji naknadno obveščeni prek elektronske pošte. /

Photos will be available on Animateka website. Everybody participating in the self-portrait studio will be notified by e-mail about downloading the photos in high resolution.

Ekipa / The Team:

Bojan Breclj – razvoj Selffishstudios tehnologije in projektov / Selffishstudios technology and project development

Andrej Firm – fotograf / photographer

Katja Goljat – fotografinja / photographer

<http://www.selffishstudios.org/>
www.facebook.com/Selffishstudios

animirani ples animated dance

Animirani ples

7. december od 21:30

Španski borci

Zaključni večer festivala s podelitvijo nagrad in posebnim plesno-animiranim programom se letos seli v Moste. Pred filmskim programom presenečenja si bomo ogledali švicarsko-hrvaško multimedijijsko predstavo Sled / Trag / Trace / Spur in špansko predstavo Stocos, interakcijo med sonično in plesno gesto v tri-razsežnostenem zvočnem prostoru. V mediateki Španski borci bodo ves večer predvajani plesni video filmi iz projekta Choreographic Captures.

Animated Dance

7. december from 21:30

Španski borci Arts Centre

This year, the closing event featuring the awards ceremony and special animated dance performances is moving to the district of Moste. Culminating in a surprise film screening, the event will start off with Swiss-Croatian multimedia performance Sled / Trag / Trace / Spur and Spanish performance Stocos, an interaction between sound and dance in a three-dimensional sonic space. All evening long, the Španski borci Mediatheque will be the place to watch dance videos made in the Choreographic Captures project.

Sled/Trag/Trace/Spur

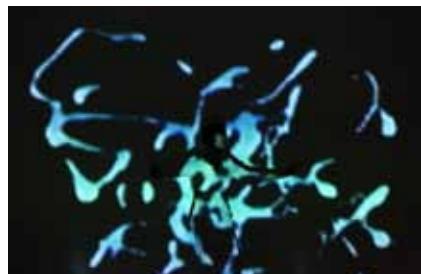
Večmedijski performans

Sled/Trag/Trace/Spur je eksperimentalni večmedijski performans v teku, ki združuje živi plesni gib, animirano slikanje na steklo ter zvok. Projekt so leta 2012 v koprodukciji z zagrebškim Muzejem sodobne umetnosti zasnovali hrvaška plesalka Zrinka Šimičić Mihanović, švicarska animatorka Michaela Müller in v New Yorku živeči zvočni umetnik Fa Ventilato. Tриje umetniki in trije mediji se srečajo na prizorišču, ki ga projekcije, zvok in gib nenehno redefinirajo. Vsak od njih v interaktivni igri z lastnim medijem procesira senzorične vložke drugih ter tako skrbi za navdih so-nastopajočih. Ples, zvok in vizualije delujejo kot vzajemna gonilna sila ter slavijo gib in nenehno spremnjanje: performans, poln ustvarjalnosti in miniljivosti.

Trag/Trace/Spur

Multimedia Performance

Trag/Trace/Spur is an ongoing experimental multimedia performance combining live dance movement, animated painting on glass and sound. The project was initiated in 2012 in coproduction with the Zagreb Museum for Contemporary Art by Croatian dancer Zrinka Šimičić Mihanović, Swiss animation artist Michaela Müller and New York based sound artist Fa Ventilato. Three artists and three media meet in a performing space that is being constantly redefined by projections, sound and movement. In an interactive play they process the sensory input from other performers through their own medium, thus creating inspirations for their collaborators. Dance, sound and visual material are mutually driving each other, celebrating movement and constant change: a performance full of creation and transience.



Michaela Müller (animirano slikanje na steklo/Animated Painting on Glass), Zrinka Šimičić Mihanović (ples/Dance), Fa Ventilato (zvok in glasba/Sounds and Music). **Koprodukcija/Co-production:** Zagreb Museum of Contemporary Art/Michaela Müller/Zrinka Šimičić Mihanović/Dance_Lab Collective, **Projekt so podprt/Supported by:** Kulturförderung Kanton St. Gallen; Ministrstvo za kulturo Republike Hrvatske/Ministry of Culture of Republic of Croatia; Swiss Arts Council Pro Helvetia, Oddelek za Soltvo, kulturo in šport Mestne občine Zagreb/Zagreb City Office for Education, Culture and Sports; Culturescapes

Pomoč pri projektu zagotavlja Študentski center v Zagrebu, Univerza v Zagrebu – Kultura spremembe – Teater ITD. /With help from the Student Centre in Zagreb, University of Zagreb – Culture of Change – ITD Theatre



**SWISS
CULTURE
SCAPES**

swiss arts council
prchelvetia

Kanton St.Gallen
Kulturförderung



Koncept in idejna zasnova/Conception and Idea: Pablo Palacio / Muriel Romero **Koreografija/Choreography:** Muriel Romero **Nastopata/Performance:** Muriel Romero, Ruth Maroto Glasba/
Music Composition: Pablo Palacio **Interaktivna simulacija rojenja/interactive Swarm Simulation:** Daniel Bisig **Produkcija/Production:** Pablo Palacio, Muriel Romero **Koprodukcija/Co-Production:** Mercat de las Flors **Podpora/Supported by:** Instituto Cervantes, Hebel Halle (Heidelberg, Nemčija/Germany), Teatros del Canal (Madrid, Španija/Spain), El Graner (Barcelona, Španija/Spain), Festival VAD (Girona, Španija/Spain) **Zahvala/With Thanks to:** Sergio Luque Ancona

STOCOS

STOCOS

Stocos je tretji del trilogije, ki se ukvarja z analizo in razvojem interakcije med zvočno in plesno gesto v tridimenzionalnih zvočnih prostorih. Muriel Romero in Pablo Palacio pri tej novi predstavi sodelujeta z medijskim umetnikom in raziskovalcem na področju umetne inteligence, Danielom Bisigom.

Stocos je transdisciplinarni projekt, ki z združevanjem stohastičnih procesov in na umetni inteligenči temelječih simulacij ustvarja vedenjske odvisnosti in estetske odnose med plesalkama, simulirane tvorbe, glasbo, grafiko in svetlobo. Oder tako postane odzivno okolje, čigar vizualne in akustične lastnosti izvirajo iz vzajemnih interakcij med plesalkama, stohastične sinteze zvoka in simulacij rojenja.

Stocos is the third part of a trilogy focusing on the analysis and development of interaction between the sonic gesture and dance gesture inside three dimensional sound spaces. In this new piece Muriel Romero and Pablo Palacio collaborate with media artist and artificial intelligence researcher Daniel Bisig.

Stocos is a trans-disciplinary project that combines stochastic processes and artificial-intelligence based simulations in order to create behavioural dependencies and aesthetic relationships between dancers, simulated entities, music, visuals and light. As a result, the stage becomes a responsive environment whose visual and acoustic properties emerge from mutual interactions between the dancers, stochastic sound synthesis and swarm simulations.

Choreographic Captures

Za pobudo in zagon umetniškega projekta in temovanja kratkih filmov z naslovom Choreographic Captures je zaslužna organizacija Joint Adventures (s podporo Nemškega zveznega kulturnega sklada 2008–2012). Cilj je preprost in ambiciozen: uporabiti nekonvencionalna sredstva za ozaveščanje ljudi o umetniških zvrsteh filma, plesa in koreografije. A *Choreographic Capture* je kratek koreografski film v obliki oglasnega spota. Vsebina filma v najširšem smislu vključuje teme plesa, gibanja in koreografije. Čeprav so filmi podobni formatu klasičnega oglasnega spota, pa prek umetniškega značaja utelešajo protipol čisto komercialnim namenom oglaševanja. Spletna stran projekta choreooo.org služi tudi kot interaktivna platforma za veliki krog zainteresiranih ljudi. Njen namen je nuditi prostor, kjer bo imela ta umetnostna oblika možnosti za umetniški prispevek, izmenjavo, mreženje in predstavitev, ter pospešiti interakcijo med koreografijo in medijsko umetnostjo.

Choreographic Captures

The Choreographic Captures art project and short-film competition was initiated under this motto by Joint Adventures (with support from the German Federal Cultural Foundation 2008-2012). The goal is as simple as it is ambitious: to use unconventional means to increase people's awareness of the art forms of film, dance and choreography. A *Choreographic Capture* is a short choreographic film in the format of an advertising clip. The content of the film involves, in its broadest sense, the themes of dance, movement and choreography. Although the films are similar to the format of a classical advertising clip, they embody through their artistic character a counter programme to the purely commercial intentions of advertising. The project's website choreooo.org also serves as an interactive platform for a large circle of interested parties. It is meant to give this art form space for artistic input, exchange, networking and presentation, and to advance the interaction between choreography and media art.



235

V sodelovanju z / In cooperation with: Društvo za sodobni ples Slovenije. **Fotografija/Photo:** Isca Mayo & Maayan Tzuriel: Keep Pace, © Isca Mayo & Maayan Tzuriel



WWW.CHOREOOO.ORG

Okrogle miza
Round Table

Animirani film in ples

Animation and Dance



S festivalsko retrospektivo *Animirani film in ples* Animateka nadaljuje kinotečno poglabljelanje v tehnične in estetske mejnike medija animiranega filma. Leta 2009 smo predstavili retrospektivo stop-motion animiranega filma, leta 2010 smo se posvečali avantgardnemu animiranemu filmu, leta 2011 prikazali retrospektivo *Animirani film, glasba in zvok*, lansko leto pa smo odkrivali vezi med animiranimi filmomi in literaturo. Rdeča nit Animateke 2013 je v znamenju animiranega plesa. Na okrogli mizi bomo predstavili obsežen filmski program in skušali postaviti teoretske okvire součinkovanja med umetnostmi. Pogovor bo potekal v angleškem jeziku.

Sodelujejo / Participating: Igor Prassel, Milen Alempijević, Rok Vever, Jedrt Jež Furlan.

fotot/photo: *Pas de deux*, Norman McLaren

With the festival retrospective *Animation and Dance* Animateka continues its cinematic exploration of the technical and aesthetic milestones of the medium of animation. In 2009 we presented a retrospective of stop-motion animation, in 2010 we paid homage to avant-garde animation, in 2011 we focused on the use of music and sound in animated films, and last year we explored the interactions between film and literature. Animateka 2013 turns the spotlight on animated dance. The round table will serve as an introduction to this extensive film programme, with an attempt to provide a theoretical framework for interactions between the two art forms.

The discussion will be held in English.

delovni zajtrki working breakfasts

Patrice Leconte in Jean Teulé o Trgovinici za samomore

Ob slovenski premieri celovečernega animiranega filma *Trgovinica za samomore* in obisku režisera Patricea Leonta ter pisca literarne predloge za film Jeana Teuléja bomo ugledna gosta predstavili tudi javnosti. Na prvem delovnem zajtrku se bosta ob simultanem prevodu iz angleščine v francoščino Igor Prassel in Milen Alempijević s Patriceom Lecontom in Jeanom Teuléjem pogovarjala o predelavah literarnih del v filmske oblike, o povezavah in razlikah med igranim in animiranim filmom, o družinskih filmih, o komediji, stripu, glasbi in življenju na splošno.

Patrice Leconte

Francoškega režisera Patricea Leonta ne boste mogli na hitro odpraviti s predalčkanjem po čemer-koli drugem kot po dolgi in bogati karieri. Odkar je leta 1975 posnel svoj režijski prvenec *Les Vécés Étaient Fermés de L'Intérieur*, se je uveljavil kot eden najbolj cenjenih francoških režiserjev, ki se brez težav lotevajo najrazličnejših tematik, od duševnih bolezni do seksualnosti ali spretnih dekonstrukcij duhovitosti in družbe. Poseben uspeh je leta 1996 doživel njegov film *Smešno*, ki je osvojil mednarodno občinstvo in utrdil ugled Leonta kot enega največjih biserov francoškega filma. *Trgovinica za samomore*, pikro morbidna glasbena prireda romana Jeana Teuléja v ročno zasnovani 2D animaciji, je njegov prvi poskus na področju celovečernega animiranega filma.

Patrice Leconte and Jean Teulé on The Suicide Shop

The Slovenian premiere of the animated feature film *The Suicide Shop* will be accompanied by a talk with Patrice Leconte, the director, and Jean Teulé, the author of the novel the film is based on. Igor Prassel and Milen Alempijević will be hosting Patrice Leconte and Jean Teulé at the first Working Breakfast of the festival, to discuss everything from adaptation of literature for film, analogies and differences between live-act and animated films, to family films, comedy, comics, music, and life in general.

Patrice Leconte

French filmmaker Patrice Leconte is as notable for his refusal to be easily categorized as he is for his long and productive career. Since making his major directorial debut in 1975 with *Les Vécés Étaient Fermés de L'Intérieur*, Leconte has established himself as one of France's most respected directors, at ease tackling subjects ranging from mental illness to sexuality to canny deconstructions of wit and society. He received particular acclaim for his 1996 film *Ridicule*, winning the admiration of an international audience while furthering his reputation as one of the French cinema's most treasured figures. Patrice Leconte takes his first stab at feature animation with *The Suicide Shop (Le Magasin des Suicides)*, a morbidly macabre musical adaptation of Jean Teulé's novel in 2D hand-designed animation.



Patrice Leconte



Jean Teulé

Jean Teulé, ki je sicer kot striparski scenarist znan tudi po svojem delu za televizijo, se po novem posveča izključno pisanju romanov. Doslej jih je napisal dvanaest in vsi so izšli pri založbi Editions Julliard. Po romanu *Darling* je Christine Carrière leta 2007 posnela film z Marino Foës in Guillaumom Canetom v glavnih vlogah. *Mister Montespan* je naštel 220.000 kupcev ter osvojil Prix Maison de la Presse in Grand Prix Palatine za zgodovinski roman, Olivier Marchal pa ga bo prenesel na veliko platno. *Trgovinico za samomore*, ki je izšla leta 2007, so prevedli v približno petnajst jezikov, leta 2012 pa pri Hiši poezije izšel tudi slovenski prevod. Za tem je Jean Teulé napisal strip *Je voudrais me suicider mais j'ai pas le temps* (v prevodu: Rad bi se ubil, pa nimam časa), ki ga je ilustrirala Florence Cestac, izdali pa so ga pri Dargaudu.

Za sodelovanje pri organizaciji gostovanja se zahvaljujemo Francoskemu inštitutu Charles Nodier in distributerju DEMIURG.

Special thanks for helping organise the authors' stay in Slovenia go to French Institute Charles Nodier and DEMIURG Distribution.

Jean Teulé

Already widely known for his work in television, as an author of comic books and as a screenwriter, Jean Teulé now exclusively dedicates his time to writing novels. He has written twelve to date, all published by Editions Julliard. His novel *Darling* was adapted for film in 2007 by Christine Carrière, starring Marina Foïs and Guillaume Canet. *Mister Montespan* sold 220,000 copies, and won the Prix Maison de la Presse and the First Palatine Prize for a historic novel. Olivier Marchal will adapt it for the big screen. Published in 2007, *The Suicide Shop* has been translated into some fifteen languages, including Slovenian (published by Hiša poezije in 2012). Since, Jean Teulé has written *I'd Like to Kill Myself But I Don't Have the Time*, a comic book illustrated by Florence Cestac and published by Dargaud.

O animiranem filmu na Češkem

On Czech Animated Film

Z Michaelo Mertovo (Češki filmski arhiv) in Báro Příkaská (svobodna programerka) se bomo pogovarjali o zgodovini in aktualnem stanju produkcije animiranih filmov na Češkem. Na festivalu v sedmih retrospektivnih programih predstavljamo bogato zgodovino češkega animiranega filma. Ob predstavitvi prvih avtorskih in reklamnih filmov s konca dvajsetih in tridesetih let prejšnjega stoletja, preko treh programov od leta 1950 do danes, celovečernega animiranega filma in programa klasik za otroke, boste lahko izvedeli vse o zgodovini animiranega filma na Češkem. Projekcije s 35-milimetrskih filmskih kopij!

Michaela Mertova (Czech National Film Archive) and **Bára Příkaská** (free curator) will provide an insight into the history of, and the current situation in animation production in the Czech Republic. This year's Animateka presents a packed retrospective of Czech animation in seven programmes, featuring the earliest art and commercial films from the late 1920s and 1930s; three programmes covering the period from 1950 to present; an animated feature film and a series of children's classics – a perfect opportunity to learn about the history of Czech animation. Films will be screened from 35mm prints!

Za sodelovanje pri organizaciji retrospektive se zahvaljujemo Češkemu filmskemu arhivu in Veleposlaništvu Republike Češke v Ljubljani.

Special thanks for helping organise the retrospective go to the Czech National Film Archive and the Embassy of the Czech Republic in Ljubljana.

Kanadski festival animiranega filma in kanadski animirani film

Chris Robinson, programski direktor kanadskega festivala animiranega filma OIAF, bo podrobno predstavil festival, ki je z leti postal eden najpomembnejših v svetovnem merilu animiranega filma. *The Lit Pimp* oz. *The Animation Pimp* – Robinsonovi kolumnistični vzdevki – bo spregovoril tudi o svoji ustvarjalni pisateljski karieri in nam podal mnenje o eklektični kanadski animaciji.

Glej biografijo Chrisa Robinsona na strani 17.

Ottawa International Animation Film Festival & Animation Made in Canada

Chris Robinson, artistic director of the Ottawa International Animation Festival (OIAF), takes us behind the scenes of what grew into one of the world's most important animation festivals. The Lit Pimp and the Animation Pimp – Robinson's column aliases – will also talk about his prolific writer's career, and comment on the eclectic Canadian animation.

For Chris Robinson's biography, see page 17.

Slovenski dan/Odprta platforma

Slovenian Day/Open Platform

Ob že tradicionalni predstavitev slovenskih avtorjev in avtoric ter njihovih novih projektov v nastajanju Animateka ob proslavi jubileja daje prostor tudi predstavitvam novih projektov iz regije in Evrope. Z novonastalo platformo bomo postavili del festivala *Animateka Pro*, ki bo predvsem študentom iz Evropske unije omogočal seznanjanje s strokovnim delom ustvarjalne Evrope. Podrobni program bo objavljen pozneje, na festivalski spletni strani.

The jubilee edition of Animateka makes room for presentations of new regional and European projects to complement the traditional showcase of new Slovenian projects in the making. The newly established platform is what will become *Animateka Pro*, a festival section allowing students from the EU to meet creative European professionals. For detailed programme, please follow the Animateka website.

V sodelovanju z MEDIA Desk Slovenija in Društvo slovenskega animiranega filma – DS AF / In cooperation with MEDIA Desk Slovenia and the Slovenian Animated Film Society DS AF

predavanja masterclasses

V obliku predavanja ob čaju in piškotih se nam bodo s sliko in besedo predstavili letošnji žiranti in dva slovenska avtorja. Rdeča nit predavanj bo življenje v animiranem filmu in življenje na splošno.

This year's jury members and two Slovenian artists join us for tee&biscuits to give a masterclass, in word and image, about their work. The masterclasses will focus on life in animation, and life in general.

Predavanje Theodora Usheva **Theodore Ushev Masterclass**

Sreda/Wednesday, 4. december, 11.00
Kinodvor.Kavarna / Kinodvor Café

Biografija na strani / For his biography, see page 14

Predavanje Jonathana Hodgsona **Jonathan Hodgson Masterclass**

Četrtek/Thursday, 5. december, 11.00
Kinodvor.Kavarna / Kinodvor Café

Biografija na strani / For his biography, see page 15

Predavanje Dennisija Tupicoffa **Dennis Tupicoff Masterclass**

Petak/Friday, 6. december, 11.00
Kinodvor.Kavarna / Kinodvor Café

Biografija na strani / For his biography, see page 18

Rok Predin – zgodba o uspehu

Petek, 6. december, 13.00

Kinodvor Kavarna

Rok je leta 2005 diplomiral na Akademiji za likovno umetnost v Ljubljani. Potem ko je prekrižaril Evropo z zasedbami, ki so nastopale vsepovod, od malih lokalov do stadionov, je začel eksperimentirati z animacijo kot orodjem, s katerim je pripovedoval abstraktne zgodbe ter prvič združil zvok in podobe. Od kar se je leta 2009 pridružil studiu *Trunk Animation*, snuje projekte za Eltona Johna, Madness, Keitha Urbana in Rolling Stonesa, režira oglase in medijske video predstavitev za mednarodne stranke, obenem pa še vedno ustvarja filme in pripoveduje zgodbe v svojem izvirnem slogu. Ti nabirajo nagrade in projekcije na festivalih po vsem svetu. Rok je kot član skupine animatorjev sodeloval tudi pri celovečernem filmu *Avtobiografija Grahama Chapmana: neresnična zgodba o članu skupine Monty Python*.

Rok Predin – A Story of Success

Friday 6 December, 13.00

Kinodvor Café

Rok graduated from the Academy of Fine Arts in Ljubljana in 2005. After touring Europe in bands playing everywhere from back room bars to stadiums, he began to experiment with animation as a tool to tell abstract stories, mixing sound and imagery together for the first time. Since signing with *Trunk Animation* in 2009, he has created projects for Elton John, Madness, Keith Urban and The Rolling Stones and directed commercials and broadcast identities for international clients, whilst always continuing to make his own films, telling his own stories in his own unique style. These have gone on to win awards and have been screened at festivals all over the world. He is also one of the animators who worked on the collaborative animated feature film project *A Liar's Autobiography: The Untrue Story Of Monty Python's Graham Chapman*.





Produkcija/Production: SCCA, Zavod za sodobno umetnost – Ljubljana

Koni Steinbacher – ustvarjalec in mentor

Sreda, 4. decembra, 18.00

Projektna soba SCCA, Metelkova 6

Koni Steinbacher – Artist and Teacher

Wednesday 4 December, 18.00

SCCA Conference Room, Metelkova 6

Koni Steinbacher je likovni pedagog, mentor, avtor animiranih filmov in filmski publicist. Diplomiral je na Pedagoški fakulteti v Ljubljani in od leta 1964 delal kot učitelj likovnega pouka na osnovni šoli v Izoli. Pomembno je vplival na razvoj slovenske ljubiteljske medijske in filmske kulture, tudi kot mentor več generacij mladih filmskih ustvarjalcev. Predvsem pa je za to področje pomembna njegova organizacijska, spodbujevalna, publicistična in strokovna vloga.

SCCA-Ljubljana v sklopu Postaje DIVA, spletnega in fizičnega arhiva video in novomedijiške umenosti, že nekaj let v prednovoletnem času pripravi dogodek na temo animacije. Postaja DIVA predstavlja in aktualizira tudi našo animirano video in filmsko dediščino. Predstavitev povabljenega animatorja pripravimo kot pogovor, na katerem izpostavimo princip in tehniko animacij izbranega avtorja ter spodbudimo razpravo o produkciji animacij nekoč in danes. Dogodek spremišča tudi razstavnna postavitev v Projektni sobi SCCA, ki občinstvu predstavi zakulisje nastajanja animacij.

Koni Steinbacher is an arts teacher, mentor, animation filmmaker, and film writer. After graduating from the Faculty of Education in Ljubljana, he started teaching arts at the Izola primary school in 1964. Steinbacher had a major influence on the development of Slovenian amateur media and film culture, mentoring generations of young filmmakers. But above all, he is notable for his role as an organiser, motivator, writer, and expert.

For the past several years, SCCA-Ljubljana has been organising animation-related events in the festive season as part of *DIVA Station*, a physical and web archive of video and new-media art. Animated video and film heritage is one of the fields *DIVA Station* is documenting, to see how it relates to the present. By inviting guest animators for a Q&A focusing on their animation methods and techniques, we spark off a debate on the past and present animation production. The event will be accompanied by an exhibition in the SCCA Conference Room, to take the audience behind the scenes of animation making.

Produkcijska delavnica animiranega filma za študente

Teden dni pred festivalom (od 27. novembra do 1. decembra) se bodo študentom Visoke šole za umetnost Univerze v Novi Gorici na delavnici stop-motion animacije z naslovom *Preteklost, sedanjost in prihodnost* pridružili štirje študenti Univerze Middlesex pod vodstvom profesorja **Osberta Parkerja**. Rezultate delavnice bodo predstavili na slavnostnem odprtju 10. festivala Animateka v Ljubljani.

Osbert Parker

Parker od leta 2005 eksperimentira in ustvarja triologijo animiranih kratkih filmov noir, od katerih prva dva z velikim uspehom krožita po filmskih festivalih. *Film Noir* je Britanska filmska in televizijska akademija leta 2006 nominirala za najboljši animirani kratki film, prejel pa je tudi nominacijo za zlato palmo na filmskem festivalu v Cannesu. Prenovljena kinematografska različica filma *Tvoja za vedno* je nominacijo Britanske filmske in televizijske akademije za najboljši animirani kratki film osvojila leta 2008, prikazali pa so jo v tekmovalnem programu festivala Sundance leta 2008. Med Parkerjevimi komercjalnimi strankami najdemo Coca-Colo, MTV in NPower. O eksperimentalni animaciji je predaval in vodil delavnice na britanskih National Film and Television School in Royal College of Art. Zdaj ustvarja tretji film triologije Noir in pripravlja celovečerni film v mešani tehniki.

Animation Production Workshop for Students

A week prior to the festival (from 27th November to 1st December), 4 students from the Middlesex University led by their professor **Osbert Parker** will join the students at the School of Arts, University of Nova Gorica, for a stop-motion workshop with the title *Past, Present & Future*. The result of the workshop will be presented during the opening ceremony of the 10th Animateka festival in Ljubljana.

Osbert Parker

Since 2005 Parker has been experimenting and crafting a trilogy of animated noir shorts, of which the first two films are receiving great acclaim on the film festival circuit. *Film Noir* was nominated for best short animated film by the British Academy of Film and Television Arts in 2006 and also was nominated for the Palme d'Or at the Cannes Film Festival. His revised theatrical version of *Yours Truly*, aka *Head over Heels*, was nominated for best short animated film by the British Academy of Film and Television Arts in 2008 and was also screened in competition at Sundance 2008. Parker's commercial credits include such clients as Coca-Cola, MTV and NPower. He has given talks and workshops on experimental animation at the National Film and Television School and the Royal College of Art. He is currently creating the third short in his 'Noir' trilogy and is in development on a mixed media feature.



Organizacija delavnice / Workshop organised by: Univerza v Novi Gorici, Middlesex University, Društvo za oživljevanje zgodb 2 kolata

V sodelovanju z / In cooperation with: MEDIA Desk Slovenija, British Council



srečanja z avtorji
meet the filmmakers



Na festivalu bo prisotnih okoli **80 gostov**, med njimi največ avtorjev in avtoric s filmi v tekmovalnih programih. Od **srede, 4. decembra, do sobote, 7. decembra**, vas ob **12. uri** vabimo v animirano kavarno Slovenske kinoteke na pogovore s festivalskimi gosti ob roglicu in kavi.

The festival will host **about 80 guests**, mostly the authors of films in competitions. Come meet the filmmakers and festival guests over croissant & coffee at the animated Café of the Slovenian Cinematheque from **Wednesday 4 December to Saturday 7 December**, daily at **12 noon**.

animirane zabave
animated nights

vstopnina/Admission Fee: 3 €

Groovy Cartoon Session (Dirty Hairy & Bakto)

Sreda, 4. decembar, 22.00
Klub Gromka

Groovy Cartoon Session (Dirty Hairy & Bakto)

Wednesday 4 December, 22.00
Klub Gromka



Bakto in **Dirty Hairy** vam predstavljata Groovy Cartoon session, audiovizualni set oziroma lepljenko, v katero prešata skrbno izbrane izseke risanih filmov in z muko izkopane funk in soul raritete. Z izbranim gradivom rokujeta v dj-evskih in vj-evskih manirah na način, da s skrečenjem, žongliranjem, efektriranjem in kolažiranjem ustvarjata blago narativno, prismuknjene referenc polno sinteze zvoka in slike. Pričakujte humorino mešanico dekontekstualiziranih drobcev propagandnih, edukativnih ter klasičnih risank, aranžiranih v zazančene kose fine glasbe.

Keepin' it hyperreal!

Po audiovizualnem setu funk&soul&breakbeat mužiko rola **Woo-D (Good Foot)**, za vizualizacije skrbi **Tilen Sepič**.

Bakto and **Dirty Hairy** present Groovy Cartoon session, an audio-visual set, a collage of meticulously selected cartoon clips and tormentedly unearthed funk and soul rarities. They handle this material in their dj- and vj-specific ways, scratching, juggling, effecting and collaging to create a mildly narrative sound and image synthesis full of loony references. Expect to see a witty mix of decontextualised bits of propaganda, educational and classic cartoons arranged in jumbled pieces of fine music.

Keepin' it hyperreal!

After the audio-visual set will be followed by funk & soul & breakbeat music played by **Woo-D (Good Foot)**, visualisations by **Tilen Sepič**.



vstopnina/Admission Fee: 3 €

Soundlighter (jesusonecstasy & Gašper Milkovič Biloslav & Marko Vivoda)

Četrtek, 5. december, 23.00

Slovenska kinoteka

Soundlighter prinaša pestro analogno avdiovizualno izkušnjo. Obalna umetnika in nori izumitelj so z lastnimi rokami zgradili mašince in pripomočke za izvabljvanje zvoka in slike. Njihov performans vzpostavlja interakcijo vizualizacij in glasbe v realnem času ter ustvarja zvočne in svetlobne teksture.

Pod pseudonimom **jesusonecstasy** se slabo skriva Mitja Cerkvenik, ki poleg ustvarjanja glasbe za gledališke predstave ter dokumentarne in kratke filme muziko izvablja iz elektronskih glasbenih instrumentov in efektov, ki so plod njegovega dela ter se poigravajo z zvoki ambientalnih razglašenih melodij analognih sintetizatorjev pa vse do zgolj ritmičnih delov z lo-fi zvokom ritem mašine.

Gašper Milkovič Biloslav & Marko Vivoda v živo in pred očmi publike ustvarjata likvidne organske vzorce, teksture in oblike, ki so plod mešanja različnih tekočin, raztopin in reagentov.

Soundlighter (jesusonecstasy & Gašper Milkovič Biloslav & Marko Vivoda)

Thursday 5 December, 23.00

Slovenian Cinematheque

Soundlighter is a motley analogue audio-visual experience, bringing together two artists from the Slovenian coastal region and a mad scientist, who have used bare hands to build contraptions and instruments to create image and sound. Their performance is about a real-time interaction between visualisations and music, creating textures of sound and light.

IneffICIENTLY HIDING UNDER THE PSEUDONYM **jesusonecstasy** IS MITJA CERKVENIK, A SOUND ARTIST WRITING MUSIC FOR THEATRE AND DOCUMENTARY AND SHORT FILMS, AS WELL AS CREATING IT BY USING SELF-MADE ELECTRONIC MUSIC INSTRUMENTS AND EFFECTS THAT PLAYFULLY RANGE FROM AMBIENT OUT-OF-TUNE TUNES OF ANALOGUE SYNTHESIZERS TO PURELY RHYTHMICAL SEQUENCES WITH LO-FI SOUND OF DRUM MACHINES.

LIVE IN FRONT OF THE AUDIENCE, **Gašper Milkovič Biloslav & Marko Vivoda** CREATE LIQUID ORGANIC PATTERNS, TEXTURES AND SHAPES BY MIXING VARIOUS LIQUIDS, SOLUTIONS AND REAGENTS.

FATAL ERROR #36: Pero-Fotar & Vučko

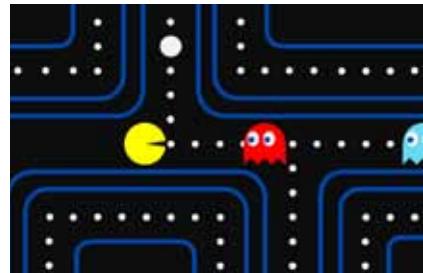
Petek, 6. december
22.00, Klub Gromka

Dogajanje na Fatal Errorju se bo nanašalo predvsem na elektronsko glasbo, narejeno s starimi 8-bitnimi računalniki, ki imajo za generatorje zvoka enostavne zvočne čipe, ter na glasbo, narejeno z analognimi sintetizatorji, raznimi elektronskimi igračami in efekti. Vse to daje muziki zelo poudarjeno melodijo in ritem, vendar pa sta v ospredju sintetična melodija in analognega bas linija, beat pa v ozadju služi le za informativni takt, po katerem lahko premikamo roke in noge kot roboti.

FATAL ERROR #36: Pero-Fotar & Vučko

Friday 6 december, 22.00
Klub Gromka

Fatal Error will mainly have to do with electronic music made with old 8-bit computers that generate sound with simple sound chips; and music made with analogue synthesizers, various electronic gadgets, and effects, instilling the music with highly emphatic rhythm and tune. Still, the synthetic tune and analogue bass line remain in the foreground, with the background beat just pounding in rhythm to get us move our hands and feet like robots.



Glasba/Music:

Chiptune, Bitpop, Video Game Music, Computer Demoscene, Electro, Synthpop, New Wave, New Age, Minimal Synth, Electroclash, Happy Hardcore, Synthpunk, Electrorock, Television Music.

Video projekcije/Video:

Old skool video games, Old skool monochrome science fiction films

vstopnine ni/Free Admission



Koncert: Prismojeni profesorji bluesa

Sobota, 7. december, 23.30

Center kulture Španski borci

Concert: Crazy Masters of Blues

Saturday 7 december, 23.30

Španski borci Arts Centre

Štiričlanska zasedba igra energičen blues, ki se mu lahko zgodi, da postane psihodelični rock ali ritmični funk. Bendu dodajo specifičnost distorzirane orglice, ki popeljejo že tako veselo in energično muziko do pravih čutnih ekstaz. Dolžina skladb in posledično koncerta je navadno odvisna od trenutnega razpoloženja. Čeprav ima skladba neko določeno trajanje, se ob dobi energiji njena dolžina poveča tudi trikrat, skrajša nikoli. Repertoar je sestavljen iz avtorskih skladb, sem ter tja pa se na njihovem glasbenem meniju znajde tudi kakšna priredba tujih izvajalcev, njihovih idolov, na primer legendarnega rock kitarista Jimija Hendrixa in blues velikanov Freddieja Kinga ter Muddyja Watersa.

This four-member band plays spirited blues at risk of becoming psychedelic rock or funky grooves. Adding to their distinct character is a distorted mouth organ, which takes the already merry and spirited music to a level of real sensual ecstasy. The length of songs, and consequently the concert, usually depends on the mood. Even though they have their original length, songs can end up being up to three times longer if the mood is right, but never shorter. The band's repertoire is made up of their own original songs, with an occasional addition of foreign covers of their idols, such as the legendary rock guitarist Jimi Hendrix or masters of blues Freddy King and Muddy Waters.

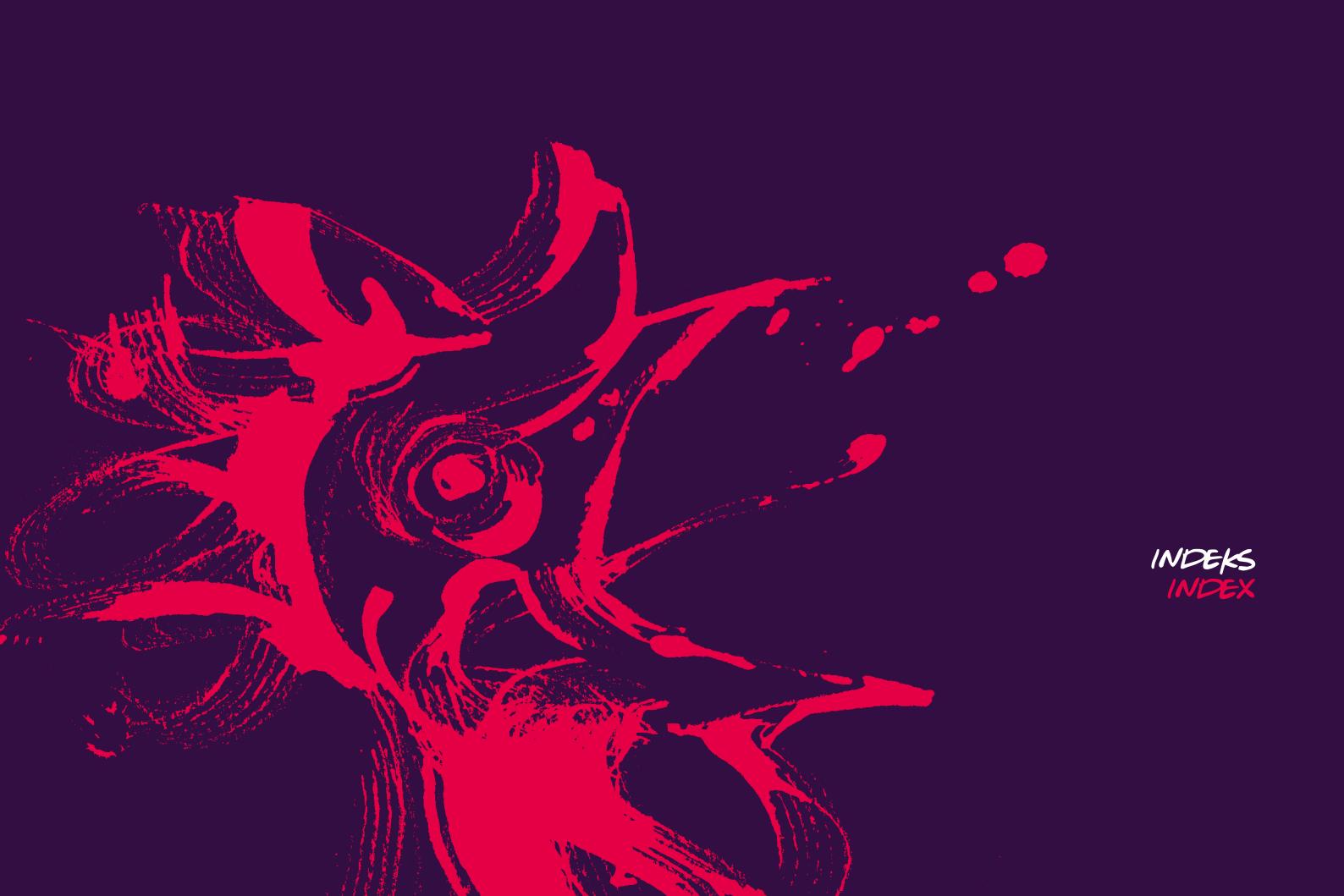
Zlatko Đogić – bobni/percussion

Miha Ribarič – bas/bass

Julijan Erič – kitara, vokal/guitar, vocals

Miha Erič – orglice, vokal/mouth organ, vocals

vstopnine ni/Free Admission



INDEKS
INDEX

indeks
avtorjev filmov
index of
filmmakers

- A**
 Abate, Nadia **65**
 Akten, Memo **161**
 Alunurm, Erik **150**
 Alvarez, Rocio **210**
 Andersen, Christoffer **51**
 Andrade, Natália **46**
 Arendt, Janina **151**
 Avery, Tex **117, 137**
- B**
 Bajt, Luka **32**
 Balint, Rebecca **191**
 Barri, Tarik **160**
 Barszcz, Isabella **191**
 Barta, Jiří **174, 178, 185**
 Bartkuté, Reda **26**
 Bassovskaja, Mari-Liis **124**
 Baylaucq, Philippe **121**
 Bedřich, Václav **180, 181**
 Beer, Stuart **194**
 Béliah, Josselin **58**
 Bera, Nándor **72**
 Berisha, Mentor **199**
 Bertrand, Yann **149**
 Besson, Stefano **23**
 Bezatiliu, Marin **198**
 Bianco-Levrin, Nicolas **61**
 Bidner, Reinhold **151**
 Biegaj, Natalia **190**
 Bjørnsen, Grønmo **45**
 Blanchet, Guillaume **64**
 Bočarov, Viktor **132**
 Bogdanov, Ivan **109**
 Bogojević-Narath, Simon **108**

- Borisenko, Jurij **27**
 Born, Adolf **176, 179**
 Boulbès, Jérôme **148**
 Brdečka, Jiří **175**
 Briand, Steven **162**
 Bronzit, Konstantin **144**
 Brzozowski, Krzysztof **55**
 Bush, Paul **144, 146**
 Busto Algarin, Antonio J **189**
 Buxheli, Genc **198**
- C**
 Callinan, Rachel **191**
 Caro, Ana **50**
 Castañeda, Karla **92**
 Catani, Roberto **25**
 Čela, Marvina **198**
 Chabert, Élise **58**
 Chincişan, Vali **73**
 Chung, Jason **159**
 Chytilová, Eliška **52**
 Cierznak, Hugo **154**
 Cimermanis, Janis **54**
 Clapin, Jérémie **84**
 Clarke, Andrew **51**
 Cogliati, Paolo **80**
 Compagnone, Giacinto **151**
 Coquim, Carolina **190**
 Cournoyer, Michèle **116**
 Crowley, Alex **194**
 Csáki, László **29**
 Curtis, Luke **192**
 Cuvelier, Gilles **145**
 Cvijanović, Eva **65**
 Czapla, Zbigniew **24**

- Č**
 Čadež, Špela **22, 125**
 Černeková, Lucia **36**
 Černicí, Čejen **71**
 Čoh, Zvonko **216**
- D**
 Damó, Zsolt **202**
 Damoiseaux, Lars **86**
 Dechev, George **26**
 Delesvaux, Antoine **220**
 Demuync, Arnaud **145**
 Desom, Jeff **160**
 Devaux, Céline **39**
 Dijk, Gerrit van **140, 142**
 Disney, Walt **134**
 Dješka, Marko **41**
 Dodal, Karel **167, 168, 169, 172, 223**
 Dodalová, Irena **168, 169, 172, 223**
 Doff, Ninian **159**
 Dolenc, Boris **59, 121**
 Donini, Michela **55**
 Doubrava, Jaroslav **176, 179**
 Dowling, Adam **192, 196**
 Dubois, Bastien **152**
 Dubois, Nicolas **207**
 Duca, Valentina Lo **34**
 Ducki, Tomek **123**
 Duda, Martin **185**
 Dufková, Kristyna **184**
 Dyakov, Anton **205**

- E**
 Egely, Kati **203**
 Erič, Milan **206**
- F**
 Fang, Lily **40**
 Fantov, Jana **70**
 Febo, Aurora **151**
 Field **158**
 Fischerkoesken, Hans **170**
 Flachsmann, Moritz **40**
 Fleischer, Dave **134, 136**
 Fleischer, Max **116**
 Forti, Francesco **65**
 Frei, Michael **46**
 Frimann Conradsen, Sarah **32**
- G**
 Gajić, Aleksa **65**
 Galliano, Daniele **75**
 Gazdag, Csongor **76**
 Gelley, Bálint **49**
 Genijn, Kris **90**
 Georgjeva, Ina **76**
 Girlin, Jelena **124**
 Gízycki, Marcin **78**
 Glaser, Kati **202**
 Glaser, Lukáš **186**
 Goncalves, Laura **206**
 Gospodinova, Velislava **70**
 Gostner, Evgenia **44**
 Grande, Martine **147**
 Grasso, Santiago 'Bou' **91**
 Gregorčok, Andrej **79**
 Gromskaya, Julia **35**

- Guljašević, Ivana **57**
- H**
- Haller, Sophie **40**
- Harrault, Amélie **83**
- Hattler, Max **152**
- Hegyi, Olivér **203**
- Henczel Donnersmarck, Anna **143**
- Henderson, Ainslie **205, 210**
- Henriod, Eloi **61**
- Herrera Carrillo, Beatriz **57**
- Hertzfeldt, Don **118**
- Hetmerová, Alexandra **186**
- Hirabayashi, Isamu **85**
- Hitz, Carla **60**
- Hobi, Marcel **72**
- Hodgson, Jonathan **102, 103, 104, 105**
- Hoedeman, Co **139**
- Holm, Kristjan **127**
- Horváth-Molnár, Panna **30**
- Hotin, Rony **66**
- Huynh, Olivia **62**
- Hydra **154**
- Hykade, Andreas **117**
- I**
- Imhoff, Igor **30**
- Ismail, Hakim **190**
- Ivanovski, Ivan **70**
- Iwerks, Ub **135, 137**
- J**
- Jackson, Wilfred **135**
- Jacquel, Gabriel **145**
- Jancis, Kaspar **125**
- Jansons, Edmunds **23**
- Jones, Bill **214**
- Jung, Annette **91**
- K**
- Kabuki, Sawako **90**
- Kajikyu, Ismajl **198**
- Karhánková, Katerina **57**
- Kaso, Ilij **199**
- Kelvinc, Linda **38**
- Kerekesova, Katarina **63**
- Khelil, Youcef **194**
- Khmelevskaya, Anna **64**
- Klimt, Aurel **184**
- Klochkov, Roman **207**
- Knežević, Vladislav **108**
- Kopasz, Milan **153**
- Korejwo, Aleksandra **142**
- Koutský, Pavel **174, 181**
- Kowalska, Jadwiga **124**
- Kralj Jager, Lea **73**
- Kranot, Michelle **91**
- Kranot, Uri **91**
- Krebitz, Gudrun **39**
- Kuhn, Jochen **88**
- Kwiatkowska-Naqvi, Anita **47**
- L**
- Labaye, Mathieu **148, 161**
- Laguionie, Jean-François **219**
- Lajunen, Hannu **147**
- Landreth, Chris **86**
- Larkin, Ryan **139**
- Laskar, Jonathan **45**
- Laučíková, Ivana **126**
- Lazin, Igor **118**
- Łęchański, Jacek **55, 69**
- Leconte, Patrice **212**
- Lei, Lei **86**
- Lepore, Kirsten **87**
- Liautaud, Nicolas **207**
- Liew, Edmond **193**
- Löbel, Robert **43**
- Louis, Cédric **26**
- Ludwik, Piotr **76**
- Ludziejewski, Kuba **192, 195**
- Luhu, Peter **36**
- Lurie, Joanna **61**
- M**
- M Tóth, Éva **34**
- Macourek, Miloš **176, 179**
- Máj, Martin **52**
- Majdak, Nikola Jr. **31**
- Manabe, Daito **158, 159**
- Männistö, Joni **67**
- Mantzaris, Anna **45**
- Margański, Mirosz **51**
- Marinelli, Francesca **44**
- Marsily, Noémie **83**
- Massi, Simone **22**
- Mastnak, Grega **30, 55**
- Maubach, Florian **204**
- Mayerhofer, Moritz **109**
- McLaren, Norman **139**
- Meleci, Anete **60**
- Merwijk, Arthur van **58**
- Meštrović, Martina **73**
- N**
- Nedeljković, Ana **31**
- Noldan, Svenn **168**
- Novaković, Katrin **77**
- O**
- O'Hara, Chris **62, 206**
- Omotade, Ayo **195**
- Oñederra, Izibene **87**
- Oroz, Jelena **41**
- Oschmann, Maja **66, 82**
- Ott, Jonas **43**
- Ottlik, Anna **78, 202**
- Overtoom, Jacques **142**
- P**
- Pakkas, Mari **150**
- Pal, George **136, 170**
- Palibrk, Vuk **27**
- Paquin, Hugo **207**
- Partyka, Paweł **146**
- Patrovits, Tamás **122**
- Pavlátová, Michaela **181, 183**
- Péchon, Morgane le **42**
- Perčič, Matic **69**
- Perlman, Janet **143**
- Pessoa, Regina **209**
- Petrov, Asparuh **109**
- Pfadfinderei **162**
- Piskorzynski, Filip **159**
- Pite, Crystal **120**
- Plachy, Jaromír **185**
- Plucińska, Izabela **33**
- Pojar, Břetislav **178, 179, 180**
- Pollevoort, Johan **149**
- Popakul, Tomasz **31**
- Popović, Veljko **109**
- Pott, Julia **89**
- Poulin, Denis **140**
- Prewencki, Paweł **42, 126**
- Procházková, Maria **184**
- Q**
- Quayola **161**
- Quinn, Joanna **140**
- R**
- Rahkonen, Jenni **45**
- Raleva, Rositsa **109**
- Rebane, Mari-Liis **150**
- Reckart, Timothy **209**
- Reha, Mihkel **150**
- Rembauville, Julie **61**

Renault, Monique **140**

Riba, Marc **92**

Riihimäki, Tomi **147**

Rinaldi, Katya **55**

Robinson, Gavin C **41**

Rode, Urban **79**

Roosens, Carl **83**

Rosset, Marina **23**

Rosto **90**

Rotelli, Lucia **151**

Rousset, Julie **153**

Rubin, Efrat **150**

Russell, Erica **141**

S

Sántha, Dénes **202**

Satoru, **159**

Sauvin, Thomas **86**

Savva, Marinos **74**

Sayuno, Mariel **58**

Scarpelli, Martina **38**

Schaap, Edwin **50**

Scheer, Jeff **158**

Scherrer, Remo **40**

Schöffmann, Mariela **77**

Scholin, Birgit **71**

Schroeder, Tom **83**

Schuster, Nikki **32**

Schwizgebel, Georges **123**

Serban, Damien **149**

Sfar, Joann **220**

Sharpsteen, Ben **136**

Shaw, Clive **189**

Simanenková, Lana **189**

Simpson, Jeff **214**

Skhirtladze, Badri **75**

Skrobecki, Marek **123**

Smetana, Zdeněk **175**

Snopek, Martin **126**

Solanas, Anna **92**

Solce, Brane **74**

Sousa, Daniel **87**

Steda, Liga **193**

Stellmach, Thomas **66, 82**

Stipaničev, Natko **38**

Sturis, Edward **138**

Suret-Canale, Alice **207**

Sweenen, Peter **142**

Szporer, Philip **120**

Š

Šebestová, Ivana **25, 124**

Škodlar, Črt **138**

Šuc, Iztok H. **56**

Šumberac, Manuel **80**

Švankmajer, Jan **175, 177, 182, 183**

T

Tadić, Marko **24**

takcom **159**

Tenusaar, Andres **24, 149**

Thoenen, Nik **29**

Thomas, Louis **153**

Timlett, Ben **214**

Tipaldo, Milena **44**

Titlow, Harriet **193**

Toccafondo, Gianluigi **33, 122, 143**

Tomadaki, Eleni **49**

Tomić, Miloš **161, 162**

Tóth, Luca **203**

Totier, Ulrich **153**

Trkulja, Božidar **108**

Trnka, Jiří **176**

Troshinsky, Nicolai **89, 205**

Trouvé, Sylvie **98**

Tsagkaropoulou, Antigoni **77**

Tupicoff, Dennis **112, 113**

Turska, Maria **195**

Týrlová, Hermína **171, 180, 224**

Ulrich, Gábor **33, 147**

Unt, Riho **54**

Ushev, Theodore **96, 97, 98, 99, 117, 120**

Utama, Febrianto Pudi **49**

V

Vácz, Péter **44, 67**

Vandenitte, Rémi **209**

Vasile, Emma **151**

Vázquez, Alberto **84**

Vazquez, Lilian **79**

Vazquez, Pablo **56**

Veseli, Shaqir **199**

Vidačković, Darko **109**

Vidaković, Lea **48**

Vizár, Matúš **28**

Vojta, Rada **78**

Vojta, Žák **78**

Volosin, Dmitri **27**

Vuorinen, Elli **39**

Vystrčil, František **176**

W

Wada, Atsushi **85**

Wald, Osi **150**

Wasilewski, Marcin **71**

Wayllace Riguer, Daniela **152**

Wenninger, Paul **34**

Wilches-Castro, Simon **206**

Wilk, Kasia **50**

Wiroth, Daniel **141**

Woelz, Georg **167**

Wojtkowski, Wojciech **35**

Wolferen, Vera van **48**

Woodward, Ryan **160**

Würbs, Kathy **46**

Y

Yagodin, Dmitry **109**

Yu-mi, Joung **82**

Z

Zajec, Nejc **72**

Zanovello, Augusto **210**

Záštěra, Ladislav **224**

Zeman, Bořivoj **224**

Zeman, Karel **224**

Zhonga, Irida **200**

Zhonga, Jani **200**

Zimonja, Ema **66**

Zomborácz, Virág **30**

Zubak, Marko **75**

Ž

Žeželj, Danijel **35**

indeks filmov
z distributerji
index of
films with
distributors

- A**
- A Kíváncsiság kora **203**
d: Royal College of Art, orosz.
annaida@gmail.com
- A l'ombre du voile **145**
d: f.marquat@agencecm.com
- Ab ovo **47**
d: Krakow Film Foundation,
zofia@kff.com.pl
- Accordion **116**
d: NFB, e.seguin@nfb.ca
- Achill **39**
d: Gudrun Krebitz, HFF Konrad
Wolf Potsdam-Babelsberg,
distribution@hff-potsdam.de
- Addicted **151**
d: Sixpack, gerald@
sixpackfilm.com
- Adí, medvídek mýval **167**
d: Lintas Wien, Excentric Film
Berlin, daniel.vadocky@nfa.cz
- The Age of Stupid: War for
Resources **104**
d: Spanner Films, jonathan@
hodgsonfilms.com
- Alone **190**
d: Middlesex University,
j.hodgson@mdx.ac.uk
- Animo resistente **22**
d: Resistant Animation,
nuvolle@simonemassi.it
- Anomalies **85**
d: Animate Projects Production,
wada@kankaku.jp
- B**
- Archeo **29 108**
d: Bonobostudio, vanja@
bonobostudio.hr
- Ariel **158**
d: vera@field.io
- Ars moriendi **51**
d: Zofia Scisłowska, Krakow
Film Foundation, zofia@kff.
com.pl
- ART **78**
d: Budapest College of
Communication and Business,
contact.annaottlik@gmail.com
- Astigmatismo **89, 205**
d: Nicolai Troshinsky, nicolai@
troshinsky.com
- Au Bal des Pendus **149**
d: Les Films du Nord/Digit
Anima/La Boîte ... Productions/
Suivez mon regard,
f.marquat@agencecm.com
- Au premier dimanche d'août **144**
d: Les Films de l'Arlequin/ARTE
France, carole.arlequin@gmail.
com
- Autour du lac **83**
d: Zorobabel, cariclebard@
gmail.com
- Bla**
- Le Ballet **153**
d: Gobelins, f.marquat@
agencecm.com
- Ballpit** **204**
d: Sheridan College, orosz.
annaida@gmail.com
- Banana Land: El Pulpo **105**
d: Affected Films, jonathan@
hodgsonfilms.com
- Bassement **153**
d: MOME, flip@mome.hu
- Bear Me **50**
d: Filmakademie Baden-
Württemberg, anna.matacz@
gmail.com
- Berta **66**
d: Ema Zimonja, Faculty
of Applied Arts Belgrade,
emmazimonja@gmail.com
- Besa e Konstandinit **198**
d: Marvina Čela, program@
anibar.com
- Betty's Blues **209**
d: Les Films Du Nord/La
Boîte Produtions/Lunanime/
uFilm/Les Trois Ours, valerie.
dehalleux@cartoon-media.eu
- Bimbo's Initiation **116**
d: Fleischer Studios,
Bimbovo smutné dobrodružství
172
d: Elekta Journal Praha, daniel.
vadocky@nfa.cz
- Borne by the Birds **24**
d: Aurel-Sisak, anshie.crie@
gmail.com
- Borrowed Light **62**
d: Maryland Institute College of
Art, oliviawhen@gmail.com
- Briganti senza leggenda **33**
d: Les Films de l'Arlequin/
Archimede/ARTE France,
carole.arlequin@gmail.com
- Brothers **194**
d: Middlesex University,
j.hodgson@mdx.ac.uk
- Il Bruco e la Gallina **55**
d: OTTOmani a.c.,
martignoni61@gmail.com

- Bully Dance** **143**
d: NFB, e.seguin@nfb.ca
- Busby** **143**
d: Filmakademie Baden-Württemberg, sigrid.gairing@filmakademie.de
- Busby Berkeley's tribute to Mae West** **146**
d: Ancient Mariner Production, distribution@lux.org.uk
- But Milk Is Important** **45**
d: Anna Mantzaris, Volda University College, Arna-Marie. Bersaas@nfi.no
- Byt** **175**
d: Krátký film Praha/Studio animovaného filmu Praha, daniel.vadocky@nfa.cz
- Bzzz** **69**
d: Matic Perčič, IAM, matpercic@gmail.com
- C**
Caminandes: Llama Drama **56**
d: Pablo Vazquez, Beorn Leonard, Francesco Siddi, francesco.siddi@gmail.com
- Camouflage** **103**
d: Sherbet, jonathan@hodgsonfilms.com
- Canis** **92**
d: I+G Stop Motion, info@stopmotion.cat
- Canti della forca** **23**
d: Stefano Besson, stefano.besson@gmail.com
- The Castaway** **135**
d: acmve@inwind.it
- Chainsaw** **113**
d: Jungle Pictures Pty Ltd, tupicoff@bigpond.net.au
- Le Chat du Rabbin** **220**
d: Francoski inštitut Charles Nodier, patricia.kosir@institutfrance.si
- Choir Tour** **23**
d: Atom Art, ieva@atomart.lv
- Chopper** **86**
d: CTM LEV Pictures, info@ctmlevpictures.com
- Chrysalide – IKI** **149**
d: Autour de Minuit Production, marianne@autourdeminuit.com
- Cizinec** **52**
d: FAMU Prague, majmartin@seznam.cz
- Clock City** **193**
d: Middlesex University, j.hodgson@mdx.ac.uk
- Co Się Dzieje, Gdy Dzieci Nie Chcą Jeść Zupy** **126**
d: University of Arts Poznań, zofia@kff.com.pl
- Cock o' the Walk** **136**
d: acmve@inwind.it
- Les Coeurs vaillants** **51**
d: la Poudrière, contact@poudriere.eu
- Collectors** **72**
d: Looping Animations, info@looping-animations.ch
- Courtmetrág** **207**
d: Arts et Technologies de l'Image, orosz.annaida@gmail.com
- Coyness** **46**
d: MoME Budapest, nataliandrade0@gmail.com
- Crazy Mixed Up Pup** **117**
d: Walter Lantz Production, Cunami **199**
d: Elida Pajović, program@anibar.com
- Cura koja je voljela bajke** **71**
d: Kinorama, ankica@kinorama.hr
- Cvijet bitke** **108**
d: Bonobostudio, vanja@bonobostudio.hr
- Č**
Čaroděj tónů **169**
d: IRE-Film Praha, daniel.vadocky@nfa.cz
- Čtyřicet dědečků** **180**
d: Krátký film Praha/Studio kresleného a loutkového filmu Praha, daniel.vadocky@nfa.cz
- D**
Dance of Death **112**
d: Dennis Tupicoff Animation, tupicoff@bigpond.net.au
- La danza del piccolo ragno** **151**
d: CSC Torino, chiara.magri@fondazionecsc.it
- The Darra Dogs** **112**
d: Dennis Tupicoff Animation, tupicoff@bigpond.net.au
- Day** **150**
d: Moving Hold, osiwald@gmail.com
- The Day I Killed My Imaginary Best Friend** **189**
d: Middlesex University, j.hodgson@mdx.ac.uk
- De terre et d'encre** **45**
d: Hélium Films, contact@jonathanlaskar.com
- Demoni** **99**
d: Asphalt Tango Records, theodore@ushev.com
- Desdemona Break** **147**
d: Kecskemétfilm Kft., kfilm@kecskemetfilm.hu
- Il Destino non c'entra** **38**
d: CSC Piemonte, chiara.magri@fondazionecsc.it
- Didochok zadumar zhenitisa** **27**
d: Ganna Polonienko, Novatorfilm, didochok2013@gmail.com
- A Different Perspective** **62, 206**
d: Chris O'Hara, chrisoharaanimation@gmail.com
- Dilema** **181**
d: Krátký film Praha/Studio Bratří v triku Praha, daniel.vadocky@nfa.cz
- Dip N' Dance** **154**
d: Hugo Cierznik, Delapost Paris, mikhal.bak@gmail.com
- Dipendenza** **30**
d: József Fülop, Moholy-Nagy University of Art and Design, hollo@mome.hu
- Dizzy Dishes** **134**
d: acmve@inwind.it
- Dji. Death Fails** **27**
d: Simpals, katya@simpals.ru
- Dogs** **102**
d: Liverpool Polytechnic, jonathan@hodgsonfilms.com
- Domečku, vař!** **185**
d: Alkay Animation, bara.prikaska@gmail.com
- Don't F**k with the Duck** **192**
d: Middlesex University, j.hodgson@mdx.ac.uk
- Dove Sei, Amor Mio** **109**
d: Bonobostudio, vanja@bonobostudio.hr
- Dove ti nascondi** **65**
d: CSC Piemonte, chiara.magri@fondazionecsc.it

- D**
- Drux Flux **97**
d: NFB, e.seguin@nfb.ca
- Důležité 2 minuty **170**
d: Fischerkoesen Film
 Production/Lintas Wien, daniel.vadocky@nfa.cz
- E**
- Écart de conduite **210**
d: La Poudrière, valerie.dehalleux@cartoon-media.eu
- Eclipse/Blue **159**
d: The Creators Project, info@innovativeleisure.net
- Egyptian Melodies **135**
d: acmve@inwind.it
- Eine murul **150**
d: Estonian Academy of Arts, erik.alunurm@artun.ee
- Eko smetnjaki **56**
d: Kerozin d.o.o., jan@kerozin.si
- Electric Soul **67**
d: Joni Männistö, joni.mannisto@gmail.com
- Életvonal **123**
d: MoME Budapest, duckitomek@gmail.com
- End the Death Penalty **105**
d: Sherbet for Guardian Films, jonathan@hodgsonfilms.com
- Enfant commode, Un **26**
d: Hélium Films/RTS, festivals@heliumfilms.ch
- F**
- Enter the Circus **191**
d: Middlesex University, j.hodgson@mdx.ac.uk
- éphémère **40**
d: Sophie Haller, HSLU Design & Kunst, mail@sophiehaller.com
- Eré mèla mèla **141**
d: Arte/Heure d'été productions/Tarantula, promo@tarantula.lu
- Esencia e jetés **200**
d: Panaiotis Rappas, Artan Maku, program@anibar.com
- L'étrange disparition de M. Walter Werner **52**
d: la Poudrière, contact@poudriere.eu
- Eulenlust & Laune **151**
d: Janina Arendt, gerald@sixpackfilm.com
- L'evasion, **145**
d: La Boîte, f.marquat@agencecm.com
- The Event **89**
d: Random Acts Production/Underwater Gardening, julia.pott1@gmail.com
- Ex Animo **35**
d: Wojciech Wojtkowski, FUMI Studio, festiwale@fumistudio.com
- Ex Nihilo **79**
d: IAM-Institut in akademija za multimedije, urban.thegreat@gmail.com
- Fák **72**
d: József Fülöp, Moholy-Nagy University of Art and Design, hollo@mome.hu
- Family Portrait **71**
d: Birgit Scholin, University of Applied Arts Vienna, bscholin@gmx.at
- Fantaisie érotique **172**
d: IRE-Film Praha, daniel.vadocky@nfa.cz
- Fantastyczny sklep z kwiatami **146**
d: Se-Ma-For/Partflex System, a.waszcuk@se-ma-for.com
- Father **109**
d: Compose Collective, Bonobostudio, EyeCatch Productions, vanja@bonobostudio.hr
- Feeling My Way **103**
d: Hodgson Films, jonathan@hodgsonfilms.com
- Feet of Song **141**
d: Malinka Films, gingco@blueyonder.co.uk
- Feral **87**
d: Daniel Sousa, ddansousa@hotmail.com
- Ferda mravenec **224**
d: Bapoz Zlín/Degeito, daniel.vadocky@nfa.cz
- FFF1 **78**
d: Marcin Giżycki, mgizycki@hotmail.com
- Fibonacci kruh **35**
d: Zagreb film, zagrebfilm@zagrebfilm.hr
- La Fille aux Feuilles **23**
d: Marina Rosset productions, marina.rosset@gmail.com
- Finili su mare bali **38**
d: Zagreb Film, zagrebfilm@zagrebfilm.hr
- Flapper and Friends: The Key **55**
d: Anna Waszczuk, Se-ma-for Film Foundation, a.waszcuk@se-ma-for.com
- Fliper **109**
d: Bonobostudio, vanja@bonobostudio.hr
- For Katy **190**
d: Middlesex University, j.hodgson@mdx.ac.uk
- Forbidden Fruit **195**
d: Middlesex University, j.hodgson@mdx.ac.uk
- Forest Murmurs **104**
d: Arts Council England/Film London Artists' Moving Image Network, jonathan@hodgsonfilms.com
- Groteskes Gezwitscher **77**
d: Mariela Schöffmann, marielam.schoeffmann@live.at
- Guanatamo Bay: The Hunger Strikes **105**
d: Hodgson Films, jonathan@hodgsonfilms.com
- G**
- A Girl named Elastika **64**
d: Guillaume Blanchet, gblanchet.cr@gmail.com
- Girls & Boys **189**
d: Middlesex University, j.hodgson@mdx.ac.uk
- Girls Night Out **140**
d: Beryl Productions, joanna.beryl@fut.net
- Gloria Victoria **99, 120**
d: NFB, e.seguin@nfb.ca
- The God **144**
d: Melnitsa Animation Studio, elizaveta_vladimirova@melnitsa.com
- INDEX INDEX

- H**
- Habitat **76**
 - d:** Ina Georgieva, ina.ta.ta@gmail.com
 - Hairs **162**
 - d:** bilboblah@hotmail.com
 - Hänen tilanne **45**
 - d:** Turku Arts Academy, eija.saarinen@turkuamk.fi
 - Hanibal v pralese **169**
 - d:** Excentric Film Berlin/Lintas Wien, daniel.vadocky@nfa.cz
 - Három nagymámám volt **202**
 - d:** BPAnim Holding Ltd., orosz.annaida@gmail.com
 - Hart's Desire **41**
 - d:** Edinburgh College of Art, gavincrobinson@aol.com
 - Head Over Heels **209**
 - d:** National Film & Television School, valerie.dehalleux@cartoon-media.eu
 - Heads and Tails **189**
 - d:** Middlesex University, j.hodgson@mdx.ac.uk
 - Hermit **70**
 - d:** FKVK Zaprešić, fkvkz@fkvkz.hr
 - His Mother's Voice **113**
 - d:** Dennis Tupicoff Animation, tupicoff@bigpond.net.au
 - History of Pets **90**
 - d:** Ursula van den Heuvel, ursulavandenheuvel@yahoo.co.uk
- I**
- Hogan **204**
 - d:** Royal College of Art, orosz.annaida@gmail.com
 - Hollow Land **91**
 - d:** Dansk Tegnefilm/Les Films de l'Arlequin/NFB, e.seguin@nfb.ca
 - Hollywood Steps Out **137**
 - d:** acmve@inwind.it
 - Hotzanak, for your own safety **87**
 - d:** Kimuk, kimuk@filmotecavasca.com
 - How to Catch a Bird **48**
 - d:** Vera van Wolferen, info@veravanwolferen.nl
 - http://communism2010.ro **202**
 - d:** Faculty of Fine Arts Nagyvárad/Reanimation Studio, orosz.annaida@gmail.com
 - Hvězda betlémská **180**
 - d:** Krátký film Praha/Filmové studio Gottwaldov, daniel.vadocky@nfa.cz
- J**
- I Am so Proud of You **118**
 - d:** Bitter films, bitterfilms@hotmail.com
 - I am Tom Moody **210**
 - d:** Edinburgh College of Art, valerie.dehalleux@cartoon-media.eu
 - Ichthys **123**
 - d:** Se-Ma-For Studio, a.waszczuk@se-ma-for.com
- Idele** **34**
 - d:** Accademia di Belle Arti Palermo, martignoni61@gmail.com
- If You Let Me In **77**
 - d:** Athens School Of Fine Arts, anti17tsagkaropoulou@gmail.com
- Im Rahmen **44**
 - d:** Evgenia Gostrrer, evgenia.gostrrer@gmx.de
- Insolation **42**
 - d:** la Poudrière, contact@poudriere.eu
- Into the Dark **113**
 - d:** Jungle Pictures Pty Ltd, tupicoff@bigpond.net.au
- Inverno e rammaro **35**
 - d:** Julia Gromskaya, julia.gromskaya@yahoo.it
- It's About Spending Time Together **205**
 - d:** Edinburgh College of Art, orosz.annaida@gmail.com
- Iz dubine **77**
 - d:** Bonobostudio, vanja@bonobostudio.hr
- J**
- Jablonová panna **180**
 - d:** Krátký film Praha/Studio Jiřího Trnky Praha/Corona Cinematografica, daniel.vadocky@nfa.cz
- Jeu** **123**
 - d:** Studio GDS/NFB, kilian@dellers.com
- Les Journaux de Lipsett **98, 117**
 - d:** NFB, e.seguin@nfb.ca
- Judge Jury and Executioner **160**
 - d:** Beggars Group Media Limited, kathrynbraddick@beggars.com
- K**
- Kali, o pequeno vampiro **209**
 - d:** Ciclope Filmes/National Film Board of Canada/Folimage Studios/Radio Télévision Suisse Romande/Studio GDS/ ARTE France, valerie.dehalleux@cartoon-media.eu
- Kalté **26**
 - d:** Joni Art Studio, office@sixpackfilm.com
- Kamioni **199**
 - d:** program@anibar.com
- Ketsujiru Juke **90**
 - d:** Tamaki Okamoto (CaRTe bLaNChé), entry@c-a-r-t-e-blanche.com
- Kiekje **58**
 - d:** Ursula van den Heuvel, ursula@klikamsterdam.nl
- Killjoy **191**
 - d:** Middlesex University, j.hodgson@mdx.ac.uk
- The Kiosk** **60**
 - d:** Frauke Knappe, interfilm Berlin, anete.melece@gmail.com
- Kistehén **118**
 - d:** MyFILM, ilazin@gmail.com
- Kleit **124**
 - d:** Nukufilm, nukufilm@nukufilm.ee
- Kmenový jazyk **186**
 - d:** FAMU, bara.prikaska@gmail.com
- Kolmnurga añaär **149**
 - d:** OÜ Nukufilm, nukufilm@nukufilm.ee
- Konec krychle **175**
 - d:** Krátký film Praha/Studio Bratří v triku Praha, daniel.vadocky@nfa.cz
- Konec stalinismu v Čechách **183**
 - d:** Athanor, athanor@nextra.cz
- Kontakt **185**
 - d:** FAMU, bara.prikaska@gmail.com
- Konzo **70**
 - d:** Ivan Ivanovski, dzanbatista@gmail.com
- Korida **54**
 - d:** Film studio "Animacijas Brigade", ab.studija@apollo.lv
- Korpus Grotesk **29**
 - d:** sixpackfilm, office@sixpackfilm.com

- Das Kosmische Gesetz Des Zusammentreffens 46**
d: HAW Hamburg, kawue@hotmail.de
- Kostya 205**
d: School-Studio "SHAR", orosz.annaida@gmail.com
- Kravky tučné a hubené 166**
d: Elektá Journal Praha/Kali Praha, daniel.vadocky@nfa.cz
- Kravta 70**
d: Geopoly Film, v_gospodinova@yahoo.com
- Křížovka 181**
d: Krátký film Praha/Studio Bratiš v triku Praha, daniel.vadocky@nfa.cz
- Krokodill 125**
d: Esti Joonisfilm, rutt@joonisfilm.ee
- Krysař 178**
d: Krátký film Praha/Studio Jiřího Trnky Praha/TV 2000/ SWF Baden, daniel.vadocky@nfa.cz
- Kurent 32**
d: Luka Bajt, lukab.mail@gmail.com
- Kwartecik 138**
d: Studio Se-Ma-For, helen@fn.org.pl
- L**
- Lev a písnička 178**
d: Krátký film Praha - Kreslený a loutkový film Praha, daniel.vadocky@nfa.cz
- A Liar's Autobiography: The Untrue Story of Monty Python's Graham Chapman 214**
d: SC Films International, fumie@scfilmsinternational.com
- Liebeskrank 125**
d: Špela Čadež, KHM, spelacadez@gmail.com
- Liebling 33**
d: Zofia Scisłowska, Krakow Film Foundation, zofia@kff.com.pl
- Lighta 79**
d: VŠMU Bratislava, gregorok.andrej@gmail.com
- Linea Nigra 73**
d: Vali Chincišan, valichincisan@gmail.com
- Little Freak 50**
d: Edwin Schaap, info@edwinschaap.com
- Lofty Thirst 49**
d: Febrianto Pudi Utama, pufutama@gmail.com
- Lonely Bones 90**
d: Autour de Minuit/Studio Rosto A.D., marianne@autourdeminuit.com
- Lost Action: Trace 3D 120**
d: NFB, e.seguin@nfb.ca
- Love Games 82**
d: Tamaki Okamoto (CaRTe bLaNChé), entry@c-a-r-t-e-blanche.com
- M**
- Maček Muri 59**
d: Invida, info@invida.tv
- Mademoiselle Kiki et les Montparnos 83**
d: Les 3 Ours, mikhal.bak@gmail.com
- Le Magasin des suicides 212**
d: Demiurg, vasja.bibic@siol.net
- The Magnificent Lion Boy 50**
d: Hemant Sharda, NFTS Beaconsfield, anita.car084@gmail.com
- Mamma Mia 44**
d: CSC Piemonte, chiara.magri@fondazioneccsc.it
- The Man Who Managed to Get Pussy Off His Mind 75**
d: OTTOmani a.c., martignoni61@gmail.com
- The Man Who Waited 97**
d: NFB/Valkyrie Films, e.seguin@nfb.ca
- The Man with the Beautiful Eyes 103**
d: Sherbet, jonathan@hodgsonfilms.com
- Marcel, King of Tervuren 83**
d: Ein Aus Animation, tom_schroeder@mcad.edu
- Maska e fames 198**
d: studiogmsoft, program@anibar.com
- MASKquito 74**
d: Brane Solce, bsolce@yahoo.com
- Masques 148**
d: Lardux Films/Sens Fiction/Arte France, larduxestival@gmail.fr
- Matchstick 158**
d: jscher@fezfilms.net
- Matrioska 139**
d: NFB, e.seguin@nfb.ca
- Me and I 190**
d: Middlesex University, j.hodgson@mdx.ac.uk
- Mehaničko srce 80**
d: Zagreb Film, zagrebfilm@zagrebfilm.hr
- Mein Stampf or the Last Danceshow of the Last Century 147**
d: Volda University College, andres.mand@hvolda.no
- Memento Mori 152**
d: Atelier de production de la Cambre/ENSAV La Cambre/Daniela Wayllace Riguera, steppenwolf_67@hotmail.com
- Metanoia 40**
d: HSLU Design & Kunst, mory.e@hotmail.com
- Mille-pattes et Crapaud 64**
d: Fargo, mikhal.bak@gmail.com
- Mimi a Liza – Tety z pexesa 63**
d: Fool Moon, Ltd., alkrstel@gmail.com
- Mind War 74**
d: Cyprus University of Technology/Marinus Savva, mt.savva@edu.cut.ac.cy
- Mindrák 179**
d: Krátký film Praha/Studio Bratiš v triku, daniel.vadocky@nfa.cz
- Minnie The Moocher 136**
d: acmve@inwind.it
- Miramare 126**
d: Michaela Müller, Academy of Fine Arts Zagreb, kilian@ellers.com
- Miriámi tuulelohe 54**
d: OÜ NukuFilm, nukufilm@nukufilm.ee
- Mit kell tudni a kutyaidomitáshoz? 33**
d: Ferenc Mikulás, Kecskemetéfilm Ltd., kfilm@kecskemetefilm.hu
- Molla e Kuqe 3 199**
d: Mumin Jashari, program@anibar.com

- Monochrome 194**
d: Middlesex University,
 j.hodgson@mdx.ac.uk
- Move Mountain 87**
d: Kirsten Lepore, kirsten.
 lepore@gmail.com
- Možnosti dialogu 182**
d: Krátký film Praha/Studio
 Jiřího Trnky Praha, daniel.
 vadocky@nfa.cz
- My Name Is Boffer Bings 29**
d: Miklós Kázjmér, Umbrella,
 zsuzsi@umbrella.tv
- Myšlenka hledající světo 172**
d: IRE-Film Praha, daniel.
 vadocky@nfa.cz
- N**
- Na prvi pogled 73**
d: Zagreb Film, zagrebfilm@
 zagrebfilm.hr
- Nachschlag 204**
d: Kunsthochschule Kassel,
 orosz.annaida@gmail.com
- Nás už nemá nikdo rád 169**
d: Reklama-Slavia Praha,
 daniel.vadocky@nfa.cz
- Natasha 207**
d: Cinnamon Entertainment,
 orosz.annaida@gmail.com
- Navštívte Prahu 174**
d: Krátký film Praha/Studio
 Jiřího Trnky Praha, daniel.
 vadocky@nfa.cz
- Nepošlušíny zajiček 225**
d: Prag-Film Praha, daniel.
 vadocky@nfa.cz
- Nerdbot 198**
d: Ismaili Kaqiku, program@
 anibar.com
- Ni scéne ni coulisses 140**
d: NFB, e.seguin@nfb.ca
- Night Club 102**
d: Royal College of Art,
 jonathan@hodgsonfilms.com
- Night Shift 194**
d: Middlesex University,
 j.hodgson@mdx.ac.uk
- Ninja & Soldier 85**
d: Tamaki Okamoto (CaRTE
 bLaNChe), entry@c-a-r-t-e-
 blanche.com
- No Place for Paper Toys 75**
d: Marko Zubak, marko@
 markozubak.com
- La Noria 92**
d: Instituto Mexicano de
 Cinematografía, difuente@
 imcine.gob.mx
- Nové dobrodružství Kocoura
 Felixe 167**
d: Elektá Journal Praha, daniel.
 vadocky@nfa.cz
- Nový druh 57**
d: FAMU Prague,
 katerinakarhankova@email.cz
- Number Nine 79**
d: Lilian Vazquez,
 blackmoonhongkong@gmail.
 com
- Nunovo Tango 185**
d: VŠUP, bara.prikaska@gmail.
 com
- Nyuszi és Öz 44, 67**
d: József Fülöp, Moholy-Nagy
 University of Art and Design,
 hollo@mome.hu
- O**
- 0 místo na slunci 176**
d: Krátký film Praha/Studio
 Bratři v triku Praha, daniel.
 vadocky@nfa.cz
- O šunce 52**
d: Libor Nemeškal, Tomas
 Bata university in Zlin, ela.
 chytkova@gmail.com
- Običan dan 27**
d: Vuk Palibrk, leblebjije@gmail.
 com
- On the Beautiful Blue Danube
 Waltz Op. 314 142**
d: TVP SA – TV SFA,
 aleksandra.biernacka@tvp.pl
- On the Road: Brussels 36**
d: Lightstone Seekers,
 ontheroad@lucypaint.com
- On/Off 76**
d: Anna Waszczuk, Se-ma-for
 Film Foundation, a.waszczuk@
 se-ma-for.com
- Ora 121**
d: NFB, e.seguin@nfb.ca
- Orgesticulanismus 148, 161**
d: Camera Etc., dimitri.
 kimplaire@camera-etc.be
- Otthon 49**
d: József Fülöp, Moholy-Nagy
 University of Art and Design,
 hollo@mome.hu
- Out of Tune 192**
d: Middlesex University,
 j.hodgson@mdx.ac.uk
- P**
- Pád 184**
d: FAMU/Czech TV/Krátký Film
 Praha, bara.prikaska@gmail.
 com
- Padre 91**
d: opusBOU/Les Films de
 l'Arlequin/Canal Arte, carole.
 arlequin@gmail.com
- Palmipedarium 84**
d: Papy 3D Productions,
 contact@papy3d.com
- Pandy 28**
d: Bfilm, s. r. o., katka@
 nutprodukce.cz
- Papel 58**
d: Mariel Sayuno,
 marielmsayuno@gmail.com
- Parasit 32**
d: sixpackfilm, office@
 sixpackfilm.com
- Partir 61**
d: Lardux, larduxfestival@
 hotmail.fr
- Pas a Deux 140**
d: Cilia van Dijk, andrenaus@
 eyefilm.nl
- Pas de deux 139**
d: NFB, e.seguin@nfb.ca
- Pas de Deux de Deux 144**
d: Ancient Mariner Production,
 distribution@lux.org.uk
- Patakés 61**
d: Prototypes productions,
 organisation@festival-
 prototype.com
- Paulina sin il culm 60**
d: Carla Hitz, mail@carlahitz.ch
- Perfume Global Project: Vol 2, Vol
 3, Vol 1, Vol 5 158**
d: Capsule, daito@rhizomatiks.
 com
- Peron 202**
d: BKF – Budapesti
 Kommunikacios Főiskola,
 orosz.annaida@gmail.com
- Le Petit Blond avec un Mouton
 Blanc 61**
d: Jérémie Rochigneux,
 Metronomic, festivalcoordinator
 @metronomic.fr
- Philips Cavalcade 136**
d: acmve@inwind.it
- La Piccola Russia 122**
d: Fandango/Arte France,

- Les Pigeons 58**
d: Prototypes productions, organisation@festival-prototype.com
- Pinguin, Der 91**
d: Annette Jung, annette@talking-animals.com
- Píseň podzimu 168**
d: IRE-Film Praha, daniel.vadocky@nfa.cz
- La Pista 143**
d: Mix Film, laurentmillion@citia.org
- Pivo přes ulici 181**
d: Krátký film Praha/Studio Bratiš v triku Praha, daniel.vadocky@nfa.cz
- Planets 30**
d: Igor Imhoff, info@igorimhoff.eu
- Plaža 42**
d: Krakow Film Foundation, zofia@kff.com.pl
- Plug & Play 46**
d: interfilm Berlin Management GmbH, info@michaelear.com
- Podniká-li někdo cestu ... 223**
d: Excentris Film Berlin/Centra Děčín, daniel.vadocky@nfa.cz
- Podrška je važna 161**
d: bilboblah@hotmail.com
- Pohádka o melancholickém králi 170**
d: Pál Studio Paris, daniel.vadocky@nfa.cz
- Porcelain 51**
d: The Animation Workshop, owfestival@animwork.dk
- Portraits de voyages 152**
d: Sacrébleu Production, camille@sacrebleuprod.com
- Posledný autobus 126**
d: feel me film/AVI Studio/ Martin Snopek, anja@neweuropefilmsales.com
- Povětrnostní domeček 173**
d: Prag-Film Praha, daniel.vadocky@nfa.cz
- Povraták 41**
d: ALU Zagreb, zagrebfilm@zagrebfilm.hr
- Prací přehlídka 223**
d: AB Praha/Radion Střekov/ Schicht Ústí nad Labem, daniel.vadocky@nfa.cz
- Priča s početka vremena 108**
d: Bonobostudio, vanja@bonobostudio.hr
- Princ Ki-Ki-Do in sto nesrečnih gobic 30, 55**
- d:** OZOR, zavod za gibljive slike, grega.mastnak@guest.arnes.si
- Příušnice 184**
d: FAMU/Czech TV, bara.prikaska@gmail.com
- The Puppet Maker 75**
d: Praved Krishnapilla, badri.skhirtladze@yahoo.de
- Pygmalion 203**
d: MoME – Moholy-Nagy Művészeti Egyetem, orosz.annaida@gmail.com
- R**
- Rabbitland 31**
d: Baš Čelik/Arhitel, nmajdak@yahoo.com
- Radar 160**
d: Bosworth Music GmbH, contact@jeffdesom.com
- Řeči, řeči, řeči 183**
d: Krátký Film Praha, wohlinova@kratkyfilm.eu
- Recycled 86**
d: Raydesign, milk527@gmail.com
- Reflexion 98**
d: NFB, e.seguin@nfb.ca
- Rêve de demain, Un 159**
d: FILIP@POLAROIDFACE.COM
- Rojstvo prasice 72**
d: Nejc Zajec, nejczapec94@gmail.com
- Rondo 138**
d: Triglav film, alojzij.tersan@gov.si
- Rossignols en Décembre 98**
d: Festival du nouveau cinéma de Montréal, vanja@bonobostudio.hr
- Rusty Nails 162**
d: florit@pfadfinderei.com
- S**
- Saga 31**
d: Vilanimos filmu studija, bepavadinimo@gmail.com
- Sangre de Unicornio 84**
d: Abrakam Estudio/Uniko/ Canal, wolfeimer@hotmail.com
- Seasick 65**
d: Furka Films, eva@furkafilms.com
- Semáfor 206**
d: University of Southern California, orosz.annaida@gmail.com
- Serial Taxi 80**
d: Ringling College of Art and Design, pcogliat@c.ringling.edu
- Short Tips for Artists – Tip #12 76**
d: Art Pictures Film Production, artpicturesfp@gmail.com
- Signes de vie 145**
d: f.marquat@agencecm.com
- Sisters 48**
d: Lea Vidakovic, lea@leavidakovic.com
- The Skeleton Dance 134**
d: acmve@inwind.it
- Skriveni talent 62**
d: Zagreb film, sanja.borcic@zagrebfilm.hr
- Smolik 148**
d: IPL/ESAD.CR/Quest Animation, agencia@curtas.pt
- Sneh 25**
d: feel me film s.r.o., New Europe Film Sales, beba@feelmefilm.com
- Snert 142**
d: Cilia van Dijk, andrenaus@eyefilm.nl
- Socializacija bika? 216**
d: E-MOTION FILM, danijel@emotionfilm.si
- Sonata 154**
d: Autour de Minuit, marianne@autourdeminuit.com
- Sonntag 3 88**
d: Jochen Kuhn, Jochen.Kuhn@gmx.com
- Sotonin sin 41**
d: ALU Zagreb/Zagreb Film, zagrebfilm@zagrebfilm.hr
- Special Delivery 196**
d: Middlesex University, j.hodgson@mdx.ac.uk
- Spin 152**
d: Autour de Minuit/Arcadi, marianne@autourdeminuit.com
- Spooks 135**
d: acmve@inwind.it
- Street Musique 139**
d: NFB, e.seguin@nfb.ca
- Subconscious Password 86**
d: NFB/Copperheart Entertainment/Seneca College Animation Arts Centre, e.seguin@nfb.ca

- Sukkavartaaankatu 8, 39**
d: Eija Saarinen, Turku Arts Academy, elli@ellivuorinen.com
Suur maja 127
d: Silmviurlane, karabana@planet.ee
Svatba v korálovém moři 173, 224
d: Prag-Film Praha, daniel.vadocky@nfa.cz
Světovar 78
d: Vojta Žák, zak.vojta@gmail.com
Swimming Pool 186
d: FAMU, bara.prikaska@gmail.com
Szombat 203
d: MOME – Moholy-Nagy Művészeti Egyetem, orosz.annaida@gmail.com
- Š**
Šampion 167
d: Piras-Thalia Praha, daniel.vadocky@nfa.cz
Štyri 124
d: feel me film, vava@feelmefilm.com
- T**
Le Tableau 219
d: Francoski inštitut Charles Nodier, patricia.kosir@institutfrance.si
- Tango Finlandia 147**
d: Indie Films Oy, otto.suuronen@ses.fi
La Testa tra le Nuove 25
d: Roberto Catani, martignoni61@gmail.com
The Thing Under the Tree 40
d: RCA London, lilyfanggg@gmail.com
This Actually Happened 192
d: Middlesex University, j.hodgson@mdx.ac.uk
Thought of You 160
d: rwoodward@me.com
Tma, světlo, tma 177
d: Krátký film Praha/Studio Jiřího Trnky Praha, daniel.vadocky@nfa.cz
Tot ou tard 124
d: HSLU Design & Kunst, kilian@dellers.com
Toto 24
d: Krakow Film Foundation, zofia@kff.com.pl
Tower Bawher 96
d: NFB, e.seguin@nfb.ca
Tres Semanas em Dezembro 206
d: Arts University Bournemouth, orosz.annaida@gmail.com
Trespass 34
d: sixpackfilm, office@sixpackfilm.com
- The Trouble with Love and Sex 104**
d: BBC, jonathan@hodgsonfilms.com
Tumbleweed Tango 154
d: Humble, bryinne@humble.tv
- U**
Ühendatud anumad 24
d: Andres Tenusaar, Peata Film, tencu000@gmail.com
Uspon 153
d: Fargo/La Boîte... Productions/Digit Anima, mikhal.bak@gmail.com
Uspon i pad umetnosti 65
d: Aleksa Gajić, ajicalexa@gmail.com
Úvodní slovo proneš 179
d: Krátký film Praha/Studio kresleného a loutkového filmu Praha, daniel.vadocky@nfa.cz
- V**
Le Vagabond de St Marcel 66
d: Mezzanine, contact@mezzanine-paris.fr
Vánoční sen 224
d: Bapoz Zlín/Degeto, daniel.vadocky@nfa.cz
Vášen 176
d: Krátký film Praha/Studio kresleného a loutkového filmu Praha, daniel.vadocky@nfa.cz
- Vertical 96**
d: NFB, theodore@ushev.com
Veselý koncert 223
d: IRE-Film Praha, daniel.vadocky@nfa.cz
Vie et Mort de l'illustre Grigori Efimovitch Rasputine 39
d: Laure Vignalou, ENSAD, celinevdx@gmail.com
Vigyázat absztrakt! 122
d: Reanimation Studio, t.patrovits@gmail.com
Virtuos Virtuelli 66, 82
d: Thomas Stellmach, thomas@stellmach.com
The Visitor 26
d: Un-Known Erik Thijssen, george@dechev.info
Vítěz 170
d: AB Praha, daniel.vadocky@nfa.cz
Vizte vše, co tropí dnes kluci dva a jeden pes! 166
d: Propagafilm Praha, daniel.vadocky@nfa.cz
Vox Animae 34
d: Magyar Rajzfilm, clarus-tax@t-online.hu
Významné osobnosti našeho života 171
d: daniel.vadocky@nfa.cz
Vzpoura řepy 168
d: Svend Noldan Berlin/Propagafilm Praha, daniel.vadocky@nfa.cz
- W**
Waiting 191
d: Middlesex University, j.hodgson@mdx.ac.uk
Walizka 69
d: Anna Waszcuk, Se-ma-for Film Foundation, a.waszcuk@se-ma-for.com
Wanted 121
d: Forum Ljubljana/Invida, jaka@invida.tv
Washed Ashore 43
d: AKV St. Joost Breda, info@jonasott.com
Weightless Now 195
d: Middlesex University, j.hodgson@mdx.ac.uk
What It'll Take 159
d: info@niniandoff.com
Wind 43
d: HAW Hamburg, mail@robertloebel.com
Wir lebten im Gras 117
d: Studio Film Bilder, studio@filmbilder.de
Women's Letters 210
d: Pictor Media Animation/XBO Films, valerie.dehalleux@cartoon-media.eu
- Y**
Yannick Nézet-Séguin: No Intermission 97
d: NFB, e.seguin@nfb.ca

Z

Zaljubljeni žabac **57**

d: Igubuka, ivana.guljasevic@gmail.com

Zamilovaný vodník **171**

d: Propagafilm Praha, daniel.vadocky@nfa.cz

Zaniklý svět rukavic **174**

d: daniel.vadocky@nfa.cz

Zapazdavshaya Premiera **132**

d: MIRIS, birgitbeumers@yahoo.co.uk

Ze života matek **184**

d: FAMU, bara.prikaska@gmail.com

Ze života ptáků **176**

d: Krátký film Praha/Studio Bratří v triku Praha, daniel.vadocky@nfa.cz

Ziegenort **31**

d: Krakow Film Foundation, zofia@kff.com.pl

Zmysly Prysly **71**

d: Krakow Film Foundation, zofia@kff.com.pl

Znějící vesmír **168**

d: IRE-Film Praha, daniel.vadocky@nfa.cz

Γιατί απλά δεν με βλέπεις **49**

d: Eleni Tomadaki, eleni.tomadaki@gmail.com



O FESTIVALU
THE FESTIVAL

o festivalu the festival

265

PROGRAMSKI SELEKTORJI / PROGRAMME SELECTORS

Tekmovalni program, Evropski študentski tekmovalni program, Svetovni jagodni izbor / Competition Programme, European Student Competition Programme, Best of the World Programme: Igor Prassel

Otroški program Slon / The Elephant Children's Programme: Katja Koritnik, Martina Peštaj, Igor Prassel

Ostali programske selektorji / Other Programme Selectors:

Retrospektiva Animiranega filma in ples / Animation and Dance Retrospective: Milen Alempijević, Anett Horst, Wiktoria Pelzer, Loic Portier, Igor Prassel Fokus na Češko / Focus on Czech Animation:

Michaela Mertová, Bára Příkaská

Evropske šole animiranega filma / European Animation Schools: Jonathan Hodgson (Middlesex University)

Festivali v regiji / Regional Festivals: Ron Bajri (Anibar)

Partnerski festivali / Partner Festivals: Annaida Orosz (Primanima)

FESTIVALSKA EKIPA / FESTIVAL TEAM

Programski direktor in producent / Artistic Director and Producer: Igor Prassel

Izvršna producentka / Executive Producer: Katja Hohler

Vodja odnosov z javnostjo / Public Relations and Promotion: Sanja Čakarun

Tehnični vodja, koordinacija kopij in urednik spletnih strani / Head of Technical Support, Print Traffic and Web Master: Smail Jušić

Koordinacija gostov / Guest Coordinator: Jasna Čakarun

Asistentka produkcije / Production Assistant: Saša Bach

Vzgojno-izobraževalni program animiranega filma Slon / The Elephant: Educational Animated Film

Programme: Katja Koritnik

Avtor plakata / Festival Poster: Theodore Ushev

Urednica kataloga / Catalogue Editor: Alenka Ropret

Celostna podoba festivala / Festival Identity:

Timon Leder, Maja Rebov

Dekoracija prizorišč / Venue Furnishing: Tjaša Križnar

Koordinacija žirije / Jury Coordinator: Vito Scagnetti

Koordinacija nagrade publike / Audience Award Coordinator: Maša Vajs

Festivalski spletni časopis / Online Festival

Newspaper: Ana Šturm (urednica/editor), Bojana Bregar, Peter Cerovšek, Petra Gajžler, Tamara Klavžar, Katarina Krapež, Zala Mojca Jerman

Kuželički, Jan Nalesnik, Matjaž Pinter, Lucija Šuštar

Festivalski butik / Festival Boutique: Tjaša Križnar

Vozniki / Drivers: Gašper Markun, Božo Pogačar, Matej Počervina

Fotografija / Photography: Nada Žgank, Domen Pal

Video dokumentacija / Video Documentation:

Katja Goljat, Maja Zupanc, Anja, Gluvič, Vladimir Peršurič, Nina Kanižar, Olga Bielańska, Michał Bobrowski

Festivalski napovednik / Festival Trailer: Matej Lavrenčič (zvok/sound Matjaž Moraus Zdešar)

Prevajanje filmov / Translation of Films: Aida Lončarević, Denis Debevec

Prostovoljska brigada / Volunteer Brigade: Liza Berden, Bojana Bregar, Ana Kristina Budnar, Neja Dvornik, Sandra Ličer, Vladimir Peršurič, Maja Opršnik, Ana Skrbinšek, Maja Vajs, Mateja Visenjak, Maja Zupanc, Goran Žerdin

Ekipa Kinodvora / Kinodvor Team: Nina Peče (Direktorica / Director), Koen Van Daele (Programski direktor / Programme Director), Ana Cimerman (Poslovna sekretarka / Office Assistance), Petra Slatinšek (Filmska vzgoja in program za otroke in mlade Kinobalon / Young Audience & Film Education), Živa Jurančič (Filmska vzgoja in program za otroke in mlade Kinobalon / Young Audience & Film Education), Aliko Kalagasiu (Stiki z javnostjo / Public Relations), Ana Seta Pucihar (Trženje in vodenje projektov / Marketing & Project Management), Maja Zrim (Koordinator in organizator kulturnega programa / Project Management), Špela Grmek (Blagajna / Box Office), Leo Novak (Kavarna / Kinodvor Café), Bojan Bajšič

(Vodja tehničnega oddelka in kinooperater / Head of Technical Department and Projectionist), Marko Horvat (Kinooperater / Projectionist), Tjaša Smrekar (Leto kina / Year of Cinema) in številna študentska ekipa / and a big student team.

Ekipa Slovenske kinoteke / Slovenian

Cinematheque Team: Ivan Nedoh (Direktor / Director), Jurij Meden (Vodja programskega oddelka / Head of Programme Department), Kaja Bohorč (Asistentka programskega vodje / Assistant of Programme Department Head), Matevž Jerman (Assistant programskega oddelka / Assistant of Programme Department), Marta Matičič (Blagajna / Box Office), Anja Naglič (Vodja prevajalcev / Translator Coordinator), Gregor Brzin in Marko Turkuš (Kinooperaterji / Projectionists), Janez Novak (Računovodja / Accountant), Darja Gartner (Poslovna sekretarka / Office Assistant), Darko Štrukelj in Bojana Živec (Arhivski oddelek / Archive Department), Viktor Bertoncelj (Dvdteka in knjižnjica / Library of Slovenian Cinematheque), Andrej Šprah in Nil Baskar (Založniški oddelek Slovenske kinoteke / Publishing Department), Metka Dariš (Vodja muzejskega oddelka / Head of Museum Department), Špela Čižman (Kustosinja / Curator in Museum Department), Martin Podržavnik (Kustos / Curator in Museum Department), Samo Jurečič, Ana Šturm, Debora Porenta, Maja Zupanc, Nika Šturm, Nina Vrečko, Sara Lucija Porenta, Zala Primc.

Ekipa Španskih borcev / Španski Borci Team: Iztok

Kovač (Umetniški direktor Španskih borcev/Španski Borci Artistic Director; Direktor Zavoda EN-KNAP/EN-KNAP Managing Director), Marjeta Lavrič (Vodja programa in produkcije EN-KNAP/EN-KNAP Programme and Production Manager; direktorka Španskih borcev/Španski Borci Director), Julija Travančič (Vodja financ/Financial Director), Karmen Keržar (Organizacija in koordinacija programa/Programme Organiser and Coordinator), Marija Zidar (Stiki z javnostjo/Public Relations), Luka Curk (Vodja tehnične ekipe Španskih borcev/Španski Borci Stage Manager), tehnična ekipa Španskih borcev/Španski Borci Technical Team.

NAGRADA / AWARDS

Velika nagrada mednarodne žirije Maestro® / Maestro® Jury Grand Prix

Nagrada občinstva Maestro® / Maestro® Audience Award

Nagrada Univerze v Novi Gorici in Univerze v Ljubljani za najboljši evropski študentski animirani film / University of Nova Gorica and University of Ljubljana Award for best European student animated film

Nagrada 2 kolata za otroški in mladinski program Slon / 2 Reels Award for the Elephant Children and Youth Programme

Obliskovanje nagrad / Award Design: Gorazd Prinčič
Žirija / Jury: Theodore Ushev, Jonathan Hodgson,

Vanja Andrijević, Dennis Tupicoff, Chris Robinson
Slonova žirija / The Elephant Jury: Jona Sara Andraschke, Vid Gojković, Maruša Kres, Jan Luka Matičič, Juri Jurgec Valentinčič, Zoja Rutar

DELAVNICE / WORKSHOPS

Produkcijska delavnica za študente / Production Workshop for Students: Osbert Parker
Medgeneracijska produkcijska delavnica / Intergenerational Animation Production Workshop: Špela Čadež (asistent / assistant: Leon Vidmar)
Otroške delavnice / Children's Workshops: Tina Dobnikar, Nina Kojc, Gordana Lacić

Izvedbo delavnic so omogočili / Workshops have been made possible by: Mestna občina Ljubljana, Oddelek za predšolsko vzgojo in izobraževanje, Odsek za izobraževanje, Mestna Galerija – Kulturni center Tobačna 001, MEDIA Desk Slovenija

ZAHVALE / THANKS TO

Jožko Rutar (Slovenski filmski center), Sabina Briški (MEDIA Desk Slovenija), Rene Rusjan, Boštjan Potokar in/and Tina Smrekar (Univerza v Novi Gorici), Boštjan Botas Kenda (Univerza v Ljubljani), Anne Durufle, direktorica, in/and Patricia Košir (Francoski Inštitut Charles Nodier), Conor Snowden, direktor, in/and Tina Skočaj (British Council), Hendrik Kloninger, direktor, in/and Jelena Mikloš (Goethe-Institut Ljubljana), Petr

Voznica, veleposlanik, in/and Zdeňka Kohoutková (Veleposlaništvo Češke republike), Paweł Majewski in Rafał Poborski (Veleposlaništvo Republike Polske). Michaela Mertová in/and Daniel Vadocký (NFA), Eric Seguin (NFB), Kamila Bilman (Filmoteka Narodowa), Carlo Montanaro (Archivio Carlo Montanaro), Zofia Ścisłowska (Krakow Film Foundation), Alojzij Teršan in Roman Marinko (Slovenski filmski arhiv), Victor Bocharov, Birgit Beumers, Tom Vincent (Aardman Animation), Ron Bajri (Anibar), Annaida Orosz in/and Tamás Patrovits (Primanima), Kateřina Zajícová (Anifilm), Manca Kodermac (Mayer McCann), Tina Lazović (Futura PR), Branka Zevnik (ZBR skupina), Željko Popović (Barco), Jani Medič (AVC Group), Tibor in Matjaž Pristovnik (Transfera d.o.o.), Eva Rohrman (Forum Ljubljana), Katerina Mirović (Strip Core), Paola Bristot (Viva Comix), Alenka Gregorič in Marina M. Satler (Mestna Galerija - Kulturni center Tobačna 001), Jasna Babič (Klub Gromka), Valter Jenko (Popair), Valentina Troha (City Hotel), Urška Mikuš (Hotel Park), Živa Vidic Licul (Zeppelin Hostel), Matic in Miha Močnik (Šnopo o'tecca), Damjan Vinko (ŠOU v Ljubljani), Igor in Barbara Černe, Martin Senica, Marjana Vovk (Stop), Ines Markovič (Mladina), Darko Pukl (Radio SI), Ana Kandare (Radio Študent), Jure Habjanič (Kliping), Tina Šebenik (Premiera), Slavica Karan (GEM), Maja Žugič (MKZ), Jasna Djordjevič (MTV), Nataša Sedminek (TAM-TAM), Vasja Bibič in Cveta

Flakus (Demiurg), Petra Slatinšek, Urška Jež, Rok Govednik, Hana Repše, Matija Šturm, Kolja Saksida, Špela Čadež.

Posebna zahvala vsem avtorjem, producentom in distributerjem, ki so svoje filme prijavili na festival! / Special thanks to all authors, producers and distributors for submitting their films!

Hvala vsem prijateljem in podpornikom Animateke!!! / A big thank you to all Animateka friends and supporters!!!

Z dvignjeno glavo z Animateko v nove čase, v boj za pravico do javnega financiranja! / With Animateka towards a new era, head high in a fight for the right to public funds!

Nasvidenje proti novi desetletki na 11. Animateki (od 8. do 14. decembra 2014)! / See you at the 11th edition of Animateka (8–14 December 2014), when we start our second decade!

mednarodni festival
animiranega filma animateka
2013 so omogočili:
the international animated
film festival animateka 2013
was made possible with the
support of:

PRODUKCIJA:
PRODUCTION:



SOFINANCERJI IZ
JAVNIH RAZPISOV:
SUPPORTED WITH
FUNDS FROM:



POKROVITELJI
NAGRAD:
AWARD DONATORS:



S POMOČJO:
WITH THE
SUPPORT OF:



Veleposlanstvo
Republike Poljske
v Ljubljani

POKROVITELJI:
SPONSORS:



						
MEDIJSKI POKROVITELJI: MEDIA SPONSORS:						
	PARTNERJI: PARTNERS:					
						
						

Evropa ljubi evropske festivale

Festivali kot intimni prostori za srečevanja, izmenjave in odkritja ponujajo vznemirljivo in dostopno okolje za široko paletto talentov, zgodb in čustev evropske kinematografije.

Program MEDIA Evropske unije si prizadeva za promocijo evropskega avdiovizualnega izročila ter za spodbujanje mednarodne izmenjave filmov in konkurenčnosti v avdiovizualni industriji. Program MEDIA priznava kulturno, izobraževalno, družbeno in gospodarsko vlogo festivalov in skladno s tem vsako leto finančno podpre skoraj 100 tovrstnih evropskih prireditev.

Izbrani festivali se odlikujejo po svojem bogatemu in raznolikem evropskem programu, povezovanju in možnostih srečevanja strokovne in splošne javnosti, svoji dejavnosti za podporo mladim strokovnjakom, izobraževalnih pobudah in prizadevanju za krepitev medkulturnega dialoga. Leta 2012 so festivali, ki jih podpira Program MEDIA, prikazali več kot 20.000 evropskih del skoraj trem milijonom ljubiteljev filma.

MEDIA z veseljem podpira 10. Mednarodni festival animiranega filma Animateka in vsem obiskovalcem festivala želi prijeten in navdiha poln dogodek.

Evropska unija
Program MEDIA

Europe loves European Festivals

A privileged place for meetings, exchanges and discovery, festivals provide a vibrant and accessible environment for the widest variety of talent, stories and emotions that constitute Europe's cinematography.

The MEDIA Programme of the European Union aims to promote European audiovisual heritage, to encourage the transnational circulation of films and to foster audiovisual industry competitiveness. The MEDIA Programme acknowledges the cultural, educational, social and economic role of festivals by co-financing every year almost 100 of them across Europe.

These festivals stand out with their rich and diverse European programming, networking and meeting opportunities for professionals and the public alike, their activities in support of young professionals, their educational initiatives and the importance they give to strengthening inter-cultural dialogue. In 2012, the festivals supported by the MEDIA Programme have programmed more than 20.000 screenings of European works to nearly 3 million cinema-lovers.

MEDIA is pleased to support the 10th edition of the Animateka and we extend our best wishes to all of the festival goers for an enjoyable and stimulating event.

European Union
MEDIA PROGRAMME



http://ec.europa.eu/culture/media/fundings/festivals/index_fr.htm



ZAKAJ BI VAŠA POT V KINO ZARADI OVINKA DO BANKOMATA POSTALA NAPETA AKCIJA,
V KATERI MORATE UJETI ZAČETEK PREDSTAVE? NAJ BO NAMESTO VAS V AKCIJI VAŠA
MAESTRO® KARTICA, S KERERO LAHKO BREZSKRBNO KUPITE VSTOPNICO ZA OGLED KATEREKOLI
PREDSTAVE LETOŠNJE ANIMATEKE.



MAESTRO®. TAKO PREPROSTO.



VISOKA ŠOLA ZA UMETNOST
SCHOOL OF ARTS



/ Animacija / Novi mediji / Fotografija / Videofilm // vsu.ung.si

CAN YOU COMPLETE
THE PICTURE
IN 10 MINUTES?



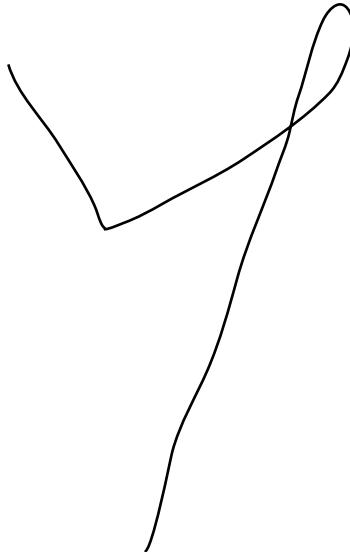
University of Ljubljana
Academy of Fine Arts
and Design

**THE AWARD FOR BEST STUDENTS
ANIMATED FILM SUPPORTED BY
ACADEMY OF FINE ARTS AND DESIGN**

FIRST NAME

SURNAME

E-MAIL



*IF YOU HAVE SUCCEEDED PLEASE TAKE A PHOTO AND SEND IT TO community@aluo.uni-lj.si AND BECOME A PART OF ALUO COMMUNITY.

ČAP

STOLETNICA FRANTIŠKA ČAPA

100



Slovenska kinoteka, Ljubljana

Avditorij, Portorož

Kino Odeon, Izola

december
2013



www.kinoteka.si

retrospektiva Čapovih jugoslovenskih in
čeških filmov

razstava filmski plakati

František Čap 100! izid posebne številke
revije KINO!

poklon Čapovima direktorjem fotografije

Janezu Kališniku in Ivanu Marinčku

okrogla miza, predavanja, zmenki na slepo



KINO!



REPUBLIKA SLOVENIJA
MINISTERSTVO ZA KULTURO
ARHIV REPUBLIKE SLOVENIJE

SLOVENSKI FILM
CENTRUM
JAMNI
AGENCIJA
ZA
FILM
CENTRE



VE
TO
KINA



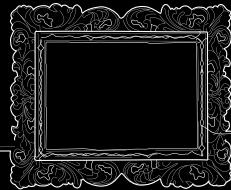
Kinobalon.



Kavarna. *Café*.



Knjigarnica. *Bookshop*.



Galerija. *Gallery*.



Kinodvor. Mestni kino. *City Cinema.*

www.kinodvor.org



ABONMA TRANSFERZALA

5 neodvisnih odrov,
15 predstav,
tvoj izbor, tvoja pot.



Glej



ELEKTRO
LJUBLJANA

MINI
TE
AT
ER



WWW.TRANSFERZALA.SI

NA TRANSFERZALO LAHKO VSTOPITE KADAR KOLI V SEZONI
PRI BLAGAJNAH VSEH SODELUJOČIH ODROV: CENTER KULTURE
ŠPANSKI BORCI / GLEDALIŠČE GLEJ / PLESNI TEATER LJUBLJANA /
MINI TEATER / STARA MESTNA ELEKTRARNA – ELEKTRO LJUBLJANA
ODSLEJ TUDI PREKO SPLETA! VEČ NA: INFO@TRANSFERZALA.SI

SI ŽELITE NEKAJ VEČ?

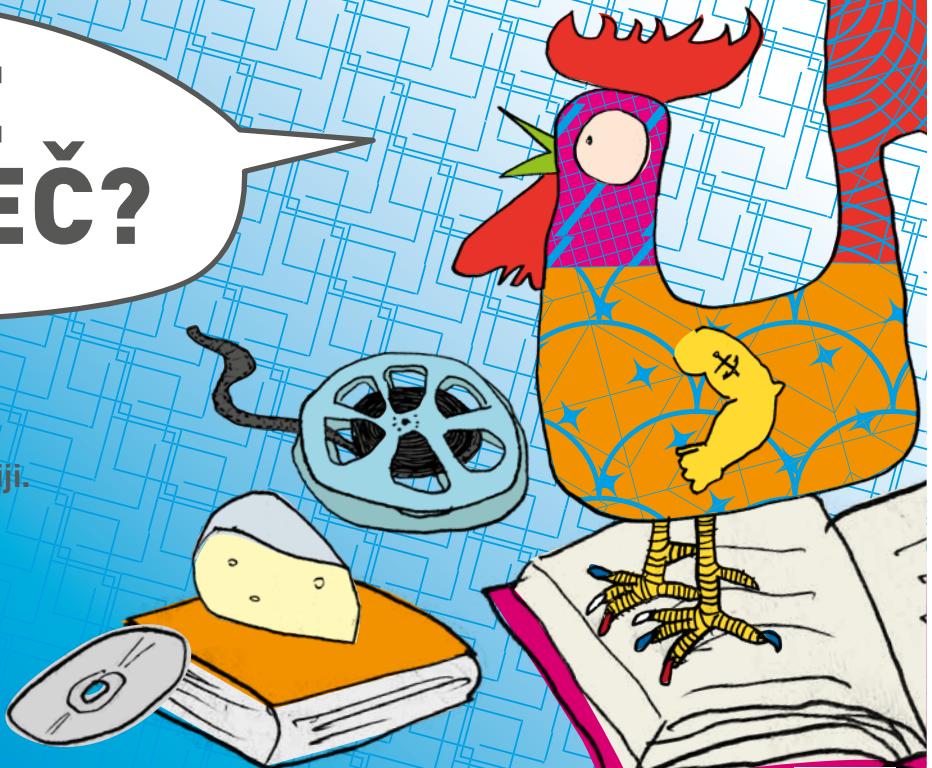
Več kulture,
Več tečajev francoščine,
Več knjig, CD-jev in DVD-jev,
Več informacij o študiju v Franciji.

Francoski inštitut v Sloveniji
vam ponuja vse to... in še več!

Francoski inštitut
Breg 12, 1000 Ljubljana
01 2000 500
www.institutfrance.si

**INSTITUT
FRANÇAIS**

SLOVÉNIE





POT DO USPEHA

Z MEDNARODNO PRIZNANIMI IZPITI IZ VELIKE BRITANIJE

Izboljšajte svoje poslovne in zaposlitvene možnosti z izpiti,
ki jih ponuja British Council!

- **IZPITI UNIVERZE CAMBRIDGE IZ ANGLEŠKEGA JEZIKA:**

English First (FCE), English Advanced (CAE), English Proficiency (CPE),
Business English (BEC)

- **IZPIT IELTS ZA ŠTUDIJ V TUJINI ALI EMIGRACIJO:**

na volja vsak mesec

- **STROKOVNI IN UNIVERZitetni IZPITI:**

organizacija po dogovoru

IZPITI

BRITISH COUNCIL

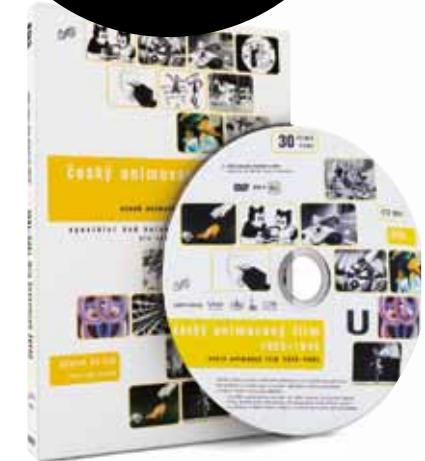
Trg republike 3, 1000 Ljubljana, exams@britishcouncil.si

www.britishcouncil.si | [@siBritish](https://twitter.com/siBritish) | www.facebook.com/BritishCouncilSlovenia

10
2004
—
2014
Goethe-Institut
LJUBLJANA

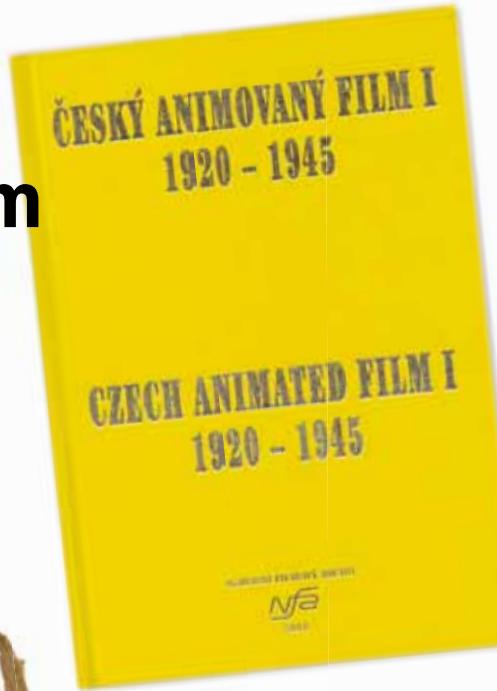
www.goethe.de/film

Czech Animated Film 1920–1945



Includes a Best of DVD

Order at
www.nfa.cz





Pošlji ključno besedo
STUDENT na 6111
in prispeval boš 5 EUR za RŠ



GLOBAL

IZBOR NAJBOLJŠIH
ČLANKOV IZ
SVETOVNEGA TISKA



informacije in naročila: www.global-on.net, telefon: 080 98 84



The best alternative!

www.radiosi.eu



O VAS. ZA VAS.

VSEPOVSOD

Kjerkoli ste, Kliping je z vami. Sledimo vam tudi na najnaprednejših komunikacijskih poteh.

ZA **VSE**, A ZA VSAKOGAR POSEBEJ
Naše storitve so prilagojene javnim in zasebnim,
velikim in malim, športnim in kulturnim
organizacijam.

V VSEH DRŽAVAH
jugovzhodne Evrope smo največji ponudnik
Klipinga. S partnerskimi agencijami sežemo okoli
sveta.

VSI MEDIJSKI KANALI
na enem mestu. Spremljajte jih z nami.

VSAK TRENUTEK
so vam na voljo aktualne informacije - o vas, za vas.



Kliping d.o.o.

Družba za spremljanje in analizo medijev

Trubarjeva cesta 79, Ljubljana

T: 01 23 91 238

E: Kliping@Kliping.si

www.Kliping.si

CARTOON MOVIE

LYON, RHÔNE-ALPES

5-7 MARCH 2014



CART.
MOVIE

www.cartoon-media.eu

Pitching & co-pro forum for animation films



CALL FOR PARTICIPANTS

ANIDOX:LAB 2014



**Partner with Visual Storytellers for a Unique Creative Dialog
Open your Mind and Get Inspired!**

Open Call for Animation Directors, Documentarians and Creative Producers:
For projects in development, creative research and for forming new collaborations.

Through a series of professional seminars, Animated Documentary AniDox: Lab will offer talented documentary and animation filmmakers the opportunity to engage and combine their two worlds. It will tackle both a time-based cinematic approach, as well as digital platforms that allow for multiple story and timelines.

The coaching seminars and collaborative workshops will be conducted in English. They are designed to progress from fine-tuning an initial idea, through narrative and visual development, to pitching sessions at our prestigious partner festivals.

Please submit a project description and director's statement of intent. Attach CV/Bio and links to works online.

Application deadline: 17 February 2014

Fee: 500 EUR

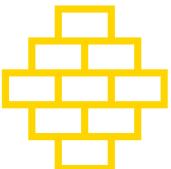
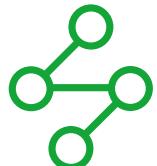
More information: Tim Leborgne, tim@viauc.dk

For applications contact: Michelle Kranot, mickkranot@gmail.com
www.animwork.dk/en/anidox_lab.asp

ANIBAR INTER. ANIMATION FESTIVAL

CALL FOR ENTRY
1ST OF OCTOBER
KOSOVO





International Festival
of Animated Films
6.—11.5.2014
Czech Republic
Třeboň

ANI
FILM
05

www.anifilm.cz

WE ARE ALREADY PREPARING THE
22ND EDITION OF THE INTERNATIONAL
ANIMATION FESTIVAL OF BRAZIL,
TO TAKE PLACE IN RIO DE JANEIRO
AND SÃO PAULO IN JULY-AUGUST 2014!

SUBMISSIONS START BY JANUARY 2014

PLEASE CHECK AT WWW.ANIMAMUNDI.COM.BR



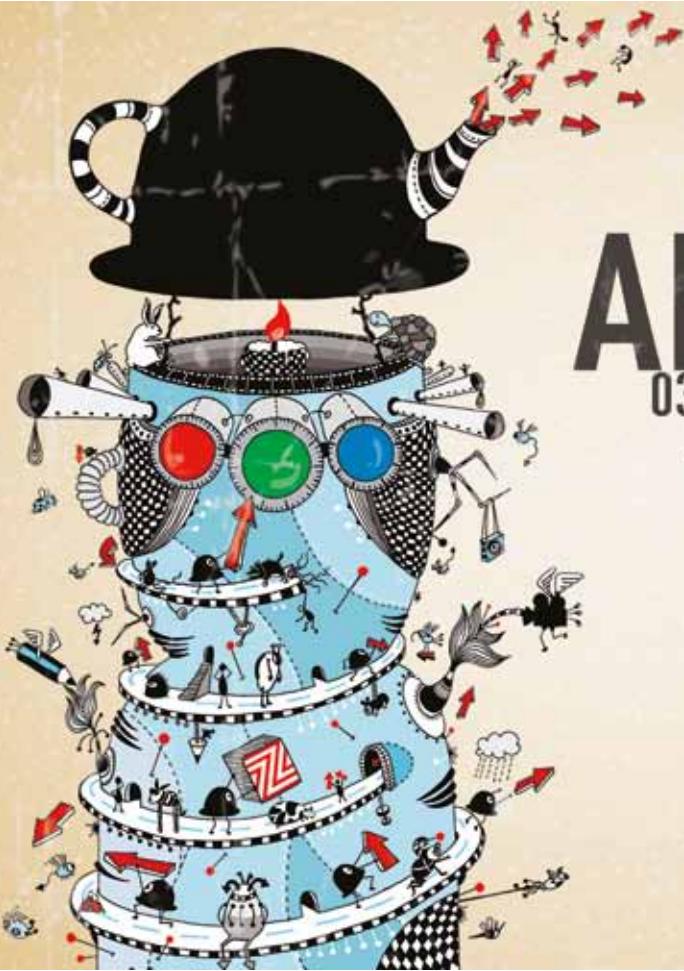
Anima Mundi

Anima Mundi

2014

Zentib





ANIMAFEST

03 – 08
JUNE
2014

ZAGREB

WORLD FESTIVAL OF ANIMATED FILM
SHORT FILM EDITION

WWW.ANIMAFEST.HR

SUBMISSION DEADLINE: 1 FEBRUARY 2014
(FILMS COMPLETED AFTER 1 JANUARY 2012; MAX RUNNING TIME: 30 MIN)

animanima

INTERNATIONAL ANIMATION FESTIVAL

From 04th to 07th September 2014
Cultural Center Cacak, SERBIA

animanima.org





3 → 11
OCTOBRE
2014

ANIMATOU

INTERNATIONAL ANIMATION FILM FESTIVAL · GENEVA

WWW.ANIMATOUCOM



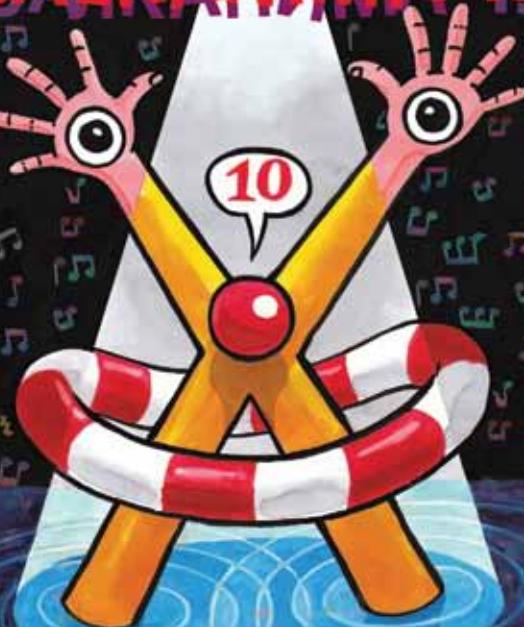
Join the
**MIRACLE OF
ANIMATION**

Anim'est congratulates
Animateka on its 10th edition!

www.animest.ro

ANIM'EST INTERNATIONAL ANIMATION FILM FESTIVAL
SUBMIT YOUR FILMS BY 15 JUNE 2014

BALKANIMA'13



10th EUROPEAN ANIMATED FILM FESTIVAL, BELGRADE

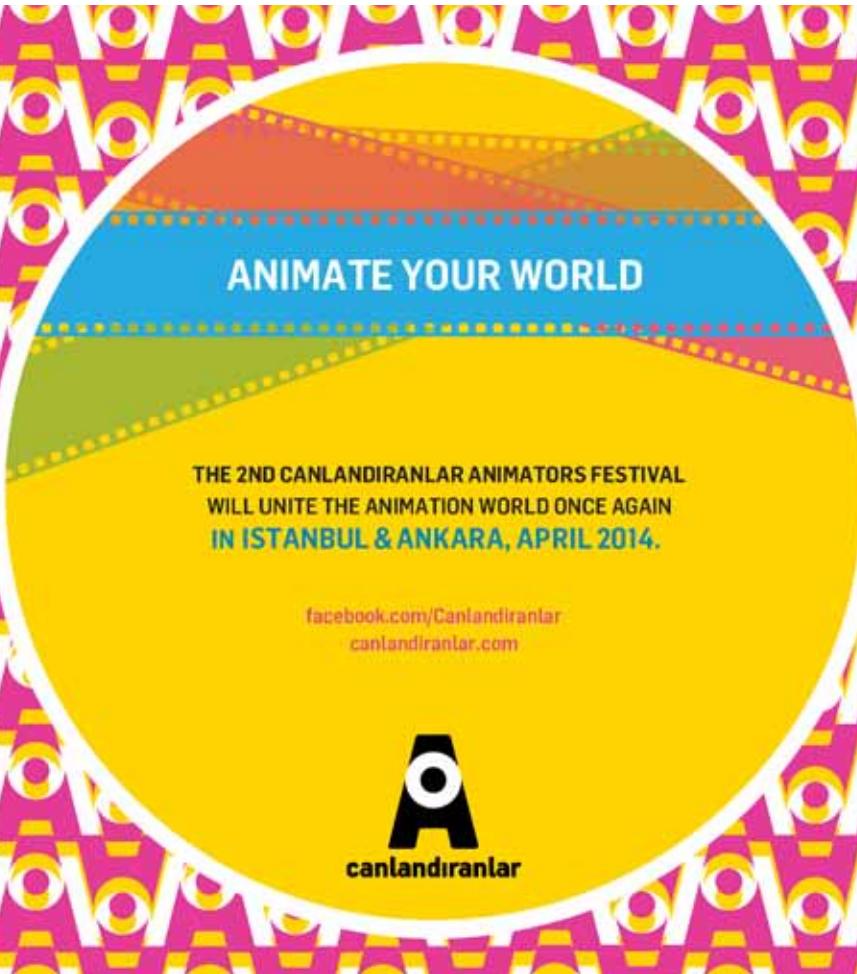
10. EVROPSKI FESTIVAL ANIMIRANOG FILMA, BEOGRAD

1 – 5. 10. 2013

www.balkanima.org

Dom kulture Studentski grad • Students' City Cultural Center





ANIMATE YOUR WORLD

THE 2ND CANLANDIRANLAR ANIMATORS FESTIVAL
WILL UNITE THE ANIMATION WORLD ONCE AGAIN
IN ISTANBUL & ANKARA, APRIL 2014.

facebook.com/Canlandiranlar
canlandiranlar.com

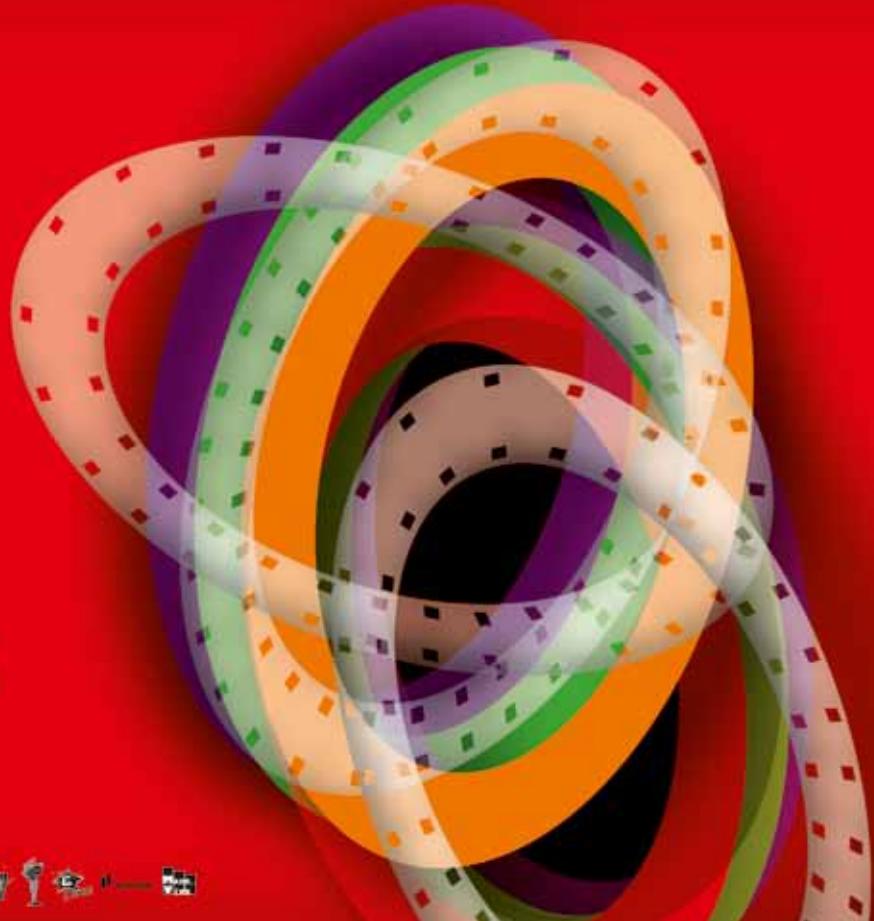


37º
FESTIVAL
INTERNACIONAL
DE CINEMA DE
ANIMAÇÃO
37th
INTERNATIONAL
ANIMATED FILM
FESTIVAL

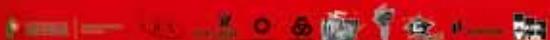
ORGANIZAÇÃO
NASCENTE-COOPERATIVA
DE AÇÃO CULTURAL,CRL
CÂMARA MUNICIPAL DE ESPINHO

www.cinanima.pt

11 | 17 NOV. 2013
ESPINHO/PORTUGAL



cinanima





21st International Film Festival Etiuda&Anima
21st - 27th November 2014 - Kraków

www.etiudaandanima.com

21. Międzynarodowy Festiwal Filmowy
Etiuda&Anima **21 - 27** listopada 2014 - Kraków

SITEK

FANTOCHE

12TH INTERNATIONAL ANIMATION
FILM FESTIVAL

BADEN/SWITZERLAND

2-7 SEPTEMBER 2014

WWW.FANTOCHE.CH

CALL FOR ENTRIES DEADLINE:
24 MAY 2014

FOLLOW US:    

INTERNATIONAL
ANIMATION
FESTIVAL

F

FE

FESTA

FES

>

>

>

AN

ANČ

ANČA

>

>

>

18.-22.06.2014, SLOVAKIA
CALL FOR ENTRIES
DEADLINE: 10.3.2014
WWW.FESTANCA.SK

ORGANISERS



MAIN PARTNERS



PARTNERS



MEDIA PARTNERS

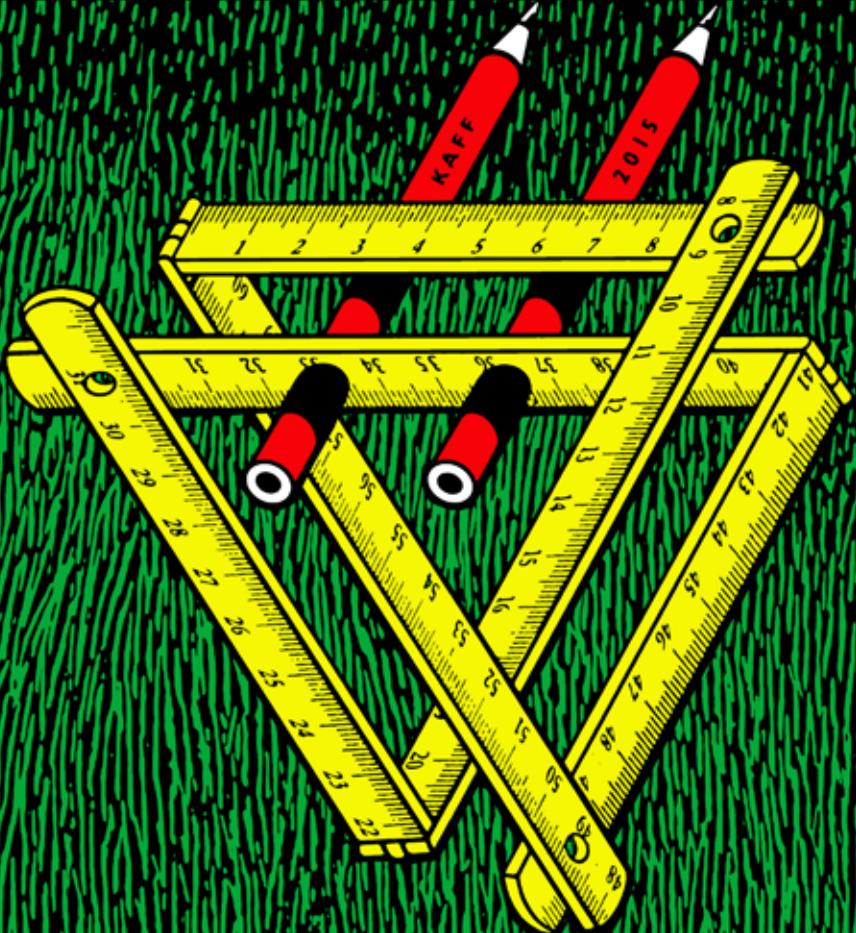


>

>

>

11TH KCSMÉT ANIMATION FILM FESTIVAL



KECSKEMÉT, HUNGARY, 2015, WWW.KAEF.HU



OTTAWA
INTERNATIONAL
ANIMATION
FESTIVAL | 20
14

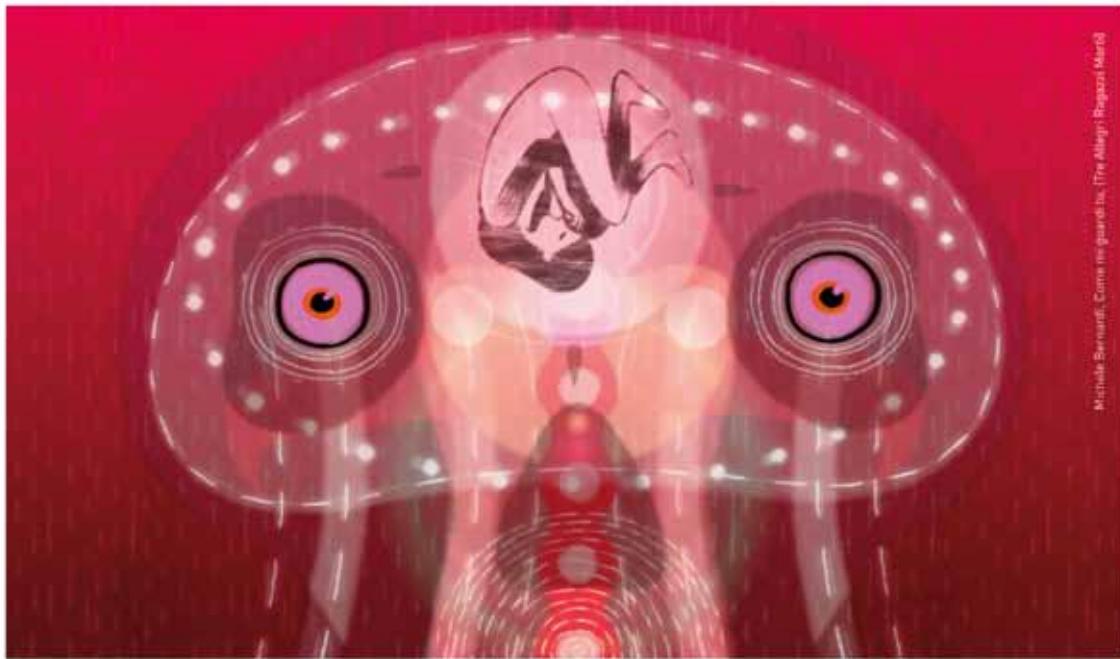
SEPT
17-21 | ENTRY
DEADLINE
MAY 14

GET IN TOUCH WITH
YOUR INNER CHILD.

**AND SCAR
IT FOR LIFE.**

ANIMATIONFESTIVAL.CA

PIC COLO FEST IVAL ANI MAZIO NE 06



Miranda Bernardi, Come mi guardi, Trieste, Paganini Marini

Pordenone, Udine, Trieste, Gorizia
14/30 dicembre 2013



Primanima

WORLD FESTIVAL
OF FIRST ANIMATIONS

28 OCTOBER - 1 NOVEMBER 2014
BUDAÖRS, HUNGARY

WORKSHOP FILMS
GRADUATION FILMS
DÉBUT FILMS



SUBMISSION PERIOD:
1 APRIL - 31 JULY 2014
www.primanima.eu

21.
INTERNATIONALES
TRICKFILM FESTIVAL
FESTIVAL OF ANIMATED FILM
STUTTGART '14

APRIL 22 – 27, 2014

www.ITFS.de



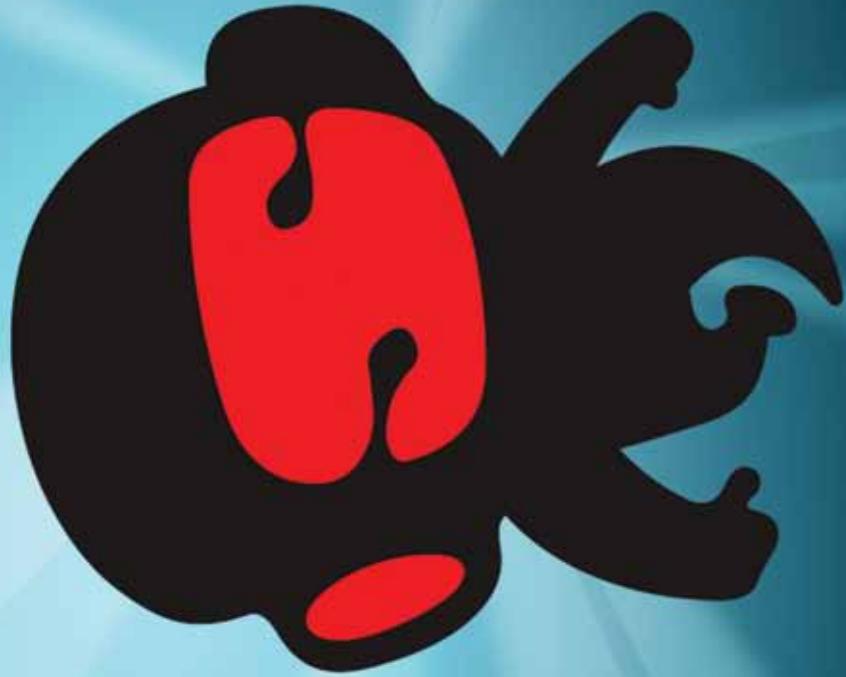
Veranstalter/Organiser:



FMX 2014



Mercedes-Benz



SUPERTOON
ŠIBENIK CROATIA 27.7.-1.8.2014

Pascin

Joann Sfar

JOANN SFAR (1971) je francoski stripovski avtor in filmski režiser. Več njegovih stripov je prevedenih tudi v angleščino. Za svoje delo na področju stripa prejel več nagrad, med njimi veliko nagrado Mednarodnega stripovskega festivala Angouleme, Eisnerjevo in Ignatzovo nagrado. Joann Sfar velja za enega najbolj priznanih evropskih sodobnih stripavtorjev.

Ustvaril je animirani film **Le chat du rabbin** (**Rabinova mačka**, 2011) po svojem romanu v stripu in film o francoskem poetu in glasbeniku Sergeu Gainsbourgu (2010). Rabinova mačka bo v programu Animateke na ogled **3. in 7. dec. 2013**. Pred projekcijo bomo predstavili svežo slovensko izdajo albuma **Pascin** v prevodu Maje Meh.

Joann Sfar: Pascin, 192 str., 15 eur
založil Stripburger/Forum Ljubljana

Pascin Joanna Sfarja velja za avtorjevo najbolj osebno in najpomembnejše delo. Zbirka stripov je **izmišljena komična biografija** nadarjenega slikarja Pascina (1885-1930), bolgarskega Juda z ameriškim državljanstvom, ki je v Pariz prišel iskat slavo in svobodo. Zgodba se odvija v Parizu na obratu stoletja znanem po živahni boemski in umetniški sceni. Nenavadne in bizarre okoliščine so priložnosti za pogovor o različnih temah, praviloma povezanih s slikanjem in umetnostjo, pa tudi z ženskami, spolnostjo, religijo in smislu življenja. Pascinove pogoste sogovornice so prostutke in umetniški modeli (pogosto v isti osebi), s katerimi se rad spušča v živahne sofistične razprave. Dialogi z modeli in ostalimi barvitimi liki so sočni in domiselnii, polni inteligence in humorja.



Šnopc o' tecca

Slovenian Liqueur store



Open:

Mon - Sat: 10 am - 9 pm

Sun: 10 am - 12.30 pm

3 pm - 7 pm

"More than 80 types of brandies in
200 different masterpieces of
Slovenian distiller's."

"Več kot 80 različnih žganj
izraženih v 200 mojstrovinah
slovenških žganjarjev."

Miklošičeva 2, 1000 Ljubljana
+386 1 425 17 06

www.snapcotecca.si
info@snapcotecca.si

