

**Mednarodni festival animiranega filma
Animateka 2007**

**International Animated Film Festival
Animateka 2007**

Vsebina Contents

Intro Žirija / Jury

Tekmovalni program I / Competition Programme I
Tekmovalni program II / Competition Programme II
Tekmovalni program III / Competition Programme III
Tekmovalni program IV / Competition Programme IV
Vzhodnoevropska in srednjeevropska panorama / East and Central European Panorama

Žirija se predstavlja / Jury Programme

Retrospektiva Kojija Yamamura / Koji Yamamura Retrospective
Poklon Raoulu Barréju / Tribute to Raoul Barré
Avstrijski avantgardni film in video / Austrian Avantgarde Film and Video
Najboljši filmi festivala Fantoche 2007 / Best of Fantoche 2007
Zgodovina portugalskega animiranega filma / Portuguese Animated Film History

Posebne predstavitev / Special Programmes

Svetovni jagodni izbor / Best of the Rest
Retrospektiva »Made in Yugoslavia 1949–1990« / «Made in Yugoslavia 1949–1990» Retrospective
Fokus na kanado / Focus on Canada
Retrospektiva Stevena Woloshena / Steven Woloshen Retrospective
Sodobni portugalski animirani filmi / Contemporary Portuguese Animated Films
Predstavitev studia Aardman animations / Aardman Animations Studio Presentation
Kratki filmi Phila Mulloya / Phil Mulloy Short Films
Predstavitev festivalov v regiji / Regional Festivals Presentation

Celovečerni animirani filmi / feature animated films

Kirikou in divje živali / Kirikou et les bêtes sauvages / Kirikou and the Wild Beasts

Osvobojeni Jimmy / Free Jimmy
Družina Christie / The Christies
Persepolis

Slon: vzgojno izobraževalni program animiranih filmov za šole in družine / Elephant: Educational Animated Film Programme for Schools and Families

Slon I: Izbor sodobnih kanadskih animiranih filmov in *Creature comforts* / Elephant I: Selection of Contemporary Canadian Animated Films and *Creature Comforts*

Slon II: Kirikou in divje živali / Elephant II: Kirikou and the Wild Beasts

Slon III: Izbor sodobnih animiranih filmov z Vzhoda / Elephant III: Selection of Contemporary Animated Films From the East

Slon IV: Retrospektiva jugoslovenskih animiranih filmov / Elephant IV: Yugoslav Animated Films Retrospective

Slon V: Družinski slon – izbor jugoslovenskih animiranih filmov in filmov z vzhoda / Elephant V: Selection of Yugoslav and Eastern Animated Films for Families

Slon VI: lutkovna predstava *To je Ernest* + Kirikou in divje živali / Elephant VI: Puppet Show *To je Ernest* + Kirikou and the Wild Beasts

Zaključek festivala / Closing Awards Programme

Posebna projekcija / Special Screening
Audi vizualni koncert / Audio Visual Concert

Delovni zajtrk / Working Breakfast

Festivalska polnočna druženja / Festival Midnight Gatherings

Index

Drage prijateljice in prijatelji Animateke!

Pisanje uvodnika za festivalski katalog je najprijetnejše pisanje, saj pomeni, da je festival pripravljen in oblikovalka čaka le še na pričujoče besede. Čeprav sem se odločil, da bom v uvodu izpostavil predvsem bogato programsko vsebino četrte edicije Mednarodnega festivala animiranega filma Animateka, pa si ne morem pomagati, da ne bi sladkih besed zagrenil s priokusom gneva ob nerazumevanju kulturne politike državnih, mestnih in korporativnih sistemov.

Zahvaljujoč sofinancirjanju iz programa MEDIA Evropske unije so nam tik pred zdajci prisluhnili na mestni in državni ravni ter nam pomagali zapreti finančno konstrukcijo. Seveda ne smemo pristati na tak stihiski način izvajanja kulturne politike, saj se festival tako ne more razvijati. Razumemo težave Mestne občine Ljubljana ob letošnjem finančnem primanjkljaju, nikakor pa ne razumemo pomanjkanja vizije in načrtnega (ne)vlaganja v filmske festivale, ki v razvitem svetu ne predstavljajo le kulturnega presečka, temveč tudi ekonomsko dodano vrednost, da sploh ne omenjamamo pozitivne mednarodne podobe mesta, v katerem se festival odvija. Animateka v Ljubljano povabi vsako leto več avtorjev in uglednih mednarodnih gostov, zato pričakujemo, da bo tudi prispevek javnih sredstev rasel sorazmerno s kakovostjo ter velikostjo festivala. O stanju na Filmskem skladu RS na tem mestu ne bi polemiziral, vendar od edine institucije, ki je v naši državi odgovorna za financiranje filmskih festivalov, pričakujemo oblikovanje primerne razvojne strategije in najmanj 100-odstotno povečanje sredstev, namenjenih tej dejavnosti. Najbolj grena je vsekakor letošnja izkušnja Animateke s sponzorji. Ne pristajamo na izgovore o omejenih sponzorskih in donatorskih sredstvih, premajhnih koeficientih pojavljanja imena sponzorja v mediji (kljub temu da pri nas medjiji dejansko cenzurirajo ime sponzorja v navezavi s festivali), zaključenih strategijah oglaševanja in podobno. Dejstvo je, da se slovenska podjetja vse bolj širijo na jugovzhodne evropske trge in pri tem pozabljujo prerazdeliti določena sredstva iz dobičkov za javne kulturne dogodke pri nas. Kako dolgo se bodo pri nas podjetja še

Dear friends of Animateka!

Writing the intro for the festival catalogue is one of the most enjoyable parts of organizing a festival. It means that the festival is ready to go! and that the catalogue designer is waiting only for these last few lines. Even though I have decided to dedicate this editorial to the rich and abundant programme of the 4th International Animated Film Festival Animateka, I cannot help but tarnish these sweet words with a taste of indignation and inability to understand the cultural politics of Slovenian national, local and corporate structures.

Thanks to the financial support of the European Union's MEDIA programme, local and national authorities finally changed their minds and helped us fill the final gaps in the financial structure of the festival. Of course, we cannot consent to such a thoughtless and unplanned approach to implementing cultural politics, because it hinders the festival and makes it unable to grow and develop. We understand the problems and difficulties the City of Ljubljana is facing with this year's financial deficit, but we will never understand the lack of vision and the systematic plan of (not) funding film festivals – events which are not only culturally valuable within so called developed societies, but which also represent an economic surplus, not to mention their contribution to the positive international image of the city. Each year, Animateka brings to Ljubljana an increasing number of authors and other distinguished international guests, and, therefore, we expect the contributed public funds to grow in proportion to the quality and size of the festival. I will refrain from entering the debate about the situation at the Slovenian Film Fund; suffice it to say, we most certainly expect the only institution responsible for the financial support of film festivals in this country to formulate an appropriate development strategy and increase its festival support funds at least by 100 %. However, Animateka's greatest disappointment this year lies with sponsors. We do not accept excuses about limited resources allocated to sponsorship, about insufficient coverage and presentation of the sponsor's name in the media (even though the Slovene media actually



odločala sponzorirati kulturne dogodke glede na dikatat trenutne politične opcije na oblasti? In kdaj bo država oblikovala takšno davčno politiko, da bodo podjetja veliko rajši in več sponzorirala filmske festivale?

Požrtvovalni ekipi festivala Animateka je tudi letos uspelo preživeti vse pozebe in prebroditi vse viharje. Z velikimi odrekanji in delovno vnemo smo sestavili program in organizirali projekt, za katerega si upamo trditi, da se lahko primerja z najpomembnejšimi tovrstnimi dogodki v regiji. Seveda pa smo pripravljeni na morebitne kritike ter konstruktivne predloge, ki jih bomo upoštevali pri načrtovanju naslednjega festivala.

Plakat Animateke 2007 je narisal japonski avtor **Koji Yamamura**, ki je tudi letošnji rezidenčni umetnik. Z otvoritvijo Yamamurove razstave slik in risb v Mednarodnem grafičnem likovnem centru in Kinodvoru, kjer bomo prikazali še retrospektivo njegovih kratkometražnih animiranih filmov, tudi odpiramo festival. Ob Yamamuri smo tokrat ocenjevanje filmov zaupali še **Duschi Kistler**, programski direktorici švicarskega festivala **Fantocene**, ki nam bo predstavila najboljše filme letošnje izdaje, **Marco de Blois** iz kinoteke v Quebecu, ki je pripravil predavanje s projekcijo filmov pionirja **Raoulla Barréja**, **Brigitti Burger-Utzer** iz dunajskega sixpackfilma, ki je kurirala program avstrijskih avantgardnih filmov in videoov, ter **Fernando Galrito**, ki bo predstavil zgodovino portugalskega animiranega filma in lisbonski festival **Mostra**.

Ugledna mednarodna žirija bo določila najboljšega in podelila osebna priznanja favoritorom med 57 avtorskimi animiranimi filmi z geografskega področja srednje in vzhodne Evrope, katerim se je letos uspelo prebiti skozi seleksijsko sito za **Tekmovalni program**. Izbrani avtorji in avtorice so tako zmagovalci prestižnih mednarodnih festivalov kot tudi diplomanti akademij in neodvisni filmski ustvarjalci, ki se predstavljajo s prvenci ali imajo za seboj bogat ustvarjalni opus. V netekmovalni sekciji **Panorama** letos predstavljamo kar 24 filmov.

censor sponsor trademarks when it comes to festivals), about already signed off advertising strategies, and so on and on ... The fact remains that Slovene companies are increasingly spreading to the South-Eastern European markets and, at the same time, they are forgetting to spread some of their newly generated profit to public cultural events in Slovenia. How long will companies keep deciding on sponsoring cultural events according to the dictation of current political coalitions? And when will the state develop a tax system that will encourage companies to invest in cultural events more easily and more generously?

The dedicated festival team has once again managed to get through the budgetary thunderstorms and frostbites. With great sacrifices and strong commitment to our work we have put together the programme and organized the project which we dare call equal to the most important regional events of its kind. Of course, we are open to and prepared for constructive criticism and suggestions, which we will take to heart when planning next year's edition.

The Animateka 2007 poster was created by the Japanese animator **Koji Yamamura**, this year's artist in residence. The opening of the exhibition of Yamamura's paintings and drawings in the International Centre of Graphic Arts (MGLC) and the Kinodvor cinema hall, where we will present a retrospective programme of his short animated films, will also open this year's festival. Along with Yamamura, we have entrusted the task of picking out the winners to **Duscha Kistler**, the programme director of the Swiss **Fantocene** festival, who will bring along the best of their 2007 edition; to **Marco de Blois** from the Cinémathèque Québecoise, who has prepared for us a lecture and screening of films by the pioneer **Raoul Barré**; to **Brigitta Burger-Utzer** from the Viennese Sixpackfilm, the curator of our Austrian avant-garde film and video programme; and to **Fernando Galrito**, who will present an overview of the history of Portuguese animated film and his Lisbon-based **Mostra** festival.

The distinguished international jury will select the winner of the grand prix and award personal mentions to their favourites among 57 ani-

Animateka sledi globalnemu trendu skokovitega porasta v produkciji animiranih celovečercev in vam letos ponuja kar štiri evropske celovečerne animirane filme, od katerih bo najverjetneje žal le eden prišel na redni spored slovenskih kinodvoran. **Svetovni jagodni izbor** spet prinaša najbolj vröče kratke animirane hite, ki so v tem letu očarali svetovno festivalsko publiko. Letošnja Animateka premika fokus, ki ga je v prejšnjih letih namenila nordijskim državam in njihovi kratkometražni filmski produkciji, na dve novi državi, Kanado in Portugalsko. V kar petih programih bomo spoznali neodvisno in uradno zgodovino dveh različnih, a na področju animiranega filma podobno bogatih sredin. Z obsežno zgodovinsko retrospektivo **Made in Yugoslavia 1949–1990**, obračamo liste naše polpretekle zgodovine in se obenem poklanjam spominu na velike mojstre filmske animacije. Posebej se veselimo, da bomo letos gostili in podrobno predstavili enega največjih humanistov med sodobnimi avtorji animiranih filmov, Angleža **Phila Mulloya**. Tudi kanadski avtor **Steven Woloshen** se bo slovenski publiku prvič predstavil z opusom svojih animiranih filmov, narejenih brez filmske kamere. Steven bo v času festivala vodil delavnico praskanja in risanja na filmski trak. Prvič v Sloveniji bomo na velikem platnu prikazali najboljše iz produkcije kratkometražnih in reklamnih animiranih filmov svetovno znanega britanskega studia **Aardman Animations**.

Vzgojno-izobraževalni program **Slon** skuša animirani film približati osnovnošolskim otrokom, dijakom, staršem in učiteljem. Letos smo v sklopu Slona pripravili pedagoško gradivo o animiranem filmu s predstavitvami, projekcijami, lutkovno predstavo in praktično delavnico.

Tudi v letošnjem letu uvajamo nov programski sklop. V programu **Festivali v regiji** dajemo priložnost promocije kratkometražnim filmskim festivalom iz okolice z Animateki sorodnim organizacijskim ali programskim vodilom.

Na festivalu bo prisotnih okoli 70 gostov, med njimi največ avtorjev in avtoric, selektorjev drugih festivalov, producentov in novinarjev,

mated films with distinct author's signature from the geographic scope of Central and Eastern Europe. Artists presented at the festival range from the winners of prestigious international awards to academy graduates and independent filmmakers. They present both, their debuts and the latest of their long and productive opus. The non-competitive section **Panorama** will feature no less than 24 films. Animateka is following the boom in global production of feature-length animated films by offering four European full-length animations. Unfortunately, only one of them will find its way to the regular cinematic distribution in Slovenia. **The Best of the Rest** programme section brings this year's hottest animated shorts that mesmerized audiences across the world. Our focus, however, is moving away from the Scandinavian countries of the previous edition to newly featured Canada and Portugal. In no less than five programme selections, we will discover independent and official histories of two distinct, yet animation-wise similarly affluent, cinematographies. With an extensive retrospective **Made in Yugoslavia 1949–1990**, we will turn the pages of our recent history and pay tribute to the memory of some of the masters of animation. We are looking forward to introducing and hosting one of the greatest humanists among contemporary animation filmmakers, the British animator **Phil Mulloy**. The Canadian author **Steven Woloshen** will also present his opus of cameraless animated films to the Slovenian audience for the first time. During the festival, Steven will run a workshop on the techniques of carving and drawing directly onto the film. Last, but not least, we will, for the first time, present the best from the production of short and advertising films by the world renowned British studio **Aardman Animations**.

The educational programme section **Elephant** tries to bring film closer to the students of primary and secondary schools, to parents and teachers. This year, we have enriched the Elephant programme by preparing educational material on animated films with presentations, screenings, a puppet show and a practical workshop.

As in previous years, we are once again introducing a new programme

s katerimi se bomo vsak dan pogovarjali v preddverju Kinodvora ob 13.30. Na **Delovnih zajtrkih** bomo podrobno predstavili nekatere goste in nastajajočo produkcijo slovenskih animiranih filmov. V nočnih urah se bo festivalska karavana sproščala ob prijetnih zvokih in dobrem vinu. Na koncu pa nas čaka še avdio-vizualni koncert z **Moveknowledge in Small but Dangerous**.

Izvršni producent festivala Animateka je z letošnjim letom postal **Društvo za oživljanje zgodbe 2 koluta**, katerega delovanje povezuje zavest o pomenu negovanja pripovedi. Zato si Društvo poleg organizacije festivala in pripovedovalsko-glasbenih dogodkov prizadeva izdajati vsebine zgodb na različnih nosilcih. S knjižno edicijo **Delovni zvezki**, v kateri kot prvo izdajamo knjigo **Borivoja Dovnikovića Borda Šola risanega filma**, bomo zapolnili ogromno založniško vrzel na področju (animirano)filmske teorije pri nas. V sodelovanju z uredništvom revij **Ciciban** in **Cicido** smo letos kot darilo naročnikom izdali brezplačno zgoščenko Slon, osem animiranih filmov, s podnapiši za otrokove odrasle. Pedagoški nasveti za pogovor ob filmu so v Sloveniji novost in prava redkost tudi v svetovnem merilu.

Vabim vas, da nam s svojo prisotnostjo na četrtem Mednarodnem festivalu animiranega filma Animateka 2007 izkažete zaupanje ter se z nami veselite še ene fešte z animiranimi podobami in njihovimi ustvarjalci.

Igor Prassel

Programski direktor festivala Animateka

section called **Regional Festivals**, which represents an opportunity to promote regional, neighbouring short film festivals with organizational approaches and programme principles similar to those of Animateka.

The festival will host about 70 guests: mostly filmmakers, programme selectors of other festivals, producers, and members of the press. Every day from 1:30 PM, there will be discussions with the guests in the Kinodvor lobby. During the **Working Breakfasts**, we will also have a chance to present some of our guests as well as the current production of Slovene animated films. In the evening hours, the festival caravan will relax to pleasant rhythms and excellent wine. And to top things off, we will host an audiovisual concert of **Moveknowledge** and **Small but Dangerous** at this year's grand finale.

As of this year, the newly formed **Two Reels, an association for reanimation of storytelling**, became an executive producer of Animateka. Its activities are based on understanding of the importance of cherishing the telling of stories. Apart from organizing the festival and musical storytelling events, the association does its best to record and publish these stories on different media. With the book collection **Workbooks (Delovni zvezki) – The School of Animation (Šola risanega filma)** by Borivoj Dovniković Bordo is the first published in it – we strive to fill the gap in (animation) film theory in Slovenia. This year, in co-operation with children's magazines **Ciciban** and **Cicido**, we have published an Elephant DVD, which was given as a free gift to the subscribers of both magazines. The DVD features eight subtitled animated films. Pedagogical advice and suggestions for discussions which should accompany the viewing of children's films are a novelty in Slovenia and a true rarity elsewhere around the world.

We invite you to express your confidence in us by coming to the 4th International Animated Film Festival Animateka 2007, to join and enjoy another excellent party with animated images and their creators.

Igor Prassel

Animateka Programme Director



Žirija Jury



Koji Yamamura
Japonska / Japan

Koji Yamamura se je rodil 4. junija 1964 na Japonskem. Komaj trinajstleten je posnel svoj prvi animirani film. Med letoma 1983 in 1987 je študiral slikarstvo na tokijski univerzi Zokei. Med študijem je delal kot pomočnik umetniškega vodja ter ustvarjalec posebnih učinkov pri filmu. V tem obdobju so nanj močno vplivali kanadski, ruski in evropski kratkometražni animirani filmi, še zlasti pa je svoj navdih črpal pri avtorjih, kot so Ishu Patel, Jurij Norstein in Priit Pärn. Svojo kariero je začel na področju animacije ozadij pri studiu Mukuo. Leta 1989 je studio zapustil in začel delati kot slobodni umetnik. V letu 1993 sta z čeno ustanovila studio Yamamura Animation, Inc. Leta 2002 je prevzel mesto direktorja animacije pri studiu Acme Filmworks. Ustvaril je množico kratkih animiranih filmov z uporabo različnih tehnik. Njegov film *Atama Yama (Gora glava)* je bil leta 2003 nominiran za nagrado oskar in prejel šest glavnih nagrad, med drugim leta 2003 v Annecyju in leta kasneje v Zagrebu ter Hirošimi. Za film *Franz Kafka's A Country Doctor* (2007) je prejel glavno nagrado na letošnjem festivalu v Ottawi. Yamamura je prvi dobitnik vseh glavnih nagrad na velikih mednarodnih festivalih animiranega filma.

Na številnih mednarodnih filmskih festivalih, ki si prizadevajo za popularizacijo in promocijo umetniške animacije, je sodeloval kot žirant, predavatelj in vodja delavnic. Kot ilustrator je izdal številne slikanice.

Japonski Aichi Expo 05 je gostil obsežno razstavo njegovih del z naslovom *Yamamura Animation Museum*, razstavljal pa je tudi v nekaterih japonskih galerijah in muzejih. Njegovi filmi so bili prikazani že v več kot 30 državah, zanje pa je prejel številne prestižne nagrade. Retrospektivo njegovih filmov so prikazali v več kot 20 državah, med drugim na mednarodnem filmskem festivalu v Melbournu in v londonskem National Film Theatre. Yamamura je član strokovnega sveta zveze japonskih animatorjev ter japonskega oddelka mednarodne zveze za animirani film, od leta 2004 pa tudi gostujuč profesor na tokijski univerzi Zokei.

Koji Yamamura was born in Japan on June 4th 1964. He made his first animated film at the age of 13. Between 1983 and 1987 he studied painting at the Tokyo Zokei University. As a student he worked in art assistance and special effects modelling for films. During this period he was influenced by Canadian, Russian and European short animated films, especially by authors such as Ishu Patel, Yuri Norstein and Priit Pärn. After graduation he started his career as an animation background artist at Mukuo Studio. In 1989 he left the studio to work freelance. In 1993 he and his wife founded Yamamura Animation, Inc. In 2002 he signed a contract with Acme Filmworks as an animation director. Yamamura has created many short animated films using a variety of techniques. *Mt. Head* (2002) was nominated for an Oscar in 2003, and awarded 6 Grand Prix, including Annecy 03, Zagreb 04 and Hiroshima 04. *Franz Kafka's A Country Doctor* (2007) received the 2007 Grand Prix at Ottawa. He is the first grand prix winner of all major international animated film festivals.

He has participated as a jury member, has lectured and held workshops at numerous international film festivals for the popularization and advancement of the art of animation. He is also an illustrator and has published several picture books. In Japan, a large exhibition of his work, *Yamamura Animation Museum*, was held at the Aichi Expo 05, while other exhibitions were held at Japanese galleries and public museums. His films have been shown in over 30 countries and awarded various notable prizes. Retrospective screenings of his work have been shown at the Melbourne International Film Festival, the National Film Theatre in UK and overall in more than 20 countries. He is currently a regular member of the board of directors of the Japan Animation Association and a member of the board of directors of the Japanese branch of the International Animated Film Association, and has been a visiting professor at the Tokyo Zokei University since 2004.

Marco de Blois je študiral film na Univerzi v Montrealu. Leta 1988 se je pridružil ustvarjalcem filmske revije *24 images* in leta 1995 postal član njenega uredniškega sveta. Njegove kritike in članki so izšli v revijah, kot so *Elle Québec*, *Ici Montréal* in *Le Couac*, prispeval pa je tudi k publikaciji *Dictionnaire du cinéma québécois*. Z Marcelom Jeanom je sodeloval pri njegovem eseju *Quand le cinéma d'animation rencontre le vivant*, nedavno prevedenem v hrvaščino. Od leta 1998 je kustos oddelka za animacijo pri quebeški kinoteki, filmskem in televizijskem arhivu s sedežem v Montrealu. Tam skrbi za varstvo z animacijo povezanih artefaktov in filmskih kopij ter za popularizacijo animacije skozi organiziranje retrospektiv, tematskih projekcij in razstav. Poučuje tudi zgodovino in estetiko animacije na Univerzi Laval v mestu Quebec.

Marco de Blois studied cinema at the Université de Montréal. In 1988 he joined the creators of film magazine *24 images* and became a member of its editorial board in 1995. He wrote reviews and articles for magazines such as *Elle Québec*, *Ici Montréal* and *Le Couac*, and contributed to the *Dictionnaire du cinéma québécois*. He collaborated with Marcel Jean on his essay *Quand le cinéma d'animation rencontre le vivant*, recently translated into Croatian. Since 1998 he acts as animation curator at Cinémathèque Québécoise, a film and television archive based in Montreal. There, he works to preserve animation-related artefacts and film prints and to popularize the knowledge of animation by organizing retrospectives, theme-oriented screenings and exhibitions. He also teaches the history and aesthetics of animation at Université Laval in Quebec City.



Marco de Blois
Kanada / Canada



Brigitta Burger-Utzer
Avstria / Austria

Brigitta Burger-Utzer, rojena leta 1960 na Dunaju, je študirala gledališke vede in umetnostno zgodovino, končala študij fotografije na Höhere Graphische Lehranstalt ter prejela diplomo iz kulturnega managementa na Keplerjevi univerzi v Linzu. Leta 1990 je skupaj z Lisl Ponger, Martinom Arnoldom, Alexandrom Horwathom in Petrom Tscherkasskym ustanovila **Sixpack Film**, organizacijo za distribucijo in prodajo avstrijskih art filmov in videoov, ki jo od leta 1992 tudi vodi. Na Dunaju in drugje je zasnovala in/ali organizirala številne filmske dogodke: »Found Footage – Filme aus gefundenem Material« (filmi iz najdenega materiala), 1991; »Unknown Territories – The American Avant-Garde Film«, 1992; »As She Likes It«, 1993/1994; »See The Rhythm«, 1994/1995; »Humor in the Avant-Garde« ter »Filmart Takes Position: Alien/Nation«, 1996; »Variations on Poetry«, 1997; »Am Tag als der Regen kam – Melodramatische Elemente im experimentellen Film« (melodramatični elementi v eksperimentalnem filmu), 2001. Od leta 1994 vodi projekt »In Person: Internationale KünstlerInnen der Avantgarde stellen ihr Werk zur Diskussion« (Osebno: mednarodni avantgardni umetniki govorijo o svojem delu), v okviru katerega so se med drugimi predstavili: Phil Solomon, Su Friedrich, Ernie Gehr, Matthias Müller, David Rimmer, Sadie Benning, Vivian Ostrovsky, David Larcher, James Benning, Irit Batsry in drugi avtorji.

Brigitta Burger-Utzer was born in Vienna in 1960. She studied theatre sciences and art history, passed the Höhere Graphische Lehranstalt (Photography), and received a diploma in cultural management from the Kepler-Universität in Linz. In 1990 she founded **Sixpack Film** (together with Lisl Ponger, Martin Arnold, Alexander Horwath and Peter Tscherkassky) and has been the head of this organization for the distribution and sale of Austrian art films and videos since 1992. She created concepts for and/or organized several film shows in Vienna and elsewhere. In 1991: "Found Footage – Filme aus gefundenem Material" (films of found material), 1992: "Unknown Territories – The American Avant-Garde Film", 1993/1994: "As She Likes It", 1994/1995: "See The Rhythm", 1996: "Humor in the Avant-Garde, Filmart Takes Position: Alien / Nation", 1997: "Variations on Poetry", 2001: "Am Tag, als der Regen kam – Melodramatische Elemente im experimentellen Film" (melodramatic elements in experimental films). Since 1994 she has been in charge of the series *In Person: Internationale KünstlerInnen der Avantgarde stellen ihr Werk zur Diskussion*" (In Person: international avant-garde artists bring their works to discussion), with the participation of: Phil Solomon, Su Friedrich, Ernie Gehr, Matthias Müller, David Rimmer, Sadie Benning, Vivian Ostrovsky, David Larcher, James Benning, Irit Batsry and others.

Duscha Kistler, rojena leta 1971 v švicarskem Davosu, je umetnostna zgodovinarka in filmska teoretičarka. V času študija je sodelovala pri organizaciji številnih razstav in multimedijskih projektov. Nato se je pridružila ekipi **Videoexa**, festivala eksperimentalnega filma v Zürichu. Ljubezen do filma, umetnosti in filmskih festivalov jo je nazadnje pripeljala k animiranemu filmu in festivalu **Fantochu**. Fantoch je mednarodni festival animiranega filma, ki se vsako drugo leto odvije v mestu Baden (blizu Züricha). Duscha je delovala kot vodja produkcije festivalskih letnikov 2003 in 2005, od leta 2007 pa je tisto resnično »gonilo festivala Fantoch«. Kot programska direktorica je sestavila in koordinirala celoten festivalski program ter izbrala vsebinski poudarek tokratne edicije. Poleg festivala Fantoch pomaga in svetuje pri dramaturški izvedbi manjših neodvisnih plesnih in gledaliških projektov.

Duscha Kistler, born in Davos, Switzerland, in 1971, is an art historian and a film scientist. During her studies Duscha took part in organizing various exhibitions and multi-media projects. After this she became involved with **Videoex**, a festival for experimental film in Zürich. Her passion for film, art and film festivals eventually brought her to animated film, and to **Fantoch**.

Fantoch is an international festival for animated film that takes place every two years in Baden (near Zürich). In the 2003 and 2005 editions Duscha was responsible for the production management of the festival. Since Fantoch 07 she really is the “person who makes Fantoch happen”. As the program director she organized and coordinated the entire program of the festival and decided where the emphasis should be in terms of content. In addition to Fantoch Duscha is involved in assisting with the dramaturgical aspects of small independent dance and theatre projects.



Duscha Kistler
Švica / Switzerland





Fernando Galrito
Portugalska /
Portugal

Fernando Galrito, rojen maja leta 1960 v portugalskem mestu Samora Correia. Obiskoval je študij filmske, video in gledališke režije, diplomiral iz antropologije in končal magistrski študij na področju kulture, komunikacij in informacijskih tehnologij. Trenutno se ukvarja s svojo doktorsko disertacijo na temo izražanja prostorske in časovne dimenzije v animaciji.

Poučuje animacijo na šoli za umetnost in oblikovanje ESAD.CR (Escola Superior de Artes e Design das Caldas da Rainha), na mednarodnih inštitutih in univerzah predava o gibljivih slikah in metodah učenja animacije ter vodi video in animacijske delavnice, namenjene otrokom, učiteljem ali mladim umetnikom v številnih državah, med drugim na Portugalskem, v Španiji, Franciji, Belgiji, Rusiji, Ukrajini, Avstriji, na Madžarskem, Hrvaškem, v Kanadi in Braziliji.

Režiral je animirane filme, dokumentarce in videe, prikazane na številnih domačih in mednarodnih festivalih. Poleg animiranega filma njegovo zanimanje in projektno delo posega tudi na področje planetarijev, plesa, performansa in gledališke umetnosti.

Njegov najnovnejši dosežek predstavlja ustanovitev **Monstre**, Lizbonskega festivala animiranega filma in dogodka, pri katerem nastopa tako v vlogi direktorja kot programskega direktorja. Z budnim očesom nadzira tudi mednarodno srečanje študentov na področju animacije, First, ki ga prireja šola umetnosti in oblikovanja ESAD.CR.

Fernando Galrito was born in Samora Correia (Portugal) in May 1960. He took Cinema, Video and Theatre Director Courses and graduated in Anthropology. He received an MA in Culture, Communication and Information Technologies and is currently working on his PhD on the Expressivity of Space and Time in Animation.

He teaches Animation and at the Caldas da Rainha School of Arts and Design ESAD.CR., presents lectures on the subject of moving images and the pedagogy of animation at international institutes and universities, as well as organizes video and animation workshops for children, teachers and young artists in various countries, such as Portugal, Spain, France, Belgium, Russia, Ukraine, Austria, Hungary, Canada, Croatia and Brazil.

Galrito has directed animated films, documentaries and videos, shown at national and international festivals. In addition to animated film his interests and project-related work extends into the fields of planetarium, dance, performing arts and theatre.

His latest achievement is the foundation of **Monstra**, Lisbon's Animated Film Festival and a show he both programs and directs. He also supervises First, the International Student Meeting for Animation Arts organized by ESAD.

Fernando Galrito has collaborated with various magazines, radio and TV programmes related to cinema and pedagogy. He is a member of national and international organizations for Art and Animation.



Tekmovalni Program

Competition Programme

**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...

BUČE / KEBULE / NOGGINS

Lou Poláková (VŠUP)
Češka/Czech Republic, 2007, BetaSP, 4'40"



Asociativen film vzbuja domišljiske spomine na
otroštvo. Zgodba o rojstvu otroškega prijateljstva in
sestrške vezi.

This associative film explicates imaginative
childhood memories. A story about the birth of a
childhood friendship and a sisterly tie.

**PIKA IN ČRTICA / PUNKT UND STRICHE / DOT
AND LINE**

Jesús Pérez (Elisabeth Hüttermann)
Švica/Switzerland, 2007, DVD, 6'



Majhno bitje vznikne izpod dlani svojega stvarnika, a
kaj hitro se sooči s kruto realnostjo življenja. Ugotovi
namreč, da so še drugi na tem svetu ... Naenkrat
sta protagonisti dva in ta dva se srdito borita za
svetlobo.

A small being is born from the hand of its creator.
Very quickly, it is confronted with the harsh reality
that surrounds it, namely that it is not alone... There
are thus suddenly two protagonists, who fight and
fight with great zeal for the light.

DUNAJSKA ZMEŠJAVA / WIENER WUAST / VIENNA MIX

Maya Yonesho (Maya Yonesho)

Avstrija, Japonska/Austria, Japan, 2006, BetaSP, 4'48"



Dobrodošli v tem edinstvenem, spremenjajočem se vtišu Dunaja.

Welcome to this unique, transforming view of Vienna.

VOLK / WOOLF

Juraj Kubince (VŠMU Bratislava)

Slovaška/Slovak Republic, 2006, BetaSP, 3'



Kratka zgodbica o ovci, katere volna ni čisto zares stodostotna.

A short story about a sheep, whose wool is not really so 100%.

(NOETOVA) BARKA / ARKA / THE ARK

Grzegorz Jonkajtys (Platige Image)

Poljska/Poland, 2007, 35mm, 8'



Neznan virus je uničil skoraj vso človeško populacijo. Kopica preživelih, ki se sploh ne zaveda prave narave bolezni, se zateče na morje. V velikih ladjah se odpravijo iskati nenaseljeno kopnino. Tako se začne eksodus pod taktirko enega moža ...

An unknown virus has destroyed almost the entire human population. Oblivious to the true nature of the disease, the only remaining survivors escape to the sea. In great ships, they set off in search of uninhabited land. So begins the exodus, led by one man...

**SODNI ZAPISNIK – V SPOMIN PÉTRU
MANSFELDU / JEGYZÖKÖNYV – MANSFELD
PÉTER EMLÉKÉRE / COURT RECORD – IN
MEMORIAM PÉTER MANSFELD**



Zoltán Szilágyi Varga (Kecskemétfilm Kft.)
Madžarska/Hungary, 2006, BetaSP, 7'

V povračilnem ukrepu za upor ljudstva, ki je sledil krvavi zadušitvi revolucije leta 1956 in boja za madžarsko neodvisnost, je oblast s spretno premišljenim političnim manevrom 21. marca 1959 usmrtila komaj 18-letnega Pétra Mansfelda ...

In retaliation for the counterattacks that followed the suppression of the 1956 revolution and the war for Hungarian independence, Péter Mansfeld, who had just turned 18, was executed on March 21st 1959 in a solemnly premeditated political manoeuvre...

OSTANKI / LEFTOVERS
Igor Čorić (Gama Entertainment Group)
Srbija/Serbia, 2006, 35mm, 6'04"



Življenje vedno teče dalje. Poganajo ga ostanki življenj, ki so že minila.

Life always goes on, on leftovers of Lives that ended.

**LONČEK, KUHAJ! / DOMEČKU, VAŘ! / COOK,
MUG, COOK!**
Jiří Barta (Alkay Animation Prague)
Češka/Czech Republic, 2007, 9'30"



Zgodba se odvija znotraj stare pločevinaste igračke, hišice na ključek. Notranjost hiške postopoma napolni vse več oseb, predmetov in živali, ki letajo naokoli in se bodisi redno srečujejo ali pa se, nasprotno, venomer 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.

REFRENI / REFRENY / REFRAINS

Wiola Sowa (Studio A)

Poljska/Poland, 2007, 35mm, 10'58"



Družina treh žena, ki so si zelo blizu. Bojijo se osamljjenosti in iščejo čustveno bližino.

A family of three women who are very close to each other. They are afraid of loneliness and looking for sentiments.

ÉTÉ (POLETJE/JE BILO) / ÉTÉ (SUMMER/HAS BEEN)

Karø Goldt (Karø Goldt)

Avstrija, Nemčija/Austria, Germany, 2007, BetaSP, 2'45"



été je film o izobilju, esej o občutku vročega poletja in trenutku, ko ugotovimo, da bodo cvetlice kmalu odcveteli. Ugodje tega trenutka kali zavest o njegovem skorajšnjem koncu.

été is a film about abundance. An essay about the feeling of high summer and the moment you realize that the blossoming will shortly turn into withering. The enjoyment of this point in time is marred by the knowledge that it will end soon.

MARATON / MARATHON

Kaspar Jancis (Eesti Joonisfilm)

Estonija/Estonia, 2006, 35mm, 14'38"

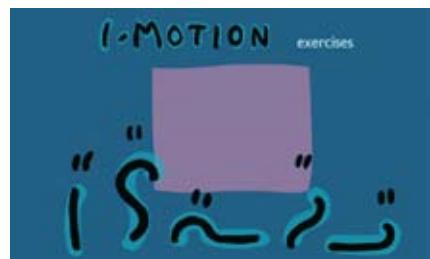


Namesto uvodnega prizora eksplodira bomba, ki sproži tok dogodkov in nihče ne ve, kako se bo vse skupaj izteklo. Policijski inšpektor, kipar in banda nepridipravov, ki postava v bližini javnih stranič – vsi ti morajo preteči svoj lasten maraton. In le pobegli balon samotno pluje, ne da bi vedel, kako se je vse skupaj začelo in kako se bo končalo.

Instead of the opening scene, a bomb explodes. A chain of events is set into motion and nobody can guess how it will all end. A police inspector, a sculptor, a gang of crooks, operating in the vicinity of a public lavatory – they all have to go through their own marathon. Only a balloon released by chance glides on its own not knowing how things had begun or how they will end.

I MOTION

Brane Solce (Brane Solce)
Slovenija/Slovenia, 2007, DVD, 2'15



Drobna črtica izvaja preproste animacijske vaje pa poveljih animatorja.

A small line performs simple animation exercises at the animator's command.

ČRTA ŽIVLJENJA / ELETVONAL / LIFE LINE

Tomek Ducki (Moholy-Nagy University of Art and Design)
Madžarska/Hungary, 2006, BetaSP, 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 rules are set, the paths are narrow, mistakes fatal, and there's no way back. Sounds familiar?

ČISTILEC / THE CLEANER

Dustin Rees (HGK Luzern)
Švica/Switzerland, 2007, 35mm, 2'44"



Ljubezenska zgodba za smetmi.

A love story behind garbage.

ADAM IN EVA / ADAM & EVA / ADAM & EVE

Klara Hajkova (Film School Zlin)

Češka/Czech Republic, 2006, BetaSP, 4'15"



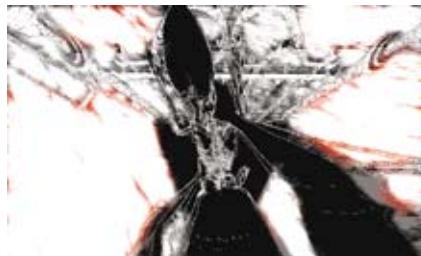
Malce erotičen film o ljubezni, ki je porodila celotno človeštvo.

A slightly erotic film about love that gave birth to the whole of humankind.

POKKI! / PYYYKŠTT! / SSSHOTTT!

Gábor Ulrich (Kecskemétfilm Kft.)

Madžarska/Hungary, 2007, BetaSP, 2'30"



Sem samo slika; tvoja koža je le filmski trak, posnel jo bom.

Posnel si te bom v žilo, te predvajal v sebi.

Najina presvetljena čustva dobivajo ostrino, potem pa izginem, zbledim ...

Najina globinska ostrina postaja vse bolj plitka:
ločitev, obstajava nekje med epopejo in esejem.

I am just an image; your skin is nothing more than a film strip, I will record it. I will shoot you into my veins, project you inside me. Our overexposed emotions come into focus, then I disappear, I fade out... Our depth of focus has grown shallow: we part ways, rooted somewhere between an epic and an essay...

JUHA IZ STARE KURE / OLD CHICKEN SOUP

Oliver Marčeta (Oliver Marčeta)

Slovenija/Slovenia, 2007, BetaSP, 3'50"



Animirani film *Juha iz stare Kure* je dokazno gradivo za stari pregovor, ki pravi: »Ljubezen gre skozi želodec.«

The animation *Old Chicken Soup* is testimony to the old Slovene proverb saying that "Love goes through the stomach".

IZGUBLJENI V SNEGU / ZUDUŠI SNIEGĀ / LOST IN SNOW

Vladimir Leschiov (Jet Media/AniMera AB)
Latvija, Švedska/Latvia, Sweden, 2007, 35mm, 7'50"



Skupina ljudi se pozimi odpravi lovit ribe na ledu. Splošno razburjenje ob hudem mrazu in močni pijači vse bolj narašča, dokler ne privede do nepričakovanih posledic.

Some people go ice fishing in winter. Excitement intensified by freezing temperatures and strong drinks leads to unpredictable consequences.

KAKO JE NASTALA LILJA / KAKO JE NASTAO LJILJAN / HOW DID THE LILLY ARISE

Marija Milovanović Lazarevski (Karanovac film)
Srbija/Serbia, 2007, BetaSP, 5'56"



Izpoved tragične ljubezni v odsevu narave. Film je nastal po Rimbaudovi pesmi Ofelija.

Tragic love told in the reflection of nature. Inspired by Arthur Rimbaud's Ophelia.

OBLEKA / KLEIT / THE DRESS

Jelena Girlin, Mari-Liis Bassovskaja (Nukufilm OÜ)
Estonija/Estonia, 2007, 35mm, 6'30"



Ženska se spominja srečnih trenutkov svojega življenja, morda pa se ji o njih le sanja. Kdo je ta ženska, katere obleka pozna čudovito in razburljivo življenje s kuhinjskimi priporočki? 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.

NAKLJUČJE / PRZYPADEK / COINCIDENCE

Joanna Rusinek (Academy of Fine Arts in Krakow)
Poljska/Poland, 2006, 35mm, 8'05"



Pravijo, da človek ne izbira lastne usode, pač pa usoda izbere človeka. Pravijo pa tudi, da je usoda slepa ... Lahko vas zgreši po golem naključju.

They say that man doesn't choose his fate, but rather that fate chooses him. However, fate is also said to have poor eyesight... And it can miss you by pure coincidence.

KOKTEJL / COCKTAIL

Marina Roussinova (Marina Film)
Bolgarija/Bulgaria, 2006, 35mm, 4'15"



Satiričen prikaz potrošniške mentalitete sodobne družbe.

A satirical tale about the consumer philosophy of contemporary society.

PLJUNJEN S POLJUBOM / PLIVNUTÍ POLIBKEM / SPITTED BY KISS

Miloš Tomić (Studio FAMU Prague)
Češka/Czech Republic, 2007, BetaSP, 11'06"



Mlad moški, ki se odloči živeti dobesedno na ulici, se zagleda v neko mimoidoče dekle iz popolnoma druge perspektive.

A young man, who decided to live literally on the street, is attracted to a girl who happens to pass his street from another perspective.

NOVA EVOLUCIJA / A NEW EVOLUTION

Adrian Baluta (Adrian Baluta)
Romunija/Romania, 2007, DVD, 1'14"



Nenavadna jajca se preobrazijo v mehanične ptice.

Strange eggs transform into mechanical birds...

PLANET KRATOCHVIL

Nicolas Mahler (Nicolas Mahler)
Avstrija/Austria, 2007, BetaSP, 7'40"



Znanstveno-fantastična velepredstava.

A sci-fi extravaganza.

NEGIBNO / ZASTYGŁE / STILL

Maria Görlich (Academy of Fine Arts in Krakow)
Poljska/Poland, 2006, BetaSP, 9'10"



Kratko življenje žuželke, gore, simbol večnega trajanja, ljudje – na koncu prav vse zatone. Film z uporabo simbolike in nadrealistične pripovedi naslikava tok časa.

The short lifespan of an insect, the mountains, the symbol of permanence, people – in the end everything ceases to exist. Using symbols, creating a surrealistic story, the film shows the flow of time.

PIK IN NIK / PIK A NIK / PIK AND NIK

Martin Snopek (VŠMU Bratislava)

Slovaška/Slovak Republic, 2006, BetaSP, 4'48"



Pik, Nik in njun pes se odpravijo na izlet na morje. Deček Pik se s kužkom veslo zapodi med valove. Deklica se morja boji in tako raje ostane na kopnem. Ko pa se prijatelja znajdeta v smrtni nevarnosti, se Nik pogumno sooči s svojo bojaznjijo in jima odhititi na pomoč.

The boy Pik and the girl Nik make a trip to the sea together with their dog. Pik and the dog joyfully jump into the waves. The girl fears the sea and therefore rather stays ashore. However, when her two friends are in danger she overcomes her fear and struggles to save their lives.

**ŠKORENJALIČOLN / BOTTEOUBATEAU /
BOOTORBOAT**

Marina Rosset (HGK Luzern)

Švica/Switzerland, 2007, 35mm, 3'



Trije ubogi ribiči so prisiljeni živeti s strašnimi pirati in čudno morsko pošastjo.

Three poor fishermen are forced to live side by side with frightening pirates and a strange marine creature.

NASTOP / NASTUP / PERFORMANCE

Katarina O'Hearn (Centar film)

Srbija/Serbia, 2007, BetaSP, 6'18"



Film o zmedi, blodnjah, kaosu in strahu nekega igralca.

It is about the confusion, paranoia, chaos and fears of an actor.

SMRT / THE DEATH

Mitja Manček (KUD Cineast)
Slovenija/Slovenia, 2007, 35mm, 3'25"



Smrt mori po vsem svetu. Srečna je šele tedaj, ko končno uniči vse človeštvo. A njena sreča je kratkotrajna.

Death kills people all around the world. When it destroys the whole world, it becomes happy, but its happiness is short-lived.

**VELIKO ZADOVOLJSTVO / LE GRAND CONTENT /
THE GREAT CONTENT**

Clemens Kogler, Karo Szmit (Clemens Kogler, Karo Szmit)
Avstrija/Austria, 2007, BetaSP, 3'55"



Veliko zadovoljstvo prinaša prevrat: pokaže, kako sistematično dezorientacija najde svoje mesto, kako smiseln se lahko zdi nesmisel.

Le Grand Content is a subversive undertaking: It demonstrates how systematically disorientation can take place, how logical nonsense can seem.

**KOMPLEKS PRVOROJENCA / PRIMOGENITO
COMPLESSO / FIRSTBORN COMPLEX**

Lavinia Chianello, Tomas Creus (Studio Elementare)
Italija, Brazilija/Italy, Brazil, 2007, BetaSP, 11'30"



Prvorojenec in njegov novorojeni bratec ponazarjata večni boj med starim in novim.

A firstborn and his newborn brother illustrate the eternal struggle between the old and the new.

ČUTILA / SMYSLY / SENSES

Veronika Bakošová (AAAD Prague)

Češka/Czech Republic, 2007, BetaSP, 6'45", brez podnapisov/no subtitles

Čuti so vrata v dojemanje sveta. Svetovi živali so si podobni, če so si živali sorodne po svoji čutni zaznavi. Vsa bitja okoli nas živijo v svoji lastni podobi sveta. SLUH: zvok predira temo noči. Vodi me moj lasten odmev. TIP: svet je povsod jasen, razen tam, kjer sem ga natančno preiskal. VID: čeprav imam velike oči, ne vidim nič drugega kot gibanje. VONJ: kar se je zgodilo, je skrito. To odkrijem s pomočjo vonja. OKUS: jasno vidim, kaj mi tekne. Skozi temo me vodi toplota. Človeku je danih le pet čutil. A zdi se, da svojih čutov ne uporablja le za preživetje.

Senses are gateways to perceiving the world. Animal's worlds are similar when the ability of their senses is similar. All creations around us live in some version of their own special world. HEARING: Sound penetrates the darkness of the night. I am guided by my own echo. TOUCH: The world is clear except where I have examined it thoroughly. SIGHT: Even though I have big eyes I notice nothing but motion. SMELL: What happened is hidden. Thanks to smell I uncover it. TASTE: I see exactly what tastes good for me. I am guided in the dark by the warmth. A man is given only five senses. It seems that he doesn't use his senses only for survival.

GUGUG

Sabine Groschup (Sabine Groschup/Asifa Austria)

Avstrija/Austria, 2006, 35mm, 6'34"



Starka se spominja svojega otroštva in okoliščin poroda sredi dvajsetih let prejšnjega stoletja. Spomini prihajajo na dan kot ladijske razbitine v nemirnem toku priповедi, se pomešajo s kratkimi untrki zvoka ali slike in ponovno zbledijo.

An old woman reminisces about her childhood and her experience of giving birth during the early 1920s. Memories appear like flotsam and jetsam on an unregulated narrative stream, mingle with short-lived visual or acoustic stimuli – and then become hazy.

MAJHEN ČRN KVADRAT / MAŁY CZARNY KWADRAT / LITTLE BLACK SQUARE

Tomasz Siwiński (Academy of Fine Arts in Krakow)

Poljska/Poland, 2007, 35mm, 6'30"

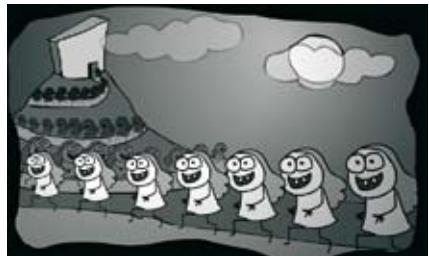


Deček nekega dne najde majhen črn kvadrat in od tedaj se začne njegovo življenje nepričakovano in nepovratno spremenijati.

One day a boy finds a little black square and from that day on all his life changes unexpectedly and irreversibly.

KRVAVA MARY / BLOODY MARY

Zina Papadopoulou (Zina Papadopoulou)
Grčija/Greece, 2007, DVD, 1'06"



Odprije se vrata. Mary nenadoma stoji pred čudaško sobo z mešanim občutjem razburjenja in pohlepa. Bi bile stvari videti drugačne, če bi bila krava?

A door opens. Mary faces the strange room with mixed feelings of excitement and greed. Could things seem different, had she been a cow?

A POINT OF VIEW

Jaka Kramberger (oinkstudio)
Slovenija/Slovenia, 2007, DVD, 3'31"



Nauk zgodbe je sledeč: posamezniki živimo in zapravljamo svoj čas na različne načine, in to je naša pravica ...

The moral of the story is that we live and waste our time in different ways, and we should all be free to do so...

MONODRAMA/ MONODRAM / MONODRAMA

Przemysław Adamski (Przemysław Adamski)
Poljska/Poland, 2006, DVD, 3'33"



Portreti slavnega umetnika zaživijo svoje življenje. Njihovo vmešavanje v življenje izvirnika se izteče v nenavadno samouničenje. Glavni lik je svoj lasten sovražnik ter hkrati gledalec in igralec iste predstave.

Celebrity's effigies start to live their own lives and interfere with the original's existence, which leads to peculiar self-destruction. The main character is his own enemy and at the same time a spectator of the show he himself takes part in.

TRANSOPTIK / TRANSOPTIC

Branko Farac (Ars Animata Studio/Zagreb Film)
Hrvaška/Croatia, 2007, 35mm, 6'28"



Animirani film o umetniku in njegovem osupljivem svetu, kjer so vizije, sanje in resničnost, ter življenje in smrt popolnoma prepleteni.

Transoptic is an animated film about an artist and his amazing world in which visions, realities and dreams, life and death, are interwoven.

KRATKO ŽIVLJENJE / KURZES LEBEN / SHORT LIFE

Johanna Freise, Danijel Šuljić (Johanna Freise, Danijel Šuljić), Avstrija, Nemčija/Austria, Germany, 2007, 35mm, 9'02"



Skoraj črno-beli notranji svet neke deklice, ki se razprostira od jasnovidke do vesoljskega poleta, za konec pa še tango.

An almost black and white inner world of a girl, from fortune-teller to space travel, with a tango on top.

PLASTIČNI LJUDJE / PLASTIC PEOPLE

Pavel Koutský (Pavel Koutský)
Češka/Czech Republic, 2007, BetaSP, 6'

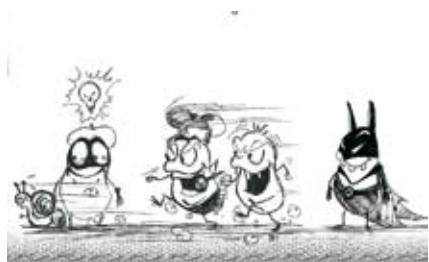


Risanka o lepotni kirurgiji, o razmerju med unikatnostjo in lažno lepoto.

A cartoon about plastic surgery, the balance between uniqueness and artificial beauty.

JAVA

Berin Tuzlić (Pixel Animation Studio)
 Bosna in Hercegovina/Bosnia and Herzegovina,
 2007, BetaSP, 2'02"



Apetit, egoizem ...

Appetite, egoism...

SREČNO POT / BON VOYAGE

Kaoru Ishida (Famu/Kaoru Ishida)
 Češka, Japonska/Czech Republic, Japan, 2007,
 BetaSP, 1'10"



Zgodba o zajcu, ki misli, da je človek. Nekega dne, ko potuje z letalom, lista po reviji in naslovnica nenadoma oživi. Zajec se odpravi v sliko.

This is a story about the rabbit which acts as a human being. He is travelling on an airplane, reading a magazine, when the magazine cover comes alive. The rabbit enters the picture.

AQUARIUM / AKVARIJ

Denizcan Yüzül (Film School Zlín)
 Češka / Czech Republic, 2007, Beta SP, 5'05"



Zgodba o preprosti družini 21. stoletja, ki še vedno misli, da ribe živijo v akvarijih.

It's a story about a simple family in 21st century which still thinks that fish live in aquariums.

ČRNA SKRINJICA / MELNĀ KASTE / BLACK BOX

Jurģis Krāsons (Rija Films)

Latvija/ Latvia, 2006, 35mm, 15'45"



Leteča bodičasta kepica v iskanju nove znamke prispe v kraje, kamor še ni segel vpliv globalizacije. Po številnih nesporazumih se Hoogie (bitje neznanega izvora) pojavi na naslovnicih svetovnih revij. Za vse je kriva črna skrinjica.

In search of a new brand a flying hedgehog ball arrives to a territory untouched by globalization. After various misunderstandings, the image of Hoogie (creature of unknown origin) appears on magazine covers all over the world. It is because of the Black Box.

MESO / FLEISCH / MEAT

Katarzyna Kijek (Katarzyna Kijek)

Poljska/Poland, 2007, DVD, 2'47"



Film odkriva podobnosti med komunizmom in kapitalizmom. Potrošniško blago in razne napravice okupirajo življenje ljudi enako kot voditelji komunističnih dežel.

Fleisch is a movie that searches for similarities between communism and capitalism. Products and gadgets start to overcome people's lives just like leaders of communist countries.

GOSPA G / PANÍ G / MRS. G

Michal Žabka (Studio Anifilm)

Češka/Czech Republic, 2007, BetaSP, 12'



Gospa G je lutkovna ljubezenska zgodba o smešnih situacijah, ki lahko vzniknejo med skupnim življenjem moškega in njegove nenavadne partnerice. Pričakujte humor, romantiko in občasno celo napetost.

Mrs. G is a puppet love story full of funny situations that can occur while a man and his unusual female life partner are living together. You can expect humour, romance and at times even suspense.

PRISLUŠKOVANJE / PRISLUŠKIVANJE / ALL EARS

Dinko Kumanović (Ater Studio)
Hrvaska/Croatia, 2006, DVD, 11'25"



Začeti zgodbjo je najtežje na svetu. Zato si sir David Drawing poskuša pomagati z iskalno napravo ...

Beginning a story is the hardest thing to do. Sir David Drawing tries to do it with the help of a searching device...

POVEST O ŽEBLJU / BÁJKA O KLINCI / THE FABLE ABOUT A NAIL

Marián Stano (VŠMU Bratislava)
Slovaška/Slovak Republic, 2006, 35mm, 6'30"

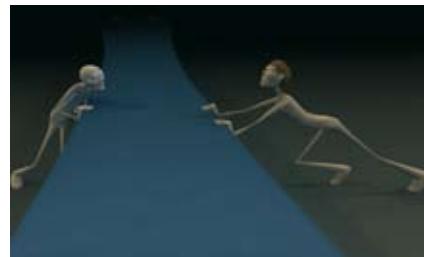


Kratek animirani film o žeblju, ki ni hotel biti zabit.

Short animation about a nail, which didn't want to be nailed up.

TRENUTEK / MOMENT

Gergely Káli (Gergely Káli)
Madžarska/Hungary, 2007, DVD, 2'32"



Starec se prebudi iz nočne more ... Ali pa ne ...

An old man awakes from a nightmare... Or he never will...

VETERINAR / VETERINARIAN

Signe Baumane (Rija Films)
Latvija/Latvia, 2007, 35mm, 17'



Veterinar vsak dan zdravi živali in rešuje njihova življenja. Nekega dne pa dobremu možu spodleti. Srce se mu para, dokler mu sanje ne prineseo ljubezni in odpuščanja. In ko se zbudi, je njegovo srce zopet zaceljeno.

A veterinarian saves and treats animals every day, but one day he does not succeed. The heart of this kind man is breaking, but then he finds love and forgiveness in a dream, and wakes up with his heart healed.

TRIJUMF / TRIJUMF / THE TRIUMPH

Ivan Mirko Senjanović (Unique Forms of Continuity in Space and Time)
ZDA, Hrvaška/USA, Croatia, 2006, BetaSP, 5'30"



Zgodba o britanskem osvajanju Afrike nam pokaže, kako je nastalo tisto, čemur pravimo »civilizacija«.

A story about British colonization in Africa, showing how that which we call "civilization" came to be.

MALI ROŽNATI PLANET / LA PETITE PLANÈTE ROSE / THE LITTLE PINK PLANET

Mathieu Epiney (Pleine Pomme)
Švica/Switzerland, 2007, BetaSP, 5'40"



Na zelo majhnem rožnatem planetu sredи smešnega vesolja mali vesoljček in njegov leteči krožnik preživljata vrsto zabavnih pustolovščin. Življenje na tem planetu pa se izkaže za veliko bol problematično, kot se je zdelo na prvi pogled.

On a very small pink planet lost in a funny universe, a small alien and his flying saucer go through a series of funny adventures. The idea of living on this planet will prove itself more complicated than it seemed at first.

JAKEC IN FIŽOLČEK / JOCK AND THE BEANSTALK

Zoltán Fritz (Art 7)

Madžarska/Hungary, 2007, BetaSP, 5'14"



Vsi poznamo zgodbo o Jakcu in fižolčku. Tole pa je malce drugačna verzija.

Everyone knows the fabulous tale of Jack and the beanstalk. Here is a different view of the story.

ŽIVČEN-JAZ + SREČA / WIBBEL-ICH + GLÜCK / NERVOUS-ME AND LUCK

Janina Arendt (Janina Arendt)

Avstrija/Austria, 2007, BetaSP, 2'50"



Film Živčen-jaz + sreča se poraja iz lakovnosti sanjarjenja. Ritmični utrip slike je rezultat animacije risbe na papirju.

Wibbel-Ich + Glück lives from the lightness of a daydream. The rhythmic pulsation of the pictures results from the animation of drawings on paper.

NA ROBU / ON THE EDGE

Artem Sukharev, Nikita Ratnikov (15Frame Animation)

Ukraina/Ukraine, 2007, 35mm, 6'20"



Film govori o umetnostnem drsalcu, ki nekoga dne na treningu hudo pada ... Prihodnost se mu odvrati pred očmi, polnimi groze ... Kaj tam vidi in kako lahko to še spremeni?

This is a film about a figure skater who fell down during a training session... His future flashes before his eyes filled with terror... What does he see and what will he do to change it?



Vzhodnoevropska i srednjeevropska panorama

East and Central European Panorama

IZIDOR

Andrej Kolenčík (VŠMU Bratislava)
Slovaška/Slovak Republic, 2006, BetaSP, 5'58"



Kratka animirana romanca dveh homoseksualnih racmanov ...

A short animated love story about two homosexual ducks...

SPOROČILA / JELEK / SIGNS

Zsolt Pálfi (Studio Quality)
Madžarska/Hungary, 2007, BetaSP, 9'

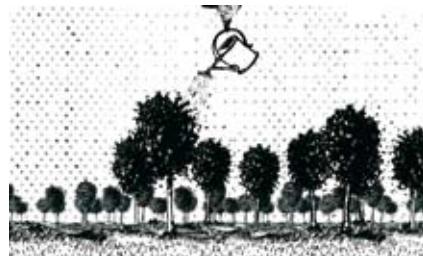


Brezdomec pusti sporočilo na zidu drugemu brezdomcu.

Message on the wall from one homeless to another.

IZHOD / EXIT

Grzegorz Koncewicz (J&P Studio Grafiki Filmowej)
Pojska/Poland, 2006, BetaSP, 10'35"



Črno-bela noir zgodba v stripu.

Izhod je zgodba o simpatiji, ki preraste v ljubezen, hkrati pa zgodba, v kateri se zabriše ločnica med resničnostjo in domišljijo. Začetek in konec se združita tako, kot bi ne bilo izhoda.

Exit is a black-and-white story told in a comic strip and noir style. A story of a certain crush turning into love, but also a story in which the boundary between the real and imaginary worlds tends to blur. The beginning and the ending combine in a way that suggests no exit.

**HAAF IN JAZ V PEKINŠKEM SWINGU / HAAF
AND ME IN: SWING BEIJING**

Oliver Aemisegger (HGK Luzern)
Švica/Switzerland, 2007, 35mm, 3'23"



Režiser in njegov protagonist odpotujeta na Kitajsko ...

A director and his character travel to China...

RAZNOLIKOST / VIELFALT / DIVERSITY

Tina Rhomberg, Veronica Schubert
Avstrija/Austria, 2007, DVD, 1'50"



Na grobo skicirane roke imajo veliko opravka z dejavnostjo, ki se razkrije tekom video posnetka: z otroško igrico »nebo in pekel« iz prepognjenega papirja. V tej igri obstaja samo »ali/ali«. Simbolno predstavlja dualistični sistem, utemeljen na diametralno nasprotnih polih.

Roughly outlined hands are busy with an action that unfolds in the course of the video: the children's game called „heaven and hell“ is made from folded paper. In this game there exists only "either/or". Symbolically it represents a dualistic system, which is based on clear polarities.

OBČUTEK OSAMLJENOSTI / LONELY FEELING

Kaspars Roga (A Film Latvia)
Latvija/Latvia, 2006, DVD, 3'58"



Zgodba o čisto navadnem pingvinu, ki živi običajno življenje z vsemi vsakdanjimi opravili. Nato pa ugotovi, da si želi več in se poda na pot k uresničitvi svojih sanj. Včasih pa ne dobiš tistega, kar pričakuješ ... Zgodbo je navdihnilo življenje igralki Grete Garbo, blešeče hollywoodske zvezde, ki je nenadoma izginila s filmskih platen. Zakaj? Kam?

The story is about an ordinary penguin living a normal life, doing all the necessary things he should be doing. But then he decides that he desires more and ventures to fulfill his dream. But sometimes what you get is not what you had expected...

The inspiration for the idea comes from the life of the actress Greta Garbo. She was a shining star in Hollywood's sky and then suddenly she just disappeared from the "stage". Why? Where?

SIGMUND, BONAPARTE

Simon Oberli (Simon Oberli)
Švica/Switzerland, 2007, BetaSP, 6'30"



Poskus: če zapremo v sobo psihiatra in norca, ki misli, da je Napoleon, bosta po enem letu ven prilezla dva psihiatra ali dva Napoleona?

The experiment: If a psychiatrist and a lunatic, who believes that he is Napoleon, are locked up together in a room for one year, will there be two psychiatrists or two Napoleons coming out?

MATI / MATER / MOTHER

Paolo Bonfiglio (Videonero)
Italija/Italy, 2007, BetaSP, 7'20"



Čudaška zgodba o mlademu fantu, ki zaprt v majhni sobici rodi psa. Zgodba o posilstvu, materinstvu, rojevanju in obstoju.

A strange story of a young man who, closed in a little room, gives birth to a dog. A story about rape, maternity, creation and existence.

**ZEMLJA JE OKROGLA / DIE ERDE IST RUND /
THE EARTH IS ROUND**

Jadwiga Kowalska (HGK Luzern)
Švica/Switzerland, 2006, 35mm, 5'



Da bi se prepričal o okroglosti Zemlje, se starec poda na popotovanje, polno meja in ovir.

Not sure if the world is round, an old man embarks on a voyage full of obstacles and boundaries to be overcome.

TOKOKROG / LOOPS

Iby Jolande Varga (Iby Jolande Varga)
Avstrija/Austria, 2006, BetaSP, 10'



5 kinetičnih triptihov o življenju na začetku novega tisočletja:
Veliki pok – Reciklaža – Izložbe butikov – Virtualni hišni ljubljenčki – Prestavljanje tv-programov.

5 kinetic triptychs reflecting on life at the turn of the millennium: Big Bang – Recycling City – Window Shopping – Virtual Pets – Channel Hopping.

ČLOVEK, KI JE RAZTREŠČIL KIP / ČOVJEK KOJI JE SMRSKAO KIP / THE MAN WHO SMASHED THE STATUE

Justina Kosir (FKVK Zaprešić)
Hrvaška/Croatia, 2007, BetaSP, 4'50"

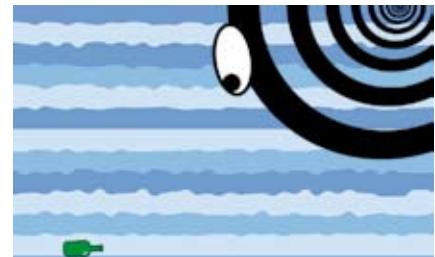


Animirani film po vzoru Ezopove basni o človeku in njegovem bogu.

An animated film made after an Aesop's fable about the man and his God.

ČLOVEK IN PRAZNINA / ANTHROPOS KAI MIDEN / MAN AND THE VOID

Alexis Komnakos (NOHMA, Movie Teller Films)
Grčija/Greece, 2007, BetaSP, 4'40"



Nekoč davno tega je Človek naletel na Praznino in se ji skušal izogniti. Praznina pa ga ni izpustila in vse od tedaj se skuša Človek izogniti Praznini, pa vse kaže, da je to nemogoče. Pomaga mu le njegova ljubljena Narava. A samo začasno, dokler se ne bo naučil pomagati si sam.

Back in time, the Man met the Void and tried to stay away from it. But the Void did not let him. Ever since then, the Man is always trying to avoid it, but it seems impossible. The only help he has comes from his beloved Nature. Temporarily though, until he learns to do it himself.

FODY

Katica Gönc, Urška Jurić, Darko Masnec (Kdu?)
Slovenija/Slovenia, 2007, DVD, 5'45"



Foby je zgoda o povprečnem posamezniku, ki išče domačnost sredi dandanašnjega pretečega okolja. Za kakšno ceno se še splača preživeti?

Foby is a story of an average individual, searching for cosiness in the threatening contemporary environment. Survival for what price?

PAPIROSKA / PAPIROSE / PAPIROSSY

Otto Alder (animadoc)
Švica/Switzerland, 2006, 35mm, 1'53"



Prvi s pljuči narisani animirani film na svetu. Narejen s pomočjo 122 filtrov legendarnih ruskih cigaret Belomarcanal, ki jih je pokadil režiser sam.

The first lung drawn animation ever. Based on a 122 card-filters of the legendary Russian cigarettes Belomarcanal smoked by the director himself.

METULJ / THE BUTTERFLY

Stefan Taci (Maku Production)
Albanija/Albania, 2007, 35mm, 9'40"



Skozi simboliko in poezijo potovanja z deklico-metuljem začutimo tipično vzdušje mesta in onkraj lokalnega zaslutimo kanček globalne problematike, ki nas obdaja. Ob kocu se z dekličnim precepom sooči še publika. Je bilo njeno popotovanje, medtem ko je čakala svojega dragega, sploh resnično?

Through the symbolism and poetry of travelling with this butterfly-girl, we see and feel the typical atmosphere of a city, where beyond the local, we can sense a little bit of the global problems that surround us. At the end, the audience is confronted with the girl's dilemmas. Is it true, did all that happen in the girl's fantasy while she waited for her lover?

LAGODNO ŽIVLJENJE PO GLOBALNEM SEG- REVANJU / EASY LIFE AFTER GLOBAL WARMING

Török Tihamér (Török Tihamér)

Romunija/Romania, 2007, BetaSP, 2'2"



Opazujemo pet zgodb, pet variacij na temo segrevanja zemeljskega ozračja. Protagonist je posameznik, žrtev ekološke katastrofe, ki jo je povzročilo človeštvo. Odreči se mora življenu z naravo, pobegniti v vesoljskem skafandru in vegetirati v zaporu, ki ga je sam zgradil.

We can see 5 little stories, visions on the effect of global warming. The main character is an individual, who is in fact a victim of the ecological disaster caused by mankind. He is forced to abort his direct contact with nature, escaping in a spacesuit and vegetating in a prison he built himself.

ZA LUCIJO / (UGYANARRA A) LUCIARA / FOR LUCIA

Cecília Felméri (Sapientia University)

Romunija/Romania, 2006, DVD, 1'35"



Lucija presoja spolno moč moških po njihovih nosovi. Je nos navsezadnjne res tako pomemben?

Lucia judges a man's erotic potential by his nose. Is the nose so important after all?

TRŽNA ČUSTVA / MARKET SENTIMENTS

Barbara Musil (Barbara Musil)

Avstrija/Austria, 2007, BetaSP, 3'40"



Film temelji na študiji strmega dviga cen nepremičnin v Estoniji. Čustva na trgu so izjemno pozitivna, investitorji pa spričo rastičih cen neverjetno srečni. Film ponuja nov pogled na veselo globalno razpoloženje in predstavlja čustvenost, ki v tekmi za dobiček ni ravno priporočljiva.

Market sentiments are based on the research into the real estate boom in Estonia. Market sentiments are extremely positive, and investors are as happy as they can be, due to the rising prices of land and property. This movie adds another perspective to the global positive mood, and represents a sentiment, not really useful in case one wants to make a big profit.

NOĆ IN DAN / NIGHT AND DAY

Berin Tuzlić (Pixel Animation Studio)

Bosna in Hercegovina/Bosnia and Herzegovina,
2007, BetaSP, 3'45"

Film pripoveduje zanimivo ljubezensko zgodbo. Prvi junak je dvodimenzionalan, drugi pa tridimenzionalen. Zaljubita se, a ker živita v različnih dimenzijah, ne moreta priti in biti skupaj. Zgodba se kljub temu srečno izteče.

The film tells an interesting story about love. One character is 2d and the other is 3d. They fall in love, but since they live in different dimensions they can't meet up and be together. Still, it all leads to a happy ending.

VETER / SZÉL / WIND

Éva Vica Kovács (Liceum Televízió)

Madžarska/Hungary, 2006, DVD, 1'24"



Glineni mož se bori proti silam narave: vetru. Močan mrzel veter ga vedno odpihne, mu odtrga dele telesa in ga skoraj uniči, kljub temu se poskuša skriti v zavjetje drevesa.

V tretjem poskusu mu končno uspe priti do zavjetja, usede se in si pokrije obraz. Nato pride močan sunek vетra, podre drevo in z njim glinenega moža.

A Clayman's fight against the forces of nature: the Wind. A strong gale always blows him away, tears down his bodyparts and almost destroys him but he keeps trying to move towards a tree that seems to be safe.

For his third undertaking he finally reaches the so called shelter, sits down and covers his face. Then comes a great blast, smashes the tree, and with it the Clayman.

ANIMIRANE SKICIRKE / AUFZEICHNUNGEN /**ANIMATED SKETCHBOOKS**

Christian Eberhard (Christian Eberhard)

Švica/Switzerland, 2007, digiBeta, 6'

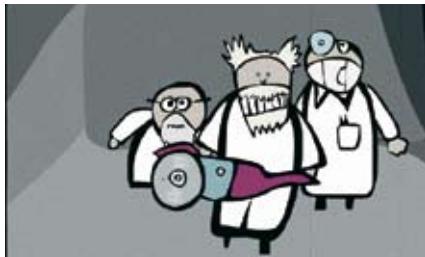


Film je animirana skicirka. Stvari okoli sebe sem opazoval s svinčnikom, iz teh risb pa ustvaril animirani film. Film je neke vrste dnevnik, narejen z animacijo.

The film is an animated sketchbook. I observed my surroundings with my pencil and used these drawings for the animation. The film can be seen as a diary made with animation.

ZOB / ZUB / TEETH

Ivan Popov (New Bulgarian University)
Bolgarija/Bulgaria, 2007, DVD, 1'33"



Nekega jutra se zбудi z groznim zobobolom in odide k zobozdravniku. In zobozdravnik je tam ...

One day he woke up with a terrible toothache and went to the dentist. And the dentist was there...

PRETEPAČI / KAVGADŽIJE / BRAWLERS

Nemanja Gavrilović (Iluzija)
Srbija/Serbia, 2007, DVD, 2'22"



Film iz serije animiranih vicev Kaiš crtači (Shorties). Slon in mravlja, dva znana pretepača, izzoveta zajca, ta pa ima zanju veliko presenečenje ...

From the series *Shorties* (animated jokes); an elephant and an ant, the brawlers, challenge the rabbit, which has a surprise for them...

NAŠA STVAR / NAŠA POSLA / OUR BUSINESS

Jurinko Rajić (Studio Neum)
Bosna in Hercegovina/Bosnia and Herzegovina, 2007, DVD, 3'



To je zgodba o specifični mentaliteti, ki jo mora zakon na žalost še vedno preganjati.

This is a story about a particular mentality that regrettably still needs to be hardly pressed by the law.

Žirija se predstavlja
Jury Programme

Koji Yamamura



POD VODO / SUISEI / AQUATIC

Koji Yamamura (Yamamura Animation, Inc.)
Japonska/Japan, 1987, BetaSP, 5'

Vodna struga. Po toku pluje jabolko in jata neštetih rib prihaja ter izginja kot privid na vodnem odsevu neba.

The stream of a mill, an apple flows down the stream and an illusion of innumerable fish appears and disappears in the sky reflected in the water.

PERSPEKTIVENBOX – RAZISKOVALČEVO ISKANJE / ENKINHOU NO HAKO – HAKASE NO SAGASHIMONO / PERSPEKTIVENBOX – RESEARCHER'S SEARCH



Koji Yamamura (Aoyama rokuon center)
Japonska/Japan, 1989, 35mm, 4'

Stavbe, črni vrani, poplava črtnih kod, klonom podobni poslovneži, gospe, obsedene z nakupovanjem ...

Buildings, black crows, a flood of bar codes, clone-like businessmen, shopping-addicted ladies...

HIŠA / OUCHI / A HOUSE

Koji Yamamura (NHK)
Japonska/Japan, 1993, 35mm, 4'20"



Nekega zimskega dne sta ptička potovala na snežne poljane. Naletela sta na prekrasno mogočno drevo in sklenila, da si v njegovi krošnji postavita domek. Nanosila sta drva, jih narezala, zbilja skupaj, in tako je nastala prelepa hiška.

One day in winter, two birds were flying to the snow field. They found a fine big tree and decided to build their house on it. Carrying logs, cutting them, putting them together, and finally a lovely house was completed.

DOMIŠLJIJA / AME NO HI / IMAGINATION

Koji Yamamura (NHK, Koji Yamamura)

Japonska/Japan, 1993, 35mm, 4'20"



Karo nekoga deževnega dne hiti domov, ko nenadoma zagleda ribo, ki plava po zraku. O ribi pove Piyobuptu, ta pa se Karu samo smeji. In tako si začneta zamišljati in predstavljati. Zunaj pred oknom pa ribe v dežju veselo čofotajo.

Karo was hurrying to his house on a rainy day. Then he met a fish swimming in the air. He told Piyobupt about the fish but Piyobupt laughed at Karo. So they started to imagine and imagine. And outside the window, flying fishes were enjoying the rain.

OTROŠKI GRAD / KID'S CASTLE

Koji Yamamura (Kodomo No Shiro, Yamamura Animation, Inc.)

Japonska/Japan, 1995, 35mm, 5'



Vstopite v domišljiji svet *Otroškega gradu*, kjer dečkove sanje spreminjajo igro z igračami v resničnost. Med razburljivimi preobrazbami, ki se godijo v njegovi sobi, vas očara pестra paleta igričivih zvokov in glasov.

Take a journey into the imaginative world of *Kid's Castle* where a young boy's dreams make playing with toys a reality. As his room takes on exciting changes, you, too, will delight in all the different whimsical sounds and voices.

JE ODLOČITEV TVOJA? / DOCCHINI SURU? / YOUR CHOICE?

Koji Yamamura v sodelovanju z »režiserji pomočniki«/Koji Yamamura and the "Junior Directors" (Dentsu, Yamamura Animation Inc.)



Japonska/Japan, 1999, 35mm, 10'
V angleškem jeziku./In English language.

Alligatorja Raoula muči zobobol, pa še ostriči bi se moral. Bo šel k brivcu ali k zobozdravniku? Ali pa bo ostal doma? Pasavec Madillo tehta, ali naj vzame dežnik ali ne. In kakšna je tvoja odločitev?

Raoul, an alligator, has a bad tooth, and also needs a haircut. Is he going to a barber or to the dentist or to neither of them? Madillo, an armadillo, wonders whether he should bring an umbrella or not. So what is your choice?

DELCI / OMAKE / PIECES

Koji Yamamura (Yamamura Animation, Inc.)
Japonska/Japan, 2003, BetaSP, 2'16"



Nekaj kratkih komičnih izsekov z uporabo animacije in fenakistiskopa.

A few short pieces of funny animations and phenakistoscope.

GORA GLAVA / ATAMA YAMA / MT. HEAD

Koji Yamamura (Yamamura Animation, Inc.)
Japonska/Japan, 2002, 35mm, 10'



V japonskem jeziku z angleškimi podnapisi./Japanese language with English subtitles.

Skopuh poje nekaj česnjevih pešk in iz glave mu zraste drevo. To mu povzroča velike težave. Animirani film je sodobna interpretacija tradicionalne japonske Rakugo (komične) pripovedi »Atama-yama«, postavljena v današnji Tokio.

After a stingy man eats some cherry seeds, a cherry tree grows on his head and he gets into a lot of trouble. This animated film is a modern interpretation of the traditional Japanese Rakugo (comic) story "Atama-yama" set in contemporary Tokyo.

STARI KROKODIL / TOSHI WO TOTTA WAN / THE OLD CROCODILE

Koji Yamamura (Yamamura Animation, Inc.)
Japonska/Japan, 2005, 35mm, 12'53"
V angleškem jeziku/In English language



Ostarelega krokodila, ki je bil zraven, ko so gradili piramide, je mučila huda revma, pa tudi hrane ni mogel več lovit. Bil je tako obupan, da je sklenil pojesti svojega pravnuka. Čeprav je krokodila, ki je preživel že na tisoče let, družina spoštovala, so se odločili, da ga bodo morali pokončati. Ker ni mogel prenesti družinske nespoštljivosti, se je stari krokodil poslovil od Nila.

A very old crocodile, so old that he had witnessed the building of the pyramids, was suffering from rheumatism, and no longer able to catch his food. In desperation, he decided to eat his great grand son. Although his thousands of years of longevity entitled him too much respect, the family decided he would have to be put down. Unable to bear the disrespect of his family, the old crocodile said goodbye to the Nile.

FIG

Koji Yamamura (Image Forum)
Japonska/Japan, 2006, 35mm, 4'20"



Ta čudovito svobodna in izjemno izvirna podoba življenja v Tokiu je bila narejena kot del celovečernega omnibusa, v katerem so različni japonski animatorji predstavili svoje vtise japonskega velemesta.

A wonderfully freewheeling and highly original impression of life in Tokyo, made as a contribution to a feature length omnibus which invited various Japanese animators to provide a piece featuring this Japanese city.

PODEŽELSKI ZDRAVNIK FRANZA KAFKE / FRANZ KAFKA'S A COUNTRY DOCTOR

Koji Yamamura (Yamamura Animation, Inc.)
Japonska/Japan, 2007, 35mm, 21'



V japonskem jeziku z angleškimi podnapisi./In Japanese language with English subtitles.

Nesrečni zdravnik živčno pripoveduje o noči, ko so ga poklicali k mlademu bolniku. Pripoved se kmalu spremeni v čudaško fantazijo o »nadnaravnih konjih«, s pomočjo katerih se v trenutku znajde ob bolnikovi postelji.

A hapless country doctor describes with breathless urgency how he was one night summoned to attend a young patient. The events soon take on a surreal aspect as "unearthly horses" transport him instantaneously to the bedside.

OTROŠKA METAFIZIKA / KODOMO NO KEIJYOU-GAKU / CHILD'S METAPHYSICS

Koji Yamamura (Yamamura Animation, Inc.)
Japonska/Japan, 2007, 35mm, 4'



Otrok ima glavo iz številk, otrok nosi svoj obraz pod roko. Ostala je samo še njegova identiteta. otrok, ki so mu ribe posodile oči, otrok, ki leže na tla in udari čelno svoji identiteti, otrok ne more govoriti, ker ima na ustih zadrgo. Ko si zadrgo odpne, je pod njo še ena zadrga ... Ekologija in filozofija otroka, polna žalosti in humorja.

A child whose head consists of numerals, a child who carries his face under his arm. What is left is his identity, a child whose eyes are provided by fishes, a child who lies down on the floor and head-butts his identity, a child who cannot say anything because of a zipper across his mouth. He undoes the zipper but under it is another zipper... Ecology and philosophy of children with sadness and humour.

Poklon Raoulu Barréju

Quebeška kinoteka na Animateki 2007

Quebeška kinoteka hrani, dokumentira in promovira tako nacionalno kot mednarodno filmsko in televizijsko dediščino. Štridesetčlanska ekipa bdi nad zbirko gibljivih slik in z njimi povezanih gradiv (scenarijev, plakatov itd.) ter skrbi za pripravo filmskih projekcij in razstav. Na ta način je poslanstvo quebeške kinoteke enako poslanstvu francoske kinoteke (v Parizu), pacifiškega filmskega arhiva (v Berkeleyju), Slovenske kinoteke in drugih.

Zaradi pomembnega vpliva kanadskega filmskega sklada, je kinoteka v Quebecu začela posvečati velike pozornosti animaciji že takoj po svoji ustanovitvi leta 1963. Znamenita **Louise Beaudet** je leta 1971 postala kustosinja zbirke animiranih filmov, televizijskih oddaj in drugih artefaktov (risb, lutk itd.). Po njeni smrti leta 1996 jo je za kratki čas zamenjal **Marcel Jean**, leta 1999 pa je ta čast doletela **Marco de Blois!** Danes kinoteka v svoji zbirki hrani 5000 animiranih filmov – od tega je polovica kanadskih – in vsako leto prirjeva dogodek, posvećene animaciji. Na neki način imajo tako prebivalci Montréala na voljo neprestan festival animiranega filma, umetnosti animacije pa smo posvetili tudi stalno razstavo z naslovom *Forms in Motion*. Svoje delo so pri nas predstavili številni animatorji, med njimi **Brata Quay, Jerzy Kucia, Raimund Krumme, Zbigniew Rybczynski, Bill Plympton, Michel Ocelot, Raoul Servais, Michèle Cournoyer, Co Hoedeman** in drugi. Januarja 2007 nas je obiskal direktor Animateke Igor Prassel in predstavljal prepričljiv izbor sodobnega vzhodnoevropskega animiranega filma.

Med naše dejavnosti spadajo tudi zgodovinske študije. Na Animateki 2007 želimo tako predstaviti v Montréalu rojenega umetnika Raoula Barréja, nenavadnega človeka, ki je prinesel radikalnen preobrat v umetnost animacije po letu 1910.

Tribute to Raoul Barré

Cinémathèque québécoise at Animateka 2007

The **Cinémathèque québécoise** preserves documents and promotes national and international film and television heritage. Forty employees work to look after the collection of moving images and related documents (scripts, posters, etc.) and to prepare film screenings and exhibitions. As such, the mission of Cinémathèque québécoise is similar to that of Cinémathèque française (Paris), Pacific Film Archive (Berkeley), Slovenian Cinematheque (Ljubljana) and others.

Because of the influence of the National Film Board of Canada the Cinémathèque began to ascribe great importance to animation right after its inauguration in 1963. In 1971, the famous **Louise Beaudet** was appointed curator of the collection of animated films, TV programs and artefacts (drawings, puppets, etc.). After her death in 1996 she was replaced for a brief period by **Marcel Jean**. In 1999, **Marco de Blois** was lucky enough to get the job! Today, the Cinémathèque houses a collection of 5000 animated films – half of them being Canadian – and holds animation related events every week. In a way, Montréalers have access to a non-stop animation festival. We have a permanent exhibition, *Forms in Motion*, dedicated to the art of animation. Various animators have paid us a visit to present their work: the **Quay Brothers, Jerzy Kucia, Raimund Krumme, Zbigniew Rybczynski, Bill Plympton, Michel Ocelot, Raoul Servais, Michèle Cournoyer, Co Hoedeman** and others. Director of Animateka Igor Prassel was with us in January 2007 presenting a strong selection of contemporary Eastern-European animated films.

Historical research is also part of our activities. At Animateka 2007 we wish to present an interesting character, Montreal-born artist Raoul Barré, who revolutionized the art of animation in the 1910's.



Raoul Barré (1874–1932) je v devetdesetih letih 19. stoletja študiral na Beaux Arts v Parizu. Kot izumitelj in vizionar je zapustil močan pečat na področjih, ki so odražala sodobnost. Filmski navdušenci ga poznajo kot enega pionirjev animacije. Njegove slike so dobro sprejeli tudi umetniških krogih. Preizkusil se je v založništvu, pripomogel k razmahu množičnega tiska, risal karikature in stripe. Veliko je delal kot ilustrator in se uveljavil kot eden začetnik quebeških stripov, ki so leta 1902 izhajali v dnevniku *La Presse*.

V New Yorku je po letu 1910 prišlo do industrializacije animacije, ki je nastopila z delitvijo risarskega in snemalnega dela znotraj ekipe, ki sta jo vodila režiser in producent. Barré se je tja preselil leta 1913. Leto kasneje je v tem divje konkurenčnem okolju odpril svoj animacijski studio. Najel je mlade ilustratorje in umetnike ter jih naučil osnov animacije. S pomočjo risanja na osnovi živih modelov je pilil njihov umetniški čut; prav ironično pa je večina mislila, da je ta francosko govoreči Quebečan pravzaprav Francoz.

Režiral in producirjal je dve fantazijski seriji: *Animated Grouch Chasers* in *Phables*. Prva je nastala iz animiranih skic, vpetih v igrane posnetke, medtem ko je bila druga adaptacija stripa, prikazovala pa je ironičen pogled na sodobno moral. Leta 1916 je začel sodelovati s Charleyjem Bowersom, s katerim sta ustvarjala risano serijo *Mutt and Jeff*, dokler nista šla zopet vsak svojo pot. Barré se je sprva umaknil na podeželje onkraj New Yorka, nato nekaj časa živel v Montrealu in Parizu ter se okoli leta 1925 vrnil v New York, kjer se je pridružil ekipi Pata Sullivana, ustvarjalcem serije *Felix the Cat*.

Barréjev bistveni prispevek k animaciji tiči v dveh iznajdbah, ki sta poenostavili in pospešili animatorjevo delo, hkrati pa izboljšali kakovost gibanja. *Slash system* je tehnika, ki je nastala še pred nastopom celuloida. Pri tej na ozadju izrežemo odprtino, nato pa jo položimo na elemente, ki jih želimo animirati. Medtem ko je *slash system* kljub svoji učinkovitosti potonil v pozabilo, pa je Barréjev drugi izum pomenil resničen preobrat v animaciji. Izmislil si je ravnilo, na katero

Raoul Barré (1874–1932) studied at the Beaux Arts in Paris in the 1890's. As inventor and visionary he boldly left his mark in areas that reflected modern times. Film buffs know him as one of the pioneers of animation. His paintings were well received in art circles. He dabbled in publishing, contributed to the expansion of mainstream press, penned cartoons and comic strips. Barré provided his skills as an illustrator and made his mark as one of the pioneers of Québec's comic strips in a daily newspaper *La Presse* in 1902.

The industrialization of animation, with the distribution of tracing and shooting among the members of a team supervised by a director and a producer, started in New York in the 1910's. Barré moved there in 1913. He opened an animation studio in 1914 in the midst of a ferociously competitive environment. He hired young illustrators and artists whom he trained in the rudiments of animation. He refined their artistic sense by having them draw from live models. Ironically, many of them thought that this French speaking Québécois was actually French.

He produced and directed two fantasy series: *Animated Grouch Chasers* and *Phables*. The former consisted of animated sketches integrated into live action shots, while the latter was an adaptation of a comic strip depicting an ironic point of view on contemporary mores. In 1916, he collaborated with Charley Bowers, with whom he produced *Mutt and Jeff* cartoons until they went their separate ways. Barré left the city to find solace in the countryside surrounding New York, then lived in Montreal and Paris for a while and returned to New York around 1925 to join Pat Sullivan's team, the creators of *Felix the Cat*.

Barré's essential contribution to animation lies in his two inventions, which simplified and accelerated the animator's work while improving the quality of movement. The slash system was a process which preceded cel animation, where an opening was cut out of the background sheet, which was placed on the elements to be animated.

rega je lahko namestil dva zatiča. Na takšno ravnilo je nato pritrdil perforirane risalne pole. Skupaj s tehniko *slash system* je ta inovacija stabilizirala sosledje slik in omogočila podrobnejše izrisano ozadje.

Po vrnitvi v Montreal leta 1927 je Barré pognal v tek številne inovativne projekte. Eden izmed njih je bil *Microbus 1^{er}*. Microbus je nastal kot risani junak, ki ga je avtor opisal kot »neuničljivega vodjo sledičnih si generacij mikrobov«, njegove dogodivščine pa so bile polne burlesknih elementov in satiričnih šal. Da bi lahko uresničil svoj film, je režiser ustavnil montrealsko družbo Educational art and Film Co., neke vrste zasebno šolo, na kateri so se študentje učili osnov celuloidne animacije tako, da so delali in vadili na specifičnem projektu. Nedokončan scenarij, številne risbe, ozadja in študije, ki jih je ustvaril Barré, pričajo o tem, da je bil *Microbus 1^{er}* resnično obetaven film, poln čudovite grafične in vizualnih inovacij, smešna komedija absurdna. Barré je umrl za rakom leta 1932, preden je uspel dokončati svoje projekte. Vendar arhivi, ki jih je zapustil, zgovorno pričajo o njegovem naprednjem duhu in viziji.

Marco de Blois

While the slash system, despite its efficiency, became a thing of the past, his second invention truly revolutionized animation. Barré thought of a ruler upon which two pegs could be placed. Perforated drawing sheets would then be secured on the peg bar. Combined with the slash system, this invention stabilized the succession of images and allowed for a more detailed background.

After returning to Montreal in 1927, Barré launched many innovative projects. *Microbus 1^{er}* is one of them. Microbus started out as a cartoon character, which Barré described as the "imperishable head of successive generations of microbes" and whose adventures were filled with burlesque and satirical gags. To get his film produced, the director founded a company, the Educational Art and Film Co. of Montreal, a kind of private school where students learned the basics of cel animation by working on a specific project. The unfinished script and the numerous drawings, backgrounds and studies produced by Barré have led us to believe that *Microbus 1^{er}* was a truly promising film, filled with fabulous graphics and visual breakthroughs; an oddball, funny comedy. Barré died of cancer in 1932 before he could complete his projects. The archives he left behind are evidence of this man's progressive vision.

Marco de Blois

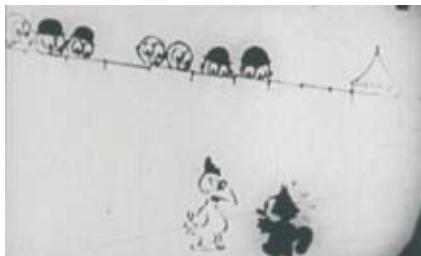
ANIMATED GROUCH CHASERS: THE STORY OF HICKS IN NIGHTMARELAND AND LOVE'S LABOUR LOST
Raoul Barré, ZDA/United States, 1916, BetaSP, 8'
Vir/Source: CQ



ANIMATED GROUCH CHASERS: CARTOONS IN THE HOTEL
Raoul Barré
ZDA/United States, 1915, 16mm, 14', 18fps
Vir/Source: CQ

JOYS AND GLOOMS: TWAS BUT A DREAM
Raoul Barré
ZDA/United States, 1916, BetaSP, 2'
Vir/Source: CQ

MUTT AND JEFF: THE DOG POUND
Charley Bowers (Produced by Raoul Barré)
ZDA/United States, 1916, BetaSP, 5'
Vir/Source: CQ



PHABLES: THE PHABLE OF A PHAT WOMAN
Raoul Barré,
ZDA/United States, 1916, BetaSP, 2'
Vir/Source: CQ

FELIX THE CAT TRUMPS THE ACE
Otto Messmer (Pat Sullivan Studio)
ZDA/United States, 1926, 16mm, 7'
Vir/Source: La Cineteca del Friuli

PEDIGREEDY
Otto Messmer (Pat Sullivan Studio)
ZDA/United States, 1927, 16mm, 8'
Vir/Source: CQ



GERM MANIA
Otto Messmer (Pat Sullivan Studio)
ZDA/United States, 1927, 16mm, 7'
Vir/Source: CQ

MICROBUS 1er (UNFINISHED FILM)
Raoul Barré (Educational Art and Film Co. of Montreal)
Kanada/Canada, 1932, DVD, 4'
Vir/Source: CQ

Avstrijski avantgardni film in video

Okvirji – avstrijski filmi in videi

Avstrijski filmarji so se morda bolj kot katerakoli druga neodvisna ali avantgardna nacionalna kinematografija še posebej in z izjemno natančnostjo osredotočili na posamezno sličico, in sicer iz dveh perspektiv: njihova pozornost je usmerjena v notranjost sličice (ter mesto, kjer se ta stika s sosednjo) kot bistveno komponento filma (in navideznega gibanja); po drugi strani pa navzven, v preskušanje meja sličice ter razpiranje možnosti razširjenega filma in filmskih performansov.

Pričajoč programski izbor postavlja v ospredje filme, v katerih sta filmski material in mehanika bistvenega pomena za obliko in vsebino končne stvaritve. Izbor ne zaobjema vsega, ponuja pa pregled, ki sega od pionirjev **Petra Kubelke**, **Kurta Krena** in **Ernsta Schmidta** mlajšega, prek naslednikov, kot sta **Hiebler & Ertl** pa **Siegfried A. Fruhauf** in **Kerstin Cmelka**, vse do cvetoče digitalne video scene današnjega Dunaja.

Brigitta Burger-Utzer, Sixpackfilm

Sixpackfilm je bil ustanovljen leta 1990 kot neprofitna organizacija. Zadal si je nalogo, da avstrijski filmski in video umetnosti zagotovi tako domačo kot mednarodno publiko. Prvenstvena težnja našega delovanja na tem področju je povezati trenutno filmsko in video produkcijo s čim večjim številom relevantnih mednarodnih filmskih festivalov. Ti filmom in njihovim ustvarjalcem ponujajo prvo priložnost za srečanje tako s publiko kot z industrijo. Na festivalih, ki so življenskega pomena za promocijo in izmenjavo informacij, so položeni temelji uspeha posamičnega filma. Sixpackfilm danes sodeluje z 200 festivali po vsem svetu, kar letno obrodi več kot 450 povabil. Prisotnost na festivalih organizaciji omogoča posredovanje informacij medijem, distribucijo promocijskih gradiv, obisk filmskih

Austrian Avantgarde Film And Video

Frameworks – Austrian Films and Videos

Perhaps more than any other national independent or avant-garde cinema, the Austrian filmmakers have paid particular and precise attention to the single frame – and it goes two ways – into the frame (and the space between two adjacent frames) as the essential component of film (and apparent motion), and outwards, testing the limits of the frame, pushing the boundaries of expanded cinema and film action.

This concentrated program focuses on those films in which the material and mechanics of cinema are essential to the form and content of the final work. It is not all-inclusive but it gives an overview starting with the pioneers **Peter Kubelka**, **Kurt Kren** and **Ernst Schmidt jr.**, the successors **Hiebler&Ertl**, **Siegfried A. Fruhauf** and **Kerstin Cmelka** and ends with the thriving digital video scene of contemporary Vienna.

Brigitta Burger-Utzer, Sixpackfilm

Sixpackfilm was founded in 1990 as a non-profit organization. The task undertaken by Sixpackfilm is to secure an audience for Austrian film and video art, both in Austria and abroad. The primary purpose of our activities in this area is to connect current film and video productions with as many relevant international festivals as possible. There the works and their makers have their first opportunity to meet both the public and the industry. Festivals, vital for promotion and the exchange of information, is where the foundation of a work's success is laid. Sixpackfilm now cooperates with 200 festivals around the world, which results in over 450 invitations annually. As part of its festival presence, Sixpackfilm provides information to the press, distributes advertising materials, visits film markets, puts on special screenings, places films with other international distributors,

tržnic, prirejanje posebnih projekcij, posredovanje filmov drugim mednarodnim distributerjem ter iskanje niš pri najtežjem med tržnimi segmenti, televiziji. Potem ko film zaokroži po festivalih, se priključi naši nezapleteni izposojevalni mreži. Naš program trenutno obsega približno 700 naslovov, med katerimi najdete številne klasične avstrijske avantgarde. Na voljo je tudi katalog.

Vse od svoje ustanovitve Sixpackfilm organizira tudi posebne dogodke, ki vključujejo načrtovanje in izvedbo retrospektiv ter tematsko obarvanih programov, domače in mednarodne turneje avstrijske produkcije ter predstavitev mednarodne filmske in video umetniške produkcije v Avstriji. Leta 2004 je Sixpackfilm skupaj z dunajsko organizacijo Medienwerkstatt Wien ustanovil DVD-zbirko INDEX, namenjeno izdaji in distribuciji avdiovizualnih publikacij, vezanih na zgodovino mednarodne in avstrijske filmske, video in medijske umetnosti.

www.sixpackfilm.com

and works on the niches in the most difficult segment of the market, television. After a work has made its rounds at the festivals, it is added to our uncomplicated rental system. Our program currently includes approximately 700 titles; among them many classics of the Austrian avant-garde can be discovered. Catalogues are available upon request.

From the very beginning, Sixpackfilm has also been organizing special events. This includes planning and setting up retrospectives and programs with specific themes, tours of domestic productions in Austria and abroad, and presentations of international film and video art in Austria. In 2004 Sixpackfilm together with the Medienwerkstatt Wien founded the DVD-label INDEX to release and distribute audiovisual publications relevant to the history of international and Austrian film, video and media art.

www.sixpackfilm.com

ADEBAR

Peter Kubelka

Avstrija/Austria, 1957, 35mm, 1'30"

**SCHWECHATER**

Peter Kubelka

Avstrija/Austria, 1958, 35mm, 1'

**31/75 ASYL**

Kurt Kren

Avstrija/Austria, 1975, 16mm, 8'



Avtor v filmu uporablja le določene dolžine posnetkov, te pa povezuje v skladu s specifičnimi pravili. Priča smo na primer dosledni menjava pozitivov in negativov. Filmske slike so izjemno kontrastni, črno-beli posnetki plešočih postav; slike so razgajljene do svojega črno-belega bistva in tako služijo konstrukciji skoraj grozljivo natančne kombinacije podobe, gibanja in ponavljajočega se zvoka. **Fred Camper**

In *Adebar*, only certain shot lengths are used and the image material in the film is combined according to certain rules. For instance, there is a consistent alternation between positive and negative. The film's images are extremely high contrast black-and-white shots of dancing figures; the images are stripped down to their black-and-white essentials so that they can be used in an almost terrifyingly precise construct of image, motion, and repeated sound. **Fred Camper**

Poseben dosežek Kubelke je v tem, da je sovjetsko montažo popeljal korak naprej. Medtem ko je Eisenstein kot osnovno enoto uporabil posnetke, iz teh pa ustvaril pomene tako, da jih je montiral v vzorec, se je Kubelka vrnil nazaj k samostojni statični sličici kot fundamentu filma. Dejstvo, da je projiciran film nič drugega kot 24 negibnih slik na sekundo, je temelj njegove umetnosti. **Fred Camper**

Kubelka's achievement lies in that he has taken Soviet montage one step further. While Eisenstein used shots as the basic units and edited them together in a pattern to make meanings, Kubelka has gone back to the individual still frame as the essence of cinema. The fact that a projected film consists of 24 still images per second serves as the basis of his art. **Fred Camper**

Kamera s senčnikom je montirana na masiven stativ, ki stoji pred oknom. Od tod 21 zaporednih dni snema zunanjji svet. Snemalec vsak dan uporabi drugega za drugim iste tri kolute filma (skupaj 90 m), medtem ko masko, ki pokriva lečo, vsak dan zamenja. Vsaka od 21 črnih kartonastih mask ima štiri ali pet pravokotnih odprtinic: vse te odprtine bi skupaj razkrile celoten pogled.

A camera with a sun shade is mounted on a heavy tripod in front of a window. Over 21 consecutive days the view outside is filmed from this perspective. The same three rolls of film (totalling 90m) are used one after the other each day while the mask in front of the camera lens is changed every day. Each of the 21 masks made of black cardboard has four or five small rectangular openings: all these openings together would clear the full view.

15/67 TV

Kurt Kren

Avstrija/Austria, 1967, 16mm, 4'



Pristop filma se tako po načinu kot po tempu razlikuje od tistega, kar najdemo v večini avtorjevih prejšnjih del. Namesto da bi deloval prvenstveno na kinetični ravni ali z deročim ritmom percepцијe, zvabi gledalca v konceptualen in refleksiven proces. Gre za pet kratkih posnetkov, sestavljenih iz približno 8 (sic!) sličic in posnetih iz ene same perspektive v pristaniški kavarni.

In *TV*, the system is different in kind and pace to that which exists in much of his other work. Instead of operating primarily at the kinetic level, or with rapid perceptual rhythm, this film involves the audience in a conceptual and reflexive process. Five short sequences each about 8 (sic!) frames long are all shot from the same viewpoint in a quay-side café.

12 UHR MITTAGS - HIGH NOON

Ernst Schmidt jr.

Avstrija/Austria, 1977, 16mm, 4'

Človek presedi celih 24 ur pred kamero. Vsakih deset minut kamera zabeleži kratek izsek, 8 sličic na sekundo (ta je nato projiciran s hitrostjo 24 slik na sekundo). Utrajajoča počasnost 24-ih ur, skrčena v 4 minute. **E.S.jr.**

A person sticks it out for 24 hours in front of the camera. Every ten minutes a short clip is recorded, 8 frames per second (which is then projected at a speed of 24fps). The tiredness of 24 hours in a time lapse of 4 minutes. **E.S.jr.**

SCHÖNBERG

Sabine Hiebler, Gerhard Ertl

Avstrija/Austria, 1990, 16mm, 3'



Film se poglablja v optične in akustične elemente alpske predstave o "domu".

Optical and acoustic elements of the alpine idea of "home" are worked out in *Schönberg*.

EXPOSED

Siegfried A. Fruhauf
Avstrija/Austria, 2001, 16mm, 9'



Exposed gradi na kratkem prizoru iz celovečernega filma, v katerem moški skozi ključavnico opazuje plešočo žensko. Gledalec vidi le del celotne slike, avtor pa mu prizor "ponovno razkrije", ko pred projektorjem povleče perforacijo filmskega traku, ki daje vtis nekakšnega premičnega sita.

In *Exposed* a short scene from a feature film – a man observes a dancing woman through a keyhole – is used as the raw material. Solely fragments of this tableau are visible to the viewer, and Fruhauf "re-exposes" the scene by passing the perforations of a strip of film in front of the projector so that they resemble a moving sieve.

ET IN ARCADIA EGO

Kerstin Cmelka
Avstrija, Nemčija/Austria, Germany, 2001, 16mm, 3'



Idiličen poletni prizor: speča ženska počiva, zleknjena med drevesoma, kolena ji prekriva slamnik. Postava ženske je nejasna, kot bi njena podoba s časom zbledela, kot bi bil to le oddaljen spomin. A kdo se koga spominja?

An idyllic summer scene: A sleeping woman reclines between two trees, a straw hat covering her knees. The woman's figure is somewhat unclear, as if her image had faded with time, as if this were only a memory from the distant past. But who is remembering whom?

TUCKER

Michaela Schwentner
Avstrija/Austria, 2004, BetaSP, 6'



Osrednja točka tega večplastnega umetniškega glasbenega spota je pojem gibanja: montaža ustvarja privid nenehnega premikanja s pomočjo spajanja podob, ki so same na videz popolnoma negibne. Film razkriva naklonjenost abstrakciji, ki se zgolj periferno, lahko bi rekli diskretno, dotika zunanjega sveta.

The concept of movement is central to this many-layered art music clip: The illusion of an incessant push forward is created by means of montage, in the joining of the images, which themselves seem to be completely motionless.

DIE LIEBENDEN / THE LOVERS

Johannes Hammel
Avstrija/Austria, 2004, BetaSP, 7'



Film predstavlja drugi del manjše trilogije o izumiraju spominov. V prvem delu, z naslovom *Die Badenden (The Bathers)*, sta bila protagonisti izpostavljena kemičnemu razkroju filmskega traku. V drugem filmu pa iz starega pornografskega filma, posnetega na superosmičko, nastane po eni strani tragična ljubezenska zgodba, po drugi grozljivka in, ne nazadnje, spomin, ki propada v notranjem svetu.

The Lovers is the second part of a small trilogy, dealing with the extinction of memories. In the first part, entitled *The Bathers*, the two protagonists were subject to the chemical decomposition of the film material. *The Lovers*, on the other hand, transforms an old Super8 porn film into both a tragic love story and a horror movie, and finally into a memory, that is being destroyed in the inner world.

CHRONOMOPS

Tina Frank
Avstrija/Austria, 2005, BetaSP, 2'



Film pred nami razgrne bleščeč, raznobarven prostor, ki je hkrati preobilnost barve, pobesnelost percepceje in pop vrtljak. Abstraktna konstrukcija iz navičnih barvnih drogov je ujeta v neskončno vrtenje, gradbeni material in stavbarski bloki medtem prosto krožijo po zraku, celotna postavitev pa prav tako rotira. Prisiljeno in občasno krčevito gibanje ustvarja digitalni vrtinec, ki potegne gledalca globoko v svojo notranjost.

Chronomops opens up a shimmering, colourful space that is simultaneously an excess of colour, frenzy of perception, and pop carousel. An abstract architecture of vertical colour bars is set in endless rotation, whereby the modules and building blocks fly around themselves – and the entire system likewise rotates. The forced, in part jerky movement forms a digital maelstrom whose suction pulls the observer deep into it.

CITYSCAPES

Michaela Grill, Martin Siewert
Avstrija/Austria, 2007, BetaSP, 16'



Sodobno predstavo mesta zaznamuje njegova minljivost in bežnost. Družbeni in arhitektonski konstrukti so fragmentarni in izginjajo pred našimi očmi. To misel skuša film prikazati skozi arhivske posnetke avstrijskega filmskega muzeja.

Michaela Grill, Martin Siewert

The perception of the city in the modern era is characterized by its fleeting and momentary nature. Social and architectural constructions are fragmented and dashing past. *Cityscapes* attempts to make archived recordings from the Austrian Film Museum legible along these lines.

Michaela Grill, Martin Siewert

Najboljši filmi festivala Fantoche 07

Mednarodni festival animiranega filma **Fantoche** je letos med 11. in 16. septembrom v mestu Baden blizu Žuricha užrl svojo šesto edicijo. Bienalni festival, ki je nastal leta 1995 kot projekt skupine navdušencev, je danes eden glavnih festivalov animiranega filma v svetovnem merilu, predvsem pa največji in najpomembnejši dogodek, posvečen temu utripajočemu filmskemu žanru v Švici.

Sredi vročice tiste prikupne tekmovalnosti med umetnostjo in tržnim vidikom Fantoche vztrajno sledi svojim ciljem, odkrivanju trenutnih trendov v produkciji animiranega filma in zagotavljanju odra (oziroma platna) drznim umetniškim idejam. Vsako drugo leto se najbolj inovativni filmi s celega sveta, ki izkazujejo najsilnežo željo po eksperimentiranju, tu pomerijo v mednarodnem tekmovanju. Gre za spodbujanje vizije svežih v mladih talentov, hkrati pa festival postavlja domačo producijo animiranega filma v mednarodni kontekst ter predstavlja najpomembnejša mednarodna dela in izbrane publike. Fantoche organizira tudi poglobljene razprave na temo animacijskega medija, v katerih postavlja v žarišče teme in preiskuje specifične vidike animacije (letos sta bili to na primer tematiki zvoka in humorja v animiranem filmu) ter tako premošča vrzeli med animacijo in sorodnimi umetnostmi. Razprave se ne odvijajo zgolj v kinodvoranah, pač pa tudi v okviru številnih drugih dogodkov, kot so razstave, predavanja in okrogle mize.

V sekciji »Najboljši filmi s festivala Fantoche 07« se bodo odvrteli zmagovalci nagrad letošnjega mednarodnega tekmovalnega programa. To je tudi jedro festivala, saj Fantoche vleče na ušesa in preiskuje filmsko bero zadnjih dveh let, da bi odkril nove in nekonvencionalne umetnine – filme, ki izstopajo na estetski ravni, bodisi zaradi svoje vsebine ali zavoljo uporabljenih tehnik, ter da bi našel tiste filme, ki prinašajo nov razvoj in spodbudo animaciji kot mediju izražanja. Izmed 800 prijavljenih filmov iz 51 držav smo jih izbrali in prikazali 35. Petčlanska mednarodna žirija je podelila 5 različnih nagrad. High

Best Of Fantoche 07

The international animation film festival **Fantoche** took place for the 6th time between 11th and 16th September 2007 in Baden near Zurich. Brought to life in 1995 as an enthusiasts' project, the biannual film festival is now one of the major festivals of animated film on the world stage, and is the largest and most important event dedicated to this vibrant genre of film in Switzerland.

Amidst the heat of that delightful cross-fire between art and commerce, Fantoche deliberately pursues its goal of seeking out current trends in the creation of animated film, and providing a platform for artistically brave ideas. Every two years the most innovative new films from all over the world that demonstrate the greatest desire to experiment are brought together for an international competition. New talents are encouraged in their visions and the festival places the Swiss animated film business in an international context, along with the screening of the most important international productions and publics' favourites. Fantoche also conducts in-depth debates concerning the medium of animation in which the focus is placed on themes, and specific aspects of animation are examined (for example in 2007 the themes of sound and humour in animated film), building bridges toward related art forms. This happens not only in cinemas but also during numerous other events such as exhibitions, speeches and panel discussions.

“Best of Fantoche 07” will screen the prize-winning films of this year's international competition. This is the core of Fantoche, as the festival sniffs the air and searches amongst the films of the last two years for fresh and unconventional pieces of work – films that stand out aesthetically, because of their content or as a result of the techniques used to make them, and for those films that help to further develop the animation as a medium of expression. From over 800 submissions from 51 countries, 35 films were selected and screened at the festival. An international jury of five awarded five separate

risk, glavno nagrado za najbolj umetniško ambiciozen projekt, je prejela Zoja Kirejeva za film ***Neumnica***. Nagrado Hot talent, spodbudo nadebudnim novim talentom, pa smo podelili mladi ruski režiserki Anastaziji Žuravlevi za film ***Pozor, vrata se odpirajo!***

Prisrčna hvala za povabilo, obilo zabave in se vidimo na naslednjem festivalu Fantoche (8.-13. september 2009)!

Duscha Kistler

prizes. The main prize, entitled High Risk, for the most artistically ambitious film project was awarded to **Foolish Girl** by Zoja Kirejeva. The prize for supporting promising new talent entitled Hot Talent was awarded to the young Russian film director Anastasia Schurawlewa and her film **Caution, the Doors Are Opening!**

Many thanks for the invitation keep having lots of fun and we look forward to seeing you at the next Fantoche (8th to 13th September 2009)!

Duscha Kistler

T.O.M.

Tom Brown, Daniel Gray (Mednarodna filmska šola v Walesu/International Film School of Wales)
VB/GB, 2006, BetaSP, 2'57"



t.o.m. je neverjetno vosten deček. Svoje obleke skrbno pospravi, četudi na precej nenavadna mesta.

t.o.m. is a very conscientious boy. He puts his clothes away very tidily, albeit in unusual places.

(nagrada/award: najboljši scenarij, najboljša zamisel/
Best Script/Best Idea)

ENERGIJA! / ENERGIE! / ENERGY!

Thorsten Fleisch (Fleischfilm)
Nemčija/Germany, 2007, BetaSP, 5'06"



Nasilna, a prelepa grafika filma *Energija!* ne preizkuša le mej naše optične zaznave, pač pa tudi našega trenutnega razumevanja filmskega ustvarjanja.

The aggressive, yet beautiful graphics of *Energy!* challenge not only our optical perceptions but also our current perceptions of filmmaking.

(nagrada/award: najboljša vizualna izvedba/Best Visual)

**POZOR, VRATA SE ODPIRajo! / OSTEROSCHNO,
DWERI OTKRJWAJUTSA! / CAUTION, THE
DOORS ARE OPENING!**

Anastazija Žuravleva (Šola animacije SHAR / School Studio SHAR), Rusija/Russia, 2005, BetaSP, 5'04"



Film pripoveduje o ljubezni med gumboma in škatli s šivalnim priborom. Kombinacija igreve abstrakcije in pripovednega pristopa, skupaj s predano in umetelno izdelavo, ustvarja šaljivo in sodobno delo.

The film recounts a tale from a sewing box of a love between buttons. The combination of playful abstraction and narrative form plus a high dedication to craft has created a humorous and modern work.

(nagrada/award: vroči talent/Hot Talent)

LABIRINT / LABYRINTH

Omid Khoshnazar (Farhat Film)
Iran/Iran, 2007, BetaSP, 9'20"



Nevidni častnik ukaže vojaku, naj ubije sovražnika.
In igra se začne.

An invisible officer commands a soldier to kill an enemy. And the game begins.

(nagrada/award: najbolji zvok/Best Sound)

LOV / OCHOTA / HUNTING

Ramil Usmanov (Azia Animation Studio)
Kazahstan/Kazakhstan, 2006, BetaSP, 1'40"



Dva lovca, en medved, med njimi pa prav nena-vaden človek.

Two hunters, one bear, and a strange man between them.

(nagrada/award: nagrada občinstva/Public Award)

NEUMNICA / DEVUŠKA DURA / FOOLISH GIRL

Zoja Kirejeva (Studio A-film)
Rusija/Russia, 2006, BetaSP, 6'50"



Ordinary love by no ordinary girl.

(nagrada/award: High Risk)

ŽIVAL / ELUKKA / ANIMAL

Tatu Pohjavirta (Camera Cagliostro)
Finska/Finland, 2005, 35mm, 28'



Zgodba o očetu samohranilcu, ki se spreminja v volkodlaka, o sinu, ki je po nesreči izgubil svoje in dobil ovčje telo, ter o zdravnici, objektu očetovega poželenja.

Animal is a story about a single parent father who is turning into a werewolf, his son who has traded his body with a lamb in an accident, and a female doctor – the subject of the father's desire.

(nagrada/award: posebno priznanje/Special Mention)

MESNI ČASI / MEAT DAYS

Joe Hsieh (Nacionalna univerza umetnosti v Tainanu/
Tainan National University of the Arts)
Tajvan/Taiwan, 2006, BetaSP, 12'20"



V kaotičnem svetu, kjer je ljudožerstvo vsakdanja praksa, neka ženska prodaja svoje telo v zameno za človeško meso. Potrebuje ga za lastno preživetje, da bi nahranila otročička ter bolnega moža.

In a chaotic world where cannibalism is common place, woman barter sexual favours for human flesh for her own survival as well as to care for her young child and sick husband.

(poseben izbor festivala Animateka/Animateka's Special Pick)



Zgodovina portugalskega animiranega filma

Animacija ... na Portugalskem

Tudi še tako veliko potovanje se začne z majhnim korakom.

Kot marsikje po svetu so tudi na Portugalskem zmetki animiranega filma povezani z risanim filmom in ilustracijami; nastajali so v filmskih klubih in majhnih studiih. Prvi znani film *O pesadelo de António Maria (Nočna mora Antonia Marie)* datira v letu 1923. To je bila za komično gledališče narejena politična satira, premierno prikazana v lizbonskem gledališču Eden.

Do šestdesetih let je portugalska animacija štela komaj nekaj avtorskih filmov, ki so črpalii navdih pri že znanih risanih junakih in tradicionalnih legendah ali jih upodabljali.

Prihod oglaševanja v kinematografe in še zlasti na televizijo je spodbudil razvoj animiranega filma. Pojavila se je kopica novih avtorjev, ki so prinesli nov in svež pristop k estetskim in narativnim elementom animiranega filma.

Servais Tiago, ki se je s filmom prvič srečal pri *Automania* (1943), ter **M'ario Neves** sta vplive novega filma, ki je nastajal v Studiilih UPA, protipolu zastarelega Disneyja, prinesla v oglaševanje. Znotraj te skupine oglaševalcev, predanih avtorski animaciji, gre omeniti še **Maria Jorgeja** (dobjitnika glavne oglaševalske nagrade na festivalu v Cannesu 1982), tu pa sta se **Artur Correia** in **Ricardo Neto**, prav tako doma in v tujini nagrajena za svoje dosežke v oglaševanju in prispevek k avtorskemu filmu.

Revolucija leta 1974 je animiranemu filmu odprla nove svetove. Sprva s predstavljivjo novih animiranih filmov in zlasti vzhodnih kinematografij na nacionalni televiziji. Nato pa so se z nastankom mednarodnega festivala animiranega filma Cinanima leta 1977 na Portugalskem odprla tudi vrata filmom in avtorjem svetovne avantgarde animiranega filma. Po nastopu revolucije so prav tu filmarji nove generacije pred-

Portuguese Animated Film History

The Animation... in Portugal

Even a great journey always starts with a small step.

The beginning of Portuguese animated film is linked, as it is the case in many other countries, to cartoons and illustration and emerged within movie clubs or small studios.

The first reported film, *O pesadelo de António Maria (Antonio Maria's Nightmare)*, a political satire made for a comic theater and brought to the scene at the Eden theatre in Lisbon, dates back to 1923.

Until the sixties Portuguese animation numbered to a few *auteur* films made or inspired by cartoon characters or traditional legends. The advent of advertising in cinemas and especially on television has spurred the development of animation. Because of that a number of new authors appeared, bringing new and fresh air to the aesthetic and narrative aspects of the new films.

Servais Tiago, whose first experience with animation was through the film *Automania* (1943), and **Mario Neves** brought the influences of the new animation, developed in the UPA Studios in opposition to the dated Disney, into advertising. Within this group of advertisers, dedicated to the *auteur* animation, we must also mention **M'ario Jorge** (who won the major advertising award at Cannes in 1982), as well as **Artur Correia** and **Ricardo Neto**, both also awarded nationally and internationally for their advertising and *auteur* films.

The 1974 revolution opened up new horizons to animation. Firstly with the presentation of new animated films and cinematographies, especially those from the East, on National Television. Secondly, due to the creation of the International Animation Festival Cinanima in 1977, bringing the films and authors of the world's animation vanguard to Portugal. After the start of the revolution it was here that the new generations of filmmakers presented their films and were awarded:

stavljali svoja dela in zanje prejemali nagrade. Ustvarjalci tega obdobja so bili **Abi Feijó, Fernando Galrito, Carlos Cruz, Zepe, Pedro Serrazina, José Miguel Ribeiro, Regina Pessoa, Isabel Aboim, Joana Toste** in mnogi drugi.

Zaradi odsotnosti neke prave šole animiranega filma, kar velja še danes, je bila naloga izobraževanja novih animatorjev in režiserjev prepričena majhnim delavnicam animiranega filma, ki so bile povzne z festivali, šolami, drugimi organizacijami ali studii.

V poznih osemdesetih letih se je v mestu Oporto odprl Filmógrafo Studio. Tu so se šolale nove generacije avtorjev, ki so ustvarile nekatera izmed prvih pomembnih avtorskih del novega portugalskega animiranega filma. *Os Salteadores* (Abi Feijó, 1993) je bil prvi film, okoli katerega se je zbrala velika ekipa animatorjev iz cele države. Film je leta 1994 prejel posebno nagrado žirije cartoon d'or. Studio Filmógrafo je med drugimi produciral tudi film *Pedra Serrazine Estória do gato e da lua* (*Zgodba o mačku in luni*, 1995), filma *O fado Lusitano* (1995) in *O Clandestine* (2000) režisera Abija Feija, ter film *A Noite* (1999) režiserve Regine Pessoa. Vsi so bili nagrajeni na velikih mednarodnih festivalih.

Nastajali so novi filmski studii, kot so Megatoon, Animais, Animanosta, Zeppelin ... Nekateri so se posvečali tako oglaševanju kot avtorskemu filmu, ponujali so prostor za samo izdelavo filmov in izobraževanje mladih avtorjev. Plod njihovega dela so filmi, ki jih zaznamuje bogata tehnična, estetska in narrativna raznolikost, njihovi avtorji pa prihajajo iz pestre mešanice generacij izjemno nadarjenih režiserjev in animatorjev.

Začetek novega tisočletja je prinesel retrospektive portugalskega animiranega filma. *A Suspeita* (1999), film Joseja Miguela Ribeira, je bil nagrajen na 26 svetovnih festivalih, na koncu pa je odnesel še cartoon d'or 2000. Leta 2004 je Ribeiro za televizijo ustvaril animirani otroški seriji *Coisas Iá de Casa in Abraço do Vento* (*Objem veta*), posvetil legendarnemu portugalskemu kitaristu Carlosu Paredesu. Obe sta prejeli nagrade mednarodnih filmskih festivalov.

Abi Feijó, Fernando Galrito, Carlos Cruz, Zepe, Pedro Serrazina, José Miguel Ribeiro, Regina Pessoa, Isabel Aboim, Joana Toste, and many others.

The absence of a genuine school of animation cinema – a gap that still remains – leaves the task of training new animators and directors in the hands of small animation workshops connected to festivals, schools, institutions and studios.

In the late 80' the Filmógrafo Studio was created in the city of Oporto. Here new authors were trained and produced some of the first major *auteur* works of the new Portuguese animation. *Os Salteadores* (1993), by Abi Feijó, is the first production that rallied a large team of animators from all over the country. The film won the Cartoon D'Or Special Jury Prize in 1994. Among other films the studio also produced *Estória do gato e da lua* (1995) by Pedro Serrazina, *O fado Lusitano* (1995) and *O Clandestine* (2000) by Abi Feijó, as well as *A Noite* (1999), directed by Regina Pessoa. All of these became award winners at the major international festivals.

Other Studios began to emerge, the Megatoon, Animais, Animanosta, Zeppelin... Some divided their attention between advertising and the *auteur* movies, also serving as formation and training centers. The result of their work is reflected in films of great technical, aesthetic and narrative diversity, directed by a mix of generations of very talented directors and animators.

The new millennium began with retrospectives of Portuguese Animation. Jose Miguel Ribeiro's film *A Suspeita* (1999), in addition to having been awarded at 26 festivals around the world, won the 2000 Cartoon d'Or. In 2004 Ribeiro created children's television series *Coisas Iá de Casa and Abraço do Vento*, a tribute to the great Portuguese guitarist Carlos Paredes. Both films won prizes at international festivals.

More recently Regina Pessoa presented her second film *História Trágica com Final Feliz* (2005), a story about difference and freedom. The film

Nekoliko pozneje, leta 2005, je Regina Pessoa predstavila svoj drugi film *História Trágica com Final Feliz (Tragična zgodba s srečnim koncem)*, zgodbo o drugačnosti in svobodi. Film je prejel glavno nagrado v Annecyju in bil nagrajen na skoraj vseh večjih mednarodnih festivalih. Film *Stuart* (2006), v katerem se avtor José Pedro Cavalheiro (Zepe) pokloni mojstru risanega filma Stuartu de Carvalhaisu, je še ena mednarodno nagrajena novejša portugalska produkcija.

Kako je do tega sploh lahko prišlo? Kako je državici brez specializirane šole animiranega filma, brez pomembne vloge v zgodovini filma ali zgodovini svetovne umetnosti nasploh uspelo razviti tako bogato tradicijo, ki jo danes spoštuje in nagrajuje mednarodna skupnost animiranega filma?

Mislim, da prav odsotnost uveljavljene »šole estetike«, ki bi vsiljevala oblikovne smernice ter tehnična, estetska in narativna pravila, omogoča pestrost pristopov in svobodo, ki dopušča filmom neizmerno idejno raznolikost.

Poleg tega pa so portugalski filmi globoko prežeti s kulturno tradicijo, ki združuje ustno izročilo in poetiko z neke vrste naivnostjo (in navidezno) nedolžnostjo. Tako v svetu rastoče uniformnosti, ki jo narekuje medijska globalizacija, nastajajo filmi, ki so edinstveni, posebni in samosvojni.

Tokratna retrospektiva predstavlja tako avtorsko kot tehnično in estetsko raznolikost. Upam, da boste v njej odkrili nekaj izvirnih potez in posebnosti, tudi v delih, ki se poslužujejo bolj »globalne« tehnikе 2D ali 3D računalniške animacije.

Ljubezen do gibanja je človeku inherentna. Prav tako, ali celo bolj, mu je lastna želja po manipulaciji in poustvarjanju tega gibanja. Animaciji je uspelo človeško iskanje združiti okoli gibljive slike, in tako so negibne, mrtve podobe zaživelje na platnu. A da bi ustvarili življenje na platnu, ne morete biti mrtvi in negibni, pač pa morate v sebi nositi življenje. In v tem je vsa skrivenost ...

Fernando Galrito (režiser in profesor animiranega filma)

won the Annecy grand prix and prizes in almost all major international festivals. *Stuart* (2006), directed by José Pedro Cavalheiro (Zepe), a tribute to cartoonist Stuart de Carvalhais, is another of the recent productions of Portuguese animation that has been awarded in various countries.

How did this happen? How did a small country, without a specialized school, without deep roots in the world's art history or the history of cinema, nevertheless, accumulate such a rich tradition, respected and awarded by the animation community?

In my opinion, the absence of a strong "aesthetic school" that imposes plastic lines, technical, aesthetic or narrative rules, allows for a variety of approaches and freedom that allows the films their great conceptual diversity.

Also, Portuguese films have a strong connection to the cultural tradition that unites the oral, the poetic and a certain naïveté and (apparent) innocence, making these works particular and unique in a world increasingly characterized by uniformity through the globalized media.

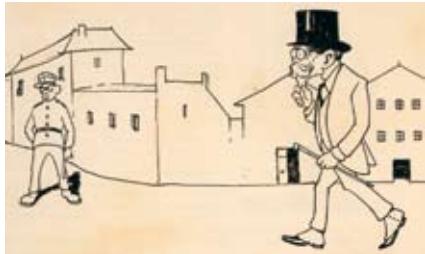
The selected retrospective program covers this diversity of authors, aesthetic and technical approaches. I hope here you can find some singular features, even in works that use more "global" techniques such as digital 2D or 3D.

The passion for movement is inherent to human existence. And its reinvention as well or perhaps even more. Animation succeeded in uniting the human search around the moving image, causing inert images to gain life on the screen. But to create life on screen you must have life inside yourself, you cannot be inert. And that makes all the difference...

Fernando Galrito (Animation Director and Teacher)

**NOČNA MORA ANTONIA MARIE / O PESAДЕЛО
DE ANTÓNIO MARIA**

António Guerreiro
Portugalska/Portugal, 1923, DVD, 3'



Prvi portugalski animirani film, satira o nočni mori ministra. Prvotno je bil narejen kot politično satirična gledališka igra.

This is the first Portuguese animated film. It is a satire about the political nightmare of the minister. It was made for a satirical piece of theatre.

AVTOMANIJA / AUTOMANIA

Servais Tiago
Portugalska/Portugal, 1943, DVD, 4'



Mladi Pim in zlobni Barnabé se prepipata zaradi nesreče, ki se je pripetila med tekmečema na avtomobilskem dirkališču.

The young Pim and the bad Barnabé compete in a very hard automobile race with hard incidents between the two concurrents.

O CALDO DE PEDRA

Artur Correia
Portugalska/Portugal, 1976, DVD, 10'



Zgodba o menihu, ki poskuša narediti juho, vendar nima sestavin. To je tradicionalna zgodba iz osrednje Portugalske.

The story of a monk that wants to make a soup, but he didn't have any ingredients. An old traditional story from central Portugal.

BETH

Mário Neves

Portugalska/Portugal, 1978, DVD, 5'



Animiran film po navdihu Bachove glasbe.

A graphic film inspired by Bach's music.

USODA LUZITANIJE / FADO LUSITANO / THE FATE OF LUSITANIA

Abi Feijó (Filmógrafo)

Portugalska/Portugal, 1995, BetaSP, 5'30"



Portugalska se ima za malo državico na skrajnem koncu Evrope, s klateškim srcem in pustolovskim duhom, z bridko dušo in pokornim telesom.

Portugal perceives itself as a small country on the tip of Europe. It has a roving heart, an adventurous spirit, a grieved soul and an obedient body.

AFRIKA / ÁFRICA

Francisco Lança (Imaginário)

Portugalska/Portugal, 1997, BetaSP, 3'



Film se poraja iz zanimanja za afriško slikarstvo ter maske človeških obrazov in teles. To je zgodba moža, ki sanjari o potovanju v osrčje tega mitičnega kontinenta ...

The idea of this film is based on the interest in African painting and masks of faces and the human body. This is the story of a man who dreams about a journey into the heart of the mythical continent...

NOČ / A NOITE / THE NIGHT

Regina Pessoa (Filmógrafo)

Portugalska/Portugal, 1999, 35mm, 6'35"



Zgodba o otroku in materi, dveh samotnih bitjih, ki nikoli ne spregovorita drug z drugim. Njuna osamljenost lahko doseže celo razsežnost noči. Noč je temna. Mati je temna. In ko si osamljen in zapuščen, postane temačno celotno vesolje.

It's the story of a child and her mother, two solitary lives that never communicate with each other. This loneliness sometimes reaches the magnitude of the night. Dark is the night. Dark is the mother. And dark becomes the entire Universe when you are alone and abandoned.

REŽE / INTERSTICES

Marina Graça (Filmógrafo)

Portugalska/Portugal, 2001, 35mm, 6'



Prej kot film ali celo upodabljoča umetnost naspoln, je animacija predvsem koreografija: geometričen in diahroničen odnos med elementi, katerih forma se od ene do druge sličice bolj ali manj opazno spreminja. Takšno razumevanje in opazovanje, kako se tej ideji prilagaja programska oprema, sta vodilo pričujočega projekta.

Before being film or even fine art, animation is first of all choreography: A geometric and diachronic relationship between elements whose forms change more or less recognizably between frames. This idea, and the observation of how the software fits into it, are the motivations of this project.

DVA DNEVNIKA IN KERAMIČNA PLOŠČICA / DOIS DIARIOS E 1 AZULEJO / TWO DIARIES AND ONE GLAZED TILE

Afonso Cruz, Luis Alvoeiro (Animanistra)

Portugalska/Portugal, 2002, BetaSP, 8'



Adaptacija treh kratkih zgodb o umiranju po literarni predlogi del portugalskega pesnika Mária de Sá Carneira.

Adaptation of three short stories about death, based upon the work of the Portuguese poet Mário de Sá Carneiro.

SLEPI POTNIK / CLANDESTINO / STOWAWAY

Abi Feijó (Filmógrafo/ONF)

Portugalska, Kanada/Portugal, Canada, 2000,
35mm, 7'30"

Nekega pustega in mrzlega božičnega večera se v mračnem meglem pristanišču zasidra stara tovorna ladja. Posadka zapusti ladjo, a globoko pod palubo se skriva slepi potnik. Ko pade mrak, se skuša spustiti po vrvi in se pretihotapiti na kopno, a strah ga popolnoma ohromi. Gre za adaptacijo zgodbe portugalskega pisatelja Joséja Rodriguesa Miguéisa v tehniki animacije peska na steklu z osvetlitvijo od spodaj. Ekspresiven in bogato strukturiran vizualni izraz filma, dobra prežet z melanolijo, razdeve posameznikovo težko in mučno pot k svobodi.



On a cold and dreary Christmas Eve, in a gloomy fogbound seaport, docks a tired old freighter. Deep in its hold, a stowaway is hiding. The crew members leave the ship and go their separate ways. After nightfall, the stowaway tries to make it to dry land by sliding down a rope, but he is paralyzed with fear. Using sand animation on under-lit glass plates, *Stowaway* is an adaptation of a story by Portuguese writer José Rodrigues Miguéis. Profoundly melancholy in its expressive and richly textured imagery, the film is about one man's agonizing struggle for freedom.

OSUMLJENEC / A SUSPEITA / THE SUSPECT

José Miguel Ribeiro (Zeppelin Filmes)

Portugalska/Portugal, 2000, 35mm, 25'



Železniški kupe, štiri osebe, kontrolor, žepni nož in potencialni morilec. Bodo vsi prispevali na cilj potovanja?

A train compartment, four people, a ticket collector, a Barcelos penknife and a potential assassin. Will they all make it to the end of the journey?



Posebne Predstavitev **Special Programmes**

Svetovni jagodni izbor Best of the Rest



RAZPRODANO / UITVERKOCHT / SOLD OUT

Marie José van der Linden, Gerrit van Dijk (Arena Films)
Nizozemska/The Netherlands, 2007, 35mm, 7'30"

Film *Razprodano* je posvečen skoraj izumrli vrsti malih trgovinic.

Sold Out is a tribute to the largely vanished breed of small shopkeepers.

PRAVLJICA O POBEGU / THE TALE OF HOW

The Blackheart Gang (The Blackheart Gang)
Južna Afrika/South Africa, 2006, BetaSP, 4'



Ta razkošno krašena, komično operetna CGI fantazijska zgodba se odvija v Indijskem oceanu, kjer se je jata »piranha ptičev« naselila na hrbtni hobotnice. Ko hobotnico zgrabi lakota, se hrani s ptiči na svojem hrbu, ker pa tem že grozi izumrtje, se odločijo, da po morju pošlje steklenico s klicem na pomoč.

This gorgeously ornate, amusingly operatic CGI fantasy takes place in the Indian Ocean, where a settlement of "piranha birds" lives on the back of an octopus, which feeds on the birds when he gets hungry. Facing extinction, the birds get the idea to send a message in a bottle out to see.

LAPSUS

Juan Pablo Zaramella (JPZ Studio)
Argentina/Argentine, 2007, BetaSP, 3'20"



Nikoli ne podcenjujte moči teme.

Never underestimate the power of the dark side.

MUHAVA / FLIGHTY

Leigh Hodgkinson (Skillset Screen Academy Wales)
VB/UK, 2006, DVD, 1'21"



Metulji povprečno živijo le dva tedna. A s pomočjo sodobnega fenomena hitrostnih zmenkov lahko morda tudi oni najdejo idealnega partnerja, ne da bi zapravljali dragoceni čas.

Butterflies only have an average of two weeks to live. So with the modern phenomenon of speed-dating, perhaps they too can meet their perfect partners without wasting any of their precious time.

PRITLIKAVEC / THE RUNT

Andreas Hykade (Studio Film Bilder)
Nemčija/Germany, 2006, 35mm, 10'



»Prav, dal ti bom Pritlikavca. Ti pa moraš poskrbeti zanj in ga v roku enega leta pokončati,« je rekel stric.

"Alright, I give you the Runt. But you take care of it, and you kill it in one year", said my uncle.

MLEČNI ZOBJE / MILK TEETH

Tibor Banoczki (National Film and Television School – NFTS), VB/UK, 2007, BetaSP, 10'22"



Deček sledi sestri, ki se je skrivaj izmuznila iz hiše, da bi se na polju srečala s svojim dragim. Izgubljena v čudnem svetu koruznega polja brat in sestra izkusita strah in ljubezen ter se naučita veliko o sebi in njenem medsebojnem odnosu.

A young boy follows his sister into a field as she sneaks out to see her boyfriend. Lost in the strange world of the cornfield, the siblings experience fear, love and learn more about themselves and their relationship as brother and sister.

**STARI, ZELO STARÍ ČLOVEK / THE OLD, OLD,
VERY OLD MAN**

Elizabeth Hobbes (Spellbound Animation)
VB/UK, 2007, BetaSP, 6'45"



Leta 1635 je Thomas Parr, star 152 let, odpotoval na srečanje s kraljem Charlesom I. Kralj je v čast ostarelemu gostu ukazal nemudoma prirediti veliko slavje, ki pa se je precej tragično iztekelo.

In 1635 the 152 year old Thomas Parr was taken on a journey to meet King Charles I. The king ordered an immediate celebration in honour of his aged visitor, with fatal consequences.

**TOALETA ALI ZGODBA O LJUBEZNI / LAVATORY
– LOVESTORY**

Konstantin Bronzit (Melnitsa Animation Studio)
Rusija/Russia, 2006, BetaSP, 9'45"



Ljubezen se vedno prikrade potiho. Nikogar ne presenetí, če se nenadoma razvname na delovnem mestu, pa čeprav je služba zanjo precej nepričakovano okolje.

Love is always sudden. No one is surprised if love springs up at work even though the workplace is an unexpected place.

TIGER / TYGER / TIGER

Guilherme Marcondes (Guilherme Marcondes/Tat-
toria)
Brazilija/Brazil, 2006, 35mm, 5'



V velikem mestu se skrivnostno pojavi orjaški tiger in razkrije skrivno življenje na videz povsem običajne noči. Film je nastal po istoimenski pesmi Williama Blaka.

A giant tiger mysteriously appears in a big city, revealing the hidden reality of an otherwise ordinary night. The film is inspired by William Blake's poem of the same name.

KONEC IGRE / GAME OVER

PES (EatPes)
ZDA/USA, 2006, digiBeta, 1'30"



Takšni bi bili videti Pac-Man, Space Invaders, Centipede, Frogger in Asteroidi, če ne bi nikoli izumili računalniških igríc in bi jih morali danes igратi s pomočjo običajnih predmetov, kakršne najdemo doma.

If arcade games had never been invented, here's what Centipede, Frogger, Asteroids, Space Invaders and Pac-Man would have looked like had we been forced to play them with ordinary household items.

HEZURBELTZAK, SKUPINSKO GROBIŠČE / HE-ZURBELTZAK, UNA FOSA COMÚN / HEZURBELT-ZAK, A COMMON GRAVE

Izibene Oñederra (T(arte)AN)
Španija/Spain, 2007, 35mm, 4'



Baskovske besede *hezurbeltzak* ne najdete v slovarju. To je neobstoječ izraz za nevidne družbene skupine. V dobesednem prevodu pa pomeni »črni«.

The Basque word *hezurbeltzak* does not appear in dictionaries. It is a non-existent word used to describe socially invisible groups. Its literal translation would be "the black ones".

ASEF (ŽAL) / ASEF (SORRY) / ASEF (I'M SORRY)

Martin Putto (Martin Putto)
Nizozemska/The Netherlands, 2006, BetaSP, 3'15"



Eksperimentiranje s črkami. Nekdo prisluškuje zmedenemu telefonskemu pogovoru. Gre za nesporazum, ali se za tem skriva nekaj drugega?

Experiment with letters. A confusing phone call is being monitored. Misunderstanding or is there something going on...

PRILAGAJANJE / ADJUSTMENT

Ian Mackinnon (RCA)
VB/UK, 2006, BetaSP, 6'30"



Risar dnevnika se trudi najti kanček upanja sredi drame tehnične in čustvene obsedenosti.

A diarist searches for flickers of hope in a drama of technical and emotional obsession.

**VIOLETA, RIBIČKA S ČRNEGA MORJA / VIOLETA,
LA PESCADORA DEL MAR NEGRO / VIOLETA**

Marc Riba, Anna Solanas (I+G Stop Motion)
Španija/Spain, 2006, 35mm, 9'



Violeta najraje lovi ribe v črnih globinah morja.

Violeta loves nothing more than fishing in the darkest depths of the sea.

MESOJEDI TOK / CARNIVORE REFLUX

Eddie White, James Calvert (The People's Republic of Animation)
Avstralija/Australia, 2006, BetaSP, 7'



Surova pripovedka z nekega banketka.

A barbaric fable from a banquet table.

Retrospektiva »Made in Yugoslavia 1949–1990«

Animirani film v nekdanji Jugoslaviji

Zdi se, da je bila Zagrebška šola animiranega filma za kinematografijo nekdanje Jugoslavije (1945–1990) istočasno blagoslov in prekletstvo. Blagoslov, ker je oaza »osme umetnosti« v Zagreb filmu postala edinstven svetovni fenomen: noben projekt, šola, gibanje ali produkcija, nikoli in nikjer ni zbrala toliko različnih umetnikov in toliko raznolikih mojstrovin, notranje povezanih z niansami, ki so bile povsod takoj prepoznane kot zaščitni znak Zagrebške šole. Prekletstvo pa zato, ker se je v ostalih proizvodnih centrih, glavnih mestih republik ter pokrajin nekdanje Jugoslavije, ta umetnost razvijala obroben in neorganizirano, predvsem zaradi prenaglijenega zaključka: v Zagrebu »to« najbolje delajo, zato ni treba porabljati lokalnih sredstev in moči za merjenje s težko dosegljivim.

Antologiski izbor iz zakladnice Zagrebške šole bi lahko potemtakem obsegal dva, tri ali več, celo šest celovečernih programov (kot sem jih sam pogosto pripravljal za različne dogodke in prizorišča v 60., 70. ter 80. letih preteklega stoletja). Za to priložnost smo poskusili izbrati »najboljše med najboljšimi«. Glede ostalih produkcij sta Beograd in Novi Sad dosegla največ (Borislav Šajtinac je npr. edini avtor zunaj Zagreba, ki je dosegel tamkajšnje mojstre in jih občasno tudi presegel), Ljubljana in Skopje sta dosegla precej, Sarajevo malo, Titograd pa ni dosegel ničesar. Izbor iz teh produkcij je težji, ker se vsakemu bolj informiranemu gledalcu lahko zazdi, da je ta ali oni avtor, ta ali oni film nepravično zapostavljen (ni treba spominjati, da je vsaka in tako tudi ta odločitev selektorja subjektivno in individualno dejanje).

Bistvo uspeha (Zagreb), relativnega uspeha (Beograd, Novi Sad, Ljubljana, Skopje) ali neuspeha ostalih centrov je v zelo enostavnem (kot ideja) ali dragem (glede na potrebna sredstva) ter zapletenem (glede na tehnologijo) fenomenu: filmskem studiu, ki je specializiran

“Made in Yugoslavia 1949–1990” Retrospective

Animated Film In Former Yugoslavia

The Zagreb School of Animated Film seems to have been a blessing and a curse for the cinematography of the former Yugoslavia (1945–1990). A blessing: since the oasis of animated film in Zagreb Film became a unique world phenomenon: no project, school, movement or production has ever gathered so many various artists – and so many various masterpieces, interlaced with nuances, which were at once universally immediately recognized as the Zagreb school trademark. A curse: since the development of this type of art was unorganized and marginal in other centres, regions and capitals, mainly because of the rash conclusion – it is done best in Zagreb, so there is no need to use local funds and powers to measure up to the unreachable.

Zagreb School anthology selection could therefore include two, three or more, even six late-night programs (such as the ones I used to prepare for different events in the sixties, seventies and eighties of the last century). For that occasion we tried to choose the best there is. As far as the rest of the production goes, Belgrade and Novi Sad have achieved the most (Borislav Šajtinac is for example the only filmmaker outside Zagreb who has reached the masters and at times even outreached them), Ljubljana and Skopje quite a lot, Sarajevo a little and Titograd achieved nothing. A selection from these productions is much more difficult, because every well informed spectator could get the impression that a particular filmmaker or a particular film has been unjustly ignored (there is no need to remind ourselves that every choice a selector makes is an individual and a subjective decision).

The essence of success (Zagreb), relative success (Belgrade, Novi Sad, Ljubljana, Skopje) or failure of other centres is simple (as an

za animacijo. Brez takega »svetega kraja« animatorjev in njihove umetnosti, brez trdnih tehnoloških in finančnih temeljev ter, kar je še bolj pomembno, brez kraja za stalno druženje, izmenjava idej ter medsebojno spodbudo ustvarjalcev, animacija ostaja (glede na organizacijske pogoje) povezana z različnimi aspekti hišne dejavnosti ali z marginalnimi vogali kinematografskih podjetij, ki se ukvarjajo z drugimi vrstami filmov, potem (ustvarjalno) z delovanjem od ene priložnosti do druge, brez kontinuitete, kumulacije izkušenj, brez pravega, plodnega napredovanja.

Toliko za zdaj v uvodnem telegrafskem slogu.

Za tiste, ki jih morebiti zanima, lahko dodam, da sem se s temi fenomeni in vrednostmi natančneje ukvarjal v več knjigah:

O animaciji (Beograd, 1973),

Dežela animiranih čudes (Ljubljana, 1976),

Zagrebški krog risanke (Zagreb, I-IV, 1978-1986),

Kinematografska animacija v Jugoslaviji (Beograd, 1979),

Uvod v estetiko kinematografske animacije (Beograd-Zagreb, 1982),

Pol stoletja animiranega filma v Srbiji (Beograd, 1999),

Estetika animacije (Beograd, 2007) itd.

Za festival Animateka 2007 smo sestavili pet programov:

Dvakrat remek dela Zagrebške šole; Pomembni dosežki drugih produkcij; Zgodovinsko pomembni filmi za razvoj animacije v Zagrebu, Beogradu, Ljubljani in Sarajevu; Animirani filmi za otroke.

Ranko Munić

Beograd, junij 2007

idea) or expensive (regarding the necessary funds) or complex (regarding the technology) phenomenon: film studio, specialized for animation. Without such a "holy place" for the animators and their art, without solid technological and financial foundation and what is more important, a place for constant socializing, brain storming and creative encouragement among the filmmakers themselves, animation remains (regarding organization) confined to various aspects of domestic diligence or marginal corners of the cinematographers who deal with other kinds of films, it functions sporadically with no continuity, accumulation of experience and without true prolific development.

So much for the introductory lines.

For those who might be interested I can add that I have dealt with the phenomena and values in great detail in several of my books: *About Animation* (Belgrade, 1973), *The Land of Animated Wonders* (Ljubljana, 1976), *Zagreb Circle of Animated Film* (Zagreb, I-IV, 1978-1986), *Introduction to Esthetics of Cinematographic Animation* (Belgrade-Zagreb, 1982), *Half a Century of Animated Film in Serbia*, (Belgrade, 1999), *The Esthetics of Animation*, (Belgrade, 2007), etc.

For the occasion of Animateka 2007 festival we have prepared five programs:

Two Masterpieces of the Zagreb School; Important achievements of other productions; Historically important films for the development of animation in Zagreb, Belgrade, Ljubljana and Sarajevo; Animated films for children

Ranko Munić

Belgrade, June 2007

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

Vatroslav Mimica (Zagreb film)

Jugoslavija/Yugoslavia, 1959, 35mm, 10'54"

**Antologija / Anthology:
Zagreb I**

V urniku glej / In time table see: YU I



Inšpektor hodi po ulicah in se poskuša izogniti različnim »nevarnostim«. V svojem domu se počasi sprošča po napornem dnevu, ko naenkrat zagleda odtis palca na begu. Ne preostane mu nič drugega, kot da se poda na lov za skrivenostnim osumljencem ... V tem filmu je perspektivo zamenjala medigra ploskev, tema gama barva pa ne pričara prostora, temveč izraža neko grozo, ki bi jo lahko opisali kot *horror vacui*. S pomočjo tehnike kolaža avtor gradi scenografijo z delčki stekla, kartona, s koščki fotografij, ki zamenjajo resnični prostor. Na ta način Mimica uniči logiko prostora in omogoči, da je lik inšpektorja koncipiran tako, da se premika kot robot-žuželka; zdaj je tu, zdaj ga ni, pojavlja se v nepričakovani obliki ter se zavleče pod debele sloje kolažnih dehumaniziranih elementov neprepoznavnih oblik. Pred nami je grotesken morbidni svet z

nenavadno sintezo razbitin, fragmentov ter poetično-nostalgična melodija (Mo-no-to-ny) kot vodilni motiv, ki skupaj ustvarita eno najlepših sekvens moderne animacije.

The inspector walks on the streets and tries to avoid various „dangers“. In his home he then relaxes from the tiring day as he suddenly sees a thumb print on the run. He has no choice but to chase the mysterious suspect... In this film, the perspective is changed with the interlude of surfaces, and the dark gamma colour does not conjure up the room, but reflects a certain kind of horror, which could be described as *horror vacui*. The filmmaker uses the collage technique to create the scene using glass shreds, cardboard, pieces of photos, which represent the real space. In this way Mimica destroys the logic of space and enables the inspector character to be designed as the robot bug; he disappears and then reappears in an unexpected form crawling under thick layers of dehumanized collage elements of unrecognizable forms. We have before us a grotesque morbid world with a curious synthesis of splinters, fragments and a poetic and a nostalgic melody (Mo-no-to-ny) as the leitmotif, which together create one of the most beautiful sequences in modern animation.

ŠAGRINOVA KOŽA / LE PEAU DE CHAGRIN / THE WILD ASS'S SKIN

Vladimir Kristl, Ivo Vrbanić (Zagreb film)
Jugoslavija/Yugoslavia, 1960, 35mm, 10'59"



Reven in nesrečen, Rafael zapusti Paulino ter poskusi srečo na ruleti, vendar izgubi vse do poslednjega zlatnika. Usoda mu podari čudežno Šagrinovo kožo, ki izpolni vse želje. V novem razkošnem življenju osvoji čudovito Fedoro. Vendar je z močjo povezan pogoj: po vsaki izpolnjeni želji se koža krajsa, tako se krajša tudi življenje njenega lastnika. Rafael pretirano izrablja kožo, zato se njegov čas hitro izteka. Zaman skuša kožo povečati; medtem ko se usoda peklensko smeje, Rafael kriče umre. Paula joče nad telesom mrtvega ljubimca, veter pa nosi listje ter košček kože, ki je bila nekoc tako močna. Film, v katerem avtorja ustvarjalno povezujeta najrazličnejše slikovne vrednosti (od ekspresionizma do geometrijske abstrakcije, pri tem anticipirata renesanso secesije in nadaljevanje poparta) ter ustvarjata enega prvih risanih filmov, ki namerno izgubi zunanjou slogovno enotnost.

Poor and miserable, Raphael leaves Pauline and tries his luck in the gaming house, but loses his last gold coin. The destiny gives him the miraculous Wild Ass's Skin, which fulfills every wish. In his new luxurious life, he conquers the beautiful Foedora. But along with its powers, the skin has a condition: after each fulfilled wish, it becomes shorter, and so does the life of its owner. Raphael spends all the time he had misusing the skin. He then tries to enlarge the skin in vain, and while the destiny laughs shows its devilish smile, Raphael dies screaming and Pauline cries over her lover's dead body; the wind carries leaves and a piece of skin, which once used to be so powerful. The film, in which the filmmakers creatively interlace various painting values (from expressionism to geometric abstract art, anticipating the renaissance of Secession and continuation of Pop Art) and thus create one of the first animated films to intentionally lose the exterior style unity.

SUROGAT / ERSATZ

Dušan Vukotić (Zagreb film)
Jugoslavija/Yugoslavia, 1961, 35mm, 9'36"



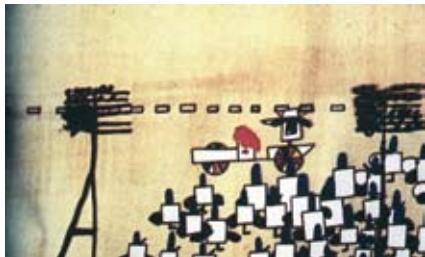
Na plazi ob morju turist napihuje plastično maso ter iz nje ustvari cel kamp. V tem pisanim napihnenjem okolju obstaja plastični surrogat za vse, celo za čustva. Film prikazuje dehumanizacijo sodobne družbe; je prvi film zunaj meja Združenih držav, ki je dobil oskarja za najboljši animirani film.

On a beach we observe a tourist pumping up a plastic mass and making a campsite. In this coloured pumped up ambiance there is a plastic surrogate for everything, even for feelings. This is the first film outside the United States to win an Academy award for best animated film showing dehumanization of modern society.

**DON KIHOT / DON QUIXOTE**

Vladimir Kristl (Zagreb film)

Jugoslavija/Yugoslavia, 1961, 35mm, 10'40"



Ta film je ena najbolj impresivnih in najbolj abstraktnih stvaritev Zagrebške šole animiranega filma; številni avtorji ga imajo za vrhunski dosežek animacije v svetovnem merilu, dobil je tudi pomembna priznanja na festivalih. Zgodba je zelo osebna, celo avtobiografsko intonirana variacija na temo viteza brez strahu in pomanjkljivosti (lik je narisan iz linij, podobnih pločevinam in cewem dimnika), ki se sooča z grozčimi masami mehanizirane civilizacije ter na nenevden način izraža apoteozo neodvisnosti in svobode ogrožene enote.



This film is one of the most impressive and most abstract creations of the Zagreb School of Animated Film. Many filmmakers characterize it as a topmost accomplishment of animation of global proportions; it has also been acknowledged at festivals and received important awards. This is an intimate, even an autobiographical variation of the theme of a knight with no fear and no flaw.

PETI / THE FIFTH ONE

Pavao Štalter, Zlatko Grgić (Zagreb film)

Jugoslavija/Yugoslavia, 1964, 35mm, 2'47"



Ta kratka risanka je majhna humoreska o človeški vztrajnosti. Igranje skladnega kvarteta zmoti majhen trobentatač. Članji kvarteta ga nenehno mečejo ven, on pa se vedno znova vrača.

This short animated film is a small humoresque about human persistence. Playing of the harmonious quartet is disturbed by a little trumpeter. The quartet members keep throwing him out, yet he keeps coming back.

ZID / THE WALL

Ante Zaninović (Zagreb film)
Jugoslavija/Yugoslavia, 1965, 35mm, 4'



Film je ena vrhunskih stvaritev drugega vala Zagreb filma. Šteje za eno najboljših del tega avtorja. Grafično in koloristično je zgodba zelo enostavna, vendar duhovita, polna črnega humorja; to je zgodba o naravi človeških dejanj in družbe, življenjske prakse, funkcionalne animacije, brez rezov (ki jih nadomeščajo gibanja v širino).

Zgodba: zid prepreči pot dvema človekom. Eden se vda, drugi se ne pusti premagati. Končno drugi človek v zidu naredi luknjo z glavo in tako svojo zmago plača z življenjem. Tako je drugemu pot odprta – vsaj do naslednjega zida.



BEĆARAC / DANCING SONGS

Zlatko Bourek (Zagreb film)
Jugoslavija/Yugoslavia, 1966, 35mm, 9'



This film is one of the masterpieces of the Zagreb Film Second Wave. It is thought to be Ante Zaninović's best work. This story, graphically and colouristically speaking, is very simple, yet marked by black humour. It is a story about nature of human actions and society, way of life, functional animation and it was made without cuts (which are replaced by movements to the width).

A wall blocks the path of two people. One man submits, while the other refuses to admit defeat. Finally, the second man smashes a hole in the wall with his head, paying for the victory with his own life. Now the other person's path is open – at least until the next wall.

Film je posvečen folklori avtorjeve domače pokrajine Slavonije v jasnem ritmu deseterca. To je primer evropske popart umetnosti, ki je nastala pred slavno *Rumeno podmornico* Georga Dunninga po glasbi skupine The Beatles.

This film is dedicated to the filmmaker's homeland Slavonia in the rhythm of the decasyllabic verse. The example of the European Pop Art before the famous *Yellow Submarine* by George Dunning made to the music by The Beatles.

MALI IN VELIKI / MALI I VELIKI / LITTLE AND BIG

Zlatko Grgić (Zagreb film)

Jugoslavija/Yugoslavia, 1966, 35mm, 7'28"



Grgićeva izvirna interpretacija klasične animirane scene »lova«. To je film, v katerem je avtor izrazil svoj »umetniški kredo«, ko junakom na koncu filma v več jezikih položi v usta znameniti programatski stavek »Poruki njet!«...

Zlatko Grgić's unique take on the classic cartoon "chase". The film in which the filmmaker expressed his "artistic credo" by putting the famous programmatic sentence "Poruki njet!" in his characters' mouths at the end of the film.

DNEVNIK / DIARY

Nedeljko Dragić (Zagreb film)

Jugoslavija/Yugoslavia, 1974, 35mm, 8'31"



Risan animirani dnevnik odseva spomine čudes in odtujenosti življenja; nudi avtorjev doživljaj sodobne Amerike. Animiranje avtorjeve nerazložljive notranjosti v 24-ih sličicah na sekundo je poetski esej o lastnem ustvarjanju znotraj animacije, ki velja za mojstrovinu modernega animiranega filma.

Memories of both the wonder and alienation of life reverberate in this animated diary. The diary offers the filmmakers new experience of the contemporary America. Animation of the filmmakers own inexplicable internal world in 24 pictures per second is a poetic essay on one's own creation in animation, which is regarded as a masterpiece of the modern animated film.

MORA / NIGHTMARE

Aleksandar Marks, Vladimir Jutriša (Zagreb film)

Jugoslavija/Yugoslavia, 1977, 35mm, 10'



Eden najboljših risarjev in prvakov zagrebške šole animacije Aleksandar Marks, slikar rafiniranega grafizma, je v Jutriši našel kongenialnega animatorja. Znana sta po promoviranju žanra risanega »hororja«. Mora spada v poseben ciklus onirične grozljivke, ki je edinstven v moderni animaciji.

One of the best sketchers and champions of the Zagreb School is Aleksandar Marks, a painter of refined graphical art, has found an equally brilliant animator in Jutriša. They are known for promoting the "horror" genre of animated film. Nightmare is a part of a special cycle of oneiric horror, which is unique in modern animation.

ŠOLA HOJE / ŠKOLA HODANJA / LEARNING TO WALK

Borivoj Dovniković (Zagreb film)
Jugoslavija/Yugoslavia, 1978, 35mm, 8'17"



To je zgodba o Svojku, ki je hodil, kot ga je naučila mama, vendar so ga prijatelji Trzavko, Vlečko, Dolgin in Hlačač nameravali naučiti hoditi vsak na svoj način. Vsak izmed njih je trdil, da je njegova hoja prava. Svojko se je komaj znebil »rešiteljev« in nadaljeval s svojo materno hojo.

This is the story of Stubborn Tom who walked the way his mother taught him to walk, but his friends Twitchy, Slouch, Longneck and Thumpy constantly tried to teach him to walk the way they did, each of them convinced that his way of walking was the correct one. Stubborn Tom could barely get rid of his "saviours" and continued to walk his mother walk.

SATIEMANIA

Zdenko Gašparović (Zagreb film)
Jugoslavija/Yugoslavia, 1978, 35mm, 16'40"



Favna megalopolisa, džungla supermarketov, norišnica bordelov in barov, efekti avtomobilskih luči v megli, nihanje žita in vode ter majanje obešenih – slike, videne skozi oko animatorja, v harmoniji ali stiku s satirično rogojčo, včasih tudi najbolj čisto lirično klavirsko glasbo Erica Satija. S to magistralno vizualizacijo glasbe pozabljenega ter naknadno odkritega skladatelja, z virtuozno animacijo risb v različnih tehnikah (akvarel, tempera, pastel), je Gašparović presunil svet (celo svoje kolege), ker je v svet animiranega filma prinesel pomembne nove vrednote.

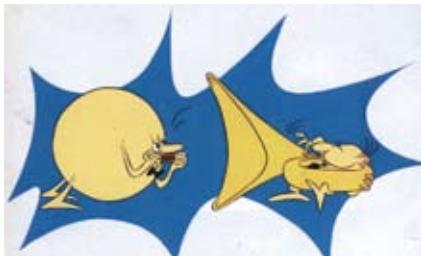
His story is a fauna of the megalopolis, the jungle of the supermarkets, the bedlam of brothels and bars, the effects of headlights in the fog, the flaying waters, the swaying of wheat and of men hanging – all this seen through the animator's eye in harmony or in contact with the satirically mocking, but sometimes also extremely lyrical piano music by Eric Satie. Gašparović has amazed the world (and even his colleagues) with this magisterial visualization of music by the forgotten and rediscovered composer Eric Satie and the virtuoso animation using diverse techniques (aquarelle, tempera, pastel); he has added new values to the world of animated painting.

Antologija / Anthology: Zagreb II

V urniku glej / In time table see: YU IV

PICCOLO

Dušan Vukotić (Zagreb film)
Jugoslavija/Yugoslavia, 1959, 35mm, 9'23"



Človeka vznemiri razglašen zvok ustne harmonike, ki jo igra njegov sosed. Zato tudi sam prineš inštrument in začne se dvobojo do onemoglosti – interpretiran kot metafora hladne vojne. To je hkrati tudi prvo delo tretje faze Vukotičevega ustvarjanja, kjer svoji filme tematsko namenja odraslim ter skuša v obliki groteske posredovati moralno-filosofska sporočila o vprašanjih sodobnega sveta. Virtuozen crescendo medsebojnega rivalstva, vse do samoučenja, je bil sprejet kot glas razuma ter nagrajen s številnimi uglednimi nagradami.

A man is irritated by the sound of his neighbour playing harmonica (brand Piccolo), which is out of tune. He then brings his own instrument and they fight to exhaustion; the duel is interpreted as a metaphor for the Cold War.

This work is at the same time the first work from the third phase of Vukotić's creation. In this section his works are intended exclusively for adults, they are trying to send moral and philosophical messages about important topics of the contemporary world in a grotesque form. A virtuoso crescendo of competition which reaches self-destruction has been praised as a voice of reason and awarded many distinguished prizes.

MALA KRONIKA / EVERYDAY CHRONICLE

Vatroslav Mimica (Zagreb film)

Jugoslavija/Yugoslavia, 1962, 35mm, 10'51"



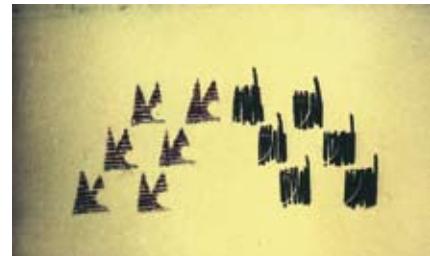
Slepec in pes se prebijata skozi gost mestni promet. Deli strojev, mehanizmov (zobnik, vzmet, pločevina, kovinski deli) ustvarjajo prostor, v katerem slepec in pes skušata preživeti. Ta brezčutni svet odpadkov ju duši, na koncu ostane pravi krvav madež. Nenadna smrt psa samo potrdi nepripravljenost ljudi, da bi pomagali v tragediji. Na likovno dosleden način je predstavljen razdrobljen svet, dehumanizirane in osamljene človeške enote. Ploskovno ustvarjene podobe se gibljejo v odtujenem svetu stalno premikajočih se ploskev, ki predstavljajo simbole v mehanizirani civilizaciji. Vatroslav Mimica v tem animiranem kolaž filmu anticipira popart.

A blind man and a dog thread their way through a traffic jam. Machine and mechanism parts (cogs, springs, tin, metal parts) create a space in which the blind man and the dog attempt to survive. They almost choke on the insensitive world of rubbish and in the end a real blood stain appears. A sudden death of the dog confirms even more that people are not willing to help in tragedy. We have before us a shattered world, dehumanized and lonely human units shown in an artistically coherent way. Figures created on a surface live in an alienated world of constantly moving surfaces representing symbols in a mechanized civilisation. In this animated collage film Vatroslav Mimica anticipates Pop Art.

VAU-VAU / WOW-WOW

Boris Kolar (Zagreb film)

Jugoslavija/Yugoslavia, 1964, 35mm, 9'57"



Pes je objesten in prepričan o svoji moči. Terorizira ostale živali, ki jih pot slučajno zanese mimo njega – ptička, ježa, polža – ter ošabno uživa v strahu, ki jim ga povzroča njegov lajež. Igra se ponavlja – z variacijami, dokler se ne pojavi nekdo, ki se ne ustraši psa: mačka.

A dog, undisciplined and confident about its strength, terrorises other animals, which come along – a little bird, a hedgehog and a snail and enjoys the fear its barking puts in the animals. The game keeps repeating – with variations until the appearance of someone who will not back down – a cat.

MUHA / THE FLY

Aleksandar Marks, Vladimir Jutriša (Zagreb film)
Jugoslavija/Yugoslavia, 1966, 35mm, 8'40"



Neprijetna vztrajnost muhe preraste v obsesijo, ki v človekovi zavesti postane prava pošast. V trenutku, ko monstruoznost muhe doseže vrhunec, človek podleže njeni nadmoči: da bi se obdržalo ravnotežje vseh stvari v naravi človeka, muha prevzame človeške dimenzijs ter tako pride do kompromisa. Kafkovska zgodba o človeku in muhi, ki se bodeta, na koncu pa postaneta enakovredna.

Boring persistence of a fly grows into an obsession, and it becomes a monster in the human conscience. In a moment when the monstrousness reaches its peak, the man succumbs to its superiority: the fly assumes human dimensions and a compromise is reached so that harmony of the human nature is not disturbed. A Kafkaesque tale about a man and a fly butting heads, but ending up as equals.

RADOVEDNOST / ZNATIŽELJA / CURIOSITY

Borivoj Dovniković (Zagreb film)
Jugoslavija/Yugoslavia, 1966, 35mm, 8'30"



Animirani film o človeški radovednosti, bolezni, za katero še danes ni zdravila. Avtor Borivoj Dovniković Bordo je znan po kombiniranju humorja in prodornega razumevanja človeške psihe.

An animated film about human curiosity, an illness which has no cure to this day. Borivoj Dovniković Bordo is known for combining humour with an acute understanding of human psychology.

MED USTNICAMI IN KOZARCEM / IZMEĐU USANA I ČAŠE / BETWEEN LIPS AND GLASS

Dragutin Vunak (Zagreb film)
Jugoslavija/Yugoslavia, 1968, 35mm, 8'40"



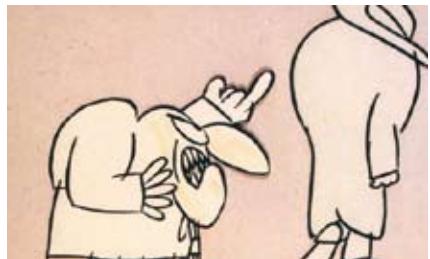
Variacija na temo pesmi Frana Alfirevića, svojevrsten in memoriam pesniku.

Variation on a theme of a poem by Frano Alfirević, a kind of in memoriam to the poet.

DNEVI MINEVAJO / IDU DANI / PASSING DAYS

Nedeljko Dragić (Zagreb film/Corona cinematografica)

Jugoslavija, Italija/Yugoslavia, Italy, 1968, 35mm, 10'12"



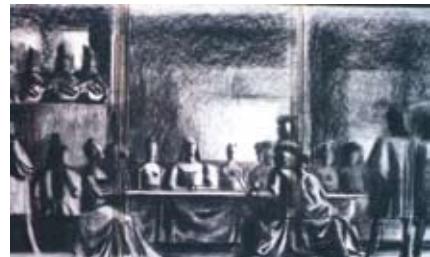
Glavni junak Tino čaka na zapuščenem kraju. Vseeno se najde nekaj, kar razbije monotonično čakanje – berač, hazarder, ciganski trio s pesmijo *Dnevi minevajo*, sebični lastnik nedokončane hiše, bizarni ljubezenski par, potupočni poročni sprevod, zakonsko zaščitena papiga, indiscretna krava, jezni motorizirani moški, bodoči režiser in vojska mravelj. Vsi gredo mimo Tina, za seboj pa puščajo pustoto in brezup. On še naprej čaka, komična življenjska igra se ponavlja. To je film o nemoči majhnega človeka, da se zoperstavi superiornim okoliščinam življenjske resničnosti.

The main character Tino is waiting in a vast place. However, there is something to break the monotony of waiting – a beggar, a gambler, Gipsy trio with a song *Days Go By*, a selfish owner of the yet unfinished house, bizarre lovers, travelling wedding procession, a parrot, protected by law, an indiscrete cow, an angry motorized man, a future director and an army of ants. They all pass Tino and leave monotony and hopelessness behind. He keeps waiting patiently, and the humorous game of life keeps repeating. A film about the weakness of the "little man" to stand up to the superiority of the reality.

MASKA RDEČE SMRTI / MASKA CRVENE SMRTI / MASK OF THE RED DEATH

Pavao Šalter, Branko Ranitović (Zagreb film)

Jugoslavija/Yugoslavia, 1969, 35mm, 9'35"



Film je navdihnila zgodba Edgarja Allana Poeja. Princ Prospero je vnet častilec Satana. Na svoj čudaški grad povabi paletto buržoazne élite, medtem ko po vaseh pustoši kuga. Prospero je prepričan, da ga Satan ščiti pred smrtonosno epidemijo, ter grabežljive in razvajene prijatelje zabava z raznimi ekscentričnimi igricami in orgijami. Vendar pa kuga prevzame skrivenostno obliko, da dokonča svoje hudičevlo delo.

Based on the Edgar Allan Poe story. Prince Prospero is a devoted Devil worshiper. He invites members of bourgeois élite to his strange castle, while the plague devastates the land. Prospero is convinced that Satan protects him against the epidemic and keeps entertaining his spoilt, rapacious friends with eccentric games and orgies. The plague then takes a mysterious form to do its evil work.

MAČKA / THE CAT

Zlatko Bourek (Zagreb film)
Jugoslavija/Yugoslavia, 1971, 35mm, 10'48"



Zgodba je povzeta po Ezopovi basni; pravljica o nespremenljivosti resnične ženske narave skozi nadrealno preobrazbo. Mladi pesnik je osamlijen, dokler mu Venera ne priskrbi družbe – preobradi mačko v lepo dekle ...

The story is based on an old Aesop fable. This is a tale about immutability of a true female nature. A young poet is lonesome until Venus provides him with company, following a surreal transformation of a cat into a girl.

RIBJE OKO / RIBLJE OKO / FISHEYE

Joško Marušić (Zagreb film)
Jugoslavija/Yugoslavia, 1980, 35mm, 10'



V mali ribiški vasici se življenje ni spremenilo že več generacij. Vse, kar imajo, vse, s čimer se identificirajo, dobijo iz morja. Neke noči pa se potek dogodkov spremeni. Jutro prinese dvome; to je bila morda fikcija, morda pa svarilna metafora.

In a small fishing village people's lives have not changed for generations. All they have, all they identify with is what they get from the sea. But one night the sequence of events is disturbed. The morning brings doubts; it was perhaps fiction or maybe a warning metaphor.

SLIKE SPOMINOV / SLIKE IZ SJЕĆANJA / PICTURES FROM MEMORY

Nedeljko Dragič (Zagreb film)
Jugoslavija/Yugoslavia, 1989, 35mm, 12'43"



Zgodba avtorjevega življenja v nemirnem času med letoma 1940 in 1960. Kot v sanjah, s hitro spremenjajočimi se vizualijami in razpoloženji, se avtor spominja slik iz svojega otroštva do študentskih let.

The story of the filmmaker's life during the stirring times between 1940 and 1960. Like in a dream, with fast changing visuals and moods, the filmmaker remembers pictures from his early childhood until his college days.

**Antologija / Anthology:
Beograd, Ljubljana, Novi Sad,
Skopje, Sarajevo**

V urniku glej / In time table see: YU II

ROK

Divna Jovanović (Kino klub „Beograd“)
Jugoslavija/Yugoslavia, 1960, DVD, 3'

Fantazija, ki vključuje kombinacijo glasbe, giba in barve.

A fantasy involving the combination of music, movement and colour.

**ČAS VAMPIRJEV / VREME VAMPIRA / THE TIME
OF THE VAMPIRES**

Nikola Majdak (Zagreb film/Dunav film)
Jugoslavija/Yugoslavia, 1971, 35mm, 8'30"

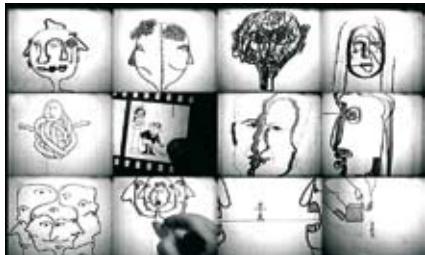


Na robu pokopališča v neki srbski vasi se pijani gostje bližnje krčme srečajo z lokalnimi vampirji. Vprašanje je, kdo bo potegnil kratko.

On the edge of a cemetery in a Serbian village drunken guests from a near by pub meet the local vampires. Who gets away with it?

23

Dragiša Krstić (Dragiša Krstić)
Jugoslavija/Yugoslavia, 1976, DVD (super8), 11'



Ideja filma je poskus prikaza nesvobode mišljenja in verbalnega izražanja skozi igrano-animirano obliko. Film je eksperimentalnega značaja, z omejenimi tehničnimi sredstvi poskuša voditi dnevnik, s pomočjo katerega komunicira z okolico.

The idea of the film is to point at the lack of freedom of speech and thought in the form of the animated fiction. The film is experimental and the filmmaker tries to write a public journal with limited technical resources to help him communicate with society.

ŽUŽELKA / BUBA / THE BUG

Jelena Bešir (Dunav film)
Jugoslavija/Yugoslavia, 2001, BetaSP, 9'



Fascinantna metaforična, fantazmagorična zgodba o iskanju samega sebe. Žuželka je animacija. Prostori, ki gredo mimo, avtoričina življenska obdobja, dokler ne ugotovi, kaj želi početi v življenuju ...

This is a fascinating metaphorical phantasmagorical story about self-searching. The bug is an animation. Passing rooms and filmmaker's life phases until she realizes what she really wants to do...

SINTETIČNI HUMOR / SYNTHETIC COMEDY

Črt Škodlar (Viba film)
Jugoslavija/Yugoslavia, 1967, 35mm, 9'



Eksperimentalni film: abstraktni liki v gibanju, ki v posebnih avdiovizualnih odnosih predstavljajo simbole, ti pa gledalca spomnijo na že znane, konkretnе pojave.

This is an experimental film: abstract characters in movement represent symbols in special audio-visual relations; the symbols then remind the spectator of familiar, concrete phenomena.

MOČVIRJE

Koni Steinbacher (Viba film)
Jugoslavija/Yugoslavia, 1976, 35mm, 8'

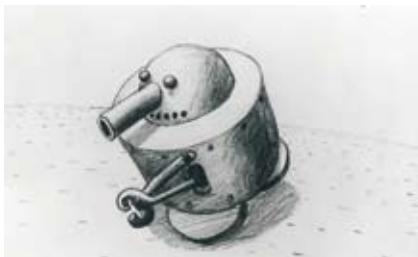


Na obali močvirja sedi Suh i uživa v branju knjige. Idilo mu kvari Debeli, ki kljub opozorilom Suhega hiti na dno močvirja, kjer vidi neomejen prostor za pravo življensko uživanje. Plava proti dnu, toda Suh ga z vso svojo močjo vleče nazaj in pri tem žrtvuje svoj zaklad – knjige.

Thin sits on the verge of the swamp and enjoys reading a book. The idyll is interrupted by Fat, who wants to go to the bottom of the swamp, despite the warnings; he sees there an unlimited space to enjoy life. He swims towards the bottom, but Thin uses all his strength to drag him back and sacrifices his treasure – his books.

POLJUBI MEHKA ME RADIRKA / KISS ME GENTLE RUBBER

Zvonko Čoh (Viba film)
Jugoslavija/Yugoslavia, 1984, 35mm, 5'



Nova kombinacija figurativne risbe, ki je postavljena v klasičen likovni prostor, in nadrealističnih vsebin, ki nastanejo s pomočjo metafor in asociacij. Klasične junake animiranih filmov zamenjajo različni gibi konstruiranih in oživljenih figur. Razna bitja, mešanice strojev, rastlin in predmetov tekmujejo v teku in na koncu nastopijo v glasbeno-artistični točki.

A new combination of figurative drawing, placed in a classical artistic frame and having surrealistic contents formed with metaphors and associations. Classical heroes of animated films are replaced with different motions of constructed and revived figures. Various beings, part machine, part plant, part object, take part in a running competition. At the end they all perform in a musical act.

NI VSE PTICA, KAR LETI / NIJE PTICA SVE ŠTO LETI / IT IS NOT A BIRD ALL WHICH IS FLYING

Borislav Šajtinac (Neoplanta); Jugoslavija/Yugoslavia, 1970, 35mm, 9';



Vir/Source: arhiv mednarodnega festivala kratkega filma Oberhausen/Archive of the International Short Film Festival Oberhausen

Zgodba o človeku in njegovem koncu. Ogromen ptič sistematično napada nedolžnega meščana, dokler popolnoma ne uniči njegove lastnine in življenja samega. To je simbol zla, ki se nenehno reproducira v senci moči in nasilja.

The story of a man and his end. A huge bird systematically attacks an innocent citizen until it has completely destroyed his property and his life itself. This is the symbol of evil, which invariably reproduces itself in the shadow of strength and violence.

FENIKS / PHOENIX

Petar Gligorovski (Vardar film)

Jugoslavija/Yugoslavia, 1976, 35mm, 11'



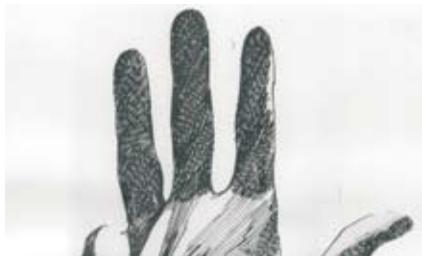
Film po motivih pesmi *Barbara* Jacques Preverta. Ptič si napravi gnezdo in sedi na njem. Iz gnezda zraste mesto po preobrazbi njegove prostornine. Pojavi se na jajcu, ki se preobrazi v oko, kjer se lahko uzre morje, in po tej preobrazbi pride naslednja; tokrat sta to ženska in moški. Potem se pojavit ljubezen in rojstvo in iz gnezda ponovno zraste mesto. Videti je znachenja kataklizme.

After the motifs of the poem *Barbara* by Jacques Prevert. A bird makes a nest and then sits over it. A city has arisen from the nest after a transformation of its volume. It appears on egg which transformed into an eye where a sea could be seen and after that another transformation has come but this time it is a woman and a man. A love and a birth have come next and the city has arisen again from the nest. The sings of cataclysm are already noticed.

PET FILMI IZ RAKA / FIVE FILMS OF A HAND

Darko Marković (Vardar film)

Jugoslavija/Yugoslavia, 1977, 35mm, 4'



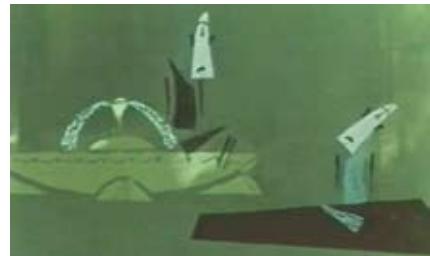
S pantomimičnimi gibi roke se pojavi pet tem: ljubezen, popačenost, govorništvo, socialni problemi in sklepanje prijateljstev.

By pantomimic movements of the hand, five themes are shown: love, corruption, oratory, the social problems and making friends with the people.

NOKTURN / NOCTURNO

Vefik Hadžismajlović (Sutjeska film)

Jugoslavija/Yugoslavia, 1964, BetaSP (35mm), 5'



Na zvezdnatem nebu nad strehami mesta se odvijajo nenavadne sanje: dekle cvet, katere oblike se razstavljajo ter ponovno sestavljajo, naleti na tri primere dolgočasja in osamljenosti.

In the sky full of stars above the rooftops of the city there is a strange dream: a girl-flower, whose shapes and forms fall apart and became one again, comes across three examples of boredom and loneliness.

Korenine / Roots: Zagreb, Beograd, Ljubljana, Sarajevo, Novi Sad

V urniku glej / In time table see: YU III

VELIKI MITING / THE BIG MEETING

Norbert Neugebauer (Kerempuhov studio za crtani film)
Jugoslavija/Yugoslavia, 1951, 35mm, čb/bw, 16'



Prvi domači risani film, ki je bil prikazan v skoraj vseh takratnih kinematografih v državi kot politična satira na račun »kvakajoče« informbirojevske propagande (personificirane žabe iz Albanije in race iz Bolgarije), je bil aktualen v takratnih težkih časih Stalinovega pritiska na Jugoslavijo. Uvodne sekvence prikažejo antijugoslovanskega hujščaka, novinarja Judina, v njegov redakciji. Izmišlja si race, ki jih naperi proti sosedni državi (race letijo ven iz njegovega pisalnega stroja, razburajo ga ter ga spravljajo v bes). Judin potem pošije reporterja Patkina v Albaniju na miting. Majhni novinar in njegovo letalo skoraj strmoglavita v blatna in nepregledna albanska močvirja, kjer ga pričakajo žabe in njihov poglavar, žlobudravi žabon z izbuljenimi očmi. Patkin se udeleži mitinga žab proti izsuševanju močvirja, ki ga je tedanjega jugoslovanskega oblast izvajala na mejnih območjih. Med kvakanjem žabe popade strah, in medtem ko se skrivajo v blatu, Patkin komaj

vzleti s svojim strojem. Ob vrnitvi ga veter odnese nad Jugoslavijo, kjer s pomočjo daljnogleda odkrije velike tovarne, ki jih upravljajo delavci, nove ceste, mostove in delovni elan v duhu takratne soorealistične revolucije. Ob vrnitvi in redakcijo Judin razloži vtise, ta pa ga v divjem besu vrže v zapor. V poslednjem kadru nesrečni novinar zaman protestira skozi rešetke ter se zagovarja, da je govoril zgolj resnico ...

The first Yugoslavian animated film, which was shown in almost all cinemas in the country as a political satire to scorn the "croaking" *informbiro* propaganda (personified with frogs from Albania and ducks from Bulgaria) – topical subject at the difficult times of Stalin's pressure on Yugoslavia. The leading sequences show the anti-Yugoslav inciter, a journalist called Judin, in his newsroom. He makes up all kinds of "canards" against a neighbouring country, which he then publishes (ducks come flying out of his typewriter, annoying him and making him furious). Then later on Judin sends a reporter by the name of Patkin on a meeting to Albania. The little journalist and his plane almost crash in the muddy and unclear swamps of Albania, where he meets frogs and their chief, a babbling frog with bulging eyes. Patkin attends a frog meeting against swamp drainage carried out by the former Yugoslav authorities on the borders. During the croaking the frogs become afraid and while they hide in the mud, Patkin barely takes off. On his return the wind carries him to the sky above Yugoslavia where he sees through his binoculars large factories managed by workers, new roads, bridges and work spirit of the socialist realism revolution. On his way back to the newsroom he explains Judin his impressions, but the enraged Judin throws him in prison. In the last shot the unlucky reporter protests in vain from the cell, defending himself for only telling the truth...

**KAKO SE JE RODIL KIĆO / KAKO SE RODIO KIĆO
/ HOW KICO WAS BORN**

Dušan Vukotić (Duga film)

Jugoslavija/Yugoslavia, 1951, 35mm, čb/bw, 6'12"



Risanka prikazuje junaka z imenom Kićo, ki nastane na risarski plošči, potem pa odide v mesto, da bi rešil stanovanjsko vprašanje. Na poti Kićo hodi po hribih in sreče obupane državne birokrate. To je prvi film edinega hrvaškega oskarjevca; ustvariti je skušal stalen domač lik, ki bi se moral pojavljati v seriji filmov s satiričnim pristopom k aktualnim družbenim temam.

The animated film shows the character of Kićo, who is created on a drawing board and leaves for town to try and get himself a flat. On the way Kićo threads his way through bureaucracy and meets desperate clerks. This is the first film of the only Croatian Academy Award Winner who tried to create a permanent local character, who should have stared in a series of films satirically dealing with everyday society

RDEČA KAPICA / CRVENAKAPICA / LITTLE RED RIDING HOOD

Nikola Kostelac, Aleksandar Marks (Zora film)

Jugoslavija/Yugoslavia, 1954, 35mm, 14'



To je prvi zagrebški barvni film za otroke, ki je nastal po predelani snemalni knjigi Borisa Kolarja in pod režisersko taktirko Josipa Sudarja v takratnem Duga filmu.

Zabaven in izvrstno režiran film je poln originalnih dramaturških rešitev. Čeprav v ključnih interpretacijah še vedno spominja na Disneyja, je vseeno poln originalnih in duhovito stiliziranih detajlov, ki so opogumili zagrebške animatorje, da se lotijo obsežnega eksperimenta – popolnoma reducirane animacije. Ta simpatična animirana verzija znanе Grimmove zgodbe je prinesla tudi prvo mednarodno priznanje za jugoslovanski animirani film, diplomo berlinskega festivala leta 1956.



Zagreb gave way to its first animated colour film for children by the adapted filming book by Boris Kolar and originally directed by Josip Sudar in the early Duga Film. Entertaining and perfectly directed film is full of original dramaturgical solutions. Although it still leans on Disney, it in fact has a great number of original and humorous details, which will encourage the Zagreb animators to experiment with fully reduced animation. A Yugoslav animated film, this likeable animated version of the very well known Grimm's fairy tale, was awarded at the international Berlin festival in 1956.

PREMIERA / PREMIJERA / OPENING NIGHT

Nikola Kostelac (Zagreb film)
Jugoslavija/Yugoslavia, 1957, 35mm, 9'47"



Kostelac je eden prvih filmašev, čigar dela so dosegla mednaroden uspeh in proslavila Zagrebško šolo animiranega filma. Animacijo je ustvaril s pomočjo geometrijskih risb, ki so spominjale na tedanje naj sodobnejše likovne tendence. Zgodba je groteskna satira o reakcijah snobov in poznavalcev tenorjeve arije na otvoritveni operni predstavi.

Kostelac is one of the first filmmakers, whose films achieved international success and made the Zagreb School of Animated Film famous. The animation was made using geometrical drawings which were similar to the contemporary artist tendencies. The story is grotesque satire on the 'average opening night' opera audience; the reactions of the snobs and connoisseurs to the tenor's aria.

PIONIR IN DVOJKA / PIONIR I DVOJKA / PIO- NEER AND THE BAD GRADE

Vera in/and Ljubiša Jocić (Avala film)
Jugoslavija/Yugoslavia, 1949, BetaSP (35mm), 11'



Izobraževalni film o pionirjih. Pionir Miša je slab učenec. Mora popraviti dvojko, da se lahko vozi z vlakom, sošolci pa mu pri tem pomagajo.

An educative film about pioneers. Pioneer Miša is doing bad at school. He has to improve his grade to ride a train and his classmates help him do that.

SVETLAN IN ZMAJ / SVETLAN I ZMAJ / SVETLAN AND THE DRAGON

Radivoje-Lola Đukić (Dunav film)
Jugoslavija/Yugoslavia 1957, BetaSP (35mm), 19'



Lutkovni animirani film po zgodbi *Svetlan in zmaj*. Fant živi na deželi s svojim dedkom. Nenadoma se pojavi zmaj.

A puppet animated film based on a story *Svetlan and the Dragon*. The boy lives in the country with his grandfather. Suddenly a dragon appears...

**ČLOVEK IZ KREDE / ČOVEK OD KREDE / A MAN
MADE OF CHALK**

Nikola Majdak (SAF Avala)

Jugoslavija/Yugoslavia, 1963, 35mm, 3'25"



Nemirni grafit pobegne z zidu, na katerem je narisani, in na poti skozi mesto doživlja različne peripetije – ljubezen, srečo in nesrečo, nočne avanture ... vse dokler ne izgine na belem zidu, ker je tudi sam bel.

A restless graffiti escapes of the wall and during the trip through town it gets involved in different situations: love, happiness, night adventures... until it disappears on the white wall, being white himself.

KURIR NEJČEK / THE MESSENGER

Miki Muster (Viba film)

Jugoslavija/Yugoslavia, 1961, 35mm, 8'



Čez dan partizanski kurir Nejček pazi na živino na planini in opazuje gibanje nacistov, ponoči pa o novostih obvešča partizane.

During the day a partisan courier Nejček looks after the cattle on a mountain and watches the movement of the Nazis, at night he delivers the news to the partisans.

**ZALJUBLJEN V TRI KOLAČE / ZALJUBLJEN U TRI
KOLAČA / IN LOVE WITH THREE CAKES**

Nikola Majdak (Neoplanta)

Jugoslavija/Yugoslavia, 1967, 35mm, 7'



Na veselici se pri razigranem kolu fant kolač zaljubi v dekle medenjakinja. Ker pa ni ljubezni brez težav, se v ljubezensko zgodbo vplete tudi tretji, z nalogo, da uniči romantiko.

At a feast a boy-cake falls in love with a honey cake girl at a cheerful dance. Since there is no love without trouble, a third party meddles in a story, and he was given a task to ruin the romance.

Otroški program Children's Programme

STRAŠILO / THE SCARECROW

Vatroslav Mimica (Zagreb film)
Jugoslavija/Yugoslavia, 1957, 35mm, 10'

KRAVA NA LUNI / KRAVA NA MJESECU / COW ON THE MOON

Dušan Vukotić (Zagreb film)
Jugoslavija/Yugoslavia, 1959, 35mm, 10'

MALI VLAK / A LITTLE TRAIN

Dragutin Vunak (Zagreb film)
Jugoslavija/Yugoslavia, 1959, 35mm, 11'

ZIMSKA ZGODBA / WINTER STORY

Miki Muster (Viba film)
Jugoslavija/Yugoslavia, 1962, 35mm, 6'

KRAVA NA MEJI / KRAVA NA GRANICI / COW ON THE BORDER

Dragutin Vunak (Zagreb film)
Jugoslavija/Yugoslavia, 1963, 35mm, 10'

OBISK IZ VESOLJA / POSJET IZ SVEMIRA / A VISIT FROM SPACE

Zlatko Grgić (Zagreb film)
Jugoslavija/Yugoslavia, 1964, 35mm, 11'

DOBROSRČNA MRAVLJA / MRAV DOBRA SRCA / THE KIND-HEARTED ANT

Aleksandar Marks, Vladimir Jutriša (Zagreb film)
Jugoslavija/Yugoslavia, 1965, 35mm, 9'

IZUMITELJ ČEVLJEV / IZUMITELJ CIPELA / INVENTOR OF SHOES

Zlatko Grgić (Zagreb film)
Jugoslavija/Yugoslavia, 1967, 35mm, 9'

MODRI ZAJEC / PLAVI ZEC / BLUE RABBIT

Dušan Petričić (Dunav film)
Jugoslavija, 1981, BetaSP (35mm), 5'

PRDKO / PRTKO / FARTY

Rastko Čirić (Dunav film)
Jugoslavija/Yugoslavia, 1993, BetaSP (35mm), 2'30"

PRINCESA NA ZIDU / PRINCEZA NA ZIDU / PRINCESS ON THE WALL

Iva Čirić (Dunav film)
Srbija/Serbia, 2005, BetaSP, 8'10"

**Glej otroški program Slon IV in V,
stran: 184**

**See children programme Elephant IV and
V, page: 184**

Kanadska neodvisna animacija

Kanadskim neodvisnim animatorjem svet animacije pogosto ni posvečal zadostni pozornosti, prezri jih je kot igrače z napako. Tudi danes pod pojmom kanadski animirani film navadno razumemo bojni kratkometražno produkcijo **Kanadskega filmskega sklada** (NFB) ali televizijsko produkcijo katerega izmed vrste animacijskih studiev, kot so Nelvana, Cookie Jar (prej Cinar) in Cuppa Coffee. Tako prvi kot drugi imajo razmeroma lahek dostop do tistega, kar neodvisni filmarji le s težavo dosegajo: do publike. Posledično se v množici lahko dostopnih filmov izgublja delo kanadskih neodvisnih animatorjev.

Ti svoje filme večinoma financirajo iz gore drobiža, ki se jim nabere po žepih. A na splošno gledano je Kanada do svojih umetnikov raddorna. Kanadski nacionalni svet za umetnost in številni pokrajinski sveti so bistveno pripomogli k razvoju neodvisne produkcije.

Večina neodvisnih filmov se lahko brez sramu primerja s filmi kanadskega filmskega sklada, ker pa ima NFB na voljo močno oglaševalsko in distribucijsko ekipo, ki razpolaga z zadostnimi sredstvi, njegova produkcija doseže veliko več festivalov, kot povprečen neodvisen film. Neodvisneži so prisiljeni omejiti izbor festivalov, na katere se prijavijo, in nobenega zagotovila ni, da bodo njihovi filmi tam tudi sprejeti. Zaradi tega imajo v primerjavi z drugimi veliko manj priložnosti, da bi se izpostavili. In dokler ne bosta glavni severnoameriški televizijski postaji, namenjeni animaciji, pokazali pripravljenost za predvajanje kratkih filmov festivalskega tipa, priložnosti za ustvarjalca kratkometražcev ostajajo omejene.

Zakaj torej to počnejo? Zakaj posnamejo filme, ki jih nihče ne bo videl? Pojma nimam. Zakaj živimo?

Chris Robinson

Mednarodni festival animacije v Ottawi

Canadian Independent Animation

Like misfit toys Canadian independent animators have been largely overlooked and unappreciated by the animation community. Canadian animation today is typically associated with either the short films of the **National Film Board of Canada** (NFB) or the original TV productions of Nelvana and Cookie Jar (formerly Cinar), Cuppa Coffee and other assorted animation studios. Both have relatively easy access to something the independents don't: an audience. As a result the work of the Canadian Independent animation community gets lost in the shuffle.

Most of these artists fund their films with a big chunk of change from their own pockets, but, in general, Canada is generous with its artists. The Canada Council and various provincial Arts Councils have played a vital role in nurturing independent production.

Many of these independent films are just as worthy as, for example, any NFB production, but because the NFB has a huge marketing and distribution office with ample resources, their films reach many more festivals than your average independent film. Indies are forced to be more selective about the festivals they submit too and, naturally, there's no guarantee that their films will even be taken. As such, their opportunities for exposure are severely limited by comparison. And until North America's two animation channels show a willingness to showcase festival-type short films, the possibilities will remain limited for the short filmmaker.

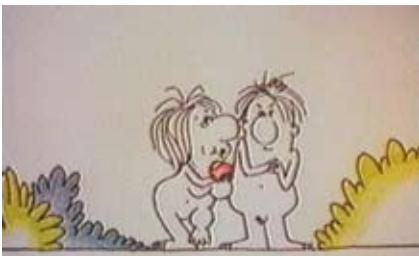
So why do they do it? Why make a film that might never be seen?
Beats me. Why live?

Chris Robinson

Ottawa International Animation Festival

**Klasike kanadskega neodvisnega filma
Canadian Independent Classics**

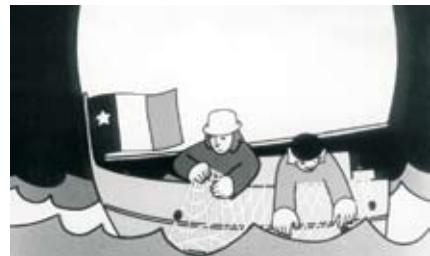
**ZGODOVINA SVETA V PIČLIH TREH MINUTAH /
HISTORY OF THE WORLD IN THREE MINUTES
FLAT**
Christopher Mills (Michael Mills Productions Ltd.)
Kanada/Canada, 1980, DVD, 4'



Tudi tako lahko gledaš na človeško zgodovino. Še zlasti, če si vsevedni stvarnik, a še nisi izgubil smisla za humor.

This is one way of looking at the history of man. At least, if you are the all-seeing creator and still have a sense of humour.

PREBUJENJE / LE REVEILLE / THE WAKE UP
Francine Léger (Nanouk Films)
Kanada/Canada, 1982, 16mm, 5'



Ta preprost in pretresljivo lep animirani film oživlja spomin na dogodek, ki je spremenil potek francoske zgodovine na ameriških tleh, na deportacijo »neutralne francoske frakcije«, Akadijcev.

In this simple and achingly beautiful animation the memory of an event which changed the course of French history in North America, the deportation of the Acadians, or "neutralist French", is brought to life.

TRESK! / CRAC!

Frédéric Back (Société Radio Canada)
Kanada/Canada, 1982, BetaSP, 15'



Zgodba o gugalniku, polna očarljivosti in topline, orisce naglo spreminjanje quebeške družbe.

Full of charm and warmth, this story of a rocking chair traces the rapid transformation of Quebec society.

MESAR LUPO / LUPO THE BUTCHER

Danny Antonucci (International Rocketship Ltd)
Kanada/Canada, 1987, 35mm, 3'

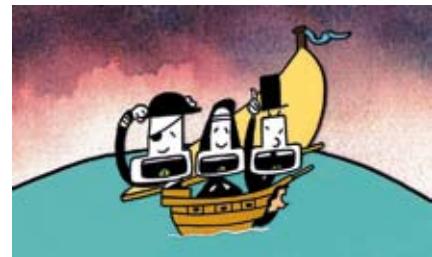


Čudaška zgodba o nesrečnem mesarju, ki vzame stvari v svoje roke, je prav tako nezaslišana, kolikor je bistveno zaznamovala sodobni razvoj animiranega filma.

This bizarre tale of an unhappy butcher who takes matters in his own hands is as outrageous as it is influential.

ČRNA HULA / BLACK HULA

Marv Newland (International Rocketship Ltd)
Kanada/Canada, 1988, 35mm, 4'



Kamorkoli se obrneš, povsod zagledaš pojoče čolnarje, ki prinašajo darove in obljubljajo boljše čase.

Wherever you turn, these singing boatmen appear. They come bearing gifts and promises of something better.

PRIMITI TOO TAA

Ed Ackerman, Colin Morton (Ed Ackerman, Colin Morton)
Kanada/Canada, 1986, 35mm, 5'

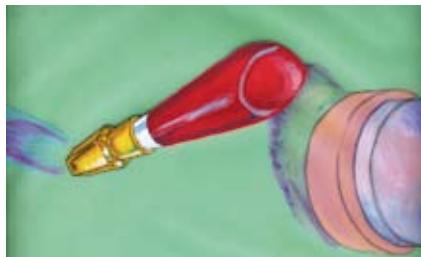


Konstruktivistična poezija in pripovedna koreografija ustvarita izjemno zabavno pesem nesmisla.

Constructivist poetry meets literal choreography in a profoundly entertaining nonsensical poem.

VAŠE IME V CELULITU / YOUR NAME IN CEL-LULITE

Gail Noonan (Cartoonan Films)
Kanada/Canada, 1995, 35mm, 6'



Ta izjemno duhovit animirani film predstavlja drastične in absurdne poskuse, da bi si izklesali popolno telo. Neka ženska se trudi slediti nemogočemu idealu »popolnega« videza, ki ga narekuje moda, to pa jo pripelje do tega, da si napihne prsi in reže noge, da bi le iztisnila vso maščobo ... Ko film prekorači vse meje manipulacije s telesom, se fikcija strašljivo približa realnosti.

Drastic and ridiculous efforts to create a perfect body image are presented in this hilarious animated film. A woman's attempts to keep up with fashion's impossible image of "perfection" lead her to pump up her bust line, clear-cut her legs, squeeze out that fat... Fiction is just a little too close to reality as the limits of body-shaping are stretched.

TEREZIAS ANNE MARIE FLEMING / AMF'S TIRE-SIAS

Ann Marie Fleming (Sleepy Dog Films)
Kanada/Canada, 1998, BetaSP, 5'



Vprašanje je sledeče: kdo bolj uživa med seksom, moški ali ženske? Da bi se dokopal do odgovora, se stari modrec Terezias spremeni v žensko.

The question: who has better sex, men or women? Tiresias, a wise old man, turns into a young woman to find out the answer for himself.

GEOMETRIJA PAZI SE / GEOMETRY OF BEWARE

Rick Raxlen (No-Room Productions)

Kanada/Canada, 1998, 16mm, 7'



Minuta najdenega posnetka serije *Mutt and Jeff* iz leta 1926 je dobesedno rekonstruirana iz papirnatih fotokopij in risb s tušem.

One-minute of found footage of *Mutt and Jeff* from 1926 is literally reconstructed via paper prints from photocopies and pen and ink drawings.

ČRTNE SANJE / LINEAR DREAMS

Richard Reeves (Richard Reeves)

Kanada/Canada, 1998, 35mm, 7'



Posodobljena hiphop različica McLarenovega pristopa z eksplozijo elektromagnetskih dražljajev v poplavi barv. Zvok in slika sta vpraskana neposredno na filmski trak.

Electromagnetic impulses explode in cascading colour in a hip-hop update of the McLaren approach. Sound and image is scratched directly onto the film strip.

BINGO

Chris Landreth (Alias/Wavefront)

Kanada/Canada, 1998, BetaSP, 5'



V divje nadrealističnem svetu banda cirkusantov psihološko trpinči mladega moškega, da bi ta začel verjeti, da je klovn.

In a wildly surrealistic world a young man is psychologically bullied by circus people into believing he is a clown.

MIŠJE LUKNJE / MOUSEHOLES

Helen Hill (Helen Hill)

Kanada/Canada, 1999, BetaSP, 7'



V tem žalostno-veselem animiranem filmu, ki uporablja zavidljivo množico različnih filmskih tehnik, se prepletajo spomini na ljubljenega dedka in prizori z nebeške čajanke.

Memories of a beloved grandfather intermingle with images of a tea party in heaven in this bittersweet animation that uses an advanced range of filmmaking techniques.

OPUTSTITE VSAKO UPANJE, VI, KI VSTOPATE /

ABANDON BOB HOPE, ALL YE WHO ENTER

Kevin Kurytnik (Quickdraw Animation Society)

Kanada/Canada, 2000, BetaSP, 7'



Dante in veverica Virgie se odpravita na razvratno postmodernistično potovanje po vzponih in padcih animiranega filma. Nikomur ne bo prizanešeno.

Dante and the squirrel Virgie go on a riotously post-modern journey through high and low in the history of animation. Nobody is safe.

PONIŽANJE / A LOSS OF CHARACTER

Al Sens (Al Sens Animation)

Kanada/Canada, 2000, BetaSP, 4'



Satirični pogled na produkcijo animiranih filmov v vse bolj pomanjkljivo financiranem kontekstu. Al Sens razloži, kako »ohraniti trezno glavo«, ko ustvarjate animirani film s proračunom, ki je manjši od »cene ene pice«.

A satirical look at animation production in an increasingly underfunded context. Al Sens describes how "to keep a cool and detached head" when creating animation with a budget under "the price of a pizza".



(ZIMSKI) ČAS / (WINTER)TIME

Dan Sokolowski (Sok Cinema)
Kanada/Canada, 2001, BetaSP, 4'

Sodobni kanadski neodvisni film
Canadian Independent Contemporary



Sokolowski po zgledu abstraktnih jazzovskih filmov Normana McLarenja z uporabo sedmih animacijskih slogov interpretira Gershwinovo skladbo *Summertime*.

Rooted in the abstract jazz films of Norman McLaren, Sokolowski interprets George Gershwin's *Summertime* using seven styles of animation.

CAMERA TAKES FIVE

Steven Woloshen (Steven Woloshen)
Kanada/Canada, 2004, 35mm, 3'



Večno prepletajoča se romantika linij v veličastnem cinemaskopu. Dave Brubeck narekuje tempo tej slikoviti ročno izdelani animaciji brez kamere.

The ever twisting and turning romance of lines is explored in glorious CinemaScope. Dave Brubeck handles the keys in this colourful handmade camera-less animation.



ULICA DORCHESTER / DORCHESTER STREET

Sarah Lazarovic (Long Live Irony Pictures)

Kanada/Canada, 2006, BetaSP, 9'



Animiran dokumentarni film o slavni preteklosti montrealske ulice po pripovedi avtorjeve babice in prijateljev.

An animated documentary about the storied past of a Montreal street as told by the author's grandmother and friends.

ZAPUŠČENA PERZEFONA / THE WAIF OF PERSEPHONE

Nick Cross (Do It For Me Productions)

Kanada/Canada, 2006, BetaSP, 12'



Sodobna različica klasične grške bajke. Boginja pomladi Perzefona je ugrabljena in odpeljana v podzemno kraljestvo.

A modern version of a classic fable. Persephone, the goddess of spring, is abducted to the underworld.

V HOTELU QUINTE / AT THE QUINTE HOTEL

Bruce Alcock (Global Mechanic)

Kanada/Canada, 2005, BetaSP, 4'



Variacija na temo ene najbolj znanih pesmi Ala Purdyja.

A riff on one of Al Purdy's best-known poems.

POL ČLOVEK / A HALF MAN

Firas Momani (The Zombie Tree)
Kanada/Canada, 2005, BetaSP, 5'



Cel človek, ki je ujet v polovici svojega telesa, se na vse kriplje trudi z vsakdanjimi opravili.

A whole man contained in half of a body struggles to maintain his daily routine.

RADA IMAM PANDE / I LIKE PANDAS

Jessica Borutski (Jessica Borutski)
Kanada/Canada, 2005, BetaSP, 3'

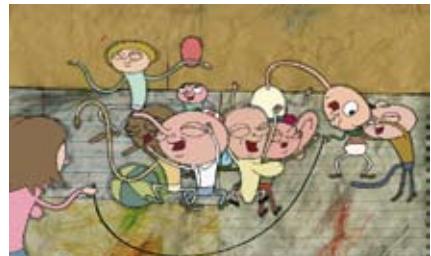


Dve pandi sta najboljši kolegici. Na potepu po svetu se krasno zabavata.

Two panda bears are best buddies and have a great time roaming the world.

NEMI IN GOLI / MUTE AND MOLT

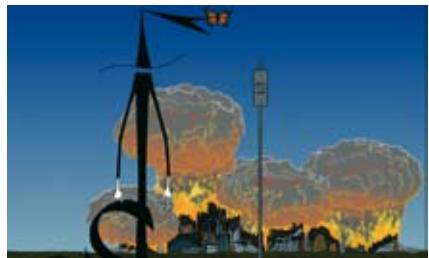
Brigitte Archambault (Brigitte Archambault)
Kanada/Canada, 2005, BetaSP, 5'



Podoba otroških strahov in tesnobe ob soočenju s prvo izkušnjo spolnosti.

A look at children's fears and anxieties when they are confronted with their first sexual experience.

**GROZNO JUTRO ZA GOSPODA SMRT /
MR. REAPER'S REALLY BAD MORNING**
Carol Beecher, Kevin Kurytnik (Fifteen Pound Pink
Productions)
Kanada/Canada, 2004, BetaSP, 17'



Gospod Smrt je te dni že čisto navaden smrtnik, ki hodi v službo. Med pretiranim sanjarjenjem o svoji slavni preteklosti načrtuje zmagošlavno vrnitev.

These days Mr. Death has become your average working stiff. Between epic daydreams of his days of glory he makes plans for a triumphant return.

ENA DIMENZIJA / ONE D
Mike Grimshaw (Oddsock Cartoons)
Kanada/Canada, 2005, BetaSP, 4'38"



Bob in Diane gresta v kino v enodimenzionalnem svetu. To najbrž ni njun prvi zmenek, prav lahko pa bo zadnji.

Bob and Diane go to a movie in a one-dimensional world. It is probably not their first date, but it may be their last.

AVENIJA MONTROSE / MONTROSE AVENUE
Marek Colek, Pat Shewchuk (Tin Can Forest Animation)
Kanada/Canada, 2006, BetaSP, 5'30"



Animiran dokumentarni film prikaže povprečen dan mestne ulice v predelu "Little Portugal" v Torontu.

An animated documentary, portraying an average day in the life of an inner city street in "Little Portugal" Toronto, Canada.



IZPUŠNI PLINI / PUFFING AWAY

Isaac King (Head Gear Animation)

Kanada/Canada, 2006, BetaSP, 3'



Ekološka potratnost nekega navadnega smrtnika se slednjemu sladko maščuje. Film, narejen na glasbo skupine Wagon Christ.

One earthling's wasteful ways catch up with him.
Set to the music of Wagon Christ.



Neodvisna quebeška animacija

Klobuk dol quebeškim neodvisnežem

Kaj pomeni biti neodvisen animator v Kanadi? Filmi, ki nastajajo zunaj okrilja kanadskega nacionalnega filmskega sklada, so navadno označeni za »neodvisne«. Natančneje rečeno, neodvisnež je tudi animator, ki je svoj lasten producent. To pa pomeni, da mora biti neodvisen animator nepopustljiv in da mora težko garati, če želi svoje filme spraviti na platno. Kanadska in quebeška politika radi pozabljata, da je McLaren veliko naredil za ugled in sloves naše države. Lahko smo srečni, da imamo filmski sklad, saj je pomoč s strani kulturnih institucij zanemarljiva.

Večina quebeških neodvisnih animatorjev se ukvarja z eksperimentalnim filmom; navadno gre za nenarativne in abstrakte filme, obstaja pa tudi manjšina, kateri je bliže priповedna animacija. **Félix Dufour-Laperrière** tako na primer ustvarja filme, ki so figurativni, niso pa priovedni. *I*, *II*, *III crepuscule* je evokativen kratek film, tehnično dovršen, čutno strukturiran in oblikovan. Dufour-Laperrière in njegov sodelavec **Dominic-Étienne Simard** sta v filmu *Head*, nekakšnem spominjanju na Ameriko, uporabila najdene posnetke ter zvok. V presunljivem filmu *The Occupant* se **Élise Simard** na podoben način dotika otroštva.

Boran Richard je s pomočjo rotoskopije poustvaril gibanje telesa v filmu *Material*. V *McLaren's Negatives*, svojem posvetilu **Normanu McLarenju**, je to tehniko uporabila tudi **Marie-Josée St-Pierre**. Odločilen McLarenov vpliv najdemo pri **Stevenu Woloshenu** in **Karlu Lemieuxu**. Woloshenov *The Curse of the Voodoo Child* je nastal na osnovi najdenih posnetkov. Ta osupljiv poklon spolnosti in materninstvu v cinemascopu spremišča glasba Jimija Hendrixa. Lemieux je ustvaril *Motion of Light*, silovito hipnotično doživetje, s slikanjem na prozoren filmski trak.

Independent Quebec Animation

Hats Off To Quebec Independents

What does it mean to be an independent animator in Canada? Films that are made outside the National Film Board of Canada are generally labelled as "independent". More precisely, an independent is also an animator who produces his own films. This means that an independent has to be stubborn and work hard to see his films competed. Canadian and Quebecois politics tend to forget that McLaren did a lot for the reputation of our country; we are very lucky to have the NFB, because the help offered by the cultural agencies is quite marginal.

Most of Quebec's independent animators associate with experimental cinema; non-narrative and abstract films are common, though a minority is more comfortable with narrative animation. For instance, the films of **Félix Dufour-Laperrière** are figurative though non-narrative. *I*, *II*, *III crepuscule* is an evocative short, technically elaborate, sensually textured and designed. Dufour-Laperrière and his partner **Dominic-Étienne Simard** used found footage and sound in *Head*, a reminiscence of a walk in the United States. In the poignant *The Occupant*, **Élise Simard** explores childhood in a similar fashion.

Boran Richard employed rotoscoping to reproduce body movements in *Material*. **Marie-Josée St-Pierre** also used this technique to pay tribute to **Norman McLaren** in *McLaren's Negatives*. The influence of McLaren upon **Steven Woloshen** and **Karl Lemieux** is obvious. Woloshen made *The Curse of the Voodoo Child* by drawing on found footage. The music of Jimi Hendrix accompanies this amazing tribute to sex and maternity shown in CinemaScope. Lemieux painted on clear film stock to make *Motion of Light*, an intense hypnotic experience.

Simon Goulet je avtor veličastnega eksperimenta z naslovom *Oö*. Ta križanec med animacijo in igranim filmom je nastajal celih 11 let. Goulet je v zrak zmetal več litrov barve in uporabil kamero, ki omogoča snemanje z maksimalno povečanjem številom sličic na sekundo (kar učinkuje v izjemno upočasnjene posnetkih), in računalnik, da bi curke barve približal človeškemu očesu.

Chris Hinton je začel svojo kariero pri risanem filmu. Čeprav je postopno prešel k abstraktnejši animaciji, lahko item in energijo risanega filma začutimo tudi v njegovem nedavnem delu. Čeprav je večino časa delal za kanadski filmski sklad, je posnel tudi neodvisni abstraktni kratki film *X-Man*.

Film *Tik tak* je nastal na Univerzi Concordia. Režiserka **Emmanuelle Loslier** je s pomočjo fotografij ustvarila parallelni svet, poln čudaštva in humorja. Ne nazadnje smo izbrali še **Luca Otterja** in **Malcolm Sutherlanda** kot predstavnika pripovedne animacije. Otter v svojem *Lalala l'amour* poda očarljivo ljubezensko zgodbo, medtem ko se Sutherland v filmu *The Tourists* prikupno pošali na račun obiskovalcev plaž in sončnih odvisnežev.

Marco de Blois

For his part, **Simon Goulet** did a spectacular experiment called *Oö*. Halfway between animation and live action, *Oö* took 11 years to make. Goulet catapulted litres of paint in the air. Then he used high-speed camera and computer to make the jets of paint perceptible to the human eye.

Chris Hinton started his career doing cartoons. Though he gradually moved to abstract animation, the rhythm and energy of cartoon films can be found in his recent work. While working most of the time for the NFB, he also directed an independent abstract short *X-Man*.

Tic-tac was made at Concordia University. Director **Emmanuelle Loslier** drew on photographs to create a parallel world filled with strangeness and humour. Last but not least, we chose **Luc Otter** and **Malcolm Sutherland** to represent narrative animation. Otter tells a charming story of love in *Lalala l'amour* while Sutherland gently pokes fun at beach goers and sun addicts in *The Tourists*.

Marco de Blois

**PREKLETSTVO VUDU OTROKA / THE CURSE OF
THE VOODOO CHILD**

Steven Woloshen (Steven Woloshen)
Kanada/Canada, 2005, 35mm, 4'



Animirana risba na najdenih posnetkih.
Ciklus spolnosti, rojevanja, ognja in otroštva. Bo
moj otrok ponovil ta ciklus ali iznašel svojega? Cin-
emaskop!

Animated drawing on found film footage.
The cycle of sex, birth, fire and childhood. Will my
child repeat this cycle, or invent a new one? In cin-
emascope!

**GIBANJE SVETLOBE / MOUVEMENT DE LUMIÈRE
/ MOTION OF LIGHT**

Karl Lemieux (Karl Lemieux)
Kanada/Canada, 2005, BetaSP, 7'



Animirana risba na celulooidu.
Prek intenzivne terapije z uporabo hrupa se bo zu-
nanjost prebila v notranjost in se skozi abstrakcijo
osvobodila avdiovisualnega reda.

Animated drawing on film.
Through intense noise therapy the outside will break
through into the inside and break free of a visual and
sound-based order through abstraction.

TIK TAK / TIC-TAC

Emmanuelle Loslier (Univerza Concordia/Concordia
University)
Kanada/Canada, 2006, DVD, 4'



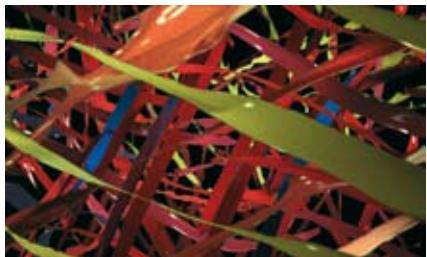
Animirana risba.
Mehansko-organski hibridi zavladajo dvodimensio-
alnemu industrijskemu svetu.

Animated drawing.
Part-mechanical, part-organic characters take over a
bi-dimensional industrial world.

OÖ

Simon Goulet (Amoniak Films)

Kanada/Canada, 2003, 35mm, 9'



Slikanje je gibanje, snov in življenje. Lebdeč med orodjem in platnom, Oö v aktu slikanja odkrije delovanje naravnih sil in svet izgradi na novo.

Painting is movement, matter and life. In a suspended flight between tool and canvas, Oö finds the forces of nature in the flow of painting and reinvents the world.

**I, II, III, MRAK / I, II, III, CRÉPUSCULE / I, II, III,
DUSK**

Félix Dufour-Laperrière (Noir sur blanc animation)

Kanada/Canada, 2006, 35mm, 16'



Animirana risba.

Svit, dekle in dan, ki se preveša v noč, v spremenljivi tridelni biografiji.

Animated drawing.

Dawn, a young woman and the end of the day in a three-part unstable biography.

SNOV / MATIÈRE / MATERIAL

Boran Richard (Boran Richard)

Kanada/Canada, 2006, DVD, 7'



Animirana risba.

Vzgib je tisto, kar oživilja snov, med gravitacijo in breztežnostjo se izmenjajo telesa. Snov je vizualno delo, ki izpravi krvko vez med spolnim nagonom, ujetnikom telesa, ter bežno slutnjo duhovnega, ki se lahko razodene med ljubezenskim aktom.

Animated drawing.

An impulse animates the material, between gravity and weightlessness, the bodies are exchanged. Material is a visual work which tests the fragile link between the sexual instinct, prisoner of the body, and the glimpse of the spiritual that can occur in making love.

TURISTI / THE TOURISTS

Malcolm Sutherland (Malcolm Sutherland)
Kanada/Canada, 2007, BetaSP, 3'



Animirana risba.

Bežen vpogled v prehodno življenje obiskovalcev plaž.

Animated drawing.

A brief glimpse into the transient life of beach-goers.

GLAVA / HEAD

Félix Dufour-Laperrière, Dominic Étienne-Simard
(Noir sur blanc animation)
Kanada/Canada, 2006, BetaSP, 4'



Animacija praskanja in risbe na najdenem filmskem materialu (found footage).

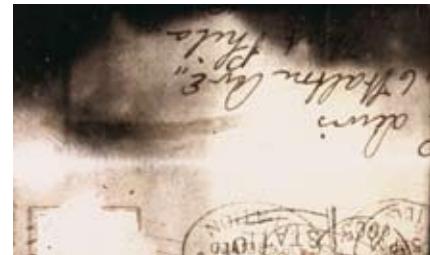
Utrinki iz Amerike. Film je narejen z obdelavo najdenega materiala.

Animated engraving and drawing on found film footage.

Short memories from America. Created from manipulated found footage.

STANOVALKA / THE OCCUPANT

Élise Simard (Élise Simard)
Kanada/Canada, 2006, BetaSP, 3'



Animirana risba, izrezljanka.

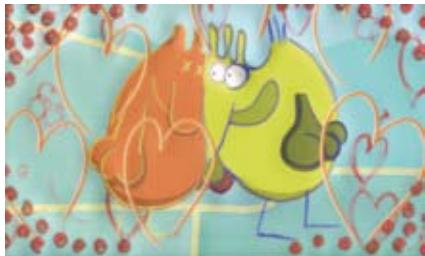
Dlje kot potujete, bližje ste domu ... Preprosta geografska resnica ...

Animated drawing, cut-outs.

The further away you go, the closer to home you get... It is true by way of geography...

LALALA LJUBEZEN / LALALA L'AMOUR / LALALA LOVE

Luc Otter (Onion Factory Productions)
Kanada/Canada, 2002, 35mm, 7'



Animirana risba.

Maurice in Francine se srečata, to je ljubezen na prvi pogled, nato pa se skregata ... ampak ljubezen ni vedno tako zapletena, lalala.

Animated drawing.

Maurice and Francine meet, it's love at first sight, then they have a fight... but love isn't necessarily as complicated as that, lalala.

ČLOVEK X / X-MAN

Chris Hinton (Chris Hinton)
Kanada/Canada, 2002, BetaSP, 1'



Animirana risba.

Zaporedje prepletenih, abstraktnih podob prekinja igrična manipulacija likov. Končni rezultat pa je kratki film, ki daje občutek kaotičnosti, obenem pa deluje kot zaključena celota.

Animated drawing.

A succession of tangled, non-figurative images is punctuated by playful character animation. The result is a short film that suggests chaos yet maintains a satisfying whole.

MCLARENNOVI NEGATIVI / MCLAREN'S NEGATIVES

Marie-Josée Saint-Pierre (MJSTP Films)
Kanada/Canada, 2006, 35mm, 10'



Animirana risba, rotoskop.

Intimen vpogled v filmsko ustvarjanje. Ta vizualni esej nam razoveda skrivnosti legendarnega kanadskega animatorja Normana McLarenja in njegov osebni pogled na film.

Animated drawing, rotoscope.

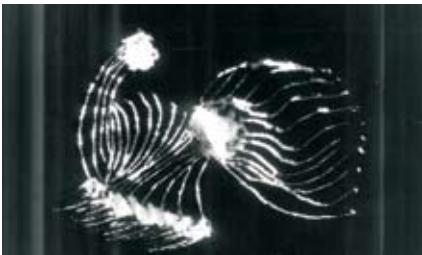
An intimate look at cinematographic creation, this visual essay shares with us the secrets of the legendary Canadian animator Norman McLaren and his personal view of filmmaking.

Klasike Kanadskega filmskega sklada I Canadian National Film Board Classics I

PROČ Z DOLGOČASNO PREVIDNOSTJO / BEGONE DULL CARE

Norman McLaren (NFB)

Kanada/Canada, 1949, BetaSP (35mm), 7'48"



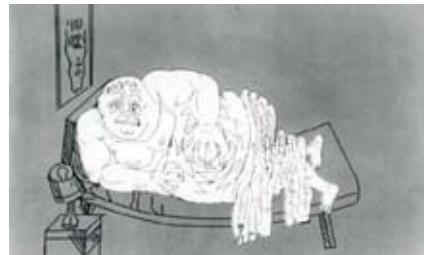
Živahna interpretacija jazz glasbe zasedbe Oscar Peterson Trio v tekočih linijah in prelivajoči se barvi. Evelyn Lambart in Norman McLaren, umetnika kanadskega filmskega sklada, sta s slikanjem neposredno na filmski trak ustvarila igrivo vizualno podobo glasbe. Film brez besedila.

A lively interpretation, in fluid lines and colour, of jazz music played by the Oscar Peterson Trio. Painting directly on film, two National Film Board artists, Evelyn Lambart and Norman McLaren, have created a whimsical visual expression of the music. Film without words.

LAKOTA / HUNGER

Peter Foldes (NFB)

Kanada/Canada, 1974, BetaSP (35mm), 11'22"



Animirana satira o razuzdanosti v svetu lakote. Računalniško narejene podobe, ki se neprestano raztapljojo in spreminjačo, ustvarjajo kričeč kontrast med obiljem in pomanjkanjem. Človek se sprva hrani zmerno, njegov tek pa preraste v požrešnost, pogolnost in zadovoljevanje vsakršnih želja. Nočna mora, ki se končno prikrade nadenju, je prav tista, ki bdi nad neskladnim svetom. Film brez besedila.

Animated film satire of self-indulgence in a hungry world. Rapidly dissolving, reshaping images, made with the aid of a computer, create a stark contrast between abundance and want. A man eats, at first sparingly, but his appetite grows to gluttony, greed, and gratification of every desire. The nightmare that finally haunts him is the one that hangs over our disparate world. A film without words.

IGRA KORALD / BEAD GAME

Ishu Patel (NFB)

Kanada/Canada, 1977, BetaSP (35mm), 5'35"



Očarljiva in inovativna vaja v animaciji, ki niza in spreminja na tisoče korald v podobe mitoloških in čisto običajnih bitij. Med seboj se neprestano požirajo, spajajo in izginjajo v eksploziji barve. Prevladuje občutje nasilja in neizbežnosti, a sporočilo zgodbe je v rokah gledalca. Zvočni film brez besedila.

In this fascinating, innovative exercise in animation, thousands of beads are arranged and manipulated, assuming shapes of creatures both mythical and real. They continually devour, merge, and absorb one another in explosions of colour. The theme is one of aggression and inevitability, but any conclusion is left to the viewer. Sound film without words.

KRAJINAR / LE PAYSAGISTE / MINDSCAPE

Jacques Drouin (NFB)

Kanada/Canada, 1976, BetaSP (35mm), 7'31"



Izjemno ustvarjalen primer tehnike pinscreen animacije. Film govori o umetniku, ki vstopi v svojo lastno sliko in raziskuje pokrajino, poseljeno s simboli, ki vzbujajo nepričakovane asocijacije. Film brez besedila.

A particularly creative example of the pin-screen animation technique, this film is about an artist who steps inside his painting and wanders about in a landscape peopled with symbols that trigger unexpected associations. Film without words.

MAČEK SE VRAČA / THE CAT CAME BACK

Cordell Barker (NFB)

Kanada/Canada, 1988, BetaSP (35mm), 7'37"



Komičen kratki animirani film, zasnovan na stari ljudski pesmi z enakim naslovom. Stari gospod Johnson se loteva vse bolj obupanih poskusov, da bi se znebil malega rumenega mačka, ki se neprestano vrača ...

This hilarious animated short is based on the century-old folk song of the same name. Old Mr. Johnson makes increasingly manic attempts to rid himself of a little yellow cat that just won't stay away...

VSAK OTROK / EVERY CHILD

Eugene Fedorenko (NFB)

Kanada/Canada, 1979, BetaSP (35mm), 6'13"



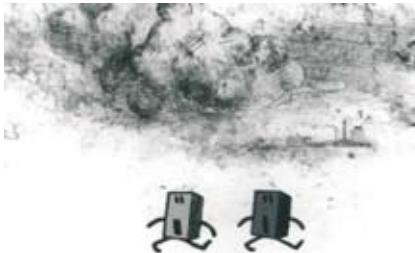
Film je nastal na pobudo Organizacije združenih narodov v počastitev Unicefove Deklaracije o otrokovi pravicih. Gre za kanadski del enournega filma, sestavljenega iz desetih šestminutnih segmentov, nastalih ob mednarodnem letu otroka. Ta šestminutni izsek obravnava eno od desetih načel deklaracije, ki pravi, da je vsak otrok upravičen do imena in nacionalnosti.

Produced at the invitation of the United Nations to celebrate UNICEF's *Declaration of Children's Rights*, this film is the Canadian contribution to the hour-long feature film consisting of ten six-minute segments in celebration of the International Year of the Child. This six-minute segment illustrates one of the ten principles of the *Declaration*, namely that every child is entitled to a name and a nationality.

BALABLOK

Bretislav Pojar (NFB)

Kanada/Canada, 1972, BetaSP (35mm), 7'27"



Gre za animirano reprodukcijo človeške komedije, ki je prav tako humorna v svoji interpretaciji kot v načinu karikiranja človekovega vzgiba, da se nameslo k razumu raje zateče k nasilju. Celotno prizorišče boja je zreducirano na svoje najosnovnejše dimenzije – tekmece predstavljajo kocke in krogle. Razlog, zakaj se spopadajo, in tisto, kar bitki sledi, je gola parodija človeške narave. Film brez besedila.

Here is an animated replay of the human comedy as amusing in its perception as in the way it caricatures humanity's propensity to resort to violence rather than to reason. The whole arena of conflict is reduced to its simplest dimensions – cubes and balls representing antagonists. Why they fight and what happens after the battle is a parody of human nature. Film without words.

PREOBRAZBA G. SAMSE / METAMORPHOSIS OF MR. SAMSA

Caroline Leaf (NFB)

Kanada/Canada, 1977, BetaSP (35mm), 9'42"



Film po zgledu Kafkove *Preobrazbe* z animacijsko tehniko mivk na stekleni podlagi. Domiselna glasbena podlaga in inovativen umetniški pristop ustvarita kafkovski svet odtujenosti in krivde. Zvočni film brez besedila.

A film based on Franz Kafka's short story *The Metamorphosis*, the story is told through the animation of beach sand on a piece of glass. An imaginative sound track and innovative artwork combine to recreate a Kafkaesque world of alienation and guilt. Sound film without words.

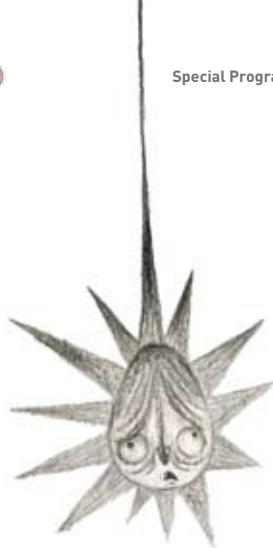
ČRNA DUŠA / ÂME NOIRE / BLACK SOUL

Martine Chartrand (NFB)

Kanada/Canada, 2000, BetaSP (35mm), 9'47"



Črna duša se na razburljiv in zanimiv način poglablja v samo osrče črnske kulture v viharnem potovanju skozi ključne trenutke črnske zgodovine. Medtem ko stvara vpeljuje svojega vnuka v skrinvosti njegove preteklosti, se nam pred očmi odvije vrsta nenehno se spremenajočih podob, naslikanih neposredno pred kamerjo. V hipnotičnem vrtincu svetlobe in barv deček odkriva svoje prednike med mogočnimi faraoni in junaškimi kralji, o slavi katerih pod kruhovcem prepeva potujajoči pesnik griot. Udarci bobnov nena-doma pričarajo podobo suženjskega trga in črnske diasporje. Po dolgem potovanju se deček ob ritmih gospela in jazzu končno vrne z bujnih Karibov med zasnežene vrhove ameriških celin. Film brez besedila.



Black Soul is an exhilarating immersion into the heart of Black culture via a whirlwind voyage through the defining moments of Black History. As an old lady initiates her grandson into his past, a series of perpetually transforming images painted directly under the animation camera unfolds before our eyes. In a mesmerizing swirl of light and colour, the boy traces his ancestry to the mighty Pharaohs, and to valiant kings whose praises are sung by a griot beneath the baobab tree. Suddenly, the beating of drums conjures forth the slave market and far-flung exile. At long last, rocked by the rhythms of gospel and jazz, the boy makes his way from the lush Caribbean to the snows of the Americas. A film without words.

Klasike Kanadskega Filmskega Sklada II Canadian National Film Board Classics II

VTISI / EMPREINTES / IMPRINTS

Jacques Drouin (NFB)
Kanada/Canada, 2004, 35mm, 6'03"



Jacques Drouin nas potegne v nepozabno čutno doživetje. Na površje igličastega ekrana vtisne svoje želje in slutnje ter se požene v neposreden spopad s svojim najljubšim orodjem.

Jacques Drouin draws us into an unforgettable sensory experience. On the surface of the pinscreen he imprints his desires and his intuitions, hurling himself into a hand-to-hand tussle with his favourite instrument.

NOTA C / CNOTE

Chris Hinton (NFB)
Kanada/Canada, 2004, BetaSP, 6'55"



Nota c predstavlja bohotno ustvarjaljen spoj zvoka in slike, glasbe in animacije. Režiser Chris Hinton v tem mojstrskem opusu razpone svoj neznanski animatorski talent. Dinamika gibanja njegove vizualne umetnosti tu sinkopirano poplesuje z drznim glasbenim utripom originalne sodobne klasične kompozicije.

cNote is an exuberant creative synthesis of picture and sound, animation and music. Filmmaker Chris Hinton stretches his formidable animation skills in this masterful opus, where the dynamic movement of his visual art dances in syncopation with the bold musical strokes of an original modern classical composition.

HARMONIKA / ACCORDÉON / ACCORDION

Michèle Cournoyer (NFB)
Kanada/Canada, 2004, 35mm, 6'

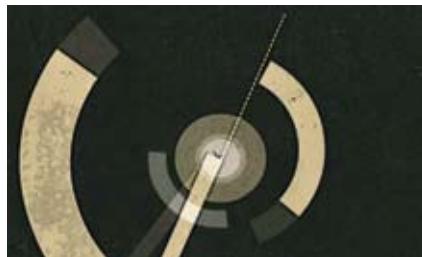


Vrtoglage, neskončno spremenljajoče se podobe avtoričinega zadnjega dela razgaljajo njena najintimnejša čustva. Močno, mestoma zastrašjujoče delo, polno črnega humorja, črpa svojo silovitost iz protislovja različnih človekovih teženj, govori o spolni privlačnosti in iskanju ljubezni.

The mind-bending, ever-changing images in animator Michèle Cournoyer's latest work lay bare her innermost feelings. A powerful and at times disquieting piece steeped in black humour, *Accordion* draws its energy from the clash of our different urges and conveys sexual attraction and the search for love.

TATLINOV STOLP / TOWER BAWHER

Théodore Ushev (NFB)
Kanada/Canada, 2005, BetaSP, 3'46"



Film je kot viharne potovanje po pokrajini ruskega konstruktivizma, gibanja, ki se mu avtor pokloni z naraščajočo močjo energične animacije. Konstruktivizem je nastal v duhu in dogajajuju ruske revolucije leta 1917 in film kar prekipeva z vizualnimi aluzijami na umetnike te dobe (na Vertova, Stenbergra, Rodčenko, Lissitskega in Popovo), ki so svojo umetnost razumeli kot umetnost v službi ljudstva.

Tower Bawher is like a whirlwind tour of Russian constructivist art, and filmmaker Théodore Ushev pays homage to the movement with cascading, energetic animation. Constructivism was born out of the Russian Revolution of 1917, and Tower Bawher is filled with visual references to artists of the era (including Vertov, Stenberg, Rodchenko, Lissitsky and Popova), who saw their art as being in the service of the people.

PRI GOSPE KOKOŠKI / AT HOME WITH MRS. HEN

Tali (NFB)
Kanada/Canada, 2006, 35mm, 7'52"



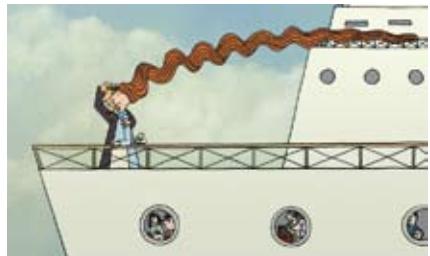
Uboga gospa Kokoška! Njeno najstarejše piše je razvajen otročaj, zmrduje se celo nad hrano, ki mu jo pripravi. Kokoška se odloči, da ga bo naučila kozjih molitvic.

Poor Mrs. Hen! Her oldest chick is a temperamental tyke. He even turns up his beak at the meals she serves. One day, she decides to teach him a lesson.

DANSKI PESNIK / THE DANISH POET

Torill Kove (NFB)

Kanada, Norveška/Canada, Norway, 2006, 35mm,
14'24"



Je mogoče izslediti tok dogodkov vse do našega lastnega rojstva? Je naš obstoj zgolj naključje? So malenkosti pomembne?

Can we trace the chain of events that leads to our own birth? Is our existence just coincidence? Do little things matter?

TU IN TAM / ICI PAR ICI / HERE AND THERE

Obom (NFB)

Kanada/Canada, 2007, BetaSP (35mm), 9'



Otroštvo vas lahko precej zbega, še zlasti če skačete sem in tja med dvema kontinentoma. Režiserka nam razkriva podobe iz svojega družinskega albuma z očarljivo iskrenostjo in rahlčutnim humorjem. Med podoživljjanjem kaotičnosti svojega izkoreninjenega otroštva ponovno zariše poteze lastne negotove osebnosti in vzame življenje v svoje roke.

Childhood can be a chaotic time, especially if you're bouncing back and forth between two continents. With engaging candour and gentle humour, the director offers us images from her family album. Drawing on the bewildering events of her rootless early years, she redraws her uncertain identity and takes control of her life.

GOSPA TUTLI-PUTLI / MADAME TUTLI-PUTLI

Chris Lavis, Maciek Szczerbowski (NFB)

Kanada/Canada, 2007, BetaSP (35mm), 17'14"



Gospa Tutli-Putli se vkrca na nočni vlak, s seboj vlači vse svoje premoženje, pa še demone svoje preteklosti.

Madame Tutli-Putli boards the Night Train, weighed down by all her earthly possessions and the ghosts of her past.

**KRASULJČICA / ISABELLE AU BOIS DORMANT /
SLEEPING BETTY**

Claude Cloutier (NFB)

Kanada/Canada, 2007, BetaSP (35mm), 9'25"



Krasuljčica spi globok komatozni spanec. Ko se kralj obrne na svoje podanike, naj prebudijo speco prinčeso, se jih nekaj odzove: stric Henrik VIII. in teta Viktorija, pretirano čustven vesoljec, trendi čarownica in postavni princ. Ta vrli dvojnik princa Charlesa mora zapustiti svoje kraljevsko predmestje, da bi rešil princesko. Pa bo poljub zadostoval?

Betty sleeps in a narcoleptic stupor. The king appeals to his subjects to wake the Princess, and they respond: Uncle Henri VIII., Aunt Victoria, an emotional alien, a cool witch and a handsome prince. This worthy Prince Charles lookalike has to leave his royal suburb to save the princess. But will Betty be wakened with just a kiss?

ASTMA / ASTHMA TECH

Jonathan Ng (NFB)

Kanada/Canada, 2006, BetaSP, 7'



Življenje otrok z astmo je polno prepovedi in odpovedovanja. Tudi deček v filmu velikokrat obsedi za mizo, ko njegovi prijatelji veselo odhitijo na dvorišče. Vso svojo jezo zlije na papir, in pod njegovimi prsti se nenadoma rodi super-junak, ki napravo za dihanje potrebuje za svoje nevarne pustolovščine.

Filmmaker Jonathan Ng turns the notion of "otherness" on its head in his animated film *Asthma Tech*. In this semi-autobiographical whimsy, young Winston is burdened by the hardships of chronic asthma and isn't able to participate in the everyday activities of his peers and classmates.

O DEKLICI, KI JE SOVRAŽILA KNJIGE / THE GIRL WHO HATED BOOKS

Jo Meuris (NFB)

Kanada/Canada, 2006, BetaSP, 7'21"



Polno stanovanje knjig in starši, ki berejo tudi po dve knjigi hkrati, so pri Meeni dosegli ravno nasproten učinek: Meena knjige sovraži. Do trenutka, ko iz vseh knjig v njeni sobi uidejo junaki in jih mora pospraviti nazaj v prave knjige.

Meena, whose name means "fish" in Sanskrit, doesn't like to read. In fact, she hates anything to do with books and reading, which worries her parents, who love books to the point of being able to read three at a time. One day while searching for her kitten Max, Meena is introduced to the magical worlds within books, and nothing, as they say, is the same after that. Based on the book by Manjusha Pawagi.

Retrospektiva filmov Stevena Woloshena

Leta 2001 je v mojo pisarno v quebeški kinoteki ustvarjalec, ki ga nisem poznal, prinesel kaseto s svojim zadnjim filmom. Mladi režiserji mi pogosto pridejo pokazat sadove svojega dela, tako da sam obisk tega neznanca ni bil nič nenavadnega. Zaradi lenobe in pomanjkanja časa sem kaseto v predvajalnik vstavil šečez nekaj dni. Ko sem si končno pogledal triminutni film *Ditty Dot Comma*, sem bil šokiran. To abstraktno delo, polno zanosa, je bilo kot ples in hkrati nov pristop k animaciji brez kamere. Poklical sem ustvarjalca. Njegovo ime: **Steven Woloshen**. Prinesel mi je kaseto z drugimi svojimi filmi. Bil sem osupel, kajti zavedel sem se, da sem priča odkritju umetnika z norim talentom, ki je v svetu animacije popolnoma neznan. Stevnu sem hitro predlagal, da svoje filme predstavi v naši dvorani. Projekcija se je odvrtela 28. februarja 2002. Naslednjo jesen mu je mednarodni festival animacije v Ottawi posvetil retrospektivo. Tako se je začela kariera Stevena Woloshena. Od tedaj je večina njegovih filmov redno predstavljana na mednarodnih festivalih. Je eden kanadskih ustvarjalcev animacij, na katerega smo zelo ponosni.

Retrospektiva, ki smo jo pripravili leta 2002, je vključevala 30 filmov. Od tedaj je Steven svojo produkcijo podvojil. Program, ki ga predstavljamo v okviru ljubljanske Animateke, je dolg 60 minut. Steven je neverjetno dejaven in hkrati povsem neodvisen, pri financiranju filmov se največkrat zanaša na lastna sredstva. Z neznanjano energijo mu uspe vsako leto posneti vsaj devet filmov. Del te plodnosti je mogoče razložiti z dejstvom, da je tehnika animacije brez kamere nekoliko enostavnejša in cenejša (v primerjavi z animacijo lutk, na primer). Razlog za njegov takо koherenčen in kakovosten opus pa je vendarle v njegovi veliki nadarjenosti in navdihu. Vsako njegovo novo delo strogo sledi igrivi poti, utemeljeni na harmoniji zvoka in podobe. Steven je kot strokovnjak za animacijo praskanja in slikanja na trak

Steven Woloshen Retrospective

In 2001 an unknown filmmaker entered my office at the Cinémathèque québécoise to leave me a tape of his latest film. As young filmmakers often drop in to show me the fruit of their work, the visit of this stranger was in itself nothing unusual. On account of laziness and lack of time, it took me a few days to finally put the tape into the player. But when I finally saw the 3 minute *Ditty Dot Comma*, I was caught off guard. This abstract work full of drive seemed like a dance and at the same time a fresh approach to direct animation. I called up its maker. His name: **Steven Woloshen**. He brought me the tapes of his other films. I was staggered, because I realized that I was witnessing the discovery of tremendously talented, but completely unknown artist. I immediately suggested that Steven should show his films at our theatre. The screening took place on February 28th 2002, and the following fall the Ottawa International Animation Festival organized a retrospective of his work. And thus the career of Steven Woloshen began. Since that time, his films have become regular guests to international festivals, and he is one of those Canadian animators in which we take tremendous pride.

The 2002 retrospective included 30 titles. Since then, Steven has already doubled his collection. The program selected for the Animateka festival in Ljubljana will present 60 minutes of his work. Steven is an incredibly productive and at the same time entirely independent filmmaker, relying mostly on his own financial resources. With constant energy he manages to complete at least nine films per year. Such productivity is in part due to the fact that the technique of direct animation is both cheaper and somewhat less demanding (compared, for instance, to puppet animation). Nevertheless, such coherence and quality as is demonstrated in his opus can only be put down to his immense talent and inspiration. Each individual piece

neposredni dedič **Normana McLarenja, Lena Lyea in Stanja Brakha-gea**. Vseeno pa je režiserjeva posebnost v tem, da je pri animaciji brez kamere izkoristil dimenzijo zbujanja gledalčeve pozornosti. Temu ustreza tudi uporaba cinemaskopa, formata, ki je pri tej tehniki res presenetljiv. Značilnosti Stevenovih filmov so obilica gibanj, zelo kontrastirane vizualne kompozicije in forme z zelo čistimi konturami. Med projekcijami zato pride do nenavadnega pojava: občutek dobimo, da svetloba iz projektorja poplesuje nad našimi glavami in odskakuje od sten. Stevenovo delo je tako tudi raziskovanje fantazmagoričnih učinkov, ki nas povezuje s časom laterne magike. Razlog za veselje, ki ga vzbujajo njegovi filmi, leži tudi v cineastovi izredni ljubezni do popularne glasbe. Njegova uporaba glasbe je izredno izbrana.

Norman McLaren je dokazal svojo smelost in ostrino ter gledalcev predvsem nikoli ni dolgočasil. Stevena s predhodnikom očitno družijo enaki cilji: z vsakim filmom skuša poiskati nova sredstva za presenečenje občinstva.

Marco de Blois
Quebeška kinoteka

sticks firmly and rigorously to the playful path, based on the harmony of sound and image. Specializing in animated carving and painting on film, Steven Wloshen is an immediate successor to **Norman McLaren, Len Lye** and **Stan Brakhage**. Nevertheless, this director's characteristic lies in the fact that he exploited the spectacular dimension of direct animation. The use of Cinemascope – a really surprising format for this technique – fits in this logic. What is characteristic of Steven's films is an abundance of movement, high-contrast visual compositions and clearly outlined forms. The combination of these produces an astonishing effect during the projection: It seems as if the light streaming from the projector lightly dances above us and bounces off the theatre's walls. Thus Steven's work is in part also an investigative voyage into the phantasmagorical effects which take us back to the era of magic lantern. Last but not least, the joy one feels when watching his films also lies in this filmmaker's immense appreciation for popular music, we notice an invigorating eclecticism in his selection of musical score.

Norman McLaren demonstrated his boldness and rigour, and above all never bored his audience. It seems clear that Steven strives for the same ideals: With each film he is having fun to find new ways of taking his audience by surprise.

Marco de Blois
Cinémathèque québécoise

Začetki / Beginnings

SIN DADIZMA / SON OF DADA

Steven Woloshen

Kanada/Canada, 1982, 16mm, 3'



Poskusi v linearinem gibanju. Po domače povedano.

An essay in linear movements. In simple terms.

DIDRE NOVO

Steven Woloshen

Kanada/Canada, 1983, 16mm, 3'



Poskusi v globini in gibanju. Afriška sveta glasba Juju nas popelje na potovanje skozi vizualno džunglo.

An essay in depth and movement. Juju African sacred music provides a trip through the graphic jungle.

POPROV ZREZEK / PEPPER STEAK

Steven Woloshen

Kanada/Canada, 1984, 16mm, 3'



Poskus z večplastnimi kompozicijami in strukturami.

An essay in multiple composites and textures.

Ljubezen in družina / Love and family**CAMERAS TAKE FIVE**

Steven Woloshen

Kanada/Canada, 2003, 35mm, 3'



Večna romantičnost linij. Vizualna študija jazzovske klasične Dave Brubecka z naslovom *Take Five*. Cine-maskop!

The enduring romance of the lines. A visual exploration of Dave Brubeck's jazz classic *Take Five*. In Cinemascope!

PREKLETSTVO VUDU OTROKA / THE CURSE OF THE VOODOO CHILD

Steven Woloshen

Kanada/Canada, 2005, 35mm, 3'



Ciklus spolnosti, rojstva, ognja in otroštva. Bo moj otrok ponovil ta ciklus ali iznašel svojega? Cine-maskop!

The cycle of sex, birth, fire and childhood. Will my child repeat this cycle, or invent a new one? In Cinemascope!

SPREMINJAJOČA SE EVAN / CHANGING EVAN

Steven Woloshen

Kanada / Canada, 2006, 35mm, 1'



Moja hči je zame uganka. Ko že mislim, da je vse v redu, jo napadejo norice.

I think my daughter is a puzzle. Just when I thought everything was OK, the chickenpox struck.

OPTIČNI ITZAK / OPTICAL ITZAK
Kanada/Canada, 2007, DVD, 2'

Moj sin zelo rad opazuje stvari. Predstavljam si, da vidi nekaj takšnega.

My son loves to look at things. This is the sort of thing I think he's seeing.

Meditacije / Meditating

**ČEBLJANJE O DLANI / THE BABBLE ON PALMS /
LE BABIL D'UNE MAIN**
Steven Woloshen
Kanada/Canada, 2002, 35mm, 4'



Individualnost in skupno izkustvo v sodobnem svetu.

Individuality and common experiences in the modern world.

DVE TANKI VZHODNI LINIJI / TWO EASTERN HAIR LINES

Steven Woloshen
Kanada/Canada, 2004, 35mm, 4'

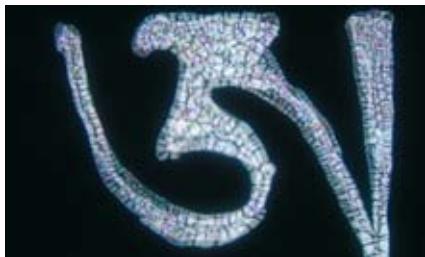


Razmišljanje o povezanosti in osamljenosti, vzhodu in zahodu.

An exploration of communication and isolation, east and west.

**ČRKOVNI CIKLUS / PHONT CYCLE**

Steven Woloshen
Kanada/Canada, 2006, 35mm, 4'



Raziskovanje preteklosti, sedanjosti in prihodnosti skozi tibetansko črko »AH« in »procesno zanko«.

An exploration of past, present and future via the Tibetan letter "AH" and a "process loop".

SHIMMER BOX DRIVE

Steven Woloshen
Kanada/Canada, 2007, BetaSP, 4'



Refleksije, spomini in misli s sprednjega sedeža avtomobila.

Reflections, recollections and thoughts from the front seat of an automobile.

RX FAKTOR / RX FACTOR

Steven Woloshen
Alexandra Grimanis, Steven Woloshen
Kanada/Canada, 2007, DVD, 3'

Kratek film o prečkanju mostov, o križanju pozitivnega in negativnega ter o nepredvidljivosti ljubezni in novo spočetih življenj.

A short film about crossing bridges, crossing the positive and the negative, and the unpredictability of love and new lives.

Filmi o filmu / Film on Film

SHAVING SHANIA (2004 IMAGES FEST TRAILER)

Steven Woloshen
Kanada/Canada, 2004, 35mm, 0'30"



Beseda IMAGE, razbita in sestavljena v stavek »I AGE«, položena na najdeni posnetek ikone filma šestdesetih let v stanju »filmske« ekstaze.

The word IMAGE is broken down into the phrase, "I AGE" and is laid over found footage of a 1960's film idol in a state of "cinematic" ecstasy.

ZAVRNITEV / REBUTTAL

Steven Woloshen
Kanada/Canada, 2005, BetaSP, 2'

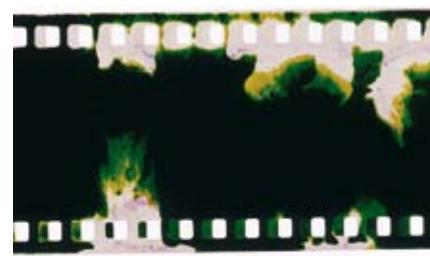


Film, narejen pod psevdonimom Luther Cartier, je abstraktna »zavrnitev« lažnega abstraktnega filma *Spiral* J. P. Mortona (alias Billa Plymptona).

Penned under the alias Luther Cartier, an abstract "Rebuttal" to J.P. Morton's (a.k.a. Bill Plympton) mock abstract film, *Spiral*.

VOTLINA / THE CAVE

Steven Woloshen
Kanada/Canada, 2001, 35mm, 3'

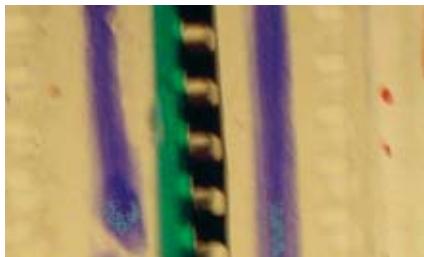


Razmišljanja in spoznanja iz osrčja votline. Film ne obstaja v več filmskih ali video kopijah. Ročno izdelan nemški 35-milimetrski original se tako z vsako projekcijo spreminja in na ta način razvija naprej.

Reflections and observations from inside a cave. No duplicate film prints or video copies of *The Cave* exist. This hand-made 35mm silent original film is intended to change and evolve with each projection.

SNIP

Steven Woloshen
Kanada/Canada, 2004, 35mm, 2'



Drobci filma se ob divjem zvoku klavirske glasbe Fatsa Wallerja razletijo po platnu. Cinemaskop!

Shards of film fly from the screen with the frenetic sounds of Fats Waller on the piano. In Cinemascope!

Poigravanje / Having Fun**MENUET / MINUET**

Steven Woloshen
Kanada/Canada, 2003, BetaSP, 1'

Ročno in z izjemno preciznostjo izdelan filmski esej na temo barvnega sovočja, vizualnih tonov in ritmov abstraktnega srečanja.

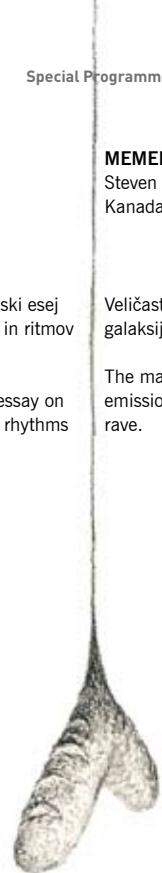
A handmade, minute-made motion picture essay on colour harmonics, visual overtones, and the rhythms of an abstract encounter.

MEMEMAMA

Steven Woloshen
Kanada/Canada, 2000, BetaSP, 2'

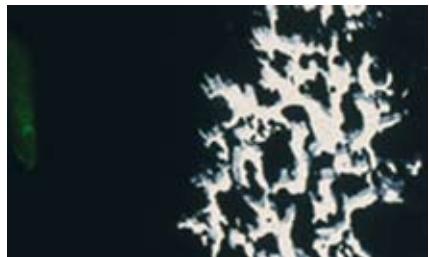
Veličastnost solarnih vetrov, nevidno žarčenje iz jedra galaksije. Vihar s hitrostjo 24 sličic na sekundo.

The magnificence of the solar winds, the unseen emissions from the centre of the galaxy. A 24 FPS rave.



RAZVEDRI SE / GET HAPPY

Steven Woloshen
Kanada/Canada, 1999, 35mm, 3'



Živahno vznemirjenje swinga. Ilustrirano ritmično potovanje skozi glasbo.

A toe-tapping swing sensation. An illustrated groove through the music.

ČRTICA PIKA VEJICA / DITTY DOT COMMA

Steven Woloshen
Kanada/Canada, 2001, 35mm, 3'



Glasbeni poklon vizualnim ločilom. Cinemaskop!

A musical tribute to visual punctuation. In Cine-mascope!

BRU HA HA!

Steven Woloshen
Kanada/Canada, 2002, 35mm, 2'



Kratka študija nečloveških odnosov. Abstraktna različica lutkovne igre *Punch and Judy*.

A brief study of relationships of the in-human kind. An abstract *Punch and Judy* show.

**Sodobni portugalski
animirani filmi**
**Contemporary Portuguese
Animated Films**

**ZGODBA O MAČKU IN LUNI / ESTÓRIA DO GATO
E DA LUA / THE TALE ABOUT THE CAT AND THE
MOON**
 Pedro Serrazina (Filmógrafo)
 Portugalska/Portugal, 1995, BetaSP, 5'30"



Pesem. Zgodba iz tišine in sokrivde. Svetloba in sence, čar noči, mesec kot strast ... Zgodba nekoga, ki je skušal slediti svojim sanjam, zgodba o mačku in luni.

A poem. A tale made of silence and complicity. Light and shadows, the charm of the night, the moon as passion... This is a tale about someone who tried to make their dream come true, the tale about the cat and the moon.

**VELIKANOVA NEVESTA / A NOIVA DO GIGANTE /
THE GIANT'S BRIDE**
 Nuno Amorim (Animais)
 Portugalska/Portugal, 2007, BetaSP, 7'



Oddaljena vasica sredi gorate pokrajine Vzhodnega Timorja. Na ozadju noči, svetle kot dan, se spopadajo sile Uničenja in Ljubezni. Podoba groze, trohnečih trupel, in sila, ki začara, se ovije okoli duše tistega, ki jo uzre, ter jo izžame. To je vojna, ki vznemirja zemljo, izganja ptice in pahne mesec z neba v globine.

In a far away village somewhere in the mountains of Timor Loro Sae, a night as bright as day, is the background of the fight between the forces of Destruction and Love. A vision of horror, rotten corpses, and a force that bewitches, wraps around and squeezes the soul of the one who looks at it. This war agitates the earth, drives out the birds and brings the Moon down to the plane.

BITI ALI NE BITI / SELO OU NÃO SÊ-LO / TO BE OR NOT TO BE

Isabel Aboim Inglez (Animais)
Portugalska/Portugal, 2005, BetaSP, 9'



Ana je otrok, dekle, ženska, visoka, debela, suha ... Ana je tisti del vsakega izmed nas, ki se včasih zbu-di, pa ne ve, kdo pravzaprav je. Zavestna pozaba, ki nas sili potovati, se spraševati in neskončno iskati, čeprav ne vemo, kam nas bo pot pripeljala in koga bomo tam našli.

Ana is a child, a girl, an adult, tall, fat, thin... Ana is that part of us that sometimes wakes up without knowing who she is. This conscious amnesia that makes us travel, question and search endlessly even when it is not clear where we are going and who we will find.

FANTAZISTKA / A FANTASISTA / THE FANTASIST

André Ruivo (Animanistra)
Portugalska/Portugal, 2003, BetaSP, 6'



Ženska se preživlja s prodajanjem svojega telesa najbolj izprijenim spolnim fantazijam v virtualnem svetu. Vse je boljše od njenega vsakdana, polnega osamljenosti in bolečine. In M postane glavna zvezda največjega pornografskega imperija na planetu.

A woman makes her living lending herself to the most depraved sexual fantasies in virtual space. Anything is preferable to the reality of her lonely, pain-filled days and M becomes the star operator of the planet's largest pornographic empire.

KOZMIKS / COSMIX

Agostinho Marques (ARQUI300)
Portugalska/Portugal, 2004, BetaSP, 8'



Cosme je brezskrben kozmonaut z živahnim ljubezenskim življenjem. Nekega dne brez kisika odtava v oddaljen sektor vesolja, tam pa ga čaka veliko presenečenje ...

Cosme, an easy-going cosmonaut with a turbulent love life, finds himself roaming in a remote sector of space with no oxygen and in for one heck of a surprise...

**VEČERJA V LIZBONI / JANTAR EM LISBOA /
DINNER IN LISBON**

André Carrilho (Animais)

Portugalska/Portugal, 2007, BetaSP, 10'



Jaime Ícaro dela pri televizijskem tedniku. Ob koncu še enega dolgočasnega delavnika ga čaka Teresino faksirano sporocilo. Dekle mu sporoča, da je njune enoletne zvezke konec. Jaime, še vedno zatoplen v list papirja, zapusti pisarno in že čez nekaj minut ugotovi, da se na ulicah Lizbone ne odvija čisto običajna popoldanska gneča ...

Jaime Ícaro works for a weekly TV magazine. At the end of another dull working day he receives a fax from Teresa, his girlfriend, breaking up with him and ending their one year relationship. Jaime leaves the office reading the fax, and only a few minutes latter he realises that Lisbon is not having a normal rush hour...

**ŠŠŠ SNEG NA EKRANU / SHSHSH – SINTONIA
INCOMPLETA / SHSHSH – A TV UNTOONED**

Mário Jorge (Paulo Cambraia)

Portugalska/Portugal, 2000, 35mm, 3'



Televizor nekoga jutra vstane in si poskuša nastaviti programe, a mu ne gre. Po naključju ujame kanal, na katerem lepotica predstavlja vremensko napoved. To seveda vzbudi njegovo pozornost ... Film nam skozi niz komičnih pripeljajev prikaže njegove nespretnе poskuse, da bi se nastavil na vremenski program. Brez uspeha, seveda ...

A TV set wakes up and tries to tune himself up, with no success. When he accidentally comes across the weather channel, he spots a gorgeous lady presenting the forecasts. This, of course, catches his attention... In a series of hilarious gags, the film carries us through his awkward attempts to get himself tuned up to that channel. With no success, of course...

**S SENCO V DUŠI / COM UMA SOMBRA NA ALMA
/ A SHADOW IN THE SOUL**

Fernando Galrito, João Ramos (Ânimo Leve)

Portugalska/Portugal, 2004, BetaSP, 10'



Ona gre mimo, on ji sledi. Kaj dela zunaj ob tej uri? Izgubi jo. Podobe drugih srečanj se mu prikradejo v spomin. Spet jo najde. Zasledovanje se nadaljuje, on vse bolj trpi.

She passes by, he follows her. What is she doing at this hour? He loses her. Images of other meetings come to his memory. He finds her. The persecution continues, he's more and more anguished.

DAMA IZ LAPE / A DAMA DA LAPA / THE LADY OF LAPA

Joana Toste (Zeppelin Filmes)
Portugalska/Portugal, 2004, 35mm, 4'30"



HAAAAAA ... LJUBEZEN MOJA ... VRRRRUMM ...
HHOOOO ... PUM PUM ... NA POMOČ ... RA-TA-TA-TA ... ČAM ... GRRRRR ... ČAK ... AHAAAAA ...
UAUUUU!!!!

HAAAAAA... MY LOVE... VRRRRUMM... HHOOOO...
PUM PUM... HELP... RA-TA-TA-TA... TCHAM...
GRRRRR... TCHAC... HĀĀAN... UAUUUU!!!!

STUART

José Pedro Cavalheiro-Zepe (Animais/Zeppelin Filmes)
Portugalska/Portugal, 2006, 35mm, 11'26"



Potevanje po umazanih ulicah zapuščene Lizbone.
Na osnovi vizualnih del Stuarta de Carvalhaisa.

Wanderings through a sordid and abandoned Lisbon.
Based on the graphic work of Stuart de Carvalhais.

OBJEM VETRA / ABRAÇO DO VENTO / WIND'S EMBRACE

José Miguel Ribeiro (Zeppelin Filmes)
Portugalska/Portugal, 2004, 35mm, 2'34"



V svetu, kjer se spajata prst in železo, ustvarjajoč nepričakovana mesta, veter veje življenje skozi krošnje v večnem krogu rojevanja in umiranja. To je njegov objem.

In a world where iron and land fuse creating unexpected cities, the wind blows life among the leaves in the eternal cycle of life. This is the wind's embrace.

**TRAGIČNA ZGODBA S SREČNIM KONCEM /
HISTÓRIA TRÁGICA COM FINAL FELIZ / TRAGIC
STORY WITH HAPPY ENDING**



Some people are different, against their will. All they whish is to be equal to others, delightfully mixing among the crowd. There are people who spend all their lives trying to achieve this, denying or hiding their differences. And there are others who accept it and raise themselves up, in this way getting closer to the others... to their hearts...

Regina Pessoa (Ciclope Filmes, Folimage, ONF)
Portugalska, Francija, Kanada/Portugal, France,
Canada, 2005, 35mm, 8'

Nekateri ljudje so drugačni, pa čeprav proti svoji volji. Želijo si le, da bi bili enaki ostalim in se z užitkom izgubili v množici. Ljudje, ki se vse življenje trudijo, da bi to dosegli, ki zanikajo ali skrivajo svojo drugačnost. So pa tudi drugi, ki jo sprejmejo in se povzdignejo više ter se tako približajo ostalim ljudem ... njihovim srcem ...



Predstavitev studia Aardman Animations

Aardman Animations Ltd. oziroma Aardman Studios sodi med vodilne svetovne studie na področju stop motion animacije, njegovi začetki pa segajo v 70. leta prejšnjega stoletja, ko sta študenta **Peter Lord** in **David Sproxton** postavila improvizirani studio, v katerem sta naredila prve kratke animirane filme in reklamne oglase. Na začetku sta »želela samo ustvariti animirani film«, vendar pa je BBC leta 1976 odkupil njuno 20-sekundno animacijo in hobi je postal služba s polnim delovnim časom. Zvezda te kratke animacije je bil superjunak brezizraznega obraza Aardman, ki je istega leta nastalemu studiu dal tudi ime. Leto kasneje sta Lord in Sproxton za BBC ustvarila kratko model animacijo, v kateri je prvič nastopil lik iz plastelina Morph, ki je konec 70. let postal eden najbolj priljubljenih televizijskih likov v Veliki Britaniji in je svojo kariero nadaljeval v lastni seriji z naslovom *The Amazing Adventures of Morph*.

Naslednje pomembno naročilo za studio je prišlo leta 1982, ko je televizija Channel Four naročila animacijo za svoj program, iz česar se je razvila animirana serija petminutnih filmov z naslovom e. Avtorji so besede vnaprej posnetih intervjujev položili v usta animiranih likov in pokazali, kako je mogoče glasove resničnih ljudi karakterizirati na humorom in rahločuten način. Leta 1985 se je studiu pridružil **Nick Park** (danes je poleg ustanoviteljev Lorda in Sproxtona eden izmed direktorjev podjetja), ki je skupaj z Aardmanovo ekipo in režiserjem **Stevom Johnsonom** ustvaril videospot za pesem **Petra Gabriela Sledgehammer**. Omenjena serija in videospot sta pripomogla k razvoju in prepoznavnosti edinstvenega »aardmanovskega« stila stop motion animacije, kar je studiu odprlo vrata k bolj komercialnim projektom. Tako vsako leto, poleg avtorskih projektov in pilotov za različne televizijske programe, v studiu ustvarijo tudi od 20 do 30 animiranih reklamnih oglasov, ki slovijo po svoji izvirnosti, med naročniki pa je mogoče najti največje multinacionalke.

Aardman Animations Studio Presentation

Aardman Animations Ltd. a.k.a. Aardman Studios is one of the leading world studios of stop-motion animation. Its beginnings date back to the 1970's when two students, **Peter Lord** and **David Sproxton**, set up an improvised studio where they created their first animated shorts and adverts. At first, all they wanted was "to create an animated film", but their hobby soon turned into a full-time job when they sold their 20-seconds animated cartoon to the BBC in 1976. The star of this animation was a dead-pan superhero called Aardman, who that same year lent his name to the newly established studio. The following year Lord and Sproxton created a short model animation for the BBC, featuring a Plasticine character called Morph for the first time. Morph went on to become one of the most popular television characters in the UK in late seventies and soon received his very own series *The Amazing Adventures of Morph*.

In 1982 the studio was commissioned to make an animation for Channel Four Television, which is how the animated series of five minute films *Conversation Pieces* came about. Conversations from pre-recorded interviews were taken and put into the mouths of animated characters, demonstrating how real people's voices could be characterized with humour and sensitivity. **Nick Park** (today along with Lord and Sproxton one of the studio directors) joined the studio in 1985 and collaborated with the rest of the Aardman team and director **Steve Johnson** to create the video for **Peter Gabriel's Sledgehammer**. The above mentioned series and video contributed to the development and wide recognition of the unique "Aardman" style of stop-motion animation, thus opening the gateway to more commercial projects. As a result, each year some 20 to 30 animated adverts are made within the studio, in addition to independent projects and pilots for various television programmes. These adverts are renowned for their originality and commissioned by several major multinational

Pomembna pa je bila tudi naslednja televizijska serija *Lip Sync* – zopet jo je naročil Channel Four Television –, ki so jo v studiu ustvarili leta 1989 in je, podobno kot *Conversation Pieces*, uporabljala vnaprej posnete intervjue. Nova serija je pomenila prelomnico predvsem zato, ker je film Nicka Parka *Creature Comforts* studiu prinesel prvega oskarja. Serija je vključevala izvrstne filme, kot so *War Story* **Petra Lorda**, *Next Barryja Purvesa*, *Ident Richarda Goleszowskega*, kljub temu pa je bil največ pozornosti deležen Parkov film. Ta je s humorimi zgodbami živali v razglabljanjem o ujetništvu v živalskem vrtu, predvsem pa s sceno jaguaria, v kateri so uporabili glas brazilskega študenta, ki se je pritoževal nad hrano in vremenom v Angliji, naredil največji vtis. Film je tako leta 1990 Aardmanovemu studiju prinesel prvega oskarja, v naslednjih nekaj letih pa sta mu sledila še dva – oba za filma z Wallaceom in Gromitom v glavnih vlogah: *The Wrong Trousers* leta 1993 ter *A Close Shave* leta 1995.

Čeprav so bila merila za uspeh filmov, ki so prihajali iz Aardmanovega studia, postavljena zelo visoko, pa so jih njihovi avtorji ves čas dosegali. Tako je bil film **Petra Peaka Humdrum** leta 1998 nominiran za oskarja, poleg tega pa je več kot dvajset nagrad na različnih filmskih festivalih prejela tudi sedemminutna animirana parodija, ki se začne z dialogom: »Anything on the telly? Only some weird animation thing... Oh God.« Podobno uspешen je bil film *Stagefright* režiserja **Steva Boxa**, ki je leta 1999 poleg ostalih prejel tudi nagrado BAFTA.

Poleg kratkometražnih filmov pa so se Aardmanovi ustvarjalci v 90. letih začeli posvečati tudi celovečernim animiranim filmom, kar je pripeljalo do ustanovitve novega studia za animacijo Aardman Features. Prvi film iz tega studia je bil *Kokoške na begu*, ki je leta 2000 poleg kritičkega konzenza doživel tudi komercialen uspeh, saj je postal eden najuspešnejših britanskih filmov vseh časov. Zgodba o skupini kokoši, ki poskušajo zbežati iz kmetijske zadruge, še preden bi jih predelali v mesne pite, je po eni strani poklon filmom o vojnem ujetništvu, ki so nastali v 50. in 60. letih; režiserja Peter Lord in Nick Park sta v zvezi s tem omenjala predvsem filma *Stalag 17* **Billyja**

corporations.

In 1989 the studio was once again commissioned by Channel Four Television to create another notable television series called *Lip Sync*, also based on pre-recorded interviews. The series were groundbreaking in that Nick Park's bit *Creature Comforts* brought in the studio's first Oscar. The series included many excellent films such as Peter Lord's *War Story*, **Barry Purves'** *Next* and **Richard Goleszowski's** *Ident*. But Park's film was a born star, featuring a series of animals' humorous personal stories, contemplating life in captivity inside a ZOO, and making the biggest impression with the famous jaguar scene, for which they used a Brazilian student's voice, complaining about English food and weather. So in 1990 the film brought Aardman Studios' first Oscar, which was soon followed by two more – both for films featuring Wallace and Gromit: *The Wrong Throusers* (1993) and *A Close Shave* (1995).

Although the criteria for the success of Aardman Studio films were set extremely high, the filmmakers never lagged behind. And so it wasn't long before another film, this time **Peter Peake's** seven minute animation parody opening with the lines: "Anything on the telly? Only some weird animation thing... Oh God", was nominated for another Oscar in 1998 and received more than twenty awards at various film festivals. Similarly successful was **Steve Box's** *Stagefright*, receiving among other awards also the BAFTA of 1999.

In addition to short film production, the Aardman team made their progress into feature-length animated films during the 1990's, which led up to the foundation of a new animation studio Aardman Features. Its 2000 debut film was *Chicken Run*, which earned not only critical acclaim but a wide commercial success as well, becoming one of the most successful British films ever made. The story about a bunch of chickens trying to escape from the meat farm, before becoming pie, is on the one hand a tribute to the 1950's and 60's war prisoners films – directors Peter Lord and Nick Park mention in

Wilderja in *The Great Escape* Johna Sturgesa, po drugi strani pa je poln referenc na filme, kot so *Braveheart*, *Indiana Jones* in *Star Trek*. Prav tako uspešen je bil tudi naslednji Aardmanov celovečerec *Wallace & Gromit: The Curse of the Were-Rabbit*, ki je bil po treh letih produkcije končan leta 2005 in je režiserjena Nicku Parku in Stevu Boxu prinesel še enega oskarja, nagrade BAFTA, annie, saturn in mnoge druge.

Naslednje leto je bilo v znamenju Aardmanove 30. obletnice, hkrati pa je leto 2006 zaznamoval tudi film *Flushed Away*, po filmu *Kokoške na begu* drugi izmed petih, ki naj bi jih zajemal leta 1999 podpisani dogovor s Spielbergovimi studiami DreamWorks. Vendar pa *Flushed Away* ni imel neposredne povezave s studiem v Bristolu, saj je bil narejen v studiilih DreamWorks ter se je od običajnih Aardmanovih filmov razlikoval po tem, da je bil v celoti narejen v CGI in ne stop motion animaciji, kar je začelo nakazovati ustvarjalna razhajanja med studiema. Lord in Sproxton sta sicer že od samega začetka govorila, da si želita ustvarjati filme za široko občinstvo, a sta se hkrati tudi ves čas zavedala, da to ne pomeni nujno popcorn produkcije. V času obstoja Aardmanovega studia sta doseгла, da so njihovi filmi ostajali inovativni, zabavni in polni šarma, kar je odražalo takoj talent ustvarjalcev kot tudi njihovo predanost in zavezanost delu. Ko se je na začetku letašnjega leta izvedelo, da so razdrli sodelovanje z DreamWorks, to ni presenetilo nikogar, samo čas pa bo pokazal, kaj bo Aardmanovim filmom prineslo sodelovanje z novim poslovnim partnerjem Sony Pictures Entertainment.

Špela Štandeker

this context *Stalag 17* by Billy Wilder and John Sturges' *The Great Escape* – on the other hand, the film is packed with allusions to films such as *Braveheart*, *Indiana Jones* and *Star Trek*. The following Aardman feature *Wallace & Gromit: The Curse of the Were-Rabbit*, completed after three years of production in 2005, didn't lag behind in success, bringing directors Nick Park and Steve Box yet another Oscar, a BAFTA, an Annie, a Saturn and several other awards.

The following year was marked by Aardman's 30th anniversary and the new film *Flushed Away*, after *Chicken Run* the second in the row of five films, agreed and signed on in the 1999 contract with Spielberg's DreamWorks. Created in DreamWorks studios the film was not directly connected to the studio in Bristol, and it differed from the usual Aardman films in that it was made entirely in CGI instead of stop-motion technique, revealing the creative differences between both studios. Although Lord and Sproxton talked about creating films for a wide audience, they all the time believed this doesn't necessarily imply making popcorn productions. During the entire lifespan of Aardman Studios they managed to produce innovative, entertaining and charming films that reflected not only their makers' talent, but their conviction and commitment to their work. The news of terminating their contract with DreamWorks which came out in the beginning of the year didn't take anyone by surprise, and only time will show what the cooperation with the new partner Sony Pictures Entertainment will bring.

Špela Štandeker

Animateka s pregledom očarljive produkcije Aardman Animations razkriva zavidanja vreden ustvarjalni razpon tega drznega britanskega studia. Čeprav prevladujejo dela režiserja Nicka Parka z značilnim stilom animacije gline, predstavlja zbirka tudi animirane filme njegovih studijskih kolegov, ki ustvarjajo v široki paleti medijev in tehnik, a s prav tako značilno duhovitostjo in inteligenco. Program bo predstavil **Peter Peake**.

Peter Peake je začel intenzivno sodelovati z bristolskim Aardman Animations leta 1992, kot svobodni animator pri različnih kratkih filmih in reklamnih oglaših. Leta 1994 je zanje napisal, režiral in animiral svoj prvi kratki film z naslovom *Pib & Pog*, ki je bil istega leta nominiran za nagrado BEFTA, na filmskem festivalu v Edinburgu pa je prejel McLarenovo nagrado. Kasneje je bil glavni animator pri filmu *A Close Shave*, oskarjevcu režiserja Nicka Parka, ter pri prvi seriji režiserja Richarda Goleszowskega *Rex The Runt*. Leta 1996 je režiral svojo prvo oglasno kampanjo, leta 1998 pa napisal scenarij in režiral film *Humdrum*, svoj drugi kratkometražec za studio Aardman. Film je prejel številne mednarodne nagrade, med drugim še eno McLarenovo, pa nagrado publike na podelitvi britanskih nagrad za animirani film, kot najboljši kratki animirani film pa je bil nominiran za BAFTA 1999 in oskarja 2000. Peake je začel kasneje razvijati tudi lastno animirano televizijsko serijo za Channel 4, imenovano *Captain Sarcastic*, za katero je napisal in režiral pilotsko oddajo (predvajana je bila leta 2000) ter kasneje sodeloval pri scenarijih številnih polurnih oddaj. Po vrtniti k Aardmanu je režiral tri epizode serije *Rex the Runt – Series 2*, nato pa ga je k režiranju posebne polurne oddaje *Robbie the Reindeer II – Legend of the Lost Tribe* povabil BBC Worldwide/Comic Relief. Oddaja je prejela mednarodnega emmyja in prvo nagrado za animirano TV produkcijo na mednarodnem festivalu otroškega filma v Chicagu leta 2003. Istega leta je napisal scenarij in režiral kratki film *Out of Joint* za družbo South West Screen, ki je prišel v ozj izbor najboljših kratkih filmov in najboljše komedije za britanske filmske nagrade leta 2004. V zadnjem času režira različne reklamne oglase in sodeluje pri številnih celovečernih projektih.

In this survey of Aardman Animations' delightful work, Animateka shows off the impressive range of the cheeky British company. Although director Nick Park's signature clay-animation style makes several appearances, this compilation also features animated films from his filmmaking colleagues, who work in a wide variety of media but display the same characteristic wit and intelligence. The programme will be presented by **Peter Peake**.

Peter Peake began working extensively for Bristol-based Aardman Animations in 1992 as a freelance animator involved in various short films and commercials. In 1994 he wrote, directed and animated his first short film for Aardman, *Pib & Pog*, which was BAFTA nominated in the same year and went on to win the McLaren Award at the Edinburgh Film Festival. Following this he was a key animator on Nick Park's Oscar winning *A Close Shave* and the first series of Richard Goleszowski's *Rex The Runt*. In 1996 Peter directed his first commercial campaign and in 1998 wrote and directed *Humdrum*, his second short for Aardman. The film won several awards worldwide including a second McLaren Award, the Audience Prize at the British Animation Awards and nominations for Best Animated Short in the BAFTAs in 1999 and the Oscars in 2000. He then began development on his own animated television series with Channel 4, *Captain Sarcastic*, writing and directing the pilot episode, which was aired in 2000 and co-writing several half hour episodes. Back with Aardman Peter directed three episodes of *Rex the Runt – Series 2* and was then approached by BBC Worldwide/Comic Relief to direct the half hour special *Robbie the Reindeer II – Legend of the Lost Tribe*. This won an International Emmy and First Prize in Animated TV Production at the Chicago International Children's Film Festival 2003. In the same year he wrote and directed *Out of Joint*, a short film for South West Screen which was short-listed for Best Short Film and Best Comedy in the British Animation Awards 2004. Recently Peter has directed a range of commercials and has been involved in the development of a number of feature film projects.

Aardman Animations, britanski studio s sedežem v Bristolu, je eden vodilnih svetovnih studiev animiranega filma. Podjetje, ki sta ga leta 1976 ustanovila David Sproxton in Peter Lord, producira celovečerne filme, televizijske reklame in televizijske serije za svetovni trg. Aardmanova ekipa je prejela že več kot 400 mednarodnih nagrad, vključno s štirimi oskarji, enim emmyjem in devetimi nagradami BAFTA. Aardmanov mednarodni oddelek in oddelek za televizijske oddaje sta zadolžena za razvoj, produkcijo in distribucijo televizijskih serij, posebnih oddaj in kratkometražcev. Nedavno produkcijo sestavljajo filmi, kot so *Živalski svet*, *Angry Kid* in *Planet Sketch*. Trenutno pa se studio posveča najnovejšim serijam *Chop Socky Chooks*, *Shaun The Sheep* in *Creature Comforts USA*.

Aardman Animations, based in Bristol UK, is one of the world's leading animation studios. Founded by David Sproxton and Peter Lord in 1976 Aardman produces feature films, television commercials and television series for the global market. The studio has won over 400 international awards including 4 Oscars, 1 Emmy and 9 BAFTAs. Aardman's Broadcast and International Departments are responsible for the development, production and distribution of Aardman's TV series, specials and shorts. Recent credits include *Creature Comforts*, *Angry Kid* and *Planet Sketch*. Current productions include *Chop Socky Chooks*, *Shaun The Sheep* and *Creature Comforts USA*.

Program je razdeljen v dva sklopa:

- Aardman I (sodobni kratki filmi)**
- Aardman II (reklamni oglasi in tv-serije)**

The programme will be shown in two programme sections:

- Aardman I (contemporary shorts)**
- Aardman II (commercials and tv series)**

**MORPH – DOMAČI POSNETKI DEDAMORPHA /
MORPH – GRANDMORPH'S HOME MOVIES**

Peter Lord, Dave Sproxton

VB/GB, 1983, BetaSP (35mm), 5'



Čas je za nostalgijo z Morphom in prijatelji, Deda-morph bo namreč pokazal nekaj starih domačih posnetkov Morpha kot otročiča. Morphu se to ne zdi nič smešnega in hoče tudi ostalim pokvariti zabavo.

It is nostalgia time with Morph and his friends as Grandmorph shows some old home movies of Morph as a baby. Morph doesn't see the funny side and tries to bring the party to an end.

ŽIVALSKI SVET / CREATURE COMFORTS

Nick Park

VB/GB, 1989, BetaSP (35mm), 5'



Z oskarjem nagrajen kratki animirani film studio Aardman Animations in režiserja Nicka Parka, ustvarjalca serije *Wallace in Gromit*. Parker ponovno združuje tehniko animacije gline in večdimensionalno karakterizacijo s tipičnim britanskim sarkazmom, tokrat pa si je kot temo izbral življenje živali v angleškem živalskem vrtu. Film ima strukturo dokumentarca, vključuje pa vrsto živalskih intervjujev o njihovem življenju in domu.



Creature Comforts is an Oscar-winning animated short from Aardman Animations and director Nick Park, the creator of the *Wallace & Gromit* series. As in his other works, Park mixes claymation and multidimensional characterizations with a dry, distinctly British sense of humour; this time around, his subject is the lives of animals in an English zoo. The film employs a documentary-like structure, presenting a series of interviews with zoo animals about their lives and homes.

DOLGČAS / HUMDRUM

Peter Peake
VB/GB, 1998, BetaSP (35mm), 6'

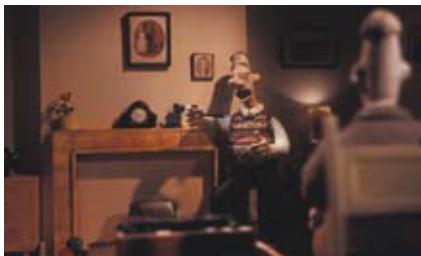


Dve zdolgočaseni lutki iz senc igrata sami sebe v lastni igri.

Two bored shadow puppets play themselves at their own game.

VOJNA ZGODBA / WAR STORY

Peter Lord
VB/GB, 1989, BetaSP (35mm), 5'



V pogovoru z medvojnim tovarniškim delavcem pridejo na dan zanimive zgodbe: o naglušnem rudarju, ki je svoj tovor odmetaval s takšno silo, da so ga ljudje zamenjali za bombni napad, o hiši, ki je tako postrani visela, da je imel lastnik še v kadi noge na suhem in o srečnih spominih na skrivalnice z dvema dekletoma v zabojušku za premog.

An interview with a wartime factory worker turns up some memorable tales: a hard-of-hearing collier who drops his load with such force that people mistake it for a bomb, the house that was so slanted that the owner's feet remained dry in the bath and the joy of hiding in the coal bin with two women.

VIJOLIČEN IN RJAVA – RIVER DANCE / PURPLE & BROWN – RIVER DANCE

Rich Webber
VB/GB, 2006, BetaSP (35mm), 2'



Dve kaplji v divjem ritmu.

Two blobs dance up a storm.

OVCA SHAUN V »TIHOŽITJU« / SHAUN THE SHEEP "STILL LIFE"

Chris Sadler, Richard Goleszowski
2007, BetaSP (35mm), 10'



Kmet začne slikati z oljnimi barvami, odločen da ustvari mojstrovino. Ko ni pozoren, se slike lotijo Shaun in njegova družina.

The Farmer takes up oil painting and is determined to paint a masterpiece. But when his back is turned, Shaun and co decide to have a go.

WATOV PUJS / WAT'S PIG

Peter Lord
1996, BetaSP (35mm), 11'



Dva otročiča iz pravljičnega kraljestva so ločili med neuspešnim poskusom ugrabitve.

Našega junaka Wata je ugrabitelj odvrgel v gozdu, kjer je zanj začela skrbeti prašička. Medtem ko leta minevajo, primerjamo življenja obeh dvojčkov: udobje in razkošje življenja na dvoru nasproti idilični preprostosti Watovega življenja s prašičko na njunem fevdu. Bo Wat kdaj odkril svojo pravo identiteto?

Two babes from a fairy tale kingdom are separated in a bungled kidnapping attempt. Wat, the hero of our story, is dropped in the woods by the kidnapper and is raised in the wild by a pig. Flash years forward, and we see side-by-side comparisons of the twins' lives: the comfort and excess of the King, contrasted with the idyllic simplicity of Wat's life with his pig on a feudal fief. Will Wat ever learn his true identity?

ŽIVALSKI SVET »KRALJEVE ZADEVE« / CREATURE COMFORTS "MONARCHY BUSINESS"

Richard Goleszowski
2006, BetaSP (35mm), 10'



V zadnjem izmed posnetih delov te izvirne, stop-motion družbene satire živali razpravljajo o slabih in dobrih straneh kraljeve družine.

Animals discuss the pros and cons of the Royal Family in this latest instalment of inspired, stop-motion social satire.

ZA LAS / A CLOSE SHAVE

Nick Park
VB/GB, 1995, BetaSP (35mm), 29'



V tej neverjetno smešni komediji v claymation tehniki ekscentričen angleški izumitelj in njegov pametni pes po naključju razkrinkata zaroto ovčjih tatov. Z oskarjem nagrajena animacija in pristrčni liki so filmu prinesli uspeh pri publiki vseh vrst in starosti.

Hilarious, lovable claymation comedy about eccentric English inventor and his intelligent dog stumbling upon sheep-rustling conspiracy. Its Oscar-winning animation and charming characters have garnered it a following amongst all ages, audiences.

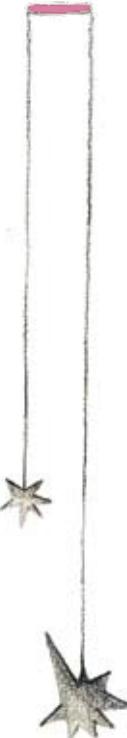
SESTRI PEARCE / THE PEARCE SISTERS

Luis Cook
VB/GB, 2007, BetaSP (35mm), 9'17"



Sestri Lol in Edna Pearce sta stari devici, ki živita na zakotnem delu obale in se komaj preživljata s tistim, kar ulovita. Nekega dne med ribarjenjem naletita na čednega in skoraj že utopljenega tujca. Moškega rešita, a ko jima ta ne izkaže pričakovane hvaležnosti, sestri pokažeta svoj peklenki srd, izkaže pa se tudi, da ne živita ravno v osami.

Lol and Edna Pearce are spinster sisters living on a remote stretch of coast, scraping out a meagre existence from the sea. One day while out fishing, they find a handsome and half-drowned stranger. When the saved man does not show the expected gratitude, all kinds of hell breaks loose and we find out the sisters may not exactly be living alone after all.



AARDMANOVİ REKLAMNI OGLASI IN TELEVIZIJSKE SERIE

Aardman Studios letno v povprečju ustvari petdeset televizijskih reklam. Producija reklamnih oglasov, s katero so začeli v zgodnjih 80. letih, je imela za studio vedno velik pomen, ne le zaradi zaslužka, pač pa tudi za razvijanje tehničnih in kreativnih sposobnosti studijske ekipe. Pripovedovanje zgodb v pičlih tridesetih sekundah je težak izziv, ki vsekakor zahteva veliko zbranost režiserja. Za vsako naročilo so potrebne sveže ideje in novi pristop. Pri Aardmanu so posneli tako velike mednarodne oglasne kampanje, ki so nastajale vrsto let, kot posamezne nizkoporačunske oglase, narejene v nekaj tednih. Tako prvič kot drugimi se posvečajo z enako mero predanosti in ustvarjalne mrzljice.

V programu oglasov studia Aardman na letošnji Animateki si boste ogledali reklame, ki so bile ustvarjene od 80. let pa vse do danes. Sredi devetdesetih so začeli izdelovati računalniške (CGI – computer generated imagery) reklame in njihovo število vsako leto narašča. CGI je še eno pomembno orodje pri izdelavi reklam visoke kreativne kakovosti, ki omogoča učinkovit in kreativen prenos sporočila. Animacijo »stop-frame« uporabijo, kjer to zahteva ustvarjalni proces, in ena tehnika ni izpodrinila druge, temveč se v studiu kreativno dopolnjujeta. CGI in »stop-frame« si stojita ob strani in bosta tudi v prihodnje. Animacije studia Aardman se vsak dan prevajajo po celiem svetu. Kreativnost uspešno odgovarja na izzive multimedialnega sveta ter priča o visokih merilih produkcije in predanosti podjetja.

Kieran Argo

AARDMAN COMMERCIALS AND TV SERIES

Aardman continues to produce, on average, around fifty television commercials each year. Commercials production which began in the early 1980's has always been important to the company not just for the revenue they generate but for the development of technical and creative skills. The challenges of telling a story in just thirty seconds are demanding and certainly focus the director's mind. Each job requires fresh thinking and novel approaches. Aardman has seen major international campaigns that lasted many years and individual small budget productions that last just a few weeks. Each one is approached with the same level of commitment and creative enthusiasm.

In the Aardman commercials programme presented at Animateka this year you will see commercials from as far back as the 1980's and the intervening years right up to the present day. Since the mid-1990's computer generated imagery (CGI) commercials have been produced and the number of CGI commercials continues to grow each year. CGI is yet another important tool employed to achieve the same result, that is, to produce a commercial of high creative quality that tells a story and gets the message across effectively and with creative flair. Stop-frame model animation will always be employed where it is creatively required and one is not going to replace the other. CGI and stop frame can co-exist quite happily and will continue to do so. Every day, somewhere in the world an Aardman commercial is broadcasted. It is testament to the high production values and industrious commitment of the company that this high volume of creative work continues to meet the challenges of the multi-mediated world we live in. **Kieran Argo**

Pirates, Richard Goleszowski

Teatime, Steve Harding-Hill

Fruit Camp, Luis Cook

Dog Walking, Luis Cook

Beachball, Luis Cook

The Mole, Scott Pleydell-Pearce

Leader of Lurpak, Peter Lord

Dasani, Arthur Cox

Leaving, Luis Cook

BT Pigs: Pig Power, Dave Alex Riddett

Boogie, Scott Pleydell-Pearce

Leaving Home, Stefan Marjoram

Titanic, Peter Peake

Rap, Scott Pleydell-Pearce

Frank, Nick Park

Rocket, Luis Cook

Get Dirty, Dave Osmond

Get in the Know, Peter Lord

Pigs, Nick Park

Clay, Luis Cook

Rollercoaster, Peter Lord

Spoony, Scott Pleydell-Pearce

Hipotecas, Tim Ruffle

Wind in the Willows, Stefan Marjoram

She Was Great, Steve Harding-Hill

Puppets, Peter Lord

Daisy Yo Toy, Peter Peake

Special K Fatal Flaws, Luis Cook

Mr Potato Head, Peter Peake

Polar Bear, Peter Peake

Paintings, Bobby Proctor

Pintlings, Darren Walsh

Space, David Sproxton

Welcome Home, Luis Cook

Heartburn Hotel, Luis Cook

Toyland, Busty Kelp

Get Stuck In, Peter Lord
Oops, Dave Alex Riddett, Paul Smith, Ollie Reed
3 Pigs, Steve Harding-Hill
Not Fade Away, Peter Lord
Starburst, Dave Alex Riddett, Sam Fell
Pib and Pog, Peter Peake
Smartipants, Luis Cook
Robot, Busty Kelp
Montage, Stefan Marjoram
Coconut, Lime and Chilli, Steve Harding-Hill
Braces, Rich Webber
Tarrah, Luis Cook
Britain is Watching, Peter Peake
Jing Bang, Alan Short
Luggage, Luis Cook
Balloon, Luis Cook
Chameleon, Peter Peake
Nobs in Space, Luis Cook, Dave Alex Riddett
Western, Peter Peake
Project Smokester, Peter Peake
Arrival, Steve Harding-Hill
4 in 1, Busty Kelp
Pablo, Nick Park
Snail, Luis Cook
Yellowbelly, The Brother's McLeod
Bananas, Alan Short
H-H-Hot, Merlin Crossingham
Bungee, Luis Cook
Pool, Steve Harding-Hill
Ginger, Peter Lord
Ticket Machine, Luis Cook
Nascar, Darren Robbie
Carol, Nick Park
Hoots Mon, Dave Sproxton, Dave Alex Riddett
Orange, Alan Short
Planner Female, The Brother's McLeod

OVCA SHAUN V »REŠIMO DREVESA« / SHAUN THE SHEEP "SAVE THE TREES"
Richard Goleszowski, JP Vine
VB/GB, 2007, BetaSP, 10'



Serija, namenjena otrokom, stariim od 5 do 10 let, prikazuje komične dogodivščine mlade ovčice, ki spravlja svoje prijatelje s kmetijje v številne posrečene in ponesrečene situacije, pri tem pa se mirna dolina spreminja v razuzdan pašnik. Lik Shauna se je prvič pojavi v kratkem animiranem filmu *A Close Shave*, za katerega je režiser Nick Park prejel tudi oskarja.

Targeted at kids 5–10, *Shaun the Sheep* follows the comedic misadventures of a young sheep who leads his barnyard buddies into all sorts of funny and calamitous situations, turning peace in the valley into mayhem in the meadow. As a character, Shaun was first introduced in director Nick Park's Oscar-winning animated short *A Close Shave*.

DOMA PRI PIBU IN POGU / AT HOME WITH PIB & POG
Peter Peake
VB/GB, 2007, BetaSP, 5'15"



Aardmanovi plastični igrački za svetovno televizijsko publiko otrok uprizarjata divje izbruhe jeze.

Aardman's plastic playthings stage violent tantrums for a worldwide children's television audience. Pib and Pog get into a lot of trouble at home.

Kratki filmi Phila Mulloya

Jezni bog animacije

Na prvi pogled se dvajset let obsegajoča filmografija **Philja Mulloya** zdi kot skorajda zbadljiva prepsnitev fundamentov zahodne mitologije in zgodovine: Desetih zapovedi (serija *The Ten Commandments*, 1994–96), teorije evolucije in zgodovine civilizacije (*Zgodovina sveta*, 1994) ter, jasno, vesterna (serija *Cowboys*, 1991), največjega dosežka sodobnosti, epa novodobnega človeštva, ki opeva kolonizacijo in industrializacijo sveta. Mulloyeve ravnanje s temi temeljnimi besedili je podobno besenju anarhičnega proti-boga, ki se je odločil, da bo ljudi – pohlepna, brezvestna in neumna bitja – kaznoval z vso bolestno domišljijo, ki jo omogoča animacija, jih hujskal v vojne, jih zlepa obglavljal, metal psom, cvrl v plamenih in se jim posmehoval še po smrti.

Kot vsak dober satirik – in Mulloya lahko brez odlašanja prištejemo k žlahtni tradiciji anglosaksanske družbene satire – je avtor v prvi vrsti torej zares tudi demiurg, ki svetove ustvarja in uničuje, nemara z namenom, da bi človeštvu v glavo vbil vsaj kanček razuma. Pa čeprav so Mulloyevi »ljudje« le groteskno skrivenčene dvodimenzionalne figurice, zreducirane na dva organa prvinskih nagonov: napihnjeno glavo zevajočih ust in votlih oči, ki skrivajo neskončno brezno »razuma«, ter genitalije, ki so resnični motor življenja in »napredka«, kot nam to avtor nazorno naslikava v seriji *Intolerance* (2000–01) ter didaktično demonstrira v *The pen is mightier than sword*, delu serije *Zgodovina sveta*.

Ta Mulloyeva monotona in z mračnim obupom oklepljena vizija človeškega duha – ki je predvsem zgodovina konflikta z lastno biološko naravo –, je dobro razvidna že v *Moje pesmi, moje sanje* (1992), kjer se serija bizarnih in nepovezanih dogodkov zveriži v kaotični karneval nasilja in (s)pozabe. A prav skozi takšno neu-smiljeno sprevračanje simbolne postave se Mulloyeva družbena

Phil Mulloy Short Films

The Angry God of Animation

At first glance **Phil Mulloy's** twenty years' work might seem as an almost taunting poetical rewriting of the fundaments of Western mythology and history (*The Ten Commandments* series, 1994–96), the theory of evolution an the history of civilization (*The History of the World*, 1994), and of course of western, the greatest achievement of contemporary society, the epic of modern civilization, celebrating the worldwide colonization and industrialization (*Cowboys* series, 1991). Mulloy's take on these fundamental texts of Western civilization resembles the raging fits of an anarchic anti-God, who has decided to punish the human race – unscrupulous, greedy and senseless creatures – with all the perverted imagination animation is more than happy to provide, to set them against one other in war, to cut off their heads at random, to feed them to the dogs, to burn them at the stake and to laugh at them even in the beyond.

As any good satirist – and Mulloy doubtlessly belongs to the noble Anglo-Saxon tradition of social satire – the author is first and foremost a sort of demiurge, creating and destroying worlds, perhaps to knock at least a fragment of sense into humanity. Although Mulloy's "humans" are merely grotesque, crooked two-dimensional figures, reduced to a couple of basic instinctive organs: a bloated head with a gasping mouth and hollow eyes, concealing the bottomless abyss of "reason", and genitalia, the true impetus of life and "progress", as the author expressively illustrates in the series *Intolerance* (2000/01) and didactically demonstrates in *The History of the World: "The pen is mightier than sword"*.

Mulloy's monotonous vision of the human spirit – presented mostly as the history of man's conflict with his biological self – veiled in sombre desperation, is already obvious in his film *The Sound of Music* (1992), where a series of bizarre, unrelated events transforms

vizija realizira kot govorica hipnih, a natančnih opažanj, iztrganih in komajda smiselnih podob, ki se v končni točki sestavijo v nekakšen družbeno-politično-seksualni impresionizem, v razglašeno, a predirljivo misel tega, kaj pomeni biti človek.

Narativno in stilistično bolj »artikulirani« deli sta *Veriga* (1997), kjer darvinistični pragozd zamenjamo za orwellowsko podobo ukenjenosti v spone permanentne vojne in fašizma – tiste genocidalne utopije, ki temelji na izključitvi (vsega) drugega –, ter omenjena serija *Nestrpnost*, kjer avtor pod kinko brutalno smešne parodije »znanstvene fantastike predoči relativnost kulturnih norm. V ospredju Mulloyevih del je torej preokupacija z nemočjo posameznika naproti totalnemu družbenemu telesu – problem, ki se mu avtor posveča z globokim nezaupanjem do obstoječih oblik kolektivnega upravljanja (telesa in misi) in sardoničnim posmehom do vseh vrst magičnega »mišljenja«. Problem, katerega zgodovino in dinamiko razgrne – tako rekoč epistemološko – predvsem v serijah *The Ten Commandments* in *Zgodovina sveta*.

A hkrati Mulloy svoje zajedljive kritike ne servira s kakšnega moralističnega piedestala. Njegovo delo ni razsvetljeno z golj z obilico obešenjaškega humorja in zgodovinske ironije, temveč je zmožno spregovoriti tudi na resnično liričen način. V *Vetu sprememb* (1996), svoji najlepši stvaritvi, avtor izjemoma predstavi resničnega junaka: iz domovine pregnanega violinista (z glasom in glasbo **Alexandra Balanescuja**), večnega tujca in elegičnega glasnika spomina na sedanjost, na ideale, ki se vdajo pritiskom realnosti – slednjo avtor vpelje še z eno izjemo, z »resničnimi«, četudi stiliziranimi filmskimi posnetki. V tej muzikalni kompoziciji, kjer Mulloyeve neposredne podobe postanejo fragmenti neke druge priповedi drugega spomina, avtor razkrije svoj romantično angažirani kredo, dotlej neslišen v hrupu bolj urgentnih izjav: »Nima smisla, da znaš kaj res dobro odigrati, če ti ne uspe izraziti česa, kar lahko zgane ljudi.« Violinista na koncu kreativna eksplozija odnese v nebo, da bi pristal na spomeniku glasbenih velikanov preteklosti, ki ga nato s vedrom razbije na

into a chaotic carnival of violence and dissolute oblivion. Yet it is exactly through the merciless manipulation of this symbolic figure that Mulloy's vision of society incarnates itself as an expression of fleeing, but accurate observations, of uprooted and barely sensible images, finally converging into a socio-politically-sexual impressionism, an out of tune, yet piercing contemplation of what it means to be human.

The more "articulated" works, as to narrative and stylization, are *Chain* (1997), where Darwinian jungle gives way to Orwellian atmosphere of entrapment within a permanent state of war and fascism – the genocidal utopia founded on the exclusion of the other (and the different) – and the aforementioned *Intolerance* series, a contemplation of the relativity of cultural norms under the guise of a hilarious "science"-fiction parody. Thus what guides Mulloy's films is a preoccupation with the individual's impotence in the face of society's totality – a problem, which the author approaches with a fundamental distrust of the existent forms of collective management (of body and mind) and a sardonic scorn for any kind of magical "reasoning". A problem, whose development and dynamics are – almost epistemologically – dissected in the series *The Ten Commandments* and *The History of the World*.

However, Mulloy doesn't impart his sarcastic criticism from some sort of a moralistic high horse. His work is not just permeated with an abundance of gallows humour and historical irony, but is also capable of a truly lyrical expression. In the *Wind of Changes* (1996), his most stirring work, Mulloy exceptionally features a real life hero: an exiled violinist (with the voice and music of **Alexander Balanescu**), an eternal stranger and elegiac herald of the remembrance of today, of ideals, bending under the pressures of reality – the latter being also incorporated by way of exception, with the use of "real life", although stylized film footage. In this rhythmic composition, where Mulloy's direct images become fragments of another story, of some other memory, the author reveals his romantically engaged creed, which until this moment had lain silent under an uproar of more

kosce. Mulloyeve animacije preveva prav takšen modernistični parodoks: želja, da bi pometel z lažnimi idoli, ki na nas pritiskajo s težo stoletij, a obenem tudi zavedanje, da brez (zgodovinskega) spomina (politična) dejanja nimajo vrednosti in prihodnosti. Lahko zgolj roka, ki briše, znova tudi riše?

In prav brisanje se zdi primerno, ko želimo opisati Mulloyeve risbo, neposredne in hitre poteze njegovega čopiča. Bolj kot za karkoli drugega gre dejansko za nenehno redukcijo; kot bi se tresiča roka brez potrpljenja ustrašila, da se bo z omahovanjem ali stilizacijo skrhala pomen narisane podobe. Figure se premikajo zgolj toliko, da se lahko sličice za silo povežejo v zvezno gibanje. Govorijo zgolj toliko, da lahko v njihovih civilečih podganjih glasovih prepoznamo nekaj podobnega govorici. Parajoče in konkretno zvočenje je v ospredju zato, da izpolnjuje vrzeli v podobi in gibaju. Mulloyeva animacija je komajda mogoča sinteza elegantnega haikuja in naivističnega *Art Brut* rožljana.

Avtorjeva zadnja stvaritev, serija *Družina Christie* (2006), v ničemer ne odstopa od opisanega. Risba je tudi tukaj atavistična kot avtorjevo videnje sveta, četudi ji na pomoč priskoči računalnik, ki ga Mulloy vihti kot zdelano trogloditsko sekiro. In podobno kot Mulloyeve predhodne stvaritev, ki si pogosto brez sramu prizvamejo uveljavljeno, celo arhetipsko žanrsko obliko, se tudi film *Družina Christie* napravi v družinski *sitcom*, v katerem so vrednote in aspiracije britanskega malomeščanstva sprevržene do groteske nerazpoznavnosti. Še vedno imamo opravka z jeznim demisulgom, ki animacijo razume dobesedno – kot idejo oživljanja materije v grobo, vitalno podobo življenja.

Nil Baskar

urgent declarations: "*There is no point in being able to perform something really well, if you're unable to express something that can move other people.*" The violinist is finally sent flying through the sky by a creative explosion, landing on a monument to past musical giants, and smashing the statue to pieces with a driller. Mulloy's animations are imbued with the following paradox of modernity: a desire to rid oneself of false idols, who push us to the ground with the weight of centuries, and at the same time an awareness of the fact that (political) actions without (historical) memory have neither value nor future. Can the hand that erases, also redraw?

And erasing is just the term to describe Mulloy's drawing, the swift and direct strokes of his brush. Above all else, what we have here is reduction; as if a trembling impatient hand fears that hesitation and stylization might cause the meaning and message of the image to crumble. The figures move just enough for the frames to form a slight but continual movement. They speak just enough for us to discern from their squeaking rat voices something at least resembling speech. The loud and concrete sound comes to the fore in order to fill the gaps in image and motion. Mulloy's animation is a barely possible synthesis of elegant haiku and naive *Art Brut* rattle.

Mulloy's latest work, *The Christies* series (2006), doesn't deflect from this set course one single bit. The drawing is once again as atavistic as the author's vision of the world, despite being aided by a computer, which Mulloy swings around as a beat-up old troglodyte axe. And similarly as his previous works, which often shamelessly take on an established and even archetypal genre forms, *The Christies* transform into a family sitcom, which twists the values and aspirations of British bourgeoisie to a grotesque extreme beyond recognition. We are still confronted with an angry demisurge, who takes animation literally – as the idea of animating matter into a crude, but vital image of life.

Nil Baskar

MOJE PESMI, MOJE SANJE / THE SOUND OF MUSIC

Phil Mulloy (Channel 4)
VB/UK, 1993, 35mm, 11'



Wolf podnevi čisti okna, ponoči pa igra saksofon v najbolj dekadentnem nočnem klubu v mestu. Popolna zmeda nastane, ko zmanjka hrane, in gostje začnejo jesti vse, kar jim pride pod roko.

By day Wolf cleans windows, by night he plays saxophone at the most decadent nightclub in town, but things get out of hand when the food runs out and the customers begin to eat anything they can.

ZGODOVINA SVETA – ODKRITJE JEZIKA / THE HISTORY OF THE WORLD: THE DISCOVERY OF LANGUAGE

Phil Mulloy (LPF)
VB/UK, 1994, 35mm, 3'



Revolucionarne izkušnje obeh spolov v poimenovanju lastnih genitalij.

The two sexes revolutionary experiences of naming their genitals.

ZGODOVINA SVETA – IZNAJDBA PISAVE IN NJEN PROPAD / THE HISTORY OF THE WORLD: THE INVENTION OF WRITING AND ITS DESTRUCTION

Phil Mulloy (LPF)
VB/UK, 1994, 35mm, 4'



Po vojni med tiči se poraženec odloči, da svojega namoči v črnilo.

After a war of male members the loser decides to dip his in ink.

VETER SPREMemb / THE WIND OF CHANGES

Phil Mulloy (BBC)
VB/UK, 1996, 35mm, 15'



Violinist obupava nad pokvarjenim svetom materializma, avtoritarizma in indiferentnosti, kjer njegova umetnost in glasba doživita sovražen odziv.

A violinist despairs over a corrupt world of materialism, authoritarianism and indifference, where his art and music is met with hostility.

VERIGA / THE CHAIN

Phil Mulloy (Channel 4)
VB/UK, 1998, 35mm, 10'



Slike nedolžnega otroka sčasoma povzročijo, da uničevalen narod začne državljansko vojno.

The paintings of an innocent child eventually cause a nation bent on destruction to start a civil war.

NESTRPNOST I / INTOLERANCE I

Phil Mulloy (Film Council/C4/Spectre Films)
VB/UK, 2000, 35mm, 11'



Globoko v vesolju najdejo predmet. Posledice so katastrofalne.

An object is found deep in outer space. The consequences are catastrophic.

**NESTRPNOST II – INVAZIJA / INTOLERANCE II
– THE INVASION**

Phil Mulloy (Film Council/C4/Canal Plus Spain/Spectre Films)
VB/UK, 2001, 35mm, 15'



Le Dwight Hokum ve, da so Zogi napadli Zemljo. Le on lahko reši planet. Videli boste, kako ubogi oče Hokum znori.

Only Dwight Hokum knows that the Zogs have invaded Earth. Only he can save the planet. Watch as poor old Reverend Hokum goes insane.

**NESTRPNOST III – KONČNA REŠITEV /
INTOLERANCE III – THE FINAL SOLUTION**

Phil Mulloy (Studio Film Bilder/Spectre Films)
VB/UK, 2004, 35mm, 24'



Ali Zogi zares obstajajo? Čez dva tisoč let se odgovor na to vprašanje končno razkrije.

Do the Zogs really exist? Two thousand years in the future the answer the answer to this question is finally revealed.

25 FPS mednarodni festival eksperimentalnega filma in videa

Združenje za avdiovizualne raziskave je leta 2005 v Zagrebu ustavilo mednarodni festival eksperimentalnega filma in videa 25 FPS. Festival je z željo, da domačo javnost pozove k ponovnemu vrednotenju pomembnega in pozabljenega opusa hrvaškega eksperimentalnega filma 60-ih in 70-ih let, ob ustvarjanju stabilnega mednarodnega središča za tako vrsto filmarstva, v treh letih gostil številne uveljavljene avtorje in kritike eksperimentalnega filma. 25 FPS si je takoj zastavil čvrst koncept delovanja: v vzporedne programe vključuje dela iz bogatega arhiva eksperimentalnega filma in videa, kar festivalu daje edukativen značaj, in temovalem delu predstavlja stvaritve, katerih estetsko-tehnološki razpon pokriva vse opredelite eksperimenta skozi zgodovino ter jih postavlja nasproti sodobnim rodno-žanrskim hibridom, v dogovoru z gosti in žirijo pa omogoča avtorske retrospektive, ločene filmske fenomene ter druge programe, ki so ozko povezani s tematiko eksperimentalnega filma.

Leta 2007 je 25 FPS uvedel nekaj novosti: predstavljen je bil novi, poznevečerni program z naslovom KINO 23, odprta je bila videoteka za profesionalce, ustanovljena je bila knjižnica Kvadrati sekunde ter žirija hrvaškega društva filmskih kritikov. Širjenje in profesionalizacija festivala, okrog trideset mednarodnih gostov ter 8000 obiskovalcev so potrdili, da se Zagreb in s tem tudi Hrvatska dokazujeta na nepreglednem zemljevidu evropskih festivalov ter zagotovo postajata ena pomembnih evropskih postojank eksperimentalnega filma.

Program, ki ga predstavljamo na ljubljanskem festivalu, se je razvil iz sodelovanja z umetniškim direktorjem Animateke, Igorjem Prassalom, kar se je pokazalo kot dobra kombinacija, ki predstavlja presek del iz »notranje« ter »zunanje« pozicije – s pozicije organizatorja festivala in pozicije »gledalca« (čeprav profesionalnega gledalca:

25 FPS International Experimental Film and Video Festival

The Association for Audio-visual Research initiated the International Festival of Experimental Film and Video 25 FPS in Zagreb in 2005. Along with the creation of a stable international centre for experimental filmmaking, 25 FPS has hosted many distinguished experimental filmmakers and film critics in the past three years with the desire to remind the home public and to summon them to evaluate the forgotten Croatian experimental film opus from the sixties and the seventies. The festival has set up a fundamental concept from the very beginning: it has included works from a rich archive of the experimental film and video in the side-programme, which gives the festival its educative character. In the competition programme the festival presents works which span technological and aesthetical aspects covering all definitions of the experiment throughout history and confronts them with the contemporary hybrids of a similar genre, and in accordance with the guests and the jury it enables retrospectives, separate film phenomena and other programmes closely connected to the experimental film themes.

In 2007 25 FPS has included several new features: it has presented the new late-night programme with the title CINEMA 23, video rental shop for professionals has opened, 25 FPS has launched a library called Square second and established the jury of the Croatian society of film critics. The expansion and the professionalization of the festival, thirty or so international guests and 8000 visitors have confirmed that Zagreb and Croatia have proved themselves on the vast European festival map and are becoming one of the important European experimental film destinations.

The programme that is going to be presented on the festival in Ljubljana is a result of the cooperation with the art director of Ani-

programskega direktorja festivala). Izbrana dela zato omogočajo širok vpogled v temovalni program oziroma povzemajo nekaj zanimivih pozicij v sodobnem prepoznavanju filmskega in video eksperimenta. Ena danes najpomembnejših značilnosti takega filmanja je veliko bolj fleksibilna meja prepoznavanja danes kot pa v letih razcveta in intenzivnega ukvarjanja s tem žanrom. Tako je na »primarno« eksperimentalnem festivalu, kakršen je 25 FPS, moč najti dela, ki npr. koketirajo zigrano formo (*Raymond*) ali z dokumentarizmom (*Motodrom*), dela, ki so primarno animirana (*My Life at 40*, *Phantom Canyon*), ki na svoj način osmislijo tradicijo najdenih posnetkov (found footage) (*Psycho(s)*, *Yours Truly*), video dela, ki temeljijo na vizualno-reflexivni senzaciji in ki bi jih morda najlaže umestili v eksperimentalni žanr (*La petite mort*), ali dela, ki se približujejo glasbenemu spotu, kot npr. eterični in vizualni *Urum* ter hitro montiran *I Became Undertaker*.

Čeprav 70 minut, sestavljenih za letošnjo Animateko, ponuja zgolj enega izmed možnih programov, ki izhajajo iz težavne selekcije med 1300 prispelimi in prijavljenimi deli v konkurenčni tretjega 25 FPS (vse skupaj okoli 13.000 minut ali 216 ur), se zdi, da zelo dobro orišejo sodobno eksperimentalno sceno ali vsaj nekaj njenih vej.

Mirna Belina

mateka, Igor Prassel; it is a combination, a cross section of works from the “inner” and the “outer” perspective: the “inner” being the one from the organiser of 25 FPS; and the “outer” – the spectator’s (although he is a professional spectator – the programme director of the festival). The chosen works provide a good insight into the competition programme, that is they collect a few interesting positions in a contemporary recognition of the film and video experiment. One of the most important characteristics of such filmmaking is a much more flexible frontier of recognition than it used to exist in the years of bloom and intensive involvement with the genre.

At the “primarily” experimental film festival such as 25 FPS one can thus find works which flirt with the fiction form (*Raymond*) or with documentaries (*Motodrom*), works that are primarily animated (*My Life at 40*, *Phantom Canyon*), which in its own way give meaning to the tradition of the found-footage sub-genre, then video works, which are based on the visual-reflexive sensation and could perhaps very well be placed into the experimental genre; or works, that in its form approach the music video, such as the ethereal and the visual *Urum* and quickly edited *I Became Undertaker*.

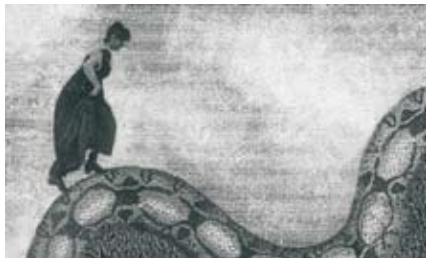
Although the 70 minutes put together for Animateka provide merely one of the possible programmes, which are the result of a difficult selection of the 1300 received and registered works entering the competition for the 25 FPS festival (13.000 minutes or 216 hours altogether), it seems that they outline the contemporary experimental scene – or at least some of its branches very well.

Mirna Belina

SOTESKA FANTOMOV / PHANTOM CANYON

Stacey Steers (Stacey Steers)

ZDA/USA, 2006, 35mm, 10'



Fantazijsko potovanje po spominih neke ženske s pomočjo preciznih ročno izdelanih kolažev. V osebni izpovedi te življenske poti nenavadna ženska spozna privlačnega moškega s krili netopirja. Film je nastal iz več kot 4000 ročno izdelanih kolažev, z uporabo fotografij iz knjige *Human and Animal Locomotion* Eadwearda Muybridgea, ki je prvič izšla leta 1887.

Meticulous handmade collages explore a woman's fantastical journey through memories. A curious woman meets an alluring man with bat wings in this personal recollection of a pivotal journey. This animated film was created from over 4000 hand-made collages incorporating the photographs from Eadweard Muybridge's *Human and Animal Locomotion*, first published in 1887.

URUM

Takafumi Tsuchiya (Takafumi Tsuchiya)

Japonska/Japan, 2006, miniDV, 6'20"



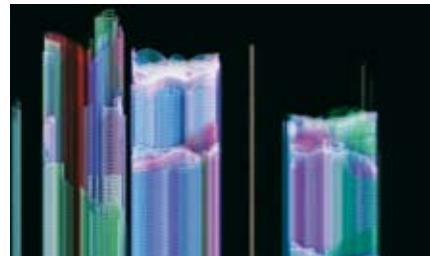
Pokrajina, ki sem jo videl, je bila čisto drugačna od tiste na videoposnetku. Da bi ustvaril prsten posnetek videnega, rekonstruiram čudovito pokrajino, tako da hkrati ustvarjam nove svetove in obujam že video – prisotnost občutka nezdružljivosti.

The scenery that I had seen was quite different from the image that was recorded in this video. Therefore, to reproduce the scenery faithfully, beautiful landscapes are reconstructed in the video, simultaneously generating new scenery with déj à vu – a sense of incompatibility.

MALA SMRT / LA PETITE MORT / LITTLE DEATH

Damir Čučić (Hrvatski filmski savez/Croatian Film Clubs Association)

Hrvaška/Croatia, 2007, digiBeta, 7'20"

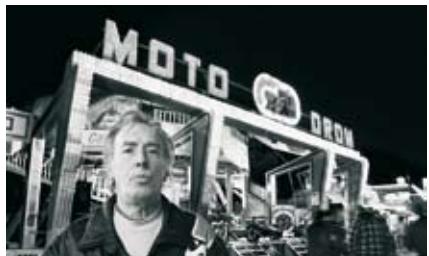


Film se začne z dokumentarnim posnetkom električne naprave, ki zažiga žuželke. Resnična organska podoba množične smrti se spremeni v digitalni posnetek, kjer domišljijoča smrť tke svoj mrtaški ples in nazadnje pahne plešočo smrt v neskončnost mesečeve svetlobe, v kateri mala bitja za hip oživijo.

The starting point of the film is documentary footage of an electrical device burning insects and bugs. Recorded mass death transforms an organic image to a digital recording from which the imaginary deadly seed weaves its macabre dance, finally plunging the spinning death into the never-ending lunar colour where the beings shortly resurrect.

MOTODROM

Jörg Wagner (Dirk Manthey)
Nemčija/Germany, 2006, 35mm, 9'



Svet peklenskih jezdecev: možje in motorji, hitrost in akrobacije, bencin in adrenalin. Med dirko starinskih motorjev po lesnem opazu valjastega stolpa je videti, kot bi motoristi pred očmi očarane množice gledalcev premagovali silo težnosti. Film elegantno zaobjame vzdušje v čudoviti črno-beli vizualizaciji, z energičnimi posnetki in utričajočim zvokom.

The world of the hell riders: men and motor bikes, speed and stunts, gasoline and adrenaline. Racing their antique bikes around the wood-panelled walls of a circular tower, the riders seem to defy gravity while the captivated audience peers down from above. *Motordrom* stylishly captures the atmosphere in beautiful black-and-white imagery using energetic camera work and pulsating sound.

RAYMOND

François Roisin, Fabrice Le Nezet, Jules Janaud (BIF Pictures Collectif/The Mill)
Francija/France, 2006, BetaSP, 5'



Raymond, leni učitelj plavanja, bi rad odkril valjaste oceane. V pomoč se mu ponudi skupina znanstvenikov.

Raymond, a lazy swimming-instructor, would like to discover the oceans. A team of scientist offers to help him.

MOJE ŽIVLJENJE PRI 40-IH / MY LIFE AT 40

Laurie Hill (Royal College of Art)
VB/UK, 2005, BetaSP, 7'40"



Sicer jih še nimam štirideset, ampak mislim vnaprej. Pri filmu sodelujejo 34-letni režiser in njegova 12-letna različica iz preteklosti, zagledana v slavno prihodnost, ko bosta postala 40-letni borec za zaščito okolja z lamborghinijem v garaži.

I'm not 40 yet but I'm forward-thinking. A special collaboration between the director, aged 12 years, and his present 34 year old self, both looking forward to a glorious future as a 40 year old conservation hero and Lamborghini owner.

TVOJA ZA VEDNO / YOURS TRULY

Osbert Parker (Osbert Parker, Fiona Pitkin)
VB/UK, 2006, digiBeta, 7'35"



Filmske ikone prodirajo skozi pozabljene plasti stare emulzije. V mestu onkrat resničnosti se odigra zgodba polna navzkrižij, zgodba o Franku in Charlieju, ki žrtvujeta svoja preričanja v iskanju ljubezni, medtem pa se njuna svetova animacije in igranega filma usodno prepletata.

Film icons burst through lost layers of yesterday's emulsion. Reassembled into a surreal city, the conflicting story of Frank and Charlie is told as they sacrifice their morals to find love while their two worlds of animation and live action collide.

PSIHO(TA) / PSYCHO(S)

Ip Yuk-Yiu, (ST) Choi Sai-Hoi (Ip Yuk-Yiu / School of Creative Media)
Kitajska/China, 2005, miniDV, 12'



Živi remix Hitchcockovega *Psiha* in kasnejše Van Santove predelave filma. Posebej narejena programska oprema omogoča real-time montažo, ki spaja filma, narejena s časovnim razmikom štridesetih let, v hipnotični tok zrcalnih podob.

Psycho(s) is a live remix of Alfred Hitchcock's *Psycho* and Gus Van Sant's remake. Running on custom software that edits the films in real-time, *Psychos(s)* transforms the two films that were made 40 years apart into a hypnotic stream of mirror images.

POSTAL SEM POGREBNIK / SOUGIYANI NATTA OTOKO / I BECAME AN UNDERTAKER

Shuhei Shibue (Saga University)
Japonska/Japan, 2006, BetaSP, 4'55"



Mlad moški, naveličan svojega življenja, postane pogrebnik na lastnem pogrebu, nato pa njegova hiša zagori v atmosferi.

Tired of his life, a young man becomes his own undertaker before sending his house burning through the atmosphere.

Dunajski festival neodvisnega kratkega filma

Dunajski festival neodvisnega kratkega filma VIS je največji mednarodni festival kratkega metra v Avstriji. Prvič je festival potekal leta 2004, nastal pa je kot rezultat združenja več študentskih skupin, ki so si na Dunaju v tem času že pridobile izkušnje z organizacijo dogodka na temo kratkega filma. Od prve edicije dalje se festival vsako leto širi. Prvo leto je bilo izmed 300 prijavljenih kratkih filmov izbranih in prikazanih 125 iz 21 držav. Leta 2007 se je številka povzela na 230 filmov iz 51 držav (prijavilo se jih je prek 700). Kratki filmi z vsega sveta se potegujejo za glavno nagrado golden shorts (nagrado za najboljši kratki film mesta Dunaj), ki jo podeli žirija. V sekciji Panorama je predstavljen izbor sodobnih avstrijskih kratkih filmov, najboljši med njimi pa prejme nagrado občinstva. Razburljiva posebna programska ponudba (k tej spada tudi tako imenovani »kino v leže« (lie down cinema) in sekcija Animation Night) ter vrhunski gostujčiči programski sklopi ponujajo nov vpogled in prispevajo k ustvarjanju transdisciplinarnega konteksta – pomembnega kriterija dunajskega festivala kratkometražcev. Domača in mednarodna retrospektiva in velika festivalska zabava »Fest of« zaokrožijo festivalsko dogajanje.

Peta edicija dunajskega festivala neodvisnega kratkega filma VIS se bo na Dunaju odvila med 16. in 23. majem 2008. Glavne festivalske lokacije so dunajska art kinodvorana Top Kino, Museumsquartier in dvorišče protestantske cerkve v bližini Hofburškega gradu. Ob otvoritvi prihodnjega festivala se obeta avstrijska premiera nogometnega kratkometražca *Eleven Minutes*.

Prijave na festival:

Rok za prijavo kratkih filmov z maksimalno dolžino 30 minut je 1. februar 2008. Več informacij najdete na www.viennashorts.com

Vienna Independent Shorts

VIS Vienna Independent Shorts is the largest international short film festival in Austria. The first VIS was held in June 2004. It resulted from the merger of several student initiatives, which had already organized short film events in Vienna in the previous years. Since then the festival has increased every year. In the first edition of VIS, 125 films out of over 300 submitted short films from 21 countries were shown, in 2007 the number grew to 230 films from 51 countries (out of over 700 submitted shorts). Short films from all over the world compete for the grand prize Golden Shorts (the Short Film Award of the City of Vienna), awarded by a jury. In the Panorama section, a selection of current Austrian shorts is presented and awarded with an audience award. Exciting special programs (like "lie down cinema" or Animation Night) and top-notch guest programs offer new insights and mediate trans-disciplinary contexts – an important criterion of Vienna Independent Shorts festival profile. Two tributes, one national and the other international, as well as the big festival party "Fest of" round off the festival's overall performance.

In 2008 VIS Vienna Independent Shorts will take place for the 5th time from 16th to 23rd of May in Vienna. The main festival venues are the Viennese art-house cinema Top Kino, the Museumsquartier Vienna as well as the courtyard of the Reformed Church near to Hofburg castle. The Austrian premiere of the soccer short film reel Eleven Minutes will open VIS 2008.

Call for entries:

Submissions of short films up to 30 minutes for VIS Vienna Independent Shorts 2008 are possible until February 1st, 2008. For more information please visit www.viennashorts.com

**MINIMALI (IGRA, LJUBEZEN, POGLED,
SNEŽENJE) / MINIMALS (PLAYING, LOVING,
WATCHING, SNOWING)**

Leopold Maurer (Leopold Maurer)
Avstrija/Austria, 2005, miniDV, 5'



Aforizmi v podobi filma, breztežni fragmenti misli, opazovanje otrok med igro, totemov in padajočega snega. Maurerjev film pripoveduje kratke zgodbice, večinoma brez besed, a vedno z bogato preprosto-stjo.

Skupek zelo kratkih animiranih filmov s presenetljivim koncem.

Aphorisms as film, weightless thoughts of playing kids, watching totem poles and snowing. Leopold Maurer's *Minimals* tell short stories, mostly without words but always with a richness of simplicity. A cluster of very short animated short films with a surprising punch line.

BELA / WEISS / WHITE

Florian Grolig (Florian Grolig, Kunsthochschule Kassel)
Nemčija/Germany, 2007, BetaSP, 5'



Senca na zidu. Orientirati se v brezmejni belini. Perspektive vznikajo in izginjajo. V jedru beline je monotono ravnovesje, brezskrbna otopelost odšteva čas. Prostor je odsotnost neprijetnega stika. In gneča je smrt.

Presunljiv minimalizem računalniške 3D animacije o črnini, ki izbruhne iz beline.

A shadow on the wall. Trying to find orientation in an endless white space. Perspectives appear and disappear. In the middle of white is monotone balance, jolly blasé marking time. One definition of space is the absence of embarrassing contact. But gridlock is definitely death.

Fascinating minimalist 3D-computer animation about black bursting out of white.

NARAŠČAJ / SPRÖSSLING / OFFSPRING

Anne Breymann (Anne Breymann, Kunsthochschule Kassel)
Nemčija/Germany, 2006, 35mm, 8'



Rosemarijin otrok na dvorišču za Malo prodajalno grozot (Little Shop of Horrors). Zgodba o ženski, ki v cvetličnem lončku zasadí otročička svojih sanj. A pokaže se, da ima sanjsko materinstvo nepričakovane stranske učinke.

Rosemary's Baby in the backyard of the Little Shop of Horrors. *Sprößling* tells the story of a woman who grows her dream-child in a flowerpot. But the perfect motherhood has unexpected side effects.

V POLMRAKU / UNDER TWILIGHT

Jean-Gabriel Périot (Jean-Gabriel Périot)
Francija/France, miniDV, 2006, 5'



Vojaška letala med drugo svetovno vojno, napad, grozeča atmosfera. Po filmu *Eût-elle été Criminelle ...* se Périot ponovno vrača k temačni strani evropske preteklosti. Silovita montaža razkriva prepletjenost lepot in uničenja.

Warplanes in the Second World War, an assault, threatening ambience: After *Eût-elle été Criminelle ...* Périot concentrates on the dark aspects of European history once again. His intensive montage shows the co-action of beauty and destruction.

MELODRAMAT / MELODRAMAT / MELODRAMA

Filip Marczewski (Polish National Film School)
Poljska/Poland, 2005, 35mm, 19'



Melodrama je zgodba o štirinajstletnem dečku, ki se spopada s težavami odraslečanja. Spolno ga privlači starejša sestra in tako sovraži njenega zaročenca. Obenem pa ga vznemirjajo še čari mlajšega dekleta.

Melodramat tells the story about a fourteen-year-old boy who struggles against the problems of growing up. He is captivated sexually by his elder sister and hates her fiancé. At the same time he is pulled toward a young girl.

H18 RAPORT / MOTION REPORT / H18 RAPORT

Verica Patrnogić (PREGNANT, Fakulteta dramskih umetnosti v Beogradu / Faculty of Dramatic Arts Belgrade)
Srbija/Serbia, 2005, miniDV, 17'



Poskus antireportaže: vesolje se razširi, nato pa sesede samo vase, in naenkrat ne vemo, ali čas nazaduje ali teče naprej. Za Verico Patrnogić je Srbija med leti 1991 in 2001 obstajala onkraj časovno-prostorskega kontinuma. A to ne pomeni, da se posameznik ne more osvoboditi ...

The attempt of an anti-reportage: the universe expands and collapses back upon itself and we don't know whether the time is regressing or not. For director Verica Patrnogić Serbia stood outside the space-time continuum between 1991 and 2001. But that doesn't mean that one can't acquit oneself of it...

**NEKAJ NA O / QUELQUE CHOSE EN O /
SOMETHING WITH O**

Marc Schaus (Tribu Films, Les Films du Cyclope)
Belgija, Francija/Belgium, France, 2006, 35mm, 13'



Mladi par se vrača s počitnic, na zadnjem sedežu sedi njuna mala hčerka. Vse poteka v najlepšem redu, ko mladi očka nenačoma ugotovi, da je pozabil hčerkino ime. Kako že gre? Nekaj na O! Ali pa tudi ne? Kdo ga bo spomnil? Boji se vprašati ženo, hčerka na zadnjem sedežu pa odrašča pred njegovimi očmi. Morda je slišati smešno, a v resnici gre za rahločutno zgodbo o odnosu med očeti in njihovimi hčerami.

A young couple on their way back from holidays, their baby girl in the back seat. All is well, until the husband suddenly realizes he has forgotten his daughter's name. What was it? Something beginning with an O! Or was it something else? Who could tell him? He is afraid of asking his wife and the young baby in the back seat is growing up before his eyes. This might sound funny but in fact it is a subtle story about the relationship between fathers and daughters.





Celovečerni animirani filmi Feature Animated Films

KIRIKOU IN DIVJE ŽIVALI / KIRIKOU ET LES BÊTES SAUVAGES

Scenarij / Screenplay: Michel Ocelot. S sodelovanjem / in collaboration with: Philippe Andrieu, Bénédicte Galup, Marina Locatelli

Glasovi / Voices: Pierre-Ndoffé Sarr (Kirikou), Awa Sène Sarr (Karaba), Robert Liensol (stari oče / grandfather), Marie-Philomène Nga (mati / mother), Emile Abosso M'Bo (stric / uncle), Pascal N'Zonzi (starec / the old man), Jean Bédiebé (fetiš).

Likovna podoba / Graphic Design: Michel Ocelot. S sodelovanjem / in collaboration with: Olivier Reynal, Jean-Luca Serrano

Izvirne pesmi / Original Songs: Michel Ocelot, Youssou N'Dour, Rokia Traoré

Izvirna glasba / Original Soundtrack: Manu Dibango

Montaža / Editing: Dominique Lefèvre

Producent / Producer: Didier Brunner

Producija / Production: Les Armateurs, Gebeka Films, France 3 Cinéma, Studio O.

Kdo je Kirikou?

Se spomnите malega Kirikouja, ki je na precej nenavaden način prišel na svet v animiranem filmu *Kirikou in čarownica*? Drobcen fantič z neverjetno močjo je takoj po rojstvu znal govoriti in hoditi, kaj kmalu pa se je postavil po robu tudi hudobni čaravnici Karabi. Ampak to je prva zgodba. Zdaj je na vrsti druga, *Kirikou in divje živali*, ki nam bo povedala veliko novega o malem junaku. Kirikou je še vedno majcen, vendar teče hitreje kot marsikatera žival. Vas trepeta pred Karabo, pa tudi druge nevarnosti se ji ne ognejo. Vaščani nemočno vijejo roke in jokajo, mali Kirikou pa ne čaka na pomoč z neba. Poln idej vedno najde pravo rešitev in vaščanom kot lučka kaže pot skozi življenje.

Animirani film *Kirikou in divje živali* v marsičem ostaja zvest prvemu filmu, le zgodba je tokrat sestavljena iz več majhnih zgodb. Življenje v afriški vasici je hkrati idilično in kruto. Soočajo se s težavami, ki bi lahko odločilno vplivale na življenje v vasici, in prvi odziv prebivalcev je vedno obup, strah in nemoč. Tukaj nastopi mali modrec Kirikou,

KIRIKOU AND THE WILD BEASTS**Who is Kirikou?**

Do you remember the tiny Kirikou and how unusually he came to life in *Kirikou and the Sorceress*? This minute boy of incredible strength could speak and walk right after he was born, and it wasn't long before he would bravely face the evil sorceress Karaba. But that's an old story. And now it's time for a new one. One that will tell us the news of our tiny hero, it's time for *Kirikou and the Wild Beasts*. Kirikou is still as small as ever, but he runs faster than many animals. The village still trembles with fear of the evil Karaba, and there are other dangers on the horizon. The helpless villagers moan and weep, but the little Kirikou will not wait for the gods to intervene. With so many tricks up his sleeve he always finds the right solution and shines on the paths of the villagers like a light in the darkest night. The animation *Kirikou and the Wild Beasts* in many aspects remains true to its predecessor, only this time the story consists of several shorter episodes. Life in an African village is idyllic yet harsh. Confronted with the realities that could easily alter their lives forever, the villager's first response is always that of despair, fear and weakness.

drobcen otrok s karizmatično močjo. Njegovo zrelo razmišljanje je usmerjeno k reševanju stiske in sam je sovaščanom tudi najboljši zgled. Vedno znova jim pokaže, da so težave rešljive, da je včasih treba biti ustvarjalen, spet drugič vztrajen in kdaj tudi zelo pogumen. Film je poetično nizanje nenavadnih in zanimivih zgodb, počasen in razločen ritem pa otrokom omogoča, da mu zbrano sledijo od začetka do konca.

O filmu so povedali

»Čudovita risanka, ki združuje imaginarij Afrike in sodobno grafiko.«
Le Monde

»Čisto preprosto mojstrovina, kakšna radost za oko in duha, 70 minut čiste sreče brez kančka izumetnicienosti.« *La vie*

»Kirikou, čarovniški film.« *Le Nouvel Observateur*

»Ne glede na starost preprosto vzljubimo ta inteligenčni film. Biser evropske animacije.« *Le Point*

»Kirikou je res neverjeten: čisto majhen, drobcen pravzaprav, a tako živahen, tako prebrisani, da mu v bistvu nihče ne seže niti do gležnjev.« *Marie-France*

»Inteligenčna in subtilna priповed, neverjetna likovna lepota ... ta risanca je nekaj najlepšega, kar se je lahko prigodilo francoski animaciji.« *La Tribune*

»Na vsak način ga morate pokazati svojim otrokom. Sicer pa boste tudi sami uživali prav toliko kot oni.« *Paris Match*

This is where the little wise man Kirikou, a tiny child with a charismatic power, comes into play. Mature in his thoughts, Kirikou aims at solving the emergency and presents a great example for the villagers to follow. Time and again he teaches them that problems are there to be solved, that sometimes one needs to be creative, sometimes persistent, and some other times courage is the key. Kirikou and the Wild Beasts is a string of poetically portrayed, unusual and absorbing stories, its slow and clear rhythm allowing the children to actively follow the narrative from beginning to end.

Film Comments

»A wonderful cartoon combining traditional African imagery with modern graphics.« *Le Monde*

»Quite simply a masterpiece. And what a sight for sore eyes... and mind. 70 minutes of pure joy without an ounce of soppiness.« *La vie*

»Kirikou, a film-sorcerer.« *Le Nouvel Observateur*

»Regardless of our age we simply fall in love with this intelligent film. The gem of European animation.« *Le Point*

»He is really gorgeous, Kirikou: so small, tiny even, but so courageous, so smart that he's head and shoulders above the others.« *Marie-France*

»An intelligent and subtle narration, staggering graphical beauty... this cartoon is the best thing that could have happened to French animation.« *La Tribune*

»You absolutely must show it to your children. And besides you will enjoy it just as much as they will.« *Paris Match*

Izjava režiserja

»Nisem nameraval narediti še enega Kirikouja, a otrok Kirikou me ni vprašal za mnenje, vsilil se je in nisem imel več besede. Nenavadna izkušnja – da te po eni strani preraste lastna iznajdba, po drugi pa se vrneš nazaj in spet začneš od začetka ... To ni nadaljevanje Kirikouja in čarownice, kjer je naš junak postal moški. Kirikou, ki smo si ga zapomnili (občinstvo in jaz), je malo otrok, gol, odločen, živahan, prebrisani in širokosrčen. Šlo je za to, da pokažemo kose njegovega življenja, o katerih nismo imeli časa priповедovati. Izjemno zadovoljstvo je bilo znova pokazati to intenzivno življenje mojega drobčenega junaka, da je spet bezljaj, govoril, reagiral – mi brez omahovanja narekoval svoje vrstice in tisto, kar so rekli njegova mati, stari oče, stari godnrijač pod svojim kruhovcem in Močna ženska, oblastniška, a ne brezbrizna. Karaba vedno zasije, še vedno je samo čarownica, a vseeno imamo močan občutek, da nenavadna ženska ne gre iz glave nenavadnemu fantalinu in da bodo njegove zadnje besede namenjene njej.«

Michel Ocelot

Director's Notes

“I didn't have the intention to make a second Kirikou, but the child Kirikou did not ask my opinion, he imposed himself and that was that. It was a strange experience – on the one hand, having a fragment of your own imagination take over, on the other, going back to the beginning and starting from scratch... This is not a sequel to Kirikou and the Sorceress, in which our hero grows into a man. The Kirikou we have taken to heart and mind (myself as well as the audience) is the small child, naked, determined, brisk, cunning and kindhearted. I wanted to show those parts of his life, we didn't have the time to reveal before. It was immense pleasure in bringing my hero's thrilling adventures to life once again, in letting him rush around, speak and react – he was dictating me his lines without hesitation and the words of his mother, his grandfather, the old grump under his baobab, La femme forte, domineering but not indifferent. Karaba always shines through, she is still but a witch and yet we get a strong feeling that this unusual woman can't escape the thoughts of the unusual little boy, and that his last words will speak of her.”

Michel Ocelot

OSVOBOJENI JIMMY

Norveška, VB/Norway, UK, 2006, 35 mm, barvni/colour, 85'
V angleškem jeziku z angleškimi podnapiši./In English language with
English subtitles.

Film je primeren za mladino./Suitable for young adults.

režija/directed by: Christopher Nielsen

scenarij/screenplay: Christopher Nielsen, Simon Pegg

animacija/animation: Owen Burgess

montaža/editing: Alastair Reid

glasba/music: Simon Boswell

glasovi/voices: Woody Harrelson (Roy Arnie), Simon Pegg (Odd),
Phil Daniels (Gaz), Jay Simpson (Flea), Kyle MacLachlan (Marius),
Samantha Morton (Sonia), Jim Broadbent (Stromowski), Emilia Fox
(Bettina), Kris Marshall (Erik), Lisa Maxwell (Lise)

produtcu/produced by: Bill Godfrey

Nagrade/Awards

Cristal za celovečerni film (Annecy)/Cristal for best feature (Annecy),
nagrada publike in najboljša glasba/Audience Award, Best Musical
Score

Štirje zadetki, trije gangsterji, pet veganov in milijon razlogov za osvo-
boditev narkomanskega slona ...

Osvobojeni Jimmy je zgodba o štirih ničvrednih anti-junakih z imeni Roy Arnie, Odd, Gaz in Flea, ki jih z nevarnih mestnih ulic iztrga posel s cirkuskih mojstrov Stromowskim v dokončno propadajočem potupočem ruskemu cirkusu. Glavni junak je Jimmy, slon, ki ga »razves-
eljujejo« z mešanico drog. Vendar Roy Arnie sanjari o tem, da bi nekega dne tudi sam vodil cirkus, zato fantom zaupa, da je ključ do uresničitve njegovih želja Jimmy. Na premieri šušmarski poskus, da bi Jimmyju dali njegov »fiks«, povzroči veselo paniko. Jimmy pobegne; da bi ga našli, preden pade v abstinenčno krizo, se začne brezglavo potovanje po podeželskih brezpotjih.

FREE JIMMY



Four stoners, three gangsters, five vegans and a million reasons to free one junkie elephant...

Free Jimmy follows the story of four low life anti-heroes Roy Arnie, Odd, Gaz and Flea, who are uprooted from their mean city streets to work with Ringmaster Stromowski in a touring Russian circus in terminal decline. The star attraction is Jimmy, an elephant kept "happy" on a cocktail of drugs. But Roy Arnie has a dream that one day he will run his own circus and he tells the boys that the key to his dream is Jimmy. On the opening night a bungled attempt to give Jimmy his "fix" causes widespread panic. Jimmy escapes and so begins a mad cap cross country road-trip to find Jimmy before he goes cold turkey.

Suddenly everyone wants a piece of Jimmy. A deranged bunch of animal activists led by clean living, straight-edged couple Marius and Bettina is after Jimmy to front their cause. A trigger-happy Scottish hunting party think his head would look great mounted on their wall

Nenadoma Jimmyja iščejo vsi. Rahlo motena skupina aktivistov proti mučenju živali, ki jo vodi čistunski »straight-edge« par, Marius in Bettina, je Jimmyju za petami v boju za svojo stvar. Skupina škotskih lovcev, ki rada poka naokoli, meni, da bi bila njegova glava imeniten stenski okras. In laponska mafija – najzlobnejši možje na Severu – bi ga odstrelila, da bi poplačala dolgove. Jimmyja lahko reši le dobrodušen los, s katerim se spoprijatelji na cesti. Bo lahko pomagal osvoboditi Jimmyja, ga iztrgal iz zasvojenosti in rešil pred veliko skrivnostjo?

Marius je vodja majhne skupine militantnih naravovarstvenikov in pravoborec filozofije »Straight Edge«. Ta nazor je odgovor na ekscesnost večinske družbe. Njegovi častilci so odločno proti alkoholu, mamilom in priložnostnemu seksu. Celotna filozofija se vrti okoli žrtvovanja, čeprav se zdi, da skupini ni povsem jasno, za kaj naj bi se žrtvovala. Marius je prisiljen ohranjati svojo prehodno funkcijo z neusmiljenim zatiranjem drugače mislečega Erica, edinega preostalega moškega v skupini; na svojo stran pridobi tudi dekleta. Mariusovo dekle, Bettina, je vedno na strani svojega partnerja, Sonia pa pridiga »Straight Edge«. Lise vzbuja vtis, da je precej nezanesljiva, njena afera z Ericom pa sproži spor v skupini. Marius je prekaljen aktivist, ne le v boju za pravice živali, temveč kar v vsem. Že od najstnističkih let sodeluje v protestih, demonstracijah in aktivističnih skupinah; neprestano išče ideal, ki bi ga izpolnil. Preden se je dokončno odločil, da postane borec za pravice trpinčenih živali, pripravljen zanje žrtvovati tudi lastno življenje, je begal od skupine do skupine. V Jimmyju, zadroganem slonu, je našel prvorosten simbol svojega boja.

Film, poln satire in črnega humorja, prikazuje raznovrstno krutost človeških bitij in njihovo sebično izkoriscanje živali. To je film z izjemno bogatimi in zabavnimi dialogi, detajno izdelanimi liki in presunljivo podrobnimi podobami, risbo in animacijo. Podobnega filma v 3D animacijski tehniki še ni bilo. Znana tehnologija podjetij Pixar in Dreamworks je uporabljena na povsem nov način, ki pričara underground vzdusje z grunge modo, zarjavelimi vozili in prese netljivo podrobno prikazanim okoljem.

and the Lappish Mafia – the meanest men in the North want to "hit" him for a big payoff. Jimmy's only chance is a benevolent moose who befriends him on the road. Can he help to free Jimmy, release him from his addiction and save him from a million dollar secret?

Marius is the leader of a small band of militant animal rights activists and the pioneer of a philosophy named Straight Edge. The philosophy is a reaction to the excesses of mainstream society; Straight Edgers are fiercely against drink, drugs and casual sex. Their entire philosophy revolves around sacrifice, although the group seems very confused about what they should be sacrificing themselves for. As the leader, Marius is forced to maintain his precarious position by fiercely crushing opposition from Eric, the only other male in the group, winning the girls over to his point of view. Marius' girlfriend Bettina is always on his side, while Sonia preaches his Straight Edge philosophy. Lise tend to be a bit more unstable, having an affair with Eric which causes controversies in the group. Marius is a seasoned activist, not only in animal rights, but in just about anything. He has been involved in protests, demonstrations and activist groups since he was a teenager, constantly searching for a cause to make him feel complete. He drifted from group to group before finally deciding to become the champion of animal rights, willing to sacrifice his life for the benefit of tortured animals. In Jimmy the junkie elephant he has found the ultimate symbol for his struggle.

It is a film filled with satire and dark humor, depicting abusive human beings – abusive in many ways – and their selfish exploitation of animals. It is a film with an extremely rich and humorous dialogue, thoroughly developed characters and overwhelmingly complex images, design and animation. There has never been seen a 3D animated film like *Free Jimmy*. Well-known technology used by Pixar and Dreamworks are here used in a totally new way, creating an underground atmosphere with a grungy look, rusty vehicles and amazingly detailed environment.

Življenjepis

Christofer Nielsen (rojen 1960 v Oslo), režiser in ustvarjalec filma Osvobojeni Jimmy, je slikar in ilustrator, ki slovi po specifičnem načinu risanja ter kritičnem, satiričnem in subverzivnem pogledu na družbo. Je živa legenda underground stripovskega gibanja na Norveškem. Izdal je dvajset stripovskih albumov, dve 3D televizijski seriji in 2D animirani film *Friday Night Fever* (1996). Nielsen je dobitnik številnih prestižnih nagrad, vključno z nagrado publike za film *Friday Night Fever* na festivalu animacije v Oslo leta 1996. Istega leta je bil deležen dobrih kritik tudi na festivalu kratkega filma. Njegova 3D televizijska serija *Wasted Wankers* (drobna kriminalca in uživalca mamil) je bila prvič prikazana na norveški televiziji leta 2000 in je Nielsnu prinesla nagrado za najboljšo humoristično oddajo, najboljšega novinca in – ponovno – nagrado občinstva. *Osvobojeni Jimmy* je prvi celovečerni film Christoferja Nielsna.

Biography

Christopher Nielsen (born in Oslo in 1960), director and author of *Free Jimmy*, is an artist and illustrator recognized for the distinctive style of his drawings and his critical, satirical, subversive view of society. He has become a legend in the underground comic's movement in Norway, having published 20 comic books, two 3D TV series and one 2D animated film *Friday Night Fever* (1996). Christopher Nielsen has been rewarded a number of prestigious prizes for his work, including the Audience Award for the *Friday Night Fever* at the Oslo Animation Festival 1996 and good reviews at the Short Film Festival later the same year. Christopher Nielsen's 3D TV series about the *Wasted Wankers* – two petty criminals and drug abusers – first appeared on Norwegian television in 2000, and was awarded the prizes for Best Humor Program, Best Newcomer and – again – the Audience Award. *Free Jimmy* is Christopher Nielsen's first feature film.

DRUŽINA CHRISTIE

VB/UK, 2006, BetaSP, 80'

V angleškem jeziku./In English language.

režija/directed by: Phil Mulloy**scenarij/screenplay:** Phil Mulloy**animacija/animation:** Phil Mulloy**kamera/camera:** Phil Mulloy**montaža/editing:** Phil Mulloy**produkcia in distribucija/production and distribution:** Phil Mulloy,
Spectre Films**Nagrade/Awards**Ottawa 2006 (nagrada za celovečerni animirani film Mercury Film-
works/Mercury Filmworks Prize For Animated Feature)

Življenje, ljubezni, težave in trpljenje angleške psihopatske družine. Zakaj si je gospod Christie odrezal penis? Je Terry zares umoril dojenčka? Bo gospa Christie seksala s Hitlerjem? Odgovori na ta vprašanja in še več ...

Enfant terrible Phil Mulloy v tej 2D računalniški črni komediji animira vsakodnevno življenje tipične psihopatske angleške družine. Mulloyev minimalistični pristop vključuje glave, ki se očrtavajo na odbijajoče živahnih barvah, ter dialog, ki poda izjemno kritičen komentar o družbi z uporabo ...

Družina Christie je serija z dvanajstimi deli.

Uvod*G. Christie se predstavi.***Družinske vrednote***Terry in Tracey na kolenih.***THE CHRISTIES**

The life, loves, trials and tribulations of a typical English family. Why did Mr Christie cut his own penis off? Did Terry really murder the baby? Will Mrs Christie have sex with Hitler? All these questions answered and more... This 2D Computer black comedy – from animation's enfant terrible, Phil Mulloy – charts the daily life of a typically psychopathic English family. Mulloy's minimalist approach features heads silhouetted against disgustingly perky colours and dialogue that delivers a blistering social commentary using computer-voice monotones. The Christies is a series in 12 episodes.

Introduction*Mr Christie is introduced.***Family Values***Terry and Tracey will not get off their knees.***The Language Of Love***It's summer. Mr and Mrs Christie muse on the meaning of life.***Tracey's Dream**

Jezik ljubezni

Poletje je. G. in ga. Christie razglaobljata o smislu življenja.

Tracey sanja

G. Christie se bori, da bi ubežal temi. Ga. Christie leži v mlaki lastne krvi.

Pleskar

Christijeva naročita pleskanje hiše. Domačemu psu Busterju se obeta hud šok.

Pesem za busterja

G. Christie misli, da zelo lepo poje. Najraje sliši dobro staro družinsko popevko.

Spoved

Ga. Christie je ravnala zelo narobe. V tišini spovednice se prisili spregovoriti o tem.

Naravna katastrofa

Drugi prihod v južni London.

G. Yakamoto

Zakaj je G. Yakamoto v kopalnici, ko se Terry kopa?

Gary Challenger

Gary Challenger uči Terryja peti.

Seksualni priročnik G. Christieja

O čem govorí g. Christie med seksem.

Dan, ko se je zemlja premaknila

Kaj je ta grozni vonj pred Big Benom?

Življenjepis

Phil Mulloy se je rodil v Wallaseyu v Angliji. Umetniško kariero je začel s študijem slikarstva na univerzi v Ravensbournu (Ravensbourne College of Design and Communication) in kraljevi umetnostni akademiji (Royal College of Art). Leta 1998 je začel eksperimentirati z animacijo.

Brez zadržkov je napadal konzervativno senzibilnost ter kritiziral neenakost in lažno dobrohotnost sodobnih življenjskih stilov s

Mr Christie struggles to escape the darkness. Mrs Christie lies in a puddle of her own blood.

The House Painter

The Christies have their house painted. Buster, the family dog, is in for a horrible shock.

A Song For Buster

Mr Christie believes he has a wonderful singing voice. He likes nothing better than them all having a good old family sing-song.

The Confession

Mrs Christie has done something very wrong. In the quiet of the confessional, she forces herself to speak about it.

Natural Disaster

The second coming in South London.

Mr. Yakamoto

Why is Mr. Yakamoto in the bathroom when Terry takes a bath?

Gary Challenger

Gary Challenger teaches Terry how to sing.

Mr. Christie's Sex Manual

What Mr. Christie talks about while having sex.

The Day The Earth Moved

What's that horrible smell just outside Big Ben.

Biography

Born in Wallasey, England, Phil Mulloy began his artistic career studying painting at the Ravensbourne College of Design and Communication and at the Royal College of Art. He began experimenting with animation in 1998.

Without inhibition, Mulloy attacked conservative sensibilities and criticized the inequality and false benevolence of contemporary lifestyles with drastic, iconoclastic images. Thanks to his love of the absurd and well-developed sense of humour, however, comic relief is never absent in his work.

pomočjo drastičnih, ikonoklastičnih podob. Zahvaljujoč njegovi ljubezni do absurdna in dobro razvitemu smislu za humor prisotnost komičnega v njegovih delih vendorle ni nikoli vprašljiva.

Njegov prvi film *Eye of the Storm* (1989) je agresiven manifest proti seksualnim in družbenim vzorcem obnašanja. Šestdelna serija *Cowboys* (1991–1992) je požela opazne reakcije doma in v tujini. Mulloy je v žanru vesterna storil korak naprej ter pokazal moški rivalski instinkt in pohlep, ki se stopnjujeta do nasilja. S svojo mojstrovino *The Sound of Music* (1993), šokantnim in provokativnim prikazom zakoreninjene seksualnosti in politike, ki temelji na razlikovanju med družbenimi sloji in značilnostmi naključne nasilne kulture, se je uveljavil kot mojster groteske satire. V filmu *Ten Commandments* (1993–1996) gre Mulloy še korak naprej; tokrat kombinira nadrealistično z družbenim ter tako prikaže boga kot šibkega, indiferentnega in zelo zmotljivega.

O filmu so povedali

»Enfant terrible Phil Mulloy v tej 2D računalniški črni komediji animira vsakodnevno življenje tipične psihopatske angleške družine. Mulloyev minimalistični pristop vključuje glave, ki se očrtavajo na odbijajoče živahnih barvah, ter dialog, ki poda izjemno kritičen komentar o družbi z uporabo računalniških glasov. Očarljivo grena razposajenost.« Chris Robinson, direktor Mednarodnega festivala animacije v Ottawi

»Brezkompromisen eksperimentalen pristop in anarchističen dialog ter humor, kot ni bil še nikoli viden v animiranem celovečercu.« Žirija Mednarodnega festivala animacije v Ottawi 2007

His very first film *Eye of the Storm* (1989) is a feisty manifest against existing sexual and social behaviour patterns. The six-part series *Cowboys* (1991–1992) earned the English eccentric national and international attention. Mulloy takes the western genre one step further, showing male rival instinct and greed escalating in violence. His masterpiece *The Sound of Music* (1993), a shocking and provoking portrayal of the deep-seated sexual and class-based politics of a random, violent culture established him as the master of grotesque satire. In *Ten Commandments* (1993–1996), Mulloy pushes the principle further, combining the surreal with the social and revealing God as weak, indifferent and very fallible.

Film Comments

«This black comedy – from animation's enfant terrible, Phil Mulloy – charts the daily life of a typically psychopathic English family. Mulloy's minimalist approach features heads silhouetted against disgustingly perky colours and dialogue that delivers a blistering social commentary using computer-voice monotones. A delightfully bitter romp.» Chris Robinson, Director of the Ottawa International Animation Festival

«Uncompromisingly experimental approach and anarchistic dialogue and humour, never before seen in an animation feature.» Ottawa International Animation Festival Jury 2007

PERSEPOLIS

Francija/France, 2007, 35 mm, črno-bel/ black and white, 95'. V francoščini s slovenskimi podnapisi./In French with Slovene subtitles.

režija/directed by: Marjane Satrapi, Vincent Paronnaud
scenarij/script: Marjane Satrapi, Vincent Paronnaud
avtorica stripov/author of the original graphic novels: Marjane Satrapi
umetniški direktor/art director: Marc Jousset
animacija/animation: Christian Desmares, Thierry Peres
montaža/editing: Stéphane Roche
glasba/music: Olivier Bernet
zvok /sound: Thierry Lebon
glasovi/voices: Chiara Mastrotianni (Marjane), Catherine Deneuve (Tadjî), Danièle Darrieux (Marjanina babica/Marjane's Grandmother), Simon Abkarian (Ebi), Gabrielle Lopes (Marjane), Francois Jérôme (stric Anouche/Uncle Anouche)
produdent-produced by: Marc-Antoine Robert, Xavier Rigault

Nagrade/Awards

Cannes 2007 (nagrada žirije/jury prize), Cinemanila 2007 (posebna nagrada žirije/special jury mention), Ottawa 2007 (nagrada za najboljši animirani celovečerni film Mercury Filmworks/Mercury Filmworks Prize for Best Animated Feature)

Teheran 1978. Osemletna Marjane sanja o tem, da bo kot bodoča pre-rokinja rešila svet. Odrašča z naprednima staršema in ljubečo babico, v družbi katerih pozorno spremja padec šahovega brutalnega režima. Ustanovitev nove Islamske republike napoveduje dobo »varuhov revolucijs«, ki nadzorujejo vedenje prebivalcev. Marjane si mora zdaj zakrivati obraz, njene sanje o revoluciji pa postajajo še močnejše. V vojni proti Iraku na mesto padajo bombe, začne se pomanjkanje, ljudje izginjajo, represija je vsak dan hujša. Marjane je vse bolj uporniška, zato jo starši pošljejo v Avstrijo, kjer pri štirinajstih spozna povsem drugačno »revolucijo«: puberteto, svobodo in ljubezen, a tudi grenak okus življena v tujini državi.

PERSEPOLIS



Teheran, 1978. Eight-year-old Marjane dreams of becoming a prophetess and saving the world. She is raised by progressive parents and a loving grandmother, they witness the collapse of the Shah's brutal regime. The foundation of the new Islamic republic announces the age of the "guardians of the revolutions", who control people. Now Marjane has to cover her face, and her dreams of revolution grow even stronger. In the war against Iraq, the city is bombed, there is shortage everywhere, people go missing and the repression is worse every day. Marjane is more rebellious every day, so her parents send her to Austria, where she gets to know a different kind of "revolution" at the age of fourteen: puberty, freedom and love, but also the bitter taste of life in a foreign country.

Življenjepis

Marjane Satrapi se je rodila leta 1969. Odrasla je v Teheranu, kjer je obiskovala Lycée Français (francoski licej). Študirala je na Dunaju in leta 1994 odšla v Francijo. V Parizu je prek kolegov animatorjev spoznala Atelier des Vosges, umetniški studio, ki je zbiral pomembne sodobne risarje stripov. V njenem prvem grafičnem romanu, Persepolis 1, ki ga je izdal L'Association novembra 2000, je Marjane opisala zgodbu prvega desetletja svojega življenja pred padcem šahovega režima in izbruha iransko-iraške vojne. V Persepolisu, ki je izšel oktobra 2001, opisuje vojno in svoje življenje pred odhodom na Dunaj, ko je bila stara štirinajst let.

Persepolis 2 pripoveduje o njenem izgnanstvu v Avstrijo in vrnitvi v Iran. Od takrat je izdala Embroideries (Vezenine) in Chicken with Plums (Piščanec s slivami). Persepolis je nastal pod režisersko takširko Marjane Satrapi in Vincenta Paronnauda.

To je njen prvi celovečerni film.

Vincent Paronnaud, znan kot Winshluss, se je rodil leta 1970 v La Rochelli. Je eden glavnih underground risarjev stripov. Skupaj s prijateljem in sodelavcem Cizom si je izmislil junaka m. Ferraillea, emblematično figuro stripa *Ferraille Illustré*, ki ga je produciral skupaj s Cizom in Felderjem. Njegovi solo projekti vključujejo dela *Super Négra* (1999), *Welcome to the Death Club in Pat Boon – Happy End* (2001). Javno priznanje je dobil z nominacijama za deli *Smart Monkey* leta 2004 ter *Wizz and Buzz* (s Cizom) leta 2007 na festivalu stripov v Angoulému (Angoulême Comic Book Festival). Winshluss in Cizo sta skupaj režirala dva kratka animirana filma: *O'Boy What Nice Legs* (čb, 1 min, 2004) *Raging Blues* (čb, 6 min, 2003).

Izjava režiserke

»Film smo prvič videli v dvorani na Elizejskih poljanah. Na koncu sem jokala, tudi občinstvo je jokalo. Iran je dandanes še vedno na naslovnicah. Čeprav si morda želiš, da bi bil univerzalen, ne moreš preprečiti, da bi ga ljudje videli v tej luči ... Res je. Čeprav je v mojih očeh najbolj eksotična scena tista na Dunaju. Film ne obsoja,

Biography

Marjane Satrapi was born in 1969. She grew up in Tehran where she attended the Lycée Français (French high school). She then studied in Vienna before she relocated to France in 1994. In Paris, through fellow comic book artists, she was introduced into the Atelier des Vosges, an artist studio which gathered major, contemporary comic book artists. In her first graphic novel, Persepolis 1, published by L'Association in November 2000, Marjane told the story of the first ten years of her life until the overthrow of the Shah regime and the outbreak of the Iraq-Iran war. In Persepolis, published in October 2001, she described the Iraq-Iran war and her teenage years until she left for Vienna at the age of fourteen. Persepolis 2 dealt with her exile in Austria and her return to Iran. Since then, she has published Embroideries (Broderies) and Chicken with Plums (Poulet aux Prunes). Persepolis is co-directed with Vincent Paronnaud, and is her first feature film.

Vincent Paronnaud a.k.a. Winshluss, was born in 1970 in La Rochelle. He is a major underground comic book artist. Together with his friend and collaborator Cizo, he invented the character of Monsieur Ferraille, the emblematic figure of the comic *Ferraille Illustré*, which he co-edited with Cizo and Felder. His solo projects include *Super Négra* (1999), *Welcome to the Death Club and Pat Boon – Happy End* (2001). He gained public recognition when he earned a nomination for *Smart Monkey* in 2004 and for *Wizz and Buzz* (with Cizo) in 2007 at the Angoulême Comic Book Festival. Winshluss and Cizo have also co-directed two shorts animations: *O'Boy What Nice Legs* (B&W, 1min, 2004) *Raging Blues* (B&W, 6min, 2003).

Director's Note

“The first screening for the whole team in a theatre on the Champs-Elysées. At the end, I was crying, and so was the whole audience. Iran is still in the headlines today. Even though you want the film to be universal, you can't stop people from seeing it in this light... True. Although in my eyes the most exotic section takes place in Vienna.

ne reče: 'To je prav, to je narobe.' Samo pokaže, da ima situacija več plasti. To ni politično orientiran film s sporočilom, da bi se bolje prodajal. To je predvsem film o moji ljubezni do moje družine. Vendar če evropski gledalci zaradi njega začnejo na Irance gledati kot na človeška bitja, ne pa kot na abstrakte pojme, npr. 'iranski fundamentalisti', 'teroristi' ali 'osi zla', potem bom vedela, da sem nekaj naredila. Ne pozabite, da so prve žrtve fundamentalizma Iranci sami.« Marjane Satrapi

O filmu so povedali

»Vsem zaostaležem, ki so še vedno prepričani, da animirani film ni razburljiv medij za odrasle in otroke, bo zmanjkal argumentov ob pogledu na Persepolis. Tako kot serija štirih grafičnih romanov, na katerih je osnovan, je tudi ta avtobiografski tour de force popolnoma dostopen in hkrati visoka umetnost.« Lisa Nesselson, *Variety*

»Mešanica očarljive enostavnosti pobarvank v stilu Hanna-Barbera in bolj zračnega akvarela ali oglja, ki spominja na evropsko senzibilnost 60-ih in 70-ih. Delikatno modulirani odtenki Persepolisa so podobno sofisticirani. Premika se od zelo zabavnega do bridkega, od sladkega do strašljivega, od abstraktnega do konkretnega, od osebnega do političnega, od ciničnega do rapsodičnega ... in spet nazaj.« Jim Emerson, *Scanners*

»Sveža, ganljiva, začetna mojestrovina – animirani film, ki uspe biti umetniško genialen, politično bogat, moralno angažiran in čustveno silovit.« James Rocchi, *Cinematical*

»Ne zgolj ostra kritika nestrnosti, ampak posebno zveneč klic po univerzalnih pravicah – svobodi, demokraciji in ljubezni. Z uporabo zelo preprostega, vendar mogočnega dizajna sta avtorja Persepolisa uspešno ustvarila edinstven in originalen kinematografski jezik, v katerem se pojavičata človečnost in čustva.« Mednarodni festival animacije Ottawa

The film is not judgmental, it doesn't say, 'this is right and that is wrong' it just shows that the situation has many layers. This isn't a politically oriented film with a message to sell. It is first and foremost a film about my love for my family. However, if Western audiences end up considering Iranians as human beings just like the rest of us, and not as abstract notions like – 'Islamic fundamentalists', 'terrorists', or the 'Axis of Evil', then I'll feel like I've done something. Don't forget that the first victims of fundamentalism are the Iranians themselves." Marjane Satrapi

Film Comments

»Any stragglers still unconvinced that animation can be an exciting medium for both adults and kids will run out of arguments in the face of Persepolis. Like the four-volume series of graphic novels on which it's based, this autobiographical tour de force is completely accessible and art of a very high order.« Lisa Nesselson, *Variety*

»A mix of charming, early Hanna-Barbera colouring-book simplicity, and more atmospheric watercolours or charcoals that suggest a '60s and '70s European sensibility. The delicately modulated tones of Persepolis are similarly sophisticated. It veers from hilarious to poignant, sweet to terrifying, abstract to concrete, personal to political, cynical to rhapsodic... and back again.« Jim Emerson, *Scanners*

»A fresh, moving, out-of-the-gate masterpiece – a work of animation that manages to be artistically brilliant, politically rich, morally engaging and emotionally overwhelming.« James Rocchi, *Cinematical*

»Not only a sour criticism of intolerance but especially a vibrating call for the universal rights for freedom, democracy and love. By using very simple but powerful designs, the authors of Persepolis succeeded in creating a unique and original cinematographic language in which humanism and feelings are emerging.« Ottawa International Animation Festival

**Slon: vzgojno-izobraževalni
program animiranih filmov za
šole in družine**

**Elephant: Educational
Animated Film Programme
for Schools and Families**

Otroški program Slon

»V vsakem izmed nas je košček, ki noče odrasti. To je dragulj, ki se ne bo nikoli nagubal in osivel. Zaradi tega koščka je vsem malo lepše – in cel naš svet je videti malo manj 'odrasel'.« Ranko Munitić

Film je umetnost, ki priomore k otrokovemu razvoju kritičnega mišljenja, estetskega čuta in ustvarjalnih zmožnosti. S filmsko vzgojo – razvijanjem refleksije in dejavnim ustvarjanjem filmov – je otroku omogočena aktivna in kreativna udeleženost v medijski kulturi in v umetnosti. Del filmske vzgoje je tudi vzgoja o animiranem filmu, s katerim se otrok najprej sreča. Na festivalu Animateka zelo skrbno sestavljamo otroški program. Pazimo na sloganovo raznolikost filmov ter vsebinsko primernost za otroke določene starosti. Prav vsak izmed filmov spodbuja otrokov razvoj in učenje.

Festival Animateka je še vedno edina priložnost v letu, da si z otroki v kinu ogledate kakovostne kratkometražne animirane filme. Pri gledanju je izjemno pomembna tudi dejavna vloga odraslih, saj se lahko ob filmih z otroki pogovarjamо tudi o pomembnih temah, ki priomorejo k bogatejši in premišljeni vzgoji. Zato smo pripravili tudi vsebinsko analizo filmov in predloge za pogovore z otroki pred in tudi po ogledu filmov. Najdete jih v *Pedagoškem gradivu za učitelje in starše II.*, ki je v elektronski obliki brezplačno dostopen na festivalski spletni strani, tiskani izvod pa si zagotovite pri blagajni Kinodovora ali ga naročite na naslovu: petra.slatinsek@animatekafestival.org. Ustvarjalnost in vsebinsko bogate filmske izkušnje so vodilo Vzgojnou-izobraževalnega programa animiranega filma Slon, del katerega je tudi otroški filmski program Slon.

Petra Slatinšek

Elephant Children Programme

"There is a part of each one of us that refuses to grow up. It's a precious gem that will never go gray and wrinkled. It's this little fragment that makes our lives a bit better – and makes the whole world seem a bit less 'grown-up'." Ranko Munitić

Cinema is an art form that helps develop a child's capacity for critical thought, aesthetic sense and creative ability. Film education – the encouragement of reflection and the act of filmmaking – gives children the opportunity to actively and creatively participate in media culture and art. Animated film forms part of film education, presenting also the child's first contact with film. Animateka festival devotes great care to the selection of its children programme. We keep in mind the importance of presenting a variety of styles and approaches to animated film, as well as the appropriateness of content in regard to various age groups. Each and every film is also selected on its merits of encouraging a child's development.

Animateka festival still remains the only opportunity during the year to drop in at the cinema and enjoy a selection of quality animated shorts with your children. While watching these films, bear in mind the crucial importance of the active participation of adults, since watching films is an excellent opportunity to engage your children in meaningful conversation, contributing to a richer and more thoughtful upbringing. To this end we've prepared a content analysis of the Elephant Programme and suggestions for pre- and after-screening activities, all of which you can find in the manual *Animation Kit for Teachers and Parents II.*, available free of charge on the festival homepage, or at the box-office.

Elephant Children Programme is part of the Educational Animated Film Programme Elephant, based on and guided by the principles of creativity and the richness of content in cinematic experience.

Petra Slatinšek

**Slon I. Izbor sodobnih kanadskih animiranih filmov
in Svet živali**
**Elephant I. Selection of Contemporary Canadian
Animated Films and Creature Comforts**

Večino programa sestavljajo filmi, ki pripovedujejo o večkulturnosti, migracijskih politikah in vprašanju nacionalne pripadnosti. Prav realizem sveta nas je pripeljal do tega, da smo v program vključili tudi z oskarjem nagrajeni legendarni prvi del angleške serije *Svet živali*. Živali so najpogostešji junaki v animiranih filmih za otroke, toda v tej seriji pripovedujejo resnične zgodbe iz živalskega vrta. Glasove so jim posodili prav migranti.

Most of the films speak on multiculturalism, diversity and question of nationality. It was this real world context that also prompted us to include the legendary Oscar-winning first episode of the British series *Creature Comforts* into the programme. Animals are the most common characters of children's animated films, yet in this series they tell the true stories of their life in the ZOO. And it is migrants who give them their voices.

MAJHNA JAMIE LO / JAMIE LO, SMALL AND SHY
Lillian Chan (NFB)
Kanada/Canada, 2006, BetaSP, 8'



Zgodba majhne Jamie Lo, ki svoje občutke zliva v risbe, je zgodba o moči ustvarjalnega izražanja otrok. Jamie doživlja stisko ob izgubi fizične bližine očeta, ki ga ima zelo rada. Nekaj časa se z njoo sooča na različne načine, potem pa odkrije najboljšega: vsa svoja čustva, pozitivna in negativna, prelije in risbe.

Jamie Lo, a shy Chinese-Canadian girl, observes the world around her through her drawings. When Jaime's father is sent to Hong Kong for a year-long work assignment, Jaime must use her creativity to cope with his absence. This story offers us a light-hearted glimpse into a common dilemma that many immigrant families face, where one parent must work overseas in order to provide for the rest of the family back home.

TZARITZA

Théodore Ushev (NFB)
Kanada/Canada, 2006, BetaSP, 7'



Lili babico zelo pogreša in vidi, da jo njen očka tudi. Zato z zadnjega obiska pri Babi prinese domov čudežno školjko, ki prikliče spomine na babico in lepoto krajev ob Črnom morju, kjer živi. Film otrokom ponuja priložnost, da spregovorijo o svojih babicah in dedkih, o krajih, v katerih živijo, in predstavijo predmete, ki jih spominjajo nanje.

Lili misses her grandma, her Baba, who lives near the Black Sea. Thanks to *tzaritza*, a magic shell, Lili brings her grandma to the heart of Montreal to make her father happy. Théodore Ushev combines warmth, humour, magic and reality as he explores Bulgaria through the eyes of a 6-year-old girl. The lively, luminous images are complemented by the music of Normand Roger.

ŽIVALSKI SVET / CREATURE COMFORTS

Nick Park (Aardman Animations)
VB/UK, 1989, BetaSP, 5'



Z oskarjem nagrajena animirana mojstrovina o živalih v živalskem vrtu! O čem bi te govoril, če bi jih povprašali, kako se tam počutijo? Jih moti majhen prostor ali jim je všeč, da lahko ves dan v miru počivajo? Kakšno hrano si želijo in kakšno dobijo?

Creature Comforts is an Oscar-winning animated short from Aardman Animations and director Nick Park, the creator of the *Wallace & Gromit* series. As in his other works, Park mixes claymation and multidimensional characterizations with a dry, distinctly British sense of humor; this time around, his subject is the lives of animals in an English zoo. The film employs a documentary-like structure, presenting a series of interviews with zoo animals about their lives and homes.

TU IN TAM / ICI PARICI / HERE AND THERE

Obom (NFB)
Kanada/Canada, BetaSP (35mm), 2007, 9'

[Glej str.: / See page: 121](#)

PROČ Z DOLGOČASNO PREVIDNOSTJO / BEGONE DULL CARE

Norman McLaren (NFB)
Kanada/Canada, 1949, BetaSP (35mm), 7'48"

[Glej str.: / See page: 115](#)

VSAK OTROK / EVERY CHILD

Eugene Fedorenko (NFB)
Kanada/Canada, 1979, BetaSP (35mm), 6'13"

[Glej str.: / See page: 117](#)

ČRNA DUŠA / ÂME NOIRE / BLACK SOUL

Martine Chartrand (NFB)
Kanada/Canada, 2000, BetaSP (35mm), 9'47"

[Glej str.: / See page: 118](#)

Slon II. »Kirikou In Divje Živali«**Elephant II. „Kirikou and the Wild Beasts“**

Francija/France, 2005, 35mm, barvni/colour, 75'
 V francoskem jeziku z angleškimi in slovenskimi podnapiši./In French language with English and Slovene subtitles.

Režija / Directed by: Michel Ocelot, Bénédicte Galup

Glej str.: / See page: 164

Slon III. Izbor sodobnih animiranih filmov z Vzhoda**Elephant III. Selection of Contemporary Animated Films From the East****HIŠA / OUCHI / A HOUSE**

Koji Yamamura, Japonska/Japan, 1993, 35mm, 4'

Nežna in gantljiva zgodba o dveh prijateljih, ki sredi bele zime najdeta topel dom, je odlična iztočnica za pogovor o tem, kako si srečo lahko zgradiš sam. Ptička na svoji poti čez mrzla prostranstva zagledata drevo, ki je kot nalašč za hišo v krošnji. Lotita se dela in ob tem nista sama – dva opazovalca jima vsak na svoj način pomagata. Ko hiša stoji, je veselje neizmerno in zima se zdi še lepša.

On one winter day two birds, Karo and Piyobupt, were flying to the snow field. They found a fine big tree and decided to build their house in it. Carrying logs, cutting them, putting them together, and finally the lovely house was completed.

BABILONSKA KNJIGA / BAVEL NO HON / BAVEL'S BOOK

Koji Yamamura (NHK, Yamamura Animation, Inc.)
 Japonska/Japan, 1996, BetaSP, 5'



Naravna otroška radovednost popelje bratca in sestrico na vznemirljivo potovanje. Prva knjiga, ki jo odpreta, zgradi pred njima majcen Babilonski stolp, druga, ki se skriva na dnu stolpa, pa ju posrka vase. Postaneta glavna junaka napete morske pustolovščine. Še sreča, da lahko knjigo zapret! Animirani film, zelo poetičen in dinamičen hkrati, je poln nepričakovanih zasukov in bo otrokom zagotovo razburkal domišljijo.

A boy and his young sister were curious about a book that someone had left on a bench and opened it. Then the small Tower of Babel was completed on a page. Looking into a tower, there was a library inside with innumerable books. Whenever the old man turned a page of the book, a strange Mythical Animal appeared and went away.

**MIRIAM IN RDEČA KAPICA / MIRIAMI TEATER /
MYRIAM'S THEATRE**

Priit Tender (OÜ Nukufilm)
Estonija/Estonia, 2007, BetaSP, 5'



Miriam, Kokoška in Mali bratec gledajo predstavo o Rdeči kapici. Čustveno se čisto zatopijo v igro, še posebej pa jih prevzame strah pred hudobnim volkom ...

Miriam, the Hen and Little Brother watch a performance of Little Red Riding Hood. They are emotionally involved in everything, especially fearing the appearance of the wolf...

**ČAROBNI GUMB / RAGANAS POGA / THE
WITCH'S BUTTON**

Nils Skapans (Nils Skapans)
Litva/Lithuania, 2006, 7'



Igriva in brezskrbna čarownica izgubi svoj čarobni gumb ...

A playful and slightly careless witch loses her magic button with comic results for those who find it.

PIK IN NIK / PIK A NIK / PIK AND NIK

Martin Snopek (VŠMU Bratislava)
Slovaška/Slovak Republic, 2006, BetaSP, 4'48"

[Glej str.: / See page: 23](#)

**LJUBEZEN JE BOLEZEN / LIEBESKRANK /
LOVESICK**

Špela Čadež (KHM/Špela Čadež)
Nemčija, Slovenija/Germany, Slovenia, 2007,
35mm, 8'30"

[Glej str.: / See page: 14](#)

NEUMNICA / DEVUŠKA / FOOLISH GIRL

Zoja Kirejeva (Studio A-film)
Rusija/Russia, 2006, BetaSP, 6'50"

[Glej str.: / See page: 60](#)

Slon IV. III. Del retrospektive »Made In Yugoslavia 1949–1990«
Elephant IV. „Made in Yugoslavia 1949–1990“
Retrospective, Part Three
Program za otroke / Children Programme

Več kot pol stoletja je animirani film obstajal izključno kot film za otroke. Temu splošnemu preprtičanju (predsodku?) najširšega občinstva in (neumni?) drži velike večine kritikov niso mogli do živega ne Winsor McCay, ne Hans Richter, ne Victor Eggeling, ne Alexandre Alexeieff, ne Len Lye. Stanje se je začelo spremniti šele po koncu druge svetovne vojne: Jiří Trnka in Stephen Bosustow sta postavila prelomne temelje, Norman McLaren se je dokopal do svetovne slave, rojeva se zagrebška šola, prihajajo Poljaki in za njimi vse več inovatorjev z vseh koncev planeta, moderna reducirana animacija postaja enakopraven »jezik« klasični polni animaciji itd.

Vendar pionirji niso pozabili na otroštvo: ne glede na resne in zapletene probleme, ki so jih prvaki »odraslega« risanega, kolažnega in lutkovnega animiranega filma zastavljali in reševali v svojih projektih, so večje ali manjše dele svojega opusa vendarle posvetili najmlajšim, najbolj zahtevnim gledalcem. Lepo je videti, kako otroke z vsega sveta s teh konceptov nagovarjajo Vukotić, Mimica, Muster, Petričić, Čirić ...

Tako je bilo ustvarjeno pomembno ravnotežje. V vsakem izmed nas je košček, ki noče odrasti. To je dragulj, ki se ne bo nikoli nagubal in osivel. Zaradi tega koščka je vsem malo lepše – in cel naš svet je videti malo manj »odrasel« ...

Ranko Munitić

For more than half a century animated film remained confined to the realm of children's films. Neither Winsor McCay, nor Hans Richter, Victor Eggeling, Alexandre Alexeieff or Len Lye could change the general opinion (or prejudice?) or the (foolish?) minds of film critics. It was not before the end of WWII that the climate began to change: Jiří Trnka and Stephen Bosustow laid the groundbreaking foundations, Norman McLaren was given international acclaim, Zagreb animation school emerges, then come Polish animators, followed by innovators from all over the world, reduced animation earns the status equal to classical animation and the rest is history.

But these pioneers never forgot the importance of childhood: Despite the seriousness and perplexity of the issues tackled and resolved by these giants of "adult" cartoon, collage or puppet animation, they each dedicated a certain part of their work to the youngest, and the most demanding audience. And it's a pleasure to see how children from all over the world are now exposed to the works of authors such as Vukotić, Mimica, Muster, Petričić, Čirić...

Thus an important balance was created. There is a part of each one of us that refuses to grow up. It's a precious gem that will never go gray and wrinkled. It's this little fragment that makes our lives a bit better – and makes the whole world seem a bit less 'grown-up'...

Ranko Munitić

STRAŠILO / THE SCARECROW

Vatroslav Mimica (Zagreb film)
Jugoslavija/Yugoslavia, 1957, 35mm, 10'



Osamljeno strašilo želi ptice za prijateljice, one pa ga ignorirajo. Njegov pogum spremeni ptičjo perspektivo ...

A lonely scarecrow wants the birds to be his friends, but they ignore him. His courage changes the birds' perspective...

KRAVA NA LUNI / KRAVA NA MJESECU / THE COW ON THE MOON

Dušan Vukotić (Zagreb film)
Jugoslavija/Yugoslavia, 1959, 35mm, 10'



Deklica ukani fantka, da ju je raketa, ki jo je sestavila, odpeljala na luno.

A young girl tricks a boy into thinking that the rocket ship she has built has taken them to the moon. The film is meant for children, with a redundant story and a superfluous point, yet it is full of allusions, which are dear to the adults.

MALI VLAK / A SMALL TRAIN

Dragutin Vunak (Zagreb film)
Jugoslavija/Yugoslavia, 1959, 35mm, 11'



Velika železniška postaja. Semaforji, vlaki, vse je narejeno avtomatsko, točno in hitro. Toda nekje prek polja gre vijugasta proga malega vlaka, ki želi prehiteti sodobne in hitre vlake. Poda se po krajsi poti, prek polj, čez vodo, skozi zapuščen tunel ... in pride prvi na cilj!

A big railroad station. Traffic lights, trains, everything is automatic, punctual and fast. But somewhere across the field there is a twisty railroad track of a small train, which is trying to overtake the modern and the fast train. It takes a shortcut, through water, across the fields, through an abandoned tunnel... and finishes first!

ZIMSKA ZGODBA / THE WINTER STORY

Miki Muster (Viba film)
Jugoslavija/Yugoslavia, 1962, 6'



Črni mačkon preganja vrabca. Ta ga pretenta in kaznuje s pomočjo prijatelja snežaka.

A black tomcat chases a sparrow. The sparrow tricks him and punishes him with the help of his friend the snowman.

OBISK IZ VESOLJA / POSJET IZ SVEMIRA / A VISIT FROM THE SPACE

Zlatko Grgić (Zagreb film)
Jugoslavija/Yugoslavia, 1964, 35mm, 11'

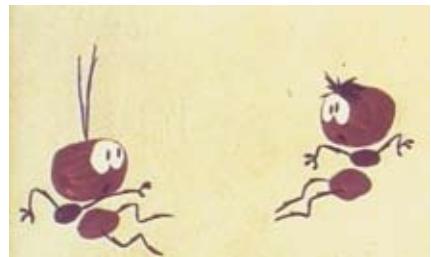


Pripoved o deklici, ki se sreča z nezemljjanom. Fantastika v filmu izvira iz pristne otroške domišljije.

A story about a girl who meets an alien. The fantastic elements in the film are based on genuine children's imagination.

DOBROSRČNA MRAVLJA / MRAV DOBRA SRCA / THE KIND-HEARTED ANT

Aleksandar Marks, Vladimir Jutriša (Zagreb film)
Jugoslavija/Yugoslavia, 1965, 35mm, 9'



Ta očarljivi animirani film na podlagi otroške pesmi iz Jugoslavije pripoveduje o mrvlji, ki nenamerno poruši harmonijo in red v mravljišču. Lirična pastelna etuda popolnoma originalne narave.

Based on a children's song from Yugoslavia, this charming cartoon tells a story of an ant, that unintentionally disrupts the harmony and order of the ant hill. A lyrical pastel etude of an entirely original nature.

**IZUMITELJ ČEVLJEV / IZUMITELJ CIPELA /
INVENTOR OF SHOES**

Zlatko Grgić (Zagreb film)
Jugoslavija/Yugoslavia, 1967, 35mm, 9'



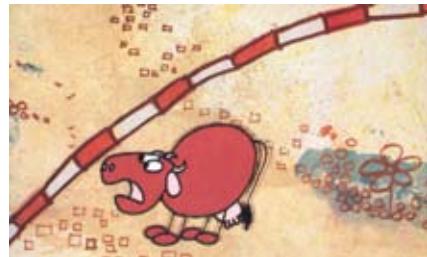
Nekoč je v nekem dalnjem mestu živel izumitelj. Imenoval se je Baltazar. Imel je ogromen laboratorij, v katerem je delal cele dneve, pogosto tudi noči. Nekega dne je odkril čudežno iznajdbo! To je bil prav epohalen izum, tako je profesor Baltazar bil ves iz sebe od navdušenja. Izumil je čudežne čevlje, vsak posamezni par je imel nenavadne lastnosti. *Izumitelj čevljev* predstavlja začetek genialne serije o profesorju Baltazarju!

Once upon a time in a town far away there lived an inventor. His name was Balthazar. He had a large laboratory, where he worked day and night. One day he designed a miraculous invention! It was indeed an epochal invention. So Professor Balthazar was very excited about it. He invented miraculous shoes, each pair had unusual characteristics. The shoe inventor represents the first animated film in a brilliant series about Professor Balthazar.

KRAVA NA MEJI / KRAVA NA GRANICI / COW ON THE BORDER

Dragutin Vunak (Zagreb film)
Jugoslavija/Yugoslavia, 1963, 35 mm, 10'

**Slon V.
Družinski Slon, izbor iz programov Slon III. in IV.
Elephant V.
Selection of Programmes Elephant III. and IV.**



Risanka prikazuje neškodljivo kravo, ki stopa po polju. Nevede prestopi mejo dveh držav. Žival nemudoma arretirajo in naredijo preiskavo. Dva naroda izmenjata protestna in diplomatska sporočila, na koncu pa kravo le spustijo in jo vrnejo na domačo zemljo, kjer jo sprejmejo z največjimi častmi in velikim pompom.

A cartoon showing a harmless cow grazing in a field. It unwittingly steps across the frontier that separates one country from another. The animal is immediately arrested and taken away to be searched and interrogated. Protests and diplomatic notes are exchanged between the two nations, and at last the cow is returned to its own country where it is received with great pomp and decorated with the highest honours.

PRDKO / PRTKO / FARTY

Rastko Čirić (Dunav film)
Jugoslavija/Yugoslavia, 1993, BetaSP (35mm),
2'30"



Zgodba o fantu, ki je ves čas prdel.

Story about a boy who farted all the time.

MODRI ZAJEC / PLAVI ZEC / BLUE RABBIT

Dušan Petričić (Dunav film)
Jugoslavija/Yugoslavia, 1981, BetaSP (35mm), 5'

Film je nastal po pesmi Duška Radovića *Plavi zajec*. To je resnična lovška zgodba fanta, čigar življenjski prostor se konča med štirimi stenami.

The film is based on a poem by Duško Radović called *The Blue Rabbit*. This is a true hunting story of a boy, whose life space ends within four walls.

KRAVA NA LUNI / KRAVA NA MJESECU / THE COW ON THE MOON

Dušan Vukotić (Zagreb film)
Jugoslavija/Yugoslavia, 1959, 35mm, 10'

[Glej str.: / See page:](#) 60

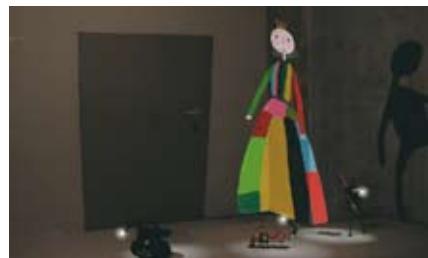
IZUMITELI ČEVLJEV / IZUMITELJ CIPELA / INVENTOR OF SHOES

Zlatko Grgić (Zagreb film)
Jugoslavija/Yugoslavia, 1967, 35mm, 9'

[Glej str.: / See page:](#) 186

PRINCESA NA ZIDU / PRINCEZA NA ZIDU / PRINCESS ON THE WALL

Iva Čirić (Dunav film)
Srbija/Serbia, 2005, BetaSP, 8'10"



Punčka na steno nariše veliko risbo princese in odide. V sobi se začnejo dogajati nenavadne reči.

A little girl drew a big drawing of a princess on the wall, and left. In the room, strange things begin to happen.

NEUMNICA / DEVUŠKA DURA / FOOLISH GIRL

Zoja Kirejeva (Studio A-film)
Rusija/Russia, 2006, BetaSP, 6'50"

Glej str.: / See page: 60

HIŠA / OUCHI / A HOUSE

Koji Yamamura
Japonska/Japan, 1993, 35mm, 4'

Glej str.: / See page: 43

**BABILONSKA KNJIGA / BAVEL NO HON /
BAVEL'S BOOK**

Koji Yamamura (NHK, Yamamura Animation, Inc.)
Japonska/Japan, 1996, BetaSP, 5'

Glej str.: / See page: 181

TO JE ERNEST / THIS IS ERNEST

Priredba in dramatizacija/Adaptation and dramatization: Andrej Adamek, LG Nebo in Mojca Osojnik
Režija/Directed by: Andrej Adamek
Likovna podoba/Graphic design: Mojca Osojnik in Andrej Štular



Slon VI. Lutkovna predstava To Je Ernest in Kirikou in divje živali
Elephant Vi. Puppet Show This is Ernest and Kirikou And The Wild Beasts

Glasba/Music: Andrej Žibert, viola: Sonja Vuković
Scenografija/Set design: Maja Peterlin
Animacija/Animation: Andrej Štular in Petra Stare
Tehnologija lutk/Puppet technology: Andrej Adamek
Producija/Production: Forum Ljubljana, koprodukcija/Co-production: Cankarjev dom

To je Ernest je topla priповед o prijateljstvu med deklico Ano in mačkom Ernestom, ki se začne, ko nek večer Anin oče domov prinese do kože premočenega in prestrašenega mucka. Ernest, kakor ga poimenujejo, in Ana takoj začutita medsebojno naklonjenost in postaneta nerazdržljiv par. V skupnih doživetjih spoznavata eden drugega, svoje dobre lastnosti pa tudi slabosti. Ernest, ljubek a neukrotljiv maček, je vzrok mnogim nerodnim prijetljajem. Ti pa njunega prijateljstva ne prekinejo, temveč ga okrepijo in tako poudarjo pomembnost strpnosti do drugačnih in drugače mislečih.

This is Ernest is a heart-warming tale about a friendship between a young girl and a cat, Ana and Ernest. The story begins as one evening Ana's father brings home a soaked to the bone and frightened young kitten. Ana and Ernest, as the cat is christened, immediately grow close and soon become an inseparable duo. They get to know each other through their many adventures, discovering their virtues as well as weaknesses. Ernest is a sweet but lively cat who gets them into quite a few awkward situations. But these never spoil their friendship, rather, they make it stronger than ever, stressing the importance of tolerance for those who are different or different-minded.

Kirikou in divje živali / Kirikou And The Wild Beasts

Francija/France, 2005, 35mm, barvni/colour, 75'

V francoskem jeziku z angleškimi in slovenskimi podnapiši./In French language with English and Slovene subtitles.

režija/directed by: Michel Ocelot, Bénédicte Galup

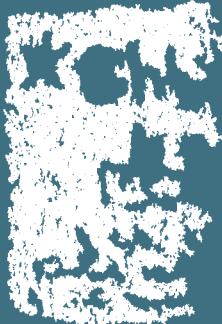
Glej str.: / See page: 164**Risan Film – Od risbe do risanke, delavnica animiranega filma za otroke
Children Workshop Cartoons – From Drawings To An Animated Cartoon**

Vabljeni so vsi otroci, ki jim risani ali lutkovni junaki budijo radovednost in bi želeli narediti svojo kratko risanko. Otroke bomo razdelili v starostne skupine. Najmlajši bodo izdelali »flip-book«, starejši pa bodo poskusili izdelati čisto pravo risanko. Udeležba na delavnici je brezplačna.

We invite all children whose curiosity and imagination is stirred by cartoon characters and puppets, and would like to create their own short cartoons. The children will be divided into age groups. The small ones will be making a flip-book, while those a bit older will try themselves at making a short cartoon. Participation in the workshop is free of charge. For registration and additional information please

Prijava in nadaljnje informacije / contact:
petra.slatinsek@animatekafestival.org

**Zaključek festivala
Closing Awards
Programme**



Nagrade / Awards

Lestra nagrada občinstva / Lestra Audience Award

Vsestranska kamera z digitalnim fotoaparatom
CASIO YC-400./Multi-functional camera system
CASIO YC-400.

Nagrade za najboljši študentski animirani film / Best Student Film Award

Martin Hash's Animation Master

Posebna nagrada mednarodne žirije / Special Jury Prize

Digicel FlipBook Pro

Nagrada nednarodne žirije / Jury Grand Prix

Nagrada festivala Animateka v višini **2000** evrov. /
Animateka Festival Grand Prix with a cash prize of
2000 Euros.

Posebna projekcija / Special Screening

POMLAD V SANT PONÇU / LE PRINTEMPS DE SANT PONÇ / THE SPRING OF SANT PONÇ



Eugenia Mumenthaler, David Epiney (Bordu films/
Télévision Suisse Romande)

Švica/Switzerland, 2007, digiBeta, 20'.
V španskem jeziku z angleškimi podnapisi./In Spanish language with English subtitles.

Drawing workshop with mentally handicapped people. An animated journey across their anxiety, their spontaneity and their stories.

Delavnice risanja z duševno zaostalimi ljudmi.
Animirana pot skozi njihove strahove, njihovo spon-
tanost, njihove zgodbe.

Delavnica / Workshop

Predstavitev rezultatov profesionalne delavnice v
koprodukciji s Šolo uporabnih umetnosti Famul
Stuart.

Projekcija zmagovalnih filmov / Screening of the awarded films

Avdiovizualni koncert

MOVEKNOWLEDGEMENT feat. SMALL BUT DANGEROUS

www.moveknowledge.net

www.myspace.com/moveknowledge

Skupina Moveknowledge, od l. 2006 petčlanska zasedba, izvira iz Novega mesta; njihov namen je občinstvu ponuditi čim širšo glasbeno izkušnjo. Njihov repertoar se spreminja od koncerta do koncerta; glasbeno jih je skoraj nemogoče opredeliti, še najbolje jih opisemo kot hiphop-dub fuzijo. Skupina je l. 2002 dobila nagrado bumerang za najboljši live act, vokalist N'Toko je v l. 2002 in 2003 postal državni prvak v freestyle, obenem pa so prekrižarili Slovenijo, koncertirali so tudi v BiH, na Hrvăškem in v Srbiji. N'Toko je medtem posnel dva odlična solo albuma, *Cesarjeva nova podoba* ter *Dobrodeleni koncert ob koncu sveta*.

V zadnjem času so s pomočjo društva KAPA dejavni tudi v tujini. Postali so redni gostje v Franciji (Festival »Visages Francophones, Visages de la Slovénie«, Cahors, september 2005; Festival »Europavox« – N'Toko s svojo skupino, Clermont-Ferrand, Lyon in St. Pourcain, maj in junij 2006; umetniška rezidenca v klubu Ninkasi Kao, Lyon ter prikaz končnega izdelka na velikem koncertu ob obletnici kluba, september 2006; festival »Du Monde aux Balkans 2006«, november 2006, velika promocijska turneja po Franciji, april 2007, Festival Europavox 2007, maj 2007). Septembra 2007 so prvič nastopili v Nemčiji (festival Popkomm, Berlin), oktobra 2007 na Mađarskem (festival Soundquest, Budimpešta).

V letu 2007 so izdali nov album *Listen to Nebukadnezar* (Kapa records 2007), ki ga uspešno promovirajo doma in na tujem.

Audio Visual Concert

MOVEKNOWLEDGEMENT feat. SMALL BUT DANGEROUS

www.galahala.com/moveknowledge

www.myspace.com/moveknowledge

Slovene music group Moveknowledge, from summer 2006 a 5-piece band, originates from Novo Mesto and their ambition is to offer the audience a wide musical experience. The Moveknowledge repertoire changes from one concert to the next and the best way to describe their music is a fusion between hip hop and dub. The band received the Slovenian Bumerang Award for the Best Live Act in 2002. A lead vocalist N'Toko became the National Freestyle Champion of Slovenia in 2002 and 2003 and in the meantime they have toured all over Slovenia, Croatia, even Bosnia and Serbia. N'Toko also released two solo albums.

Lately they are regular guests in France (Festival Visages Francophones, Visages de la Slovénie, september 2005, Cahors; Festival Europavox – N'Toko with his live band, Clermont-Ferrand + Lyon and St. Porcain, May and June 2006; residency in Ninkasi Kao, Lyon + a concert at the club's anniversary, September 2006; N'Toko's featuring with MacZ-deCarpe on the compilation *Opus Compilateur No.2* – to be released in 2007; Festival De Mondes aux Balkans 2006, Promotional tour of new album *Listen to Nebukadnezar*, april 2007). They are currently touring Slovenia, they performed in famous Popkomm festival in Berlin and Soundquest festival in Hungary. New project with Slovene video artists which will be presented on Animateka festival in December on the way.



MOVEKNOWLEDGEMENT so:

Miha Blažič – N'Toko (vokal)
 Uroš Weinberger – Wein (kitara, aranžmaji)
 David Cvelbar (bobni)
 Miha Šajina (klaviature)
 Dejan Slak (bas kitara, korg)

DISKOGRAFIJA:

Sun Sun (Goga, 2003)
Ant people (KAPA records, 2005)
Listen to the Nebukadnezar (KAPA Records, 2007)

SMALL BUT DANGEROUS

Vizualne podobe za koncert sta izdelala Mateja Rojc in Simon Hudolin, združena v umetniški tandem **Small but Dangerous**. Sta diplomirana slikarja, ki pa svojo dejavnost razširjata na ilustracijo, strip, scenografijo animiranih filmov, fotografijo, konceptualne projekte in senčno gledališče. Samostojni projekti:

Mateja Rojc: razstava nagrajenih del na natečaju Pelikanovih dnevov v Narodnem domu in Celju; ilustracije za knjigo pravljic: *Pikina velika odločitev*, Barbara Pust; skupinska razstava na otvoritvi galerije Transzentrala, skladišče 27, Rog, Ljubljana. **Simon Hudolin**: scenograf serije animiranih filmov *Koya* (Kolja Saksida, produkcija Zvviks); skupinska razstava *Kot voda* v Pallazzo Cappello Benetke. Skupni projekti: julij 2006: Arhipelag, festival sodobne umetnosti, Nova Gorica; april 2007: skupinska razstava *Okno v svet* – KB 1909, Kulturni dom Gorica; maj 2007: skupinska razstava *Okno v svet* – KB 1909, Mestna galerija, Ljubljana; junij, julij, avgust, september 2007: skupinska razstava *Vsak človek je kustos*, Moderna galerija, Ljubljana; avgust 2007: razstava *Small but dangerous* na Alter art festivalu, Črni orel, Idrija.

MOVEKNOWLEDGEMENT are:

Miha Blažič – N'Toko (vocals)
 Uroš Weinberger – Wein (guitar, arrangements)
 David Cvelbar (drums)
 Miha Šajina (keyboards)
 Dejan Slak (bass guitar, korg)

DISCOGRAPHY:

Sun Sun (Goga, 2003)
Ant people (KAPA records, 2005)
Listen to the Nebukadnezar (KAPA Records, 2007)

SMALL BUT DANGEROUS

For booking please contact Deskovič Katarina: toxic-studio@yahoo.com

Visual images for the concert were designed and will be projected live by Mateja Rojc and Simon Hudolin, the artistic duo **Small but dangerous**. These academically educated painters broadened the range of their activities to illustration, comic books, animated film scenography, photography, conceptual projects and shadow theatre. These are some of their most important projects:

Mateja Rojc: an exhibition of her awarded works from the Pelican days competition in Celje (Narodni dom, Celje); illustrations for a fairy-tale book: *Pika's big decision (Pikina velika odločitev)* by Barbara Pust; a group exhibition on the opening night of the gallery Transzentrala in Rog, Ljubljana (skladišče 27, Rog, Ljubljana).

Simon Hudolin: scenography for the animated film series *Koya* (Kolja Saksida, Zvviks production); a group exhibition *Like water (Kot voda)* in Pallazzo Cappello, Venice.

Group projects: July 2006: *Archipelago*, contem-

porary arts festival, Nova Gorica; April 2007: a group exhibition *Window to the world – KB 1909*, Cultural Center, Gorica (Kulturni dom Gorica) ; May 2007: a group exhibition *Window to the world – KB 1909*, City Gallery of Ljubljana; June, July, August, September 2007: a group exhibition *Every Person is a Curator*, Moderna galerija, Ljubljana; August 2007: an exhibition *Small but dangerous* at the Alter art festival, Black Eagle, Idrija (Črni orel, Idrija)

Delovni zajtrk **Working Breakfast**

SREDA, 5. 12.

12.30, Kinodvor (preddverje)

»Pitching Forum«: Slovenski animirani filmi v nastajanju

ČETRTEK, 6. 12.

12.30, Kinodvor (preddverje)

Fernando Galrito: Predstavitev lizbonskega festivala **MONSTRA** s projekcijo/**MONSTRA** Festival de Animação de Lisboa

PETEK, 7. 12.

11.00, Kinodvor (preddverje)

Okrogla miza: Animacija za mobilno telefonijo

Medtem ko se film in digitalna tehnologija vse bolj prepletata, rastoča množica internetnih filmskih festivalov ustvarja prostor za praznovanje njune nove zvezre. Eden od pionirjev med takšnimi dogodki pa bo zdaj popeljal pojem filmskega festivala na popolnoma novo področje: v mobilno telefonijo.

V okviru okrogle mize na temo »**Animacija za mobilno telefonijo**« bomo osvetlili sledeče teme (predstavitve bodo spremljale projekcije!): avtorski pristopi in posebnosti dela znotraj novega medija; komercialen in avtorski pristop; distribucija animacij za mobilno telefonijo (brezplačne mobilne vsebine, melodije zvonjenja, takojšnje sporočanje,

mp3-ji in igre, namenjene uporabnikom mobilnih telefonov); tehnološke ovire in inovacije.

Okroglo mizo bo povezoval programski direktor Animateke, Igor Prassel, predstavili pa se bodo naslednji gostje: Uroš Goričan (programski direktor Mobitelovega mobilnega portala Planet); Igor Harb (svobodni novinar na področju mobilne telefonije); Igor Čorić (avtor, Srbija); Theodore Ushev (avtor, Kanada); Zina Papadopoulou (avtoricar, Grčija); Kolja Saksida (avtor, Slovenija); Gorazd Norčič (producent, Slovenija).

SOBOTA, 8. 12.

11.00, Kinodvor (preddverje)

Koji Yamamura: predavanje s projekcijo animiranih reklamnih filmov

WEDNESDAY, 5. 12.

12.30, Kinodvor (lobby)

"Pitching Forum": Slovenian Animated Films in Production

THURSDAY, 6. 12.

12.30, Kinodvor (lobby)

Fernando Galrito: MONSTRA Festival de Animação de Lisboa (presentation with film projection)

FRIDAY, 7. 12.

11.00, Kinodvor (lobby)

Round Table: Animation for the Cell Phone

As filmmaking and digital technology grow ever more intertwined, scores of internet-related film festivals are creating forums to celebrate the marriage. But now one of the pioneers of such events is taking the film festival to an altogether new ground: the cell phone.

At the round table **"Animation for the cell phone"** we will highlight the following themes (presentations will be followed by screenings!): authors' approaches and specifics of working for a new media; commercial vs. artistic approach; distribution of animations for mobile phones (free mobile contents, ring-tones, instant messaging, mp3s and games for mobile phone users); technological barriers and innovations.

The roundtable will be hosted by Igor Prassel, program director of Animateka, with presentations from: Uroš Gorčan (program director of Planet, Mobitel's mobile platform); Igor Harb (free lance journalist specializing in mobile phones); Igor Čorić (author, Serbia); Theodore Ushev (author, Canada); Zina Papadopoulou (author, Greece); Kolja Saksida (author, Slovenia); Gorazd Norčič (producer, Slovenia).

SATURDAY, 8. 12.

11.00, Kinodvor (lobby)

Koji Yamamura: lecture with screening of animated commercials

Festivala polnočna druženja **Festival Midnight Gatherings**

TOREK, 4.12.
od 23.30, Kinodvor (preddverje)
ITIVI Free Jimmy party

ČETRTEK, 6. 12.
od 24.00, ZRC SAZU (preddverje)
Codeep (www.codeep.org) predstavlja: večer živega elektra, noiza in audiovizualnih koncertriranj

Ben Osborne Live in DJ set (Noise of Art, VB)

Ben Osborne je DJ, glasbeni producent, pisatelj in ustanovitelj Noise of Art ter rezident na londonskih Slipped Disco večerih. Svojo glasbo je izdajal v najrazličnejših navezah in požel občudovanje umetnikov, kot so Jacque Lu Cont (Les Rhythmes Digital), Booka Shade in Vector Lovers, ki je za koncert njegovih Les Hommes du Train dejal: »*iz skladb bučijo tako trdni disco-mehurčki kitar in ritmov, da bi katerokoli plesničke prisili v predajo.*« Trenutno z British Film Institutom piše glasbo za sto let star film. Napisal je knjigo o klubih ter obširno pisal o glasbi za državni in glasbene časopise v Veliki Britaniji. Za tokratni nastop je napisal nekaj novih kosov, ki jih bo pospremil z zgodnjimi filmi sovjetskih vesoljskih odprav; premierno bodo uprizorjeni 6. decembra v Ljubljani.

Overlap Live AV set (Microchunk, VB)

Overlap z zapeljivimi podobami in temno melodično glasbo brišejo mojo med likovno umetnostjo, glasbo in avdiovizualno kulturo. Skozi leta VJ-janja so ustvarili bogato knjižnico podob. Z uporabo gradnje, vzorčenja in spretnih repeticij, pravega temelja VJ-janja, postane predstava Overlap igriva dvodi-

menzialna izkušnja elegantnega abstraktnega popa, velikostnih obratov in zanimivih pomislekov, ki je prevzema občinstva na največjih glasbenih festivalih. Dislocirani kraji in prerafaelitske pokrajine, napolnjene s hibridnimi predmeti, žareča dekleta in plešoče številke ... njihova prijazna, atmosferična glasba je bila uporabljena v filmih ter komercialnih soundtrackih in je posebej oblikovana tako, da je primerja večplastno miksanje v AV setih. »*Z vsem, kar počnemo, želimo podajati predloge in prebijati spomine, brez želje po interpretaciji.*«

www.overlap.co.uk

PETEK, 7. 12.
od 23.30, Hvala za rože

MOO MOO – (srečnonovo)letna zabava Mesta žensk in Animateke! / MOO MOO

Ekipi festivalov Mesto žensk in Animateka vabita prijatelje, sodelavce, podpornike in simpatizerje, da se jim pridružijo na srečnonovletni zabavi. Nastopile bodo ženske sile, stand-up komedijantka Martina Ipša, DJ Kuroko in DJ Amanda ter VJ Ana Pečar. Spletna glasbena založba COWeb-MOO bo poskrbela za naredi-si-sam-glasbeno-darilo, »video-darkroom« pa za vroča presenečenja.

SOBOTA, 8. 12.
od 01.00 (Gala Hala, Metelkova Mesto)
MM Chekman (zaključna festivalska DJ zabava)

TUESDAY, 4.12.

from 23.30, Kinodvor (lobby)

iTIVI Free Jimmy party

THURSDAY, 6.12.

from 24.00, ZRC SAZU (obby)

Codeep (www.codeep.org) presents: večer živega elektra, noiza in Live Electro Acts, Videonoise and Audiovisual Concerts

Ben Osborne Live and DJ set (Noise of Art, UK)

Ben Osborne is a DJ, music producer, writer and the founder of Noise of Art and resident at London's Slipped Disco club night. His music has been released under numerous aliases and has gained praise from acts as diverse as Jacque Lu Cont (Les Rhythm Digital), Booka Shade and Vector Lovers, who said of his live Les Hommes Du Train project: "*The tracks grind out a disco-bobulation of guitar and beats solid enough to bludgeon any dance floor into submission.*" He is currently working in partnership with the British Film Institute writing music for a 100 year old film. He has also written a book on clubs and has written extensively for the national press and music magazines in the UK. For this show he has written some new pieces to go with early Soviet space mission films which will be played for the first time in Ljubljana.

Overlap Live AV set (Microchunk, UK)

Overlap make music and micro-narrative imagery for night owls and mid afternoon connoisseurs of sequential beauty. Through years of experience of making imagery for VJing they have created a unique library of original visual components designed to

clip together when suspended in repetitive beats. Using the construction, patterning, and skilful repetition which are the real art of VJing, an Overlap performance is a playfully 2 dimensional experience of elegant abstract pop, scale inversions and lateral thinking which has dazzled audiences at the world's biggest music festivals – a world of dislocated locations and Pre-Raphaelite landscapes populated with hybrid objects, glowing girls and dancing numbers... Their picture sync friendly, atmospheric music has been used on film and commercial soundtracks and is specifically designed to support sound layer mixing in AV sets. The last year has been a fantastic one for Overlap, with work screened at BFI's Optronica Festival, VJing sets at Creamfields Andalucia and Secret Garden festivals and new album *Sliding Lights* about to be released. The visual highlight was undoubtedly creating supersize imagery for Todd Graff's record breaking Industrial Resolution installation at the Manchester International festival. "*With everything we make we hope to trigger suggestion and memories without swamping interpretation.*"

www.overlap.co.uk

FRIDAY, 7.12.

from 23.30, Hvala za rože

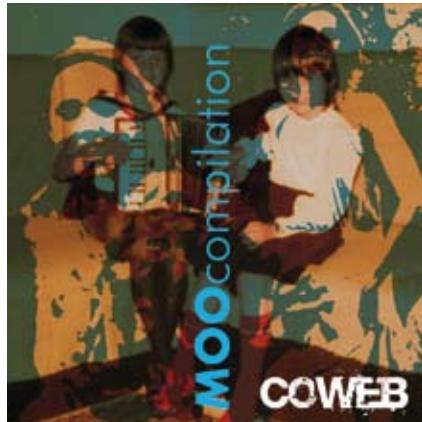
MOO MOO – City of Women & Animateka (happy new year's party!)

Festival teams of City of Women and Animateka welcome friends, collaborators, supporters and fellow travellers at happy-new-year's party! Stand-up comedian Martina Ipša, DJ Kuroko, DJ Amanda and VJ Ana Pečar will stir heaven and earth to entertain us. Net label COWEB-MOO will take care of DIY-music-gifts and the "video-darkroom" will heat up those tired of dancing.

SATURDAY, 8.12.

from 01.00 (Gala Hala, Metelkova Mesto)

MM Chekman (closing festival DJ party)



Index

Index avtorjev filmov

Index of Filmmakers

- A**
A. Fruhauf, Siegfried **55**
Abouim Inglez, Isabel **63, 113**
Ackerman, Ed **101**
Adamek, Andrej **189**
Adamski, Przemysław **26**
Aemisegger, Oliver **35**
Alcock, Bruce **105**
Alder, Otto **38**
Alveiro, Luis **67**
Amorim, Nuno **132**
Antonucci, Danny **100**
Archambault, Brigitte **106**
Arendt, Janina **32**
- B**
Back, Frédéric **100**
Bakošová, Veronika **25**
Baluta, Adrian **22**
Banoczkai, Tibor **72**
Barker Cordell **116**
Barré, Raoul **4, 47–50**
Barta, Jiří **16**
Bassovskaja, Mari-Liis **20**
Baumane, Signe **31**
Beecher, Carol **107**
Bešir, Jelena **90**
Bonfiglio, Paolo **36**
Borutski, Jessica **106**
Bourek, Zlatko **81, 88**
Breymann, Anne **160**
Bronzit, Konstantin **72**
Brown, Tom **59**
- C**
Calvert, James **75**
Carrilho, André **134**
Cavalheiro, José Pedro **64, 135**
Chan, Lillian **178**
Chartrand, Martine **118, 178**
Chianello, Lavinia **24**
Cloutier Claude **122**
Cmelka, Kerstin **51, 55**
Colek, Marek **107**
Cook, Luis **145–147**
Correia, Artur **62, 65**
Cournoyer, Michèle **47, 120**
Cox, Arthur **146**
Creus, Tomas **24**
Cross, Nick **105**
Crossingham, Merlin **147**
Cruz, Afonso **67**
- Č**
Čadež, Špela **14, 181**
Čirić, Iva **97, 187**
Čirić, Rastko **97, 187**
Čoh, Zvonko **91**
Čorić, Igor **16, 195, 196**
Čučić, Damir **156**
- D**
Dovniković, Borivoj **6, 83, 86**
Dragić, Nedeljko **82, 87, 88**
Drouin, Jacques **116, 119**
- E**
Ducki, Tomek **18**
Dufour-Laperrière, Félix **109, 112, 113**
Dukić, Radivoje-Lola **95**
- F**
Eberhard, Christian **40**
Epiney, David **192**
Epiney, Mathieu **31**
Ertl, Gerhard **54**
Étienne-Simard, Dominic **109, 113**
- G**
Fell, Sam **147**
Felméri Cecília **39**
Fleisch, Thorsten **59**
Fleming, Ann Marie **101**
Foldes, Peter **115**
Frank, Tina **56**
Freise, Johanna **27**
Fritz, Zoltán **32**
- H**
Hadžismajlović, Vefik **92**
Hajkova, Klara **19**
Hammel, Johannes **56**
Harb, Igor **195, 196**
Harding-Hill, Steve **146, 147**
Hiebler, Sabine **54**
Hill, Helen **103**
Hill, Laurie **157**
Hinton Chris **110, 114, 119**
- I**
Ishida, Kaoru **28**
- J**
Janaud, Jules **157**
Jancis, Kaspar **17**
Jocić, Ljubiša **95**
Jocić, Vera **95**
Jonkajtys, Grzegorz **15**
Jorge, Mário **62, 134**
Jovanović, Divna **89**
Juric, Urška **38**
Jutriša, Vladimir **82, 86, 97, 185**
- K**
Káli, Gergely **30**
Kelp, Busty **146, 147**
Khoshnazar, Omid **60**
Kijek, Katarzyna **29**
King, Isaac **108**
Kireeva, Zojja **58, 60, 182, 188**
Kogler, Clemens **24**
Kolar, Boris **85, 94**
Kolenčík, Andrej **34**
Komnatos, Alexis **37**
Koncewicz, Grzegorz **34**
Kosir, Justina **37**
Kostelac, Nikola **94, 95**
Koutsky, Pavel **27**
Kove, Torill **121**
Kowalska, Jadwiga **36**
Kramberger, Jaka **26**
Jurģis Krāsons **29**
Kren, Kurt **51, 53, 54**
Kristl, Vladimir **79, 80**
Krštić, Dragiša **90**
Kubelka, Peter **51, 53**
Kubince, Juraj **15**
Kumanović, Dinko **30**
Kurytnik, Kevin **103, 107**

- L**
- Lańca, Francisco **66**
 - Landreth, Chris **102**
 - Lavis, Chris **121**
 - Lazarovic, Sarah **105**
 - Le Nezet, Fabrice **157**
 - Leaf, Caroline **117**
 - Leger, Francine **99**
 - Lemieux, Karl **109, 111**
 - Leschiov, Vladimir **20**
 - Lord, Peter **137–139, 141–144, 146, 147**
 - Loslier, Emmanuelle **110, 111**
- M**
- Mackinnon, Ian **74**
 - Mahler, Nicolas **22**
 - Majdak, Nikola **89, 96**
 - Mancék, Mitja **24**
 - Marcondes, Guilherme **73**
 - Marczewski, Filip **161**
 - Marčeta, Oliver **19**
 - Marjoram, Stefan **146**
 - Marković, Darko **92**
 - Marks, Aleksandar **82, 86, 94, 97, 185**
 - Marques, Agostinho **133**
 - Marušić, Josko **88**
 - Masnec, Darko **38**
 - Maurer, Leopold **160**
 - McLaren, Norman **102, 104, 109, 114, 115, 124, 140, 178, 183**
 - Meuris, Jo **122**
 - Mills, Christopher **99**
 - Milovanović Lazarevski, Marija **20**
- N**
- Mimica, Vatroslav **78, 85, 97, 183, 184**
 - Momani, Firas **106**
 - Morton, Colin **101**
 - Mulloy, Phil **5, 148, 153, 170–172**
 - Mumenthaler, Eugenia **192**
 - Musil, Barbara **39**
 - Muster, Miki **96, 97, 183, 185**
- O**
- Obom **121, 179**
 - Ocelot, Michel **47, 164, 166, 180, 189**
 - O'Hearn, Katarina **23**
 - Oñederra, Izibene **73**
 - Osmund, Dave **146**
 - Osojnik, Mojca **189**
 - Otter, Luc **110, 114**
- P**
- Pálfí, Zsolt **34**
 - Papadopoulou, Zina **26, 196**
 - Park, Nick **137–140, 142, 145–147**
 - Parker, Osbert **158**
 - Pärn, Priit **8, 181**
- R**
- Paronnaud, Vincent **173, 174**
 - Patel, Ishu **8, 116**
 - Patrnogić, Verica **161**
 - Peake, Peter **138, 140, 143, 147**
 - Pérez, Jesús **14**
 - Périot, Jean-Gabriel **161**
 - Pessoa, Regina **63, 64, 67, 136**
 - Petričić, Dušan **97, 183, 187**
 - Pleydell-Pearce, Scott **146**
 - Pohjavirta, Tatjana **61**
 - Pojar, Bretislav **117**
 - Ng, Jonathan **122**
 - Nielsen, Christopher **167, 169**
 - Noonan, Gail **101**
- S**
- Rajić, Jurinko **41**
 - Ramos, João **134**
 - Ranitović, Branko **87**
 - Ratnikov, Nikita **32**
 - Raxlen, Rick **102**
 - Reed, Ollie **147**
 - Rees, Dustin **18**
 - Reeves, Richard **102**
 - Rhomberg, Tina **35**
 - Riba, Marc **74**
 - Ribeiro, José Miguel **63, 68, 135**
 - Richard, Boran **109, 112**
 - Riddett, Dave Alex **146, 147**
 - Pärn, Priit **147**
- T**
- Roga, Kaspars **35**
 - Roisin, François **157**
 - Rosset, Marina **23**
 - Roussinova, Marina **21**
 - Ruffle, Tim **146**
 - Ruivo, André **133**
 - Rusinek, Joanna **21**
- U**
- Sadler, Chris **144**
 - Sai-Hoi, Choi **158**
 - Saint-Pierre, Marie José **114**
 - Satrapi, Marjane **173–175**
 - Schaus, Marc **162**
 - Schmidt jr., Ernst **51, 54**
 - Schubert, Veronica **35**
 - Schwentner, Michaela **55**
 - Senjanović, Ivan Mirko **31**
 - Sens, Al **103**
 - Serrazina, Pedro **63, 132**
 - Servais, Raoul **47, 65**
 - Shewchuk, Pat **107**
 - Shibue, Shuhei **158**
 - Short, Alan **147**
 - Siewert, Martin **56**
 - Simard, Élise **109, 113**
 - Siwiński Tomasz **25**
 - Skapans, Nils **182**
 - Smith, Paul **147**
 - Snopek, Martin **23, 181**
 - Sokolowski, Dan **104**
 - Solanas, Anna **74**
 - Solice, Brane **18**
 - Sowa, Wiola **17**
 - Sproxton, David **137,**
- V**
- Stano, Marián **30**
 - Steers, Stacey **156**
 - Steinbacher, Koni **91**
 - Sukharev, Artem **32**
 - Sutherland, Malcolm **110, 113**
 - Szczerbowski, Maciek **121**
 - Szilágyi Varga, Zoltán **16**
 - Szmit, Karo **24**
- W**
- Šajtinac, Borislav **76, 91**
 - Škodlar, Črt **90**
 - Štalter, Pavao **80, 87**
 - Štular, Andrej **189**
 - Šuljić, Danijel **27**
- Y**
- Wagner, Jörg **167**
 - Walsh, Darren **147**
 - Webber, Rich **143, 147**
 - White, Eddie **75**
 - Woloshen, Steven **5, 104, 109, 111, 123–131**
- Z**
- Yamamura, Koji **4, 8, 43–46, 180, 181, 188, 196**
 - Yonesho, Maya **15**
 - Yuk-Yiu, Ip **158**
- Ž**
- Zaninović, Ante **81**
 - Zaramella, Juan Pablo **71**
- Ž**
- Žabka, Michal **29**
 - Žuravleva, Anastazija **58, 59**

Index naslosov filmov

Index of Film Titles

I, ii, iii, Crépuscule **112**
12 Uhr Mittags
– High Noon **54**
15/67 Tv **54**
23 **90**
3 Pigs **147**
31/75 Asyl **53**
4 In 1 **147**

A

A Close Shave **145**
A Dama Da Lapa **135**
A Fantasista **133**
A Half Man **106**
A Loss Of
Character **103**
A New Evolution **22**
A Noite **67**
A Noiva Do Gigante
132
A Point Of View **26**
A Suspeita **68**
Abandon Bob Hope,
All Ye Who Enter
103
Abraco Do Vento
135
Accordéon **120**
Adam & Eva **19**
Adebar **53**
Adjustment **74**
África **66**
Ame No Hi **44**
Âme Noire **118, 178**
Amf's Tiresias **101**
Animated Grouch
Chasers: Ca
Toons In The
Hotel **50**

Animated Grouch
Chasers: The
Story Of Hicks
In Nightmareland
And Love's
Labour Lost **50**
Anthropos Kai
Miden **37**
Aquarium **29**
Arka **15**
Arrival **147**
Asef (Sorry) **74**
Asthma Tech **122**
At Home With
Mrs. Hen **120**
At Home With Pib &
Pog **147**
At The Quinte Hotel
105
Atama Yama **45**
Aufzeichnungen **40**
Automania **65**

B

Bájka O Klinci **30**
Balablok **117**
Balloon **147**
Bananas **147**
Bavel No Hon **181,**
188
Beachball **146**
Bead Game **116**
Becárc **81**
Begone Dull Care
115, 178
Beth **66**
Bingo **102**
Black Hula **100**
Bloody Mary **26**

Bon Voyage **28**
Boogie **146**
Botteoubateau **23**
Braces **147**
Britain Is Watching
147
Bru Ha Ha! **131**
Bt Pigs: Pig Power
146
Buba **90**
Bungee **147**

C

Camera Takes Five
104, 126
Chameleon **147**
Changing Evan **126**
Chronomops **56**
Cityscapes **56**
Clandestino **68**
Clay **146**
Cnote **119**
Cocktail **21**
Coconut **147**
Com Uma Sombra Na
Alma **134**
Cosmix **133**
Crac! **100**
Creature Comforts
“Monarchy
Business” **144**
Creature Comforts
142, 179
Crvenkapica **94**

Č

Čovek Od Krede **96**
Čovjek Koji Je
Smrskao Kip **37**

D
Daisy Yo Toy **146**
Dasani **146**
Devuška Dura **60,**
182, 188
Didre Novo **125**
Die Erde Ist Rund
36
Die Liebenden **56**
Ditty Dot Comma
131
Dnevnik **82**
Docchini Suru? **44**
Dog Walking **146**
Dois Diarios E 1
Azulejo **67**
Domečku, Vař! **16**
Don Kihot **80**
Dorchester Street
105

E

Easy Life After Glo-
Bal Warming **39**
Elevtonal **18**
Elukka **61**
Empreintes **119**
Energie! **59**
Enkinhou No Hako
– Hakase No S
Gashimono **43**
Estória Do Gato E
Da Lua **132**
Et In Arcadia Ego **55**
Été (Summer/has
Been) **17**
Every Child **117, 178**
Exit **34**
Exposed **55**

F
Fado Lusitano **66**
Felix The Cat
Trump The Ace **50**
Feniks **92**
Fig **46**
Fleisch **29**
Flighty **71**
Foby **38**
Frank **146**
Franz Kafka's A
Country
Doctor **46**
Free Jimmy **167**
Fruit Camp **146**

G
Game Over **73**
Geometry Of
Beware **102**
Germ Mania **50**
Get Dirty **146**
Get Happy **131**
Get in the know
146
Get Stuck In **147**
Ginger **147**
Gugug **25**

H
Haaf And Me In:
Swing Beijing **35**
Head **113**
Heartburn Hotel
146
Hezurbeltzak, Una Fosa
Común **73**
H-h-hot **147**

| | | | | | | | |
|----------------------|----------|---------------------|----------------------|---------------------|------------|--------------------|-------------------|
| Hipotecas | 146 | Jegyzökönyv | Lalala L' amour | Matière | 112 | Mutt And Jeff: The | Phable Of A Phat |
| História Trágica | | – Mansfeld Péter | Lapsus | 112 | Dog Pound | Woman | |
| Com Final Feliz | | Emlékére | 71 | McLaren's | 50 | 50 | |
| 136 | | Jelek | Lavatory – | Negatives | 114 | My Life At 40 | Phantom Canyon |
| History Of The | | 34 | Lovestory | Meat Days | 62 | 157 | 156 |
| World In Three | | Jing Bang | 24 | Melna Kaste | 29 | Nastup | Phont Cycle |
| Minutes Flat | 99 | Jock And The | Le Grand Content | Melodramat | 161 | 23 | Pib And Pog |
| Humdrum | 143 | Beanstalk | 24 | Le Paysagiste | 116 | Naša Posla | Piccolo |
| Hunger | 115 | Joys And Gloom: | Le Peau De Chagrin | Le Peuvre | 41 | 41 | Pigs |
| Hunting | 60 | Twas But A Dream | 79 | Metamorphosis | 130 | Night And Day | Pik A Nik |
| I | | 50 | Le Printemps De | Of Mr. | 75 | 40 | 23, 181 |
| I Like Pandas | 106 | Juha Iz Stare Kure | Sant Ponç | Samsa | 117 | Nije Ptica Sve Što | Pintlings |
| I Motion | 18 | 19 | 192 | Microbus | 1er | Leti | Pionir I Dvojka |
| Ici Par Ic | 121, 179 | K | Le Reveille | 50 | 72 | 91 | 95 |
| Idu Dani | 87 | Kako Je Nastao | Leader Of Lurpak | Milk Teeth | 72 | Nobs In Space | Pirates |
| Inspektor Se Vratio | | Ljiljan | 146 | Minimals | (Playing, | 147 | 146 |
| Kućí | 78 | Kako Se Rodio Kićo | Leaving | Loving, | Watching, | Nokturno | Planet Kratochvil |
| Interstices | 67 | 94 | 146 | Snowing) | 160 | 92 | 22 |
| Intolerance | 152 | Kavgadžije | Leaving Home | Minuet | 130 | Not Fade Away | Plastic People |
| Intolerance Ii – The | | 41 | 146 | 181 | 130 | 147 | 27 |
| Invasion | 153 | Kebule | Liebeskrank | Miriam Teater | 181 | O | Plavi Zec |
| Intolerance Iii | | 14 | 14, 181 | Močvirje | 91 | O Caldo De Pedra | 97, 187 |
| – The Final | | Kid's Castle | Linear Dreams | Moment | 30 | O Pesadelo De | Plivnuti Polibkem |
| Solution | 153 | 44 | 102 | Monodram | 26 | António Maria | 21 |
| Isabelle Au Bois | | Kirkou Et Les Bêtes | Lonely Feeling | Montage | 147 | 65 | Polar Bear |
| Dormant | 122 | Sauvages | 35 | Montrose Avenue | 107 | Ojo | 146 |
| Izidor | 34 | 164, | Loops | Mora | 82 | 112 | Poljubi Mehka Me |
| Izmedu Usana I | | 180, 189 | 37 | 82 | 82 | Omake | Radirka |
| Ćaše | 86 | Kleit 20 Kodomo No | Luggage | Morph – Gran | 45 | 45 | 91 |
| Izumitelj Cipela | 97, | Keijijougaku | 147 | Morph's Home | On The Edg | On | Pool |
| 186, 187 | | 46 | 100 | Movies | 32 | 107 | 147 |
| J | | Krava Na Granici | Kirikou Et Les Bêtes | Motion Report | 161 | Oops | Posjet Iz Svemira |
| Jamie Lo, Small And | | 97, | Sauvages | Motodrom | 157 | 147 | 97, 185 |
| Shy | 178 | 186 | 164, | Mouseholes | 103 | Optical Itzak | Premijera |
| Jantar Em Lisboa | | Krava Na Mjesecu | 180, 189 | Mouvement De | 103 | 126 | 95 |
| 134 | | 97, | Kurir Nejček | Lumi  re | 111 | Osteroschno, | Primito Too Taa |
| Java | 28 | 186 | 96 | Mr Potato Head | 146 | Dweri Otkrjw | 101 |
| | | Kurzes Leben | 27 | 146 | 146 | Jutsja! | Primogenito |
| L | | L | Market Sentiments | Mr. Reaper's Really | 147 | 59 | Complesso |
| La Petite Mort | 156 | La Petite Plan  te | 39 | Bad Morning | 107 | 188 | Princesa Na Zidu |
| Rose | 31 | Rose | Maska Crvene | 173 | 173 | 187 | 97, |
| Labyrinth | 60 | Labyrinth | Smrti | Mrv Dobra Srca | 173 | 187 | 187 |
| | | | 87 | 97, | 185 | Persepolis | Psycho(S) |
| | | | Mater | Muha | 86 | 173 | 158 |
| | | | 36 | Mute | And Molt | 92 | Puffing Away |
| | | | | 106 | 106 | Peti | Punkt Und Striche |
| | | | | | | 80 | 14 |
| | | | | | | | |

- Puppets **146**
 Purple & Brown
 – River Dance **143**
Q
 Pyyykšt! **19**
 Uelque Chose
 En O **162**
- R**
 Raganas Poga **182**
 Rap **146**
 Raymond **157**
 Rebuttal **129**
 Refreny **17**
 Riblje Oko **88**
 Robot **147**
 Rocket **146**
 Rok **89**
 Rollercoaster **146**
 Rx Factor **128**
- S**
 Satiemania **83**
 Schönberg **54**
 Schweater **53**
 Selo Ou Não Sê-lo
 133
 Shaun The Sheep
 "Still Life" **144**
 Shaving Shania **129**
 She Was Great **146**
 Shimmer Box Drive
 128
 Shshsh – Sintonia In-
 comleta **134**
 Sigmund,
 Bonaparte **36**
 Sintetični Humor **90**
 Slike Iz Sjećanja **88**
- Smartipants **147**
 Smrt **24**
 Smysly **25**
 Snail **147**
 Snip **130**
 Son Of Dada **125**
 Sougiyani Natta
 Otoko **158**
 Space **146**
 Special K Fatal
 Flaws **146**
 Spooony **146**
 Sprössling **160**
 Starburst **147**
 Strašilo **97, 184**
 Stuart **135**
 Suisei **43**
 Surogat **79**
 Svetlan I Zmaj **95**
 Szél **40**
- Š
 Škola Hodanja **83**
- T**
 T.o.m. **59**
 Tarrah **147**
 Teatime **146**
 The Babble On
 Palms **127**
 The Butterfly **38**
 The Cat Came Back
 116
 The Cave **129**
 The Chain **142**
 The Christies **170**
 The Cleaner **18**
 The Curse Of The
 Voodoo Child **111,**
- 126**
 The Danish Poet **121**
 The Girl Who Hated
 Books **122**
 The History Of The
 World: The Di
 Covery Of
 Language **151**
 The History Of The
 World: The Inve-
 Tion Of Writing
 And Its Destru-
 Tion **151**
 The Mole **146**
 The Occupant **113**
 The Old, Old, Very
 Old Man **72**
 The Pearce Sisters
 145
 The Runt **71**
 The Scarecrow **184**
 The Sheep "Save The
 Trees" **147**
 The Sound Of Music
 151
 The Tale Of How **70**
 The Tourists **113**
 The Waif Of
 Persephone **105**
 The Wind Of
 Changes **152**
 Ticket Machinek
 147
 Tic-tac **111**
 Titanic **146**
 To Je Ernest **188**
 Toshi Wo Totta
 Wani **45**
 Tower Bawher **120**
- Toyland **146**
 Transopti **27**
 Trijumf **31**
 Tucker **55**
 Two Eastern Hair
 Lines **127**
 Tyger **73**
 Tzarita **179**
- U**
 (Ugyanarra A)
 Luciara **39**
 Utverkocht **70**
 Under Twilight **161**
 Urum **156**
- V**
 Vau-vau **85**
 Veliki Miting **93**
 Veterinarian **31**
 Vielfalt **35**
 Violeta, La
 Pecadora Del Mar
 Negro **74**
 Vreme Vampira **89**
- W**
 War Story **143**
 Wat's Pig **144**
 Weiss **160**
 Welcome Home **146**
 Western **147**
 Wibbel-ich + Glück
 32
 Wiener Wuast **15**
 Wind In The
 Willows **146**
 (Winter)time **104**
 Woolf **15**
- X**
 X-man **114**
- Y**
 Yellowbelly **147**
 Your Name In
 Cellulite **101**
 Yours Truly **158**
- Z**
 Zaljubljen U Tri Kolača
 96
 Zastygle **22**
 Zid **81**
 Zimska Zgodba **185**
 Zimska Zgodba **97**
 Zub **41**
 Zuduši Sniegā **20**

4. Mednarodni festival animiranega filma Animateka 2007

4th International Animated Film Festival Animateka 2007

**Programski selektorji /
Programme Selectors**
Tekmovalni program / Competition Programme: Igor Prassel
Otroški program Slon / Children Programme Elephant: Igor Prassel, Petra Slatinšek, Martina Peštaj
Ostali programski selektorji / Other programme selectors: Igor Prassel (Best of the Rest, Panorama, NFB, Phil Mulloy, Koji Yamamura); Marco de Blois (Raoul Barre, Quebec Independents, Steven Woloshen); Chris Robinson (Canadian Independents), Fernando Galrito (Portuguese Programme), Brigitta Burger-Utzer (Austrian Avantgarde Film and Video), Duscha Kistler (Best of Fantooche 2007); Kieran Argo (Aardman Programme); Michael Reutz (Vienna Independent Shorts); Mirna Belina (25fps), Ranko Munitić (Yugoslav Animated Film History).

Festivalска екипа / Festival Team
Programski direktor, producent in koordinacija kopij / Programme Director, Producer and Prints coordinator: Igor Prassel
Izvršna producentka / Executive Producer: Urška Jež
Koordinacija kopij in asistentka produkcije / Prints coordinator and Production Assistant: Pija Bodlaj
Vzgojno-izobraževalni program animiranega filma Slon / Educational Animated Film Programme Elephant: Petra Slatinšek, Martina Peštaj, Hana Repše, Tatjana Urbič
Odnosi z javnostjo / Public relations: Anja Vrdlovec
Koordinacija gostov / Guest Hospitality: Nina Peče z asistenco / With Assistance by: Maša Peče, Sabino Briški, Tita Cvetkovič
Promocija festivala in koordinacija žirije / Festival

Promotion and Jury Support: Rok Govednik
Koordinacija nagrade publike / Public Award Coordinator: Ines Nidžan
Računovodstvo / Accountancy: Barbara Dolinar Novak, Manuel Šterlek

Avtor plakata / Festival Poster: Koji Yamamura
Celostna podoba festivala / Festival Identity Design: Maja Rebov
Oblikovanje: Maja Rebov, Špela Čadež

Postavitev razstave in dekoracija / Exhibition Set Up and Decoration: David Krančan, Matej de Cecco (Stripburger)
Festivalski butik / Festival Boutique: Mateja Babnik Vozniki / Driviers: Jurij Meden, Maša Peče
Fotografinja / Photographer: Nada Žgank
Video dokumentacija / Video Documentation: Jasenka Lojović, Mirjam Hlastan
Internetne strani / Web Master: Uroš Zorman z asistenco / With Assistance by: Nil Baskar
Festivalski napovednik / Festival Trailer: Matej Lavrenčič, Mateja Starič
Prevodi: Uroš Zorman, Ivo Poderžaj

Kinodvor: Miha Erman, Maja Smrekar, Suzana Kajba
Operaterji / Projectionists: Bojan Bajšić, Ervin Končret, Polona Kuzman, Maja Švara, Anja Prešeren, Jakob Leben, Marko Horvat, Aulne Boniface
Blagajničarke / Cashiers: Mojca Doria (vodja), Nuša Lužnik, Marta Matičič, Jasenka Lojović
Biljetjerji / Ushears: Katja Goljat (vodja), Tina Dolinšek, Tosja Novak, Mistral Majer, Matija Dolenc

Nagrade / Awards

Glavna nagrada / Grand Prix: Festival Animateka
Nagrada publike / Audience Award: Lestra d.o.o.
Nagrada za najboljši študentski film / Best Student Film Award: Hash, Inc.
Posebna nagrada žirije / Special Jury Prize – Digicel Skulpture / Sculptures: Gorazd Prinčič

Delavnice / Workshops

Koprodukcija delavnic / Workshop Co-production:
Šola uporabnih umetnosti Famul Stuart / Animateka
Mentorji delavnic / Workshop Mentors: Nejc Saje,
Jan Simončič, Mateja Starič
Otroška delavnica / Children Workshop: Tatjana Urbič, Hana Repše, Marko Šebrek
Izvedbo otroške delavnice sta omogočila / The Children Workshop has been made possible by a contribution of: Informacijska pisarna Evropskega parlamenta, Filmski sklad RS

Zahvale / Thanks to:

Zoran Janković, Jani Moderndorfer, Jerneja Batič in Lena Jevnik (MOL), Sabina Žakelj (Mediadesk Slovenija), Marjetica Mahne, Denis Miklavčič, Bojan Prosenc (Renault Nissan Slovenija), Erika Bokal (City Hotel), Petra Kamenarič (Speed), Nataša Čampelj (Dnevnik), Tomaž Žontar (Europelkat), Jure Žagar (Lestra), Damjan Ostanek (Dana), Verica Leskovar (Zavod za turizem Ljubljana), Lilijana Stepančič (MGLC), Nataša Mohorč Kejžar (Futura DDB), Nataša Goršek Mencin (Evropski parlament, Informacijska pisarna za Slovenijo), Zoran Pistotnik, Judita Krivec Dragan, Nataša Bucik (Ministrstvo za kulturo RS), Nerina Kocjančič (Filmski sklad RS), Roman Marinko (SFA), Mesto Žensk (City of Women), Rene Rusjan, Boštjan Potokar in Tina Smrekar (Šola uporabnih umetnosti Famul Stuart), Mateja Starič, Matej Lavrenčič (Zap!Studio), Eva Rohrman (Forum Ljubljana), Katerina Mirović (Stripburger), Beti Reisman, Jerzy Kucia, Kieran Argo & Maggie O'Connor (Aardman Animations), Takeya Ito (Shochiku), Aya Pečnik (Embassy of Japan), Milena Lebar (Schweizerische Botschaft), Petr Šmejkal (Embassy of the Czech Republic), Toril Simonsen, Arna Marie Bersaas, Stine Oppegaard (Norwegian Film Institute), Carina Ekornes (Royal Norwegian Embassy), Txema Muñoz (Euskadiko Filmategia-Filmoteca Vasca), Janine Deunf (Ministère des Affaires Etrangères - Bureau du Film), Senja Pollak, Catherine Tamussin, Corinne Gadini, Marjeta Pintar (Francoski Inštitut Charles Nodier), Natascha Grilj (Avstrijski kulturni forum), Neli Vozelj & Tina Škočaj (British Council), Agnes Pust, Katalin Csoma (Embassy of Canada), Madeleine Bélisle, Danielle Viau (National Film Board of Canada), Andre Couto (OIAF), Jeff Crawford (CFDC), Rui Almeida (Embassy of Portugal), Salette Ramalho (Portuguese Short Film Agency), Christoffer Olofsson (Uppsala film festival), Solene (Autour de Minuit), Olinka Vištica & Vanja Kaluđerčić (Animafest), Dan Sarto (Animation World Network), Andrijana Vidaček, Ivo Parić (Zagreb film), Boris Velican (Jadran film), Borivoj & Vesna Dovniković, Ranko Munitić & Zorica Jevremović, Saša Banjović in Marijana Cukučan (Jugoslovanska kinoteka), Nikola Majdak, Jelena Bešir, Rastko & Iva Ćirić, Igor Stardelov (Kinoteka na Makedonija), Carsten Spicher (ISFF Oberhausen), Tamas Liszka & Kreet Paljas (Anilogue), Alenka Veler in uredništvo Cicibana, Katarina Desković, Uroš Goričan (Planet 9), Ines Markovičič (Mladina), Ika Prušek (Muska), Igor Krasnik (Radio Študent), Tina Kumelj (Ljubljanske mlekarne), Thomas Renoldner, Waltraud Steinlechner, Dušan Kastelic, Barbara Kotlušek (Lenovo), Vlado Škafar, Branka Lipar (Kino Odeon), Peter Zupanc (Metropol), Niko Bohinc (Ekran), Anja Prešern (ŠOU Ljubljana), Valter Jenko (Popair), Jurij Meden, Samo Fabičič, Anja Naglič, Liliiana Nedič, Špela Čižman, Andrej Šprah, Darja Gartner, Darko Štrukelj, Bojana Živec, Viki Bertoncelj, Samo Jurečič, Staš Ravter (Slovenska kinoteka), Fejzo Halili in Josip Bekovec (Druga pomoč), Martin Bricelj (Codeep), Igor Černe, Tomaž Prinčič, Lena Bodlaj, Marko Horvat, Barbara Prassel & David Rezancev.

Hvala vsem prijateljem Animateke!

iLa lucha continúa!

Nasvidenje na Animateki 2008!
See you at Animateka 2008!

**Mednarodni festival
animiranega filma
Animateka 2007 so
omogočili:**
**The International
Animated Film
Festival Animateka
2007 has been made
possible with support
of:**

| | | | | |
|---|--|--|---|---|
| Koprodukcija / Co-production: |  Društvo za izvajanje zgodb, Neubergerjeva 16, 1000 Ljubljana |  | FORUM LJUBLJANA | Festival podpira: / Supported by: |
|  |  Mestna občina Ljubljana | Sofinancerji iz javnih razpisov: / Supported with funds from: | MOL – Oddelek za kulturo in raziskovalno dejavnost |  SLOVENIAN FILM FUND FILMSKI SKLAD REPUBLIKE SLOVENIJE JAVNI SKLAD |
|  |  | Zlata pokrovitelja: / Golden Sponsors: |  |  |
| Uradni festivalski prevoznik / Official Festival Car: |  | S pomočjo: / With support from: |  |  |
| Veleposlaništvo Japonske v Ljubljani |  |  |  | |
|  | Schweizerische Eidgenossenschaft Confédération suisse Confederazione Svizzera Confederaziun svizra |  |  | |

| | | | | | | |
|--|---|--|--|--|---|--|
| | Pokrovitelji / Sponsors: | | | | JUBLJANSKE MLEKARNE Tradicija. Skrb. Zanesljivost. | |
| | CENTER PROJEKCIJE najbolja online projekcija u Hrvatskoj | | | | | |
| | Partnerji / Partners: | | | | | |
| | | | | | | |
| Hrvatska kinoteka - Hrvatski državni arhiv | | | | | | |
| | | | | | Partnerski festivali / Partner festivals: | |

| | | | | | | |
|---|--|---|---|--|---|---|
|  | FANTO CHE INTERNATIONAL ANIMATION FILM FESTIVAL BALENT SWITZERLAND MHN, FANTOCHE.CH |  |  | 15. INTERNATIONALES TRICKFILM FESTIVAL FESTIVAL OF ANIMATED FILM STUTTGART '08 |  |  |
|  | 25 FPS |  |  | Glavni medijski pokrovitelj / Main media sponsor: |  | Medijski pokrovitelji / Media sponsors: |
|  |  |  |  |  |  | |
|  |  |  |  | | | |

EVROPA LJUBI EVROPSKE FESTIVALE

Festivali so izjemna priložnost za sestanke, izmenjave in nova odkritja v živahnem okolju, kjer se predstavljajo najrazličnejši talenti, zgodbe in čustva, ki so sestavni del evropske kinematografije. Cilj programa MEDIA Evropske Unije je promocija evropske avdiovizualne dediščine, spodbujanje mednarodnega kroženja filmov in konkurenčnosti avdiovizualne industrije. Program MEDIA priznava kulturno, izobraževalno, socialno in ekonomsko vlogo festivalov, tako da vsako leto **sofinancira skoraj 100 festivalov** po vsej Evropi in letos je v MEDIA družino vstopil tudi Mednarodni festival animiranega filma Animateka.

Te festivalne odlikuje bogat in raznolik evropski program ter možnosti za navezovanje stikov in srečevanje tako profesionalcev kot občinstva, poleg tega pa podpirajo mlade profesionalce, njihovo izobraževanje in krepitev medkulturnega dialoga. V letu 2006 je bilo na festivalih s podporo programa MEDIA prikazanih več kot 14 000 evropskih del, ki si jih je ogledalo več kot 1,7 milijona ljubiteljev filma.

V preteklih 16 letih je program MEDIA podprt razvoj in distribucijo na tisoče filmov, pa tudi izobraževalne dejavnosti, festivalne in promocijske projekte po vsej celini. Od leta 2001 do 2006 je bila vložena več kot milijarda evrov v 8 000 projektov iz več kot 30 držav.

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 almost 100 festivals** across Europe each year.

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 2006, the festivals supported by the MEDIA Programme have screened more than 14,000 European works to more than 1.7 million cinema-lovers.

Over the past 16 years, MEDIA has supported the development and distribution of thousands of films as well as training activities, festivals and promotion projects throughout the continent. From 2001-2006, more than half a billion euros were injected into 8,000 projects from over 30 countries.