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14. MEDNARODNI FESTIVAL ANIMIRANEGA FILMA ANIMATEKA – KOL'KOR KAPLJIC, TOL'KO LET ... RAISING MY GLASS TO 14TH INTERNATIONAL ANIMATED FILM FESTIVAL ANIMATEKA

Z dreves so odpadli rumeni, rdeči in oranžni listi, temperature so vsako jutro nižje, voha se že prvi sneg. V teh okoliščinah festivalska ekipa pospešeno organizira že štirinajsti mednarodni filmski festival. Vsako leto na Animateki prikažemo cvetober avtorske kratkometražne in celovečerne animacije z vseh koncev sveta. In to je vsako leto težje, saj se je z digitalno revolucijo produkcija (animiranih) filmov povečala do nemogočih obsegov. Na festival v francoskem Annecyju se je tako letos prijavilo več kot 60 celovečernih animiranih filmov. Tudi manjši festivali, ki so povezani z mnogimi digitalnimi platformami, se morajo v procesu selekcije spopasti z več tisoč kratkometražnimi deli. Animateka se od ostalih mednarodnih festivalov animiranega filma razlikuje po tem, da v glavnem tekmovalnem programu predstavlja produkcijo iz Srednje in Vzhodne Evrope, velik del programa pa namenja zgodovinskim ali tematskim retrospektivam.

V procesu letošnje selekcije so spet privreli na plan odlični animirani dokumentarci, kar priča o potrebi avtorjev o pripovedovanju družbeno-kritičnih ali avtobiografskih zgodb. V dvorani Silvana Furlana v Kinoteki boste lahko spremljali Evropski študentski tekmovalni program, ki kot

Trees have shed their yellow, red and orange leaves, mornings are growing colder by the day, the smell of first snow in the air. This is the time when the Animateka festival team have rolled up their sleeves to organise the 14th edition of this international animated film festival. Each year, Animateka shows a pick of short and feature-length auteur animated films from all corners of the world. With each passing year, this proves to be an increasingly difficult task, production of (animated) films having mushroomed beyond any reasonable limit as a result of the digital revolution. This year, the festival in Annecy, France, received more than 60 submissions in the feature film category. Smaller festivals, too, associated with numerous digital platforms, have to select from thousands of short films. Animateka differs from other international animation festivals in that its competition programme features works from Eastern and Central Europe and in that it has a strong focus on historical and thematic retrospectives.

This year's selection process has surfaced, once again, excellent animated documentaries, indicating the authors' need to send out a strong critical message and tell autobiographical stories. In the Silvan Furlan Hall at the Slovenian

vsako leto prinaša vizualne in narativne presežke jutrišnjih mojstrov in predvsem mojstric animacije v vseh možnih tehnikah in stilih. Po kakovosti in številu tudi letos prednjačijo nemški, švicarski, britanski, poljski, zlasti pa estonski študentje, ki ustvarjajo pod taktirko bivšega animatečnega žirantskega para, Priita in Olge Pärn.

Tudi letos se Animateka ponaša z izbrano zasedbo žirantov in žirantke. V sodelovanju z revijo Stripburger prihaja v Ljubljano francoska kraljica »do it yourself« grafične umetnosti **Caroline Sury**, ki je oblikovala tudi letošnji plakat. Poleg razstave v galeriji Kinodvora bo v kinotečni dvorani, kjer se boste lahko srečali z letošnjimi žiranti, predstavila svoj »carte blanche« program animiranih filmov. **Robert Löbel** je eden najbolj nadarjenih avtorjev mlajše nemške generacije; poleg retrospektive in programa filmov, ki so ga navdahnili, bo s svojim filmom tekmoval tudi v programu Slon. V žiriji sta potrdila prisotnost tudi dva velikana enajste umetnosti. Iz Estonije prihaja **Rao Heidmets**, po izobrazbi inženir električnih mrež in sistemov, ki je ustvaril 15 izrednih filmov za otroke in odrasle. Ukrajinec **Igor Kovalyov**, soustanovitelj slavnega moskovskega neodvisnega studia Pilot in režiser hita *The Rugrats Movie* (1998), je eden najbolj cenjenih sodobnih avtorjev animiranega filma in velik človek – ne zamudite srečanja z njim in njegovimi filmi! Zadnji žirant je Mehčan **Jair Salvador Alvarez**, ki nam bo predstavil novoustanovljeni festival Re-Anima.

Letos vam Animateka ponuja kar 9 celovečernih animiranih filmov – za odprtje festivala si boste lahko ogledali prvi v celoti naslikan celovečerni

Cinematheque, you can watch the European Young Talents Competition Programme with its annual dose of visually and narratively outstanding works by up-and-coming (predominantly female) masters of animation in all possible techniques and styles. As has often been the case, the strongest ones in terms of both quality and quantity are students from Germany, Switzerland, the UK, Poland, but most notably Estonian students working under the tutelage of former Animateka jurors Priit and Olga Pärn.

The present panel of jurors is equally exquisite. In collaboration with Stripburger Magazine, we have invited to Ljubljana the French queen of DIY graphic art, **Caroline Sury**, the author of this year's the festival identity. In addition to an exhibition in the Kinodvor Gallery, **Caroline** will show her "carte blanche" animation programme in the Slovenian Cinematheque, where you can meet all the jurors. **Robert Löbel**, one of the most talented young generation German animators, will show a line-up of his films and works by other artists that inspired him, and one of his films is in the running for awards in the Elephant in Competition programme. Next we have two heavyweights of the animation art. From Estonia, **Rao Heidmets**, engineer of electric networks and systems by profession, who has made 15 extraordinary films for children and adults. From Ukraine, **Igor Kovalyov**, a founding member of the famous independent Moscow-based studio called Pilot and co-director of hit film *The Rugrats Movie* (1998), who is one of the most celebrated contemporary animation authors as well as a great man. Be sure not to miss a rendezvous with him and his films! Last but

"homage" velikemu slikarju Vincentu van Goghu **Tvoj Vincent** (regionalna predpremiéra); pokazali bomo tudi kitajsko "slice of life" realistično dramo mojstra Liu Jiana **Lep dan še naprej** (slovenska predpremiéra); minimalistično animirano priredbo klasike bratov Grimm francoskega avtorja Sébastiena Laudenbacha **Dekle brez rok** (slovenska predpremiéra); **Jajca!**, animirani dokumentarec v režiji Penny Lane o ekscentričnem geniju dr. Johnu Romulusu Brinkleyju, ki je v Ameriki sredi velike depresije zgradil finančni imperij z zdravilom za impotenco na osnovi kozjih mod in milijonvatno radijsko postajo; humanistično dramo **Konji na oknu** (Poetično perzijsko razodetje Rosie Ming) kanadske avtorice Ann Marie Fleming, nominirane za oskarja; klasično animirano dramo francoskega mojstra Jean-François Laguionieja **Louise pozimi** (slovenska predpremiéra); poslednji hit festivalskih žirij in občinstev, iz stripa prirejeni **Zombilenij** francoskih talentov Arthurja de Pinsa in Alexisa Ducorda; pa tudi dva dolgometražna presežka v Družinskem programu Slon – češko 3D animirano priredbo knjižne uspešnice Pavla Šruta **Lihožerci** (slovenska predpremiéra) in nadaljevanje globalnega hita z medvedjim zapornikom **Medvedek Paddington 2** britanskega režiserja Paula Kinga.

Poleg Slonovega tekmovalnega programa in delavnic smo za mlade ljubitelje animiranih filmov letos pripravili tematski družinski program »**Animirane živali**«. Živali, ki nastopajo in imajo v filmih glavno vlogo, vam bodo razkrile marsikatero zabavno, ganljivo in poučno zgodbo.

not least, a juror from Mexico: **Jair Salvador Alvarez**, who will tell us more about the newly founded ReAnima festival.

As many as 9 animated feature films are on the programme of Animateka in its 14th edition. The opening night will bring on screen the world's first fully painted feature film, homage to the legendary Vincent van Gogh, **Loving Vincent** (regional avant-première). In the following days, you can see Chinese slice of life drama by master Liu Jian, **Have a Nice Day** (Slovenian avant-première); minimalist animated adaptation of a Brothers Grimm classic made by French author Sébastien Laudenbach, **The Girl Without Hands** (Slovenian avant-première); **Nuts!**, an animated documentary directed by Penny Lane about Dr John Romulus Brinkley, an eccentric genius who built an empire in Depression-era America with a goat testicle impotence cure and a million watt radio station; humanist drama **Window Horses** by Canada-based Academy Award nominee Ann Marie Fleming; classical animated drama by French master Jean-François Laguionie, **Louise by the Shore** (Slovenian avant-première); the latest hit with festival juries and audiences, adaptation of a graphic novel, **Zombilenium** by French talents Arthur de Pins and Alexis Ducord; and two outstanding features in the Elephant programme for families: Czech 3D animated adaptation of Pavel Šrut's bestseller, **The Oddsocketers** (Slovenian avant-première); and sequel to global hit directed by Britain's Paul King and featuring a bear prisoner, **Paddington 2**.

In kaj je letos novega? **14. Animateka prinaša obsežno retrospektivo italijanskega animiranega filma in razstavo »Italijanski animirani film – kratki avtorski filmi«**, ki bo na ogled v Italijanskem inštitutu za kulturo od 29. novembra do 2. februarja. **AnimatekaPRO**, platforma, ki od lanskega leta nadgrajuje filmske projekcije in druženje v festivalskem vzdušju, letos prvič in v ekskluzivnem partnerstvu s platformo Visegrad Animation Forum predstavlja »pitching« projektov v nastajanju iz držav bivše Jugoslavije. Ne zamudite tudi predavanj in specialk Igorja Kovalyova, Raa Heidmetsa, Roberta Löbla, Eve Cvijanovič, Nikite Diakurja in Frédérica Tremblaya v Sindikalni dvorani Stare mestne elektrarne!

Še pred začetkom festivala pa bomo sodelovali pri organizaciji prvega strokovnega srečanja vodilnih producentov animiranih filmov iz Srednje in Vzhodne Evrope **CEE Animation Workshop** in tako pomagali graditi močnejšo in prepoznavnejšo regionalno mrežo avdiovizualnih sodelovanj.

Podarite si animirane dragulje in še en nepozabni utrip festivala, ki ga srčno za vas pripravljamo že štirinajsto leto. Še na mnoga leta in mnoge animirane zgodbe! In na zdravje!!!

Igor Prassel

In addition to the Elephant in Competition and Elephant workshops, the youngest animation fans will be able to enjoy **Animals Animated**: a family-oriented programme of films centred around our furry friends, who have plenty of funny, affecting, and enlightening stories to tell.

And what's new? The 14th Animateka comes with a sweeping Italian animation retrospective and "Italian Animation: Auteur short films" exhibition, which will be on display at the Italian Cultural Institute from 29 November to 2 February. In its second year, the AnimatekaPRO platform continues to complement film screenings and festival atmosphere, but for the first time, in exclusive partnership with Visegrad Animation Forum, it gives animators from the countries of the former Yugoslavia the opportunity to pitch their works in progress. Also, don't miss talks and masterclasses by Igor Kovalyov, Rao Heidmets, Robert Löbel, Eva Cvijanović, Nikita Diakur and Frédéric Tremblay in the Union Hall of Old Power Station.

Before the festival begins, Animateka will participate in organising the **CEE Animation Workshop**, the first networking event for Central and Eastern European animation professionals, thus helping build a stronger, more notable regional network for audiovisual collaborations.

Treat yourself to animated gems and another unforgettable festival experience, which we are putting together for you, passionately, for the 14th consecutive year. Here's to many more years and many more animated stories! Cheers!

Igor Prassel



Jair Salvador Alvarez



G. Kropka (alias J. S. F. A.) je filmski in televizijski scenarist – tako vsaj pravi diploma Univerze Menéndez Pelayo v španski Valencii –, ki trenutno, med tridesetim in štiridesetim letom, živi med Norveško, Italijo in Slovenijo.

V zadnjih letih se je specializiral za mednarodni animirani film. Od leta 2013 je nastopil v vlogi kuratorja, organizatorja in producenta različnih z animiranim filmom povezanih dogodkov po svetu. Poleg tega je organiziral evropsko distribucijsko pot mehiškega festivala Animasivo ter druge posamezne projekcije v kulturnih centrih, s čimer mu je uspelo povezati več festivalov v dobro tistega, čemur posvečajo največ strasti – animiranega filma. Med festivali, s katerimi je že sodeloval, so Etiuda&Anima, Animateka, Animasivo, Opla in Stoptrik. G. Kropka piše tudi za Achtungmag in Zippy Frames.

Morda je prav ta neodvisni in nekonvencionalni duh tisti, ki ga je napeljal na misel o ustanovitvi prvega mednarodnega festivala animiranega filma v Bergnu na Norveškem. ReAnima je septembra doživela velik uspeh.

Mr. Kropka (aka J.S.F.A.) is in his thirties, and temporarily lives between Norway, Italy and Slovenia. He is a scriptwriter for cinema and television, at least according to his degree from the Menéndez Pelayo University of Valencia, Spain.

In recent years, he has been specializing in and writing about international animation. Since 2013 he has curated, organized and produced various animation events around the world. In addition, he organized the European distribution circuit of the Mexican Animasivo Festival alongside other individual screenings in cultural centres, achieving for several festivals to work together for the sake of the big passion that unites them all – animation. The festivals he has cooperated with include Etiuda&Anima, Animateka, Animasivo, Opla and Stoptrik. Mr. Kropka also writes for Achtungmag and Zippy Frames.

It is perhaps this independent and outside-the-rules spirit that made him seriously consider founding ReAnima, the first international animated film festival in Bergen, Norway, which was a success last September.

Leta 1956 v mestu Pärnu v Estoniji rojeni Rao Heidmets je študiral na Tehniški univerzi v Talinu. Leta 1982 je nastopil službo animatorja pri tedaj največjem estonskem filmskem studiu Tallinnfilm. Leto pozneje se je preskusil v vlogi režiserja pri animiranem kratkem filmu *Dove Aunt* in zanj prejel več nagrad, med drugim leta 1984 za najboljši prvenec na 3. Estonskem festivalu animiranega filma. Že v zgodnjih filmih se je najraje posvečal lutkovni animaciji, z leti pa na tem področju razvil izjemen talent. *Teater Papa Carlo*, animirani film o propadu totalitarnega sistema, ki ga je ustvaril s Priitom Pärnom in v njem uporabil lutke v naravni velikosti, je bil nominiran za zlato palmo v Cannesu. Istega leta je bil njegov družbeno kritični film *Noblesse Oblige* nominiran za niko, najpomembnejšo filmsko nagrado v Rusiji. Leta 2004 je na mednarodnem filmskem festivalu v Stuttgartu prejel nagrado občinstva za kratko stop animacijo *Instinkt*. Od leta 1991 vodi svoj studio Rao Heidmets Filmstudio, od sredine 90. let pa je predsednik estonske zveze za animirani film. Redno nastopa kot član žirije na mednarodnih filmskih festivalih, vodi delavnice, med drugim v ZDA, Mehiki in Armeniji, ter sodeluje pri različnih umetniških razstavah.

Born in 1956 in Pärnu, Estonia, Rao Heidmets studied at the Tallinn Technical University. In 1982 he started working as an animator at the then largest Estonian film company, Tallinnfilm. One year later, he did his first directing work with the animated short film *Dove Aunt*, for which he received several prizes, including one for Best Debut Film at the 3rd Estonian Festival of Animated Film in 1984. Even in his early films, he preferred to work with puppet animation and has developed an enormous talent in this area through the years. *Theatre Papa Carlo*, an animated film about the collapse of a totalitarian system, which he made together with Priit Pärn using life-size puppets, was nominated for the Palm D'Or in Cannes. In the same year, his cultural-critical film *Noblesse Oblige* was nominated for a Nika, the most important film prize in Russia. In 2004 at the International Film Festival in Stuttgart, he received the Audience Award for the stop-motion short film *Instinct*. Since 1991, he has managed his own studio, the Rao Heidmets Filmstudio, and has been the chairman of the Estonian Animation's Union since the mid-90s. He continues to be a regular jury member at international film festivals, leads workshops in the US, Mexico, and Armenia, among other places, and participates in diverse artistic exhibitions.



Igor Kovalyov



Igor Kovalyov je mednarodno priznan filmski ustvarjalec, oblikovalec, animator in režiser. Za kratke filme *Andrej Svislotski*, *Kokoš, njegova žena*, *Ptič na oknu* in *Leteči Nansen* je prejel številne nagrade in priznanja na področju filma in animiranega filma.

V Kijevu rojeni Kovalyov je soustanovil sloviti moskovski animacijski studio Pilot, v katerem so ustvarjali izjemni ruski umetniki, med drugim več oblikovalcev in animatorjev, ki zdaj delujejo v okviru produkcijske hiše Klasky Csupo.

Leta 1991 je sprejel povabilo za delo v hollywoodskem studiu podjetja Klasky Csupo. V tem obdobju je sorediral prvi celovečerec te produkcijske hiše, *Umazančki* (The Rugrats Movie), ter režiral televizijsko serijo *Aaahh!!! Real Monsters*, pa tudi posamezne epizode serij *Duckman* in *Rugrats*, oglase in spletne kratke filme.

Igor Kovalyov is an internationally acclaimed filmmaker, designer, animator, and director. His short films *Andrej Svislotski*, *Hen, His Wife*, *Bird in the Window* and *Flying Nansen* have received numerous awards and accolades throughout the animation and film community.

Born in Kiev, Ukraine, Igor Kovalyov was the co-founder of Moscow's legendary Pilot School of Animation. The studio also housed some of the most brilliant artists in Russia including many of the current Klasky Csupo designers and animators.

In 1991, Kovalyov accepted an invitation to work at Klasky Csupo's studio in Hollywood. In his time there, Kovalyov co-directed Klasky Csupo's first feature film, *The Rugrats Movie* and directed the television series, *Aaahh!!! Real Monsters* as well as episodes of *Duckman* and *Rugrats*, commercials and Internet shorts.

Robert Löbel je bil rojen leta 1984 v Vzhodni Nemčiji. Ker so ga vzgajali skoraj izključno animirani filmi in stara televizija z zrnato sliko, se je že zgodaj odločil, da hoče postati animator. Po več letih zavrnitev z umetniških šol je vpisal študij grafičnega oblikovanja v Nosferatujevem rojstnem Wismarju pri Baltskem morju. Ker tam podpore na področju animacije ni imel, se je preselil v Hamburg in študij sklenil z animiranim kratkim filmom na oddelku za oblikovanje Univerze za uporabne znanosti v Hamburgu.

Njegov prvenec, diplomski film *Veter*, je presenetljivo osvojil številne nagrade na festivalih po svetu (posebna omemba (mladi avtorji) – ITF Stuttgart, najboljši študijski kratki film – Anima 2014, velika nagrada za evropski študijski film – Holland Animation Film Fest 2014, nagrada občinstva + posebna nagrada žirije: najbolj smešen film – Int. Animated Filmfest KROK 2014 itd.). Pod strahotnim pritiskom je v zadnjih dveh letih ustvaril dva nova kratka filma, *Vez* in *Otok*. Oba sta doživela premiero na mednarodnem festivalu animiranega filma v Ottawi 2017, kjer je *Otok* prejel častno omembo v otroški kategoriji.

Poleg avtorskih projektov Löbel kot samostojni animator in ilustrator dela za nadvse pomembne stranke ter vodi delavnice animacije, prireja pa tudi predavanja za nadvse prikupne študente, samostojne ustvarjalce in otroke.

Robert Löbel



Robert Löbel was born in East Germany, GDR, in 1984. Raised almost only by a grainy old TV and lots of animations, he decided to be an animator at an early age. After years of art school rejections, he finally started to study graphic design in Nosferatu's hometown of Wismar on the Baltic Sea coast. Because of a lack of animation support he later moved to Hamburg and completed his studies with an animated short at the HAW – University of Applied Sciences, Department Design.

Wind, his graduation project and first solo work surprisingly won several awards at festivals worldwide (Special Mention (Young Animation) – ITF Stuttgart, Best Student Short – Anima 2014, Grand Prix Europese Studentenfilm – Holland Animation Film Fest 2014, Audience Prize + Special Jury Prize: Funniest Film - Int. Animated Filmfest KROK 2014 etc.). Under a lot of pressure, he produced two new shorts, *Link* and *Island*, in the last two years. Both premiered at the Ottawa Int. Animation Festival 2017, where *Island* got an honorable mention in the kids' category.

Beside producing his own independent shorts, he works as freelance animator and illustrator for very important clients and gives animation workshops and lectures for very cute students, freelancers and kids.

Caroline Sury



Caroline Sury je grafična umetnica/ilustratorka, striparka in glasbenica, ki v Marseillu vodi podtalno založbo Le Dernier cri. V njej izdajajo strahotno lepe publikacije v tehniki sitotiska (knjige, plakate, revijo Hôpital Brut) in skrajne animirane filme, polne umetniških del različnih znanih in nezanih *art brut*/vizionarskih umetnikov (pri katerih je Caroline sodelovala z animacijo lutk). Caroline je študirala likovno umetnost v Bordeauxu. V zgodnjih 90. letih je ustvarila več grafičnih map v sitotisku, med drugim *Dog Time*, *Scènes d'un Cirque* in *Bête Verte*. Sledilo je nekaj »stripovskih potovalnih dnevnikov«, kot sta *Le stylo a strip-tease* ter *Holidays in Blooby land*. Z delom *Frida Gastro*, v katerem je do najstrašnejših podrobnosti popisala svoje želodčno-črevesno vnetje, je začela raziskovati avtobiografski žanr. Njeno delo je bilo objavljeno v revijah, kot so Lapin, Stronx, Strapazin, The Monstrous in Scrap, pa tudi v stripovskem albumu Comix 2000. Objavila je po eno ilustracijo v vsaki številki revije Weekly Marseille, tedenski prilogi časopisa Provence, od začetka njenega izdajanja do prenove leta 2006. Carolinino fresko lahko vidite v lokalu »Le Soleil« na Boulevardu de Ménilmontant v Parizu. Dva stripa, *Bébé 2000* in *Cou tordu*, je izdala pri neodvisni založbi L'association.

Caroline Sury is a graphic artist/illustrator, comics creator and musician, who runs the underground publishing house "Le Dernier Cri" in Marseille. They produce wildly beautiful silk-screened publications (books and posters, as well as the magazine Hôpital Brut) and hard-core animated films filled with artwork by various known and unknown art brut/visionary artists (Caroline also contributed the sculptured puppet animation in their films). Caroline studied fine arts in Bordeaux. In the early nineties, she made several silk-screened portfolios, including *Dog Time*, *Scènes d'un Cirque* and *Bête Verte*. She worked on a number of "comics travel-notebooks", such as *Le stylo a strip-tease* and *Holidays in Blooby land*. With the work *Frida Gastro*, an account of Caroline's gastrointestinal infection in all its horrific detail, she began exploring the autobiographical genre. She appeared in journals such as Lapin, Stronx, Strapazin, The Monstrous and Scrap. She participated in Comix 2000 and published an illustration in each issue of the Weekly Marseille, the weekend supplement of Provence, from the origin of this title to the redesign in 2006. You can see a fresco of her in Paris at the bar "Le Soleil" Boulevard of Ménilmontant. Two comics, *Bébé 2000* and *Cou tordu* are published with the independent editor, L'association.

NAGRADE AWARDS



VELIKA NAGRADA MEDNARODNE ŽIRIJE
JURY GRAND PRIX

Za nagrado se potegujejo filmi iz Vzhodno- in srednjeevropskega tekmovalnega programa. Denarno nagrado v višini 1000 evrov podeljuje Društvo za oživljanje zgodbe 2 koluta.

Awarded for films in the Eastern and Central European Competition Programme. A monetary award in the amount of €1,000 is presented by The Association for Reanimation of Storytelling 2 Reels.

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

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

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

NAGRADA OBČINSTVA :D'SAF!
:D'SAF! AUDIENCE AWARD

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

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

NAGRADA OTROŠKE ŽIRIJE SLON
THE ELEPHANT: CHILDREN JURY AWARD

Za nagrado se potegujejo filmi iz Slonovega tekmovalnega programa. Denarno nagrado v višini 1000 evrov podeljuje Društvo za izvajanje filmske vzgoje Slon.

Awarded for films in the Elephant in Competition programme. A monetary award in the amount of €1,000 is presented by The Elephant - Association for Film Education.



VZHODNOEVROPSKI IN
SREDNJEEVROPSKI
TEKMOVALNI PROGRAM
EASTERN AND CENTRAL
EUROPEAN COMPETITION
PROGRAMME

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

CELICA / THE BOX
Dušan Kastelic (Bugbrain/RTVSLO)
Slovenija/Slovenia, 2016, digital, 12'13"



Življenje v celici je dolgočasno in turobno – dokler nekega dne sredi prostora ne vzklije nov deček! Otrok je povsem drugačen od drugih naseljencev celice, v nasprotju z bitji s ploskimi glavami je namreč srečen, živahen in radoveden. Ko odrasča, gre ploskoglavim sosedom čedalje bolj na živce. In potem jim nekoč dobesedno zraste čez glavo.

Life in the Box is boring and miserable. Until one day when a new baby boy starts to grow in the middle of the Box! This baby is very different from other flat-headed inhabitants of the Box. He's happy, lively and curious. As the baby grows bigger and bigger, the flat-headed neighbours are becoming more and more annoyed with him. Until one day he literally grows over their heads.

**SAMO PLAVATI / SAMO
PLIVANJE / JUST SWIMMING**
Darko Vidačković (Bonobostudio)
Hrvaška/Croatia, 2017, digital, 9'40"



Skočimo iz sveta vsakdanjega dogajanja in se potopimo globoko v zavest, v svet večnih, čistih oblik. Vrnimo se k sebi, vrnimo se domov.

Let's dive from the everyday world of events into the deep waters of consciousness, to the world of eternal, pure forms. Let's return to ourselves, return home.

**ZADNJA POSTAJA: LUNA /
LAST STOP IS THE MOON**
Birute Sodeikaite (Likaon/Art Shot/NinA)
Poljska, Litva/Poland, Lithuania, 2017,
digital, 8'38"



Zgodba o deklici, ki se ob spopadanju z boleznijo zateče v domišljijo: bolezen si zamišlja kot leva in sebe kot samoroga. Tako gre skozi različne stopnje sprejemanja.

A story of a girl who is trying to deal with her illness inside her imagination. Imagining the illness as a Lion and herself as a Unicorn, she goes through different stages of acceptance.

AMALIMBO
Juan Pablo Libossart (Fasad ab/Fork film)
Švedska, Estonija, Danska, Bolivija/Sweden,
Estonia, Denmark, Bolivia, 2016, digital,
15'22"



Amalimbo je zgodba o petletni deklici Tipuani, ki v koprneči želji, da bi spet videla nedavno preminulega očeta, poskusi prestopiti »na drugo stran«, pri tem pa se znajde v vmesnem svetu. Kratka zgodba, postavljena v nedoločljiv kraj v nedoločljivi prihodnosti.

Amalimbo is the story of Tipuana, a five year-old girl who experiences limbo when she tries to pass to "the other side" in her desperate urge to reunite with her recently deceased father. It is a short story set in an undefined place in an undefined future.

PO OBČUTKU / DEAD RECKONING
Paul Wenninger, Susan Young (Kabinett ad Co.)
Avstrija/Austria, 2017, digital, 2'47"



Po občutku nas popelje po dunajskem bulvarju Ringstrasse, od tam pa naprej po mestu: od padca do hrane in nazadnje do stranišča. Smrt je vselej tam, vselej korak pred nami. Film sledi krogu življenja, ritmu mesta.

Dead Reckoning is a ride around Vienna's Ringstrasse boulevard and from there to go into the city, to fall, to eat, and finally to end up on the toilet. Death is always there, always in front of us. The film follows the cycle of life, the rhythm of the city.

POBEG / UCIECZKA / THE ESCAPE
Jarosław Konopka (Anima-Pol Film Studio)
Poljska/Poland, 2017, digital, 15'



Ženska in otrok – človeka, ki ju rešuje spominjanje. Njun svet je doživel apokaliptično uničenje. Podobe travmatičnih preteklih dogodkov vplivajo na njuno dožemanje resničnosti. Pregarja ju nenehen občutek negotovosti in nevarnosti. Živa sta, a kot bi bila mrtva. Živita samo v človeškem spominu, v podobah, ki s časom bledijo.

A woman and a child – people saved by remembrance. Their world has disappeared forever in apocalyptic annihilation. Afterimages of those traumatic events interfere with the perception of reality. Characters are haunted by a constant sense of insecurity and danger. They exist, but as if they were dead. They only live in human memory, in the images blurred by time.

RDEČA KAPICA REDUX / CRVENKAPICA REDUX / RED RIDING HOOD REDUX
Danijel Žeželj (Zagreb Film)
Hrvaška/Croatia, 2017, digital, 12'20"



Opoldansko sonce žge po postindustrijski pokrajini. Rdeča kapica se odpravi k babici. Na poti gre skozi opuščeno tovarniško poslopje, potem pa naprej v temni gozd. Volk jo zvabi na cvetoč travnik in nato odide. Rdeča kapica prispe k babici s šopkom rož, ki jih je pravkar nabrala.

The midday sun is frying the post-industrial landscape. Little Red Riding Hood is on her way to her grandmother's cottage. After entering an abandoned factory building she continues into a dark forest. A Wolf leads her to a flower meadow and then leaves. Red Riding Hood arrives eventually at her grandmother's cottage carrying a bunch of flowers she has just picked.

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

NA KRATKO / IN A NUTSHELL
Fabio Friedli (Yk Animation Studio)
Švica/Switzerland, 2017, digital, 5'48"



Od zrna do vojne, od mesa do ljubezni, od ravnodušnosti do konca sveta. Poskus kratkega in jedrnatega opisa sveta. From a seed to war, from meat to love, from indifference to apocalypse. An attempt to capture the world in a nutshell.

BITKA PRI SAN ROMANU / THE BATTLE OF SAN ROMANO
Georges Schwizgebel (Studio GDS)
Švica/Switzerland, 2017, digital, 2'25"



Ožvitev dogajanja v slikarski umetnini, ki se začne z brutalno bitko in zamrzne v upodobitvi mojstrovine iz 15. stoletja, Bitke pri San Romanu slikarja Paola Uccella.

A movement within a painting, which begins with the savagery of a battle and comes to a halt in a rendition of a masterpiece of the 15th Century; The Battle of San Romano by Paolo Uccello.

TRIP

Marko Meštrović (Kreativni sindikat)
Hrvaška/Croatia, 2017, digital, 10'40"



Film, ki se odvrti za vekami.
Z eno besedo, trip.

A film beyond the eyelids.
In one word: a trip.

KUKU / KUCKUCK / CUCKOO

Aline Höchli (Tricksfilms)
Švica/Switzerland, 2017, digital, 3'10"



Suhljato dekle preživlja svoj prosti čas
sámo, ob hranjenju golobov v parku. A
tudi oni vselej odletijo. Nenadoma dobi
družbo, vendar ji novi spremljevalec
vzbuja nelagodje, zato se odpravi k spe-
cialistu za zajedavce.

A skinny, young girl spends her time
alone feeding pigeons in the park. But
even they fly away from her. Suddenly,
company turns up. But the beanpole
feels uneasy about the new companion-
ship, so she sets about going to a specia-
list for parasites.

RAGNAROK

Urte Oettinger, Johan Oettinger
(Art Shot/Wiredfly/Basmati Film)
Litva, Danska/Lithuania, Denmark, 2016,
digital, 7'48"



Bliža se nevihta. Orla zajame duh po-
gubljenja. Izstrelji se naboj in bitka je za
orla usodna.

A storm is coming. The eagle is captured
by the spirit of doom. A bullet is fired to
the eagle's fatal battle.

39 TEDNOV, 6 DNI / 39 TÝŽDŇOV 6 DNÍ / 39 WEEKS 6 DAYS

Joanna Kožuch, Boris Šima (Plackartnyj/
BFilm)
Slovaška/Slovakia, 2017, digital, 7'52"



Umetniški eksperiment, animirani dnev-
nik in intimni dokumentarec, ki prikazuje
animirana avtoportreta ženske in mo-
škega, poročenega para in soavtorjev
filma v 40 tednih nosečnosti.

An artistic experiment, animated diary
and personal documentary showing
animated self-portraits of a woman and
a man, a married couple and co-authors
during the 40 weeks of pregnancy.

PAZNÍČNI VETER / VENT DE FÊTE / A FESTIVE WIND

Marjolaine Perreten (Nadasdy Film)
Švica/Switzerland, 2016, digital, 9'50"



V majhni švicarski vasi se navsezgodaj
začnejo priprave na veliko praznovanje.
Prostovoljci tekajo sem in tja, prispejo
prvi glasbeniki.

Early in the morning, a great celebration
is being prepared in a small Swiss village.
The volunteers are bustling about and
the first musicians arrive.

RUMENA / ŽLTÁ / YELLOW

Ivana Šebestová (Fool Moon/Feel Me Film)
Slovaška/Slovakia, 2017, digital, 6'45"



Kratki animirani film pripoveduje
metaforično zgodbo o mladi operni
pevki Violi. Ker se boji vsega rumenega,
sončnega in spontanega, se skriva po
žalobnih vijoličnih sencah. Bo kdaj našla
pot do sreče?

A short animated film telling the me-
taphoric story of a young opera singer
Viola. Scared of everything yellow, sunny
and spontaneous she hides herself in sad
violet shadows. Will she find her way to
happiness?

LI.LE

Natia Nikolašvili (20 Steps Productions)
Gruzija/Georgia, 2017, digital, 9'45"



V čarobnem gozdu je temno in hladno; megla je tako gosta, da je ne predre niti najmanjši žarek sonca. Rastje je ovenelo in jezera zamrznjena, vse je obstalo. Po tej ledeni pokrajini potujeta deklica in srna. Le kaj iščeta?

In the magic forest it is dark and cold; the fog so thick that not a single ray of sunlight shines through. The plants are withered and the lakes frozen, with nothing stirring anymore. A lone girl and a deer are wandering through this icy landscape. What are they looking for?

REGRAT / DANDELION

Elisa Talentino (Fondazione Dravelli/Airelles Video)
Italija/Italy, 2017, digital, 2'52"



Starodavni ples, snubitveni obred. Regratova lučka, da pošlješ želje v svet. V hitrem buréju se plesalca približata, sežeta drug proti drugemu, pa spet obrneta, se najdeta in izmakneta, ne da bi se kdaj dotaknila. Regratov cvet je spomladansko preročišče. Zaljubljenca po običaju izročita svoje želje cvetlici in lučko razpihneta, da bi se želje izpolnile.

An antique dance, a courting ritual. A dandelion flower to blow desires. In the double time bourrée dance, dancers come close, reaching towards each other, then they turn away, find and avoid each other, without ever touching. The dandelion flower is the spring oracle. The legend says that the lovers give their wishes to the flower and then blow them away to make them come true.

PERIFERIJA / PERIPHERY

Leona Kadijević (Studio U šumi)
Hrvaška/Croatia, 2017, digital, 8'05"



Katera zgodba je resnična in katera ne? Kako naj bi dojemali svet okoli sebe? Naš lastni vidik in ideje so postavljeni pod vprašaj in ob bok nešteti zgodbe, dejstev in misli, ki so jih sprožile povsem običajne, vsakdanje reči, kot je sončnica.

Which story is true, and which isn't? How should we perceive the world around us? Our own points of view and ideas are challenged and juxtaposed with countless stories, facts, and thoughts, all provoked by unremarkable everyday things like a sunflower.

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

KOYAA – DIVJI LEŽALNIK / KOYAA - WILD SUNBED

Kolja Saksida (Zvviks/RTVSLO)
Slovenija/Slovenia, 2017, digital, 2'45"



Neko zaspalo poletno popoldne Koyaa leže na ležalnik. Počitek zmoti sončna pripeka, ki ob pamet spravi celo ležalnik. Obnašati se začne kot divji konj in zdi se, da Koyaa nima moči, da bi ga umiril.

On a sleepy summer afternoon, Koyaa lies down in a sunbed to rest. The sweltering heat makes the item go crazy, kicking around like a wild stallion! Koyaa can barely keep it under control...

JEŽEVA HIŠA / JEŽEVA KUČA / HEDGEHOG'S HOME

Eva Cvijanović (NFB/Bonobostudio)
Kanada, Hrvaška/Canada, Croatia, 2017, digital, 10'



V bujnem, živahnem gozdu živi jež. Večino drugih živali ga spoštuje in mu zavida, četverici nenasitnih zverin pa gre njegova neomajna predanost domu pošteno v nos. Skupaj odkorakajo proti ježevemu bivališču in sprožijo napeto soočenje, polno bodic.

In a lush and lively forest lives a hedgehog. He is respected and envied by other animals. However, his unwavering devotion to his home annoys a quartet of insatiable beasts. Together, they march off towards Hedgehog's home and spark a tense and prickly standoff.

MANIVALD

Chintis Lundgren (Chintis Lundgreni
Animatsioonistuudio/Adriatic Animation/NFB)
Estonija, Hrvaška, Kanada/Estonia, Croatia,
Canada, 2017, digital, 13"



Lisjak Manivald bo dopolnil 33 let. S previsoko izobrazbo, brez službe in nasploh brez volje živi z gospodovalno upokojeno materjo. Tako življenje je preprosto, vendar malo vredno. Nezdrava soodvisnost se skrha, ko se pokvari pralni stroj in ju obišče seksi serviser, volk Toomas – za popravilo stroja, pa tudi njiju.

Manivald, a fox, is turning 33. Over-educated, unemployed and generally uninspired, he lives with his overbearing, retired mother. It is an easy life, but not a good one. This unhealthy co-dependence changes when the washing machine breaks down and Toomas, a sexy wolf repairman, arrives to fix it, and them.

59 SEKUND / 59 SECONDS

Mauro Carraro (Nadasdy Film/Autour de Minuit/RTS)
Švica, Francija/Switzerland, France, 2017,
digital, 15'50"



Ljubezenska zgodba Bruna in Tiziane doživi usodni preobrat v 59 sekundah, ki so spisale eno najbolj tragičnih poglavij italijanske zgodovine – potres, ki je prizadel Furlanijo maja 1976.

The love story of Bruno and Tiziana is turned upside down by the 59 seconds that wrote one of the most tragic pages of Italy's history – the earthquake that devastated Friuli in May 1976.

DEBI / DEBIUT / DEBUT

Katarzyna Kijek (Munk Studio/Polish Filmmakers Association)
Poljska/Poland, 2016, digital, 7'12"



Protagonist se nepričakovano znajde v scenariju, ki ga mukoma piše.

The protagonist unexpectedly finds himself in the middle of the screenplay that he is struggling to write.

PO SMRTI, PRED PEKLOM / AFTER DEATH, BEFORE HELL

Tomas Ramanauskas (Art Shot)
Litva/Lithuania, 2017, digital, 10'19"



Resnična zgodba enega najbolj brezupnih zlikovcev v zgodovini, ki po smrti na novo zaživi.

A true story of the most unfortunate criminal ever to walk the Earth, who starts living his life only after he dies.

METUBE 2 – AUGUST SINGS CARMINA BURANA

Daniel Moshel (Moshel Film)
Avstrija/Austria, 2016, digital, 5'42"



Potem ko se Elfie in njen sin, posebež August, dokažeta z domačim posnetkom na MeTube 1, se čudasha dvojica odpravi na ulico, da uprizori največjo, najdržnejšo in najbolj seksi operno ulično akcijo, kar jih je medmrežje kdaj videlo. After Elfie and her nerdy son August successfully proved themselves on their home webcam in MeTube 1, the odd pair venture onto the street to present the biggest, boldest, and sexiest operatic flash mob the Internet has ever witnessed!

NAJBOLJŠA STRANKA / CEL MAI BUN CLIENT / THE BEST CUSTOMER

Sergei Chiviriga (De Film Production)
Romunija/Romania, 2017, digital, 12'13"



Družina Kruchowsky nudi pogrebne storitve. Nekega dne stavec naroči dvanajst žalnih vencev s sožalnimi napisi za svoje sorodnike in prijatelje. Gospod in gospa Kruchowsky postaneta ob tem morebitnem hladnokrvnem morilcu sumničava in začneta vohljati.

The Kruchowsky family owns a funeral home. One day, an old man orders twelve funerary wreaths with sympathy messages for many relatives and friends. Mr. and Mrs. Kruchowsky become suspicious and start to investigate this potential cold blooded assassin.

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

ŽALOSTINKA / ELEGY

Paul Bush (Ancient Mariner Productions/
Schattenkabinett)
Švica, VB/Switzerland, UK, 2017, digital, 6'



Film, ki ga sestavljata kamen in svetloba – samo to. »Žalostinka je oblika poezije, lastna razmišljujočemu umu. Osrednji temi žalostinke sta postali bridkost in ljubezen. Žalostinka predstavlja vse kot izgubljeno in minulo ali odsotno in bodoče.« (Samuel Taylor Coleridge)
A film of stone and light – just stone and light. 'Elegy is a form of poetry natural to the reflective mind. Sorrow and love became the principal themes of the elegy. Elegy presents everything as lost and gone or absent and future.' (Samuel Taylor Coleridge)

POMIRITEV / LAHTILASKMISE

LUGU / LETTING GO
Ülo Pikkov (Silmviburlane)
Estonija/Estonia, 2017, digital, 10'44"



Japonci verjamejo, da se s tem, ko izpustijo papirnato lutko v morje, osvobodijo zlega duha in dosežejo pomiritev. Pomiritev je animirani dokumentarec o dekletu, ki se hoče osvoboditi senc preteklosti.
The Japanese believe that by releasing a paper doll at the sea they are letting go of an evil spirit. "Letting Go" is an animated documentary about a young girl who wants to let go of the shadows that haunt her past.

RAST PRETEKLOSTI / PROŠLOST

RASTE / PAST IS GROWING
Dea Jagić (Zagreb film)
Hrvaška/Croatia, 2016, digital, 8'15"



Razpoloženjski film s subjektivnim zornim kotom upodobi popotovanje protagonista in njegove vodnice, rdeče lisice, po nadrealističnih prostorih, ki simbolizirajo njegovo življenje.
Using a subjective camera, this atmospheric movie portrays a journey of the main character and his guide, the red fox, through surreal rooms symbolizing his life.

BLAŽENA NAKLJUČNA SMRT /

SPLENDIDA MOARTE ACCIDENT /
THE BLISSFUL ACCIDENTAL DEATH
Sergiu Negulici (Abis studio/Reniform)
Romunija/Romania, 2016, digital, 15'11"



Mladenič v starinarnici najde zanimivo risbo, ki na zadnji strani skriva 70 let staro ljubezensko pismo. Ko odkrije, da je zdaj 105-letna avtorica risbe še živa, in ker je odločen, da pride skrivnosti do dna, se poda na nenavadno pot. Ta naj bi naпослед pripeljala do slikarke, ki je na začetku 20. stoletja prijateljela s številnimi pomembnimi romunskimi umetniki.
In an antique shop, a young man finds an intriguing drawing with a secret love letter hidden on the back, written 70 years ago. After finding out that the author of the drawing is still alive, 105 years old, and eager to find out if the story is real, the man embarks on an unusual journey to meet her, the painter who befriended many important Romanian artists at the beginning of the 20th century.

SAMO NEKAJ BESED / NÉHÁNY

SZÓ / JUST A FEW WORDS
László Csáki (Umbrella Budapest)
Madžarska/Hungary, 2017, digital, 8'22"



»... morda ni šlo za prav ali narobe. Z drugimi besedami, napačne odločitve lahko privedejo do pravega izida, in nasprotno.« Haruki Murakami
"... it might not have been a question of right and wrong. Which is to say that wrong choices can produce right results, and vice versa." – Haruki Murakami

**XOXO – OBJEMI IN POLJUBI /
XOXO POCAŁUNKI I UŚCISKI /
XOXO HUGS AND KISSES**

Wiola Sowa (Sowa – Film)
Poljska/Poland, 2016, digital, 14'

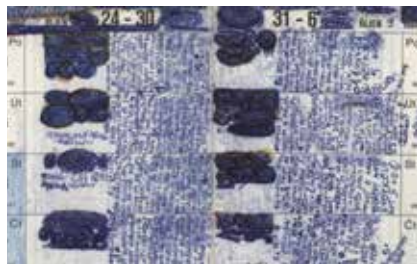


Film o samoti – ne v dobesednem pomenu oddaljenosti, temveč v smislu občutka osamljenosti kljub navidezni bližini. Spremljamo igro, v kateri so prekoračene splošno sprejete norme in meje čutnosti. To je nekakšna predstava, v kateri se protagonisti igrajo in predajajo užitek, obenem pa niso sposobni vzpostaviti globlje vezi.

A film about loneliness, not in the literal sense of being alone, but loneliness despite appearances of proximity. We watch a game in which we cross the boundaries and transcend our sensuality beyond the accepted norm. A kind of performance in which the characters are playing together, enjoying the pleasure, and at the same time struggling with their inability to create a deeper bond.

**ŽIVLJENJE V VZORCIH /
LIFE IN PATTERNS**

Vojtěch Domlátil (Vojtěch Domlátil)
Češka/Czech Republic, 2017, digital, 1'40"



Odraščanje ob popolnih vzorcih. Nežnost, revščina in kič. Življenje v 12 sličicah na sekundo.

Growing up from perfect patterns. Tenderness, poorness and kitsch. Life in 12 frames per second.

LETALIŠČE / AIRPORT

Michaela Müller (Schick Productions/
Kinorama)
Švica, Hrvaška/Switzerland, Croatia, 2017,
digital, 10'35"



Letališča – višek sodobne družbe, prostori, kjer so meje, varnost in strpnost nenehno na preizkušnji. Ko se za nekatere pot začne, se za druge nenadoma konča.

Airports – the pinnacle of modern society, places where the limits of borders, security and tolerance are constantly tested. While for some the journey starts, for others it abruptly ends.



MLADI TALENTI EVROPE I EUROPEAN YOUNG TALENTS I

**JAZ KOT PTIČICA / JA MINA NAGU
LINNUKENE... / AS A LITTLE BIRD I...**
Yyhely Hälvín (Estonian Academy of Arts)
Estonija/Estonia, 2016, digital, 7'25"



Deklica, ptičja prijateljica, pride v gozd po jagode. Pot ji prekrži temen zverinski maček.
Birdcage-Girl has come to the forest to pick some berries. But then she meets a dark and beastly cat.

HE SÖ KHERÖ
Aline Höchli (Lucerne University of Applied Sciences and Arts)
Švica/Switzerland, 2016, digital, 5'50"



Če ženska obožuje ribe in krokodil je ribe, in če ženska obožuje krokodila in krokodil obožuje njo, potem se odvije taka zgodba.
When a woman loves fish and a crocodile eats fish and the woman loves the crocodile and the crocodile loves her: then a story like this will take place.

NA ŠTIRI OČI / TÊTE À TÊTE
Natasha Tonkin (NFTS Beaconsfield)
VB/UK, 2017, digital, 7'41"



Dekle preživi konec tedna pri domačih. Ko se napetost razrašča, tehnologija ponudi priročen izgovor za pobeg. Šele ko Kerri odmakne pogled od zaslona, se lahko razvije globlji odnos.
A young woman visits her family. Over the weekend tensions flare, whilst technology provides an easy respite. As Kerri's gaze shifts from the screen, she discovers a deeper kind of connection.

BEYOND ORANGE
Géraldine Cammisar, Daniel Zinsstag
(Lucerne University of Applied Sciences and Arts)
Švica/Switzerland, 2017, digital, 6'20"



V ledenem, hladnem svetu odločna mlada lovka zbira hrano za svojo malo vas, ko modro nebo nenadoma razsvetli žareča oranžna krogla.
In a cold and icy world a young tough huntress procures food for her little village when suddenly an orange burning sphere appears in the blue sky.

GORGON
Miklós Felvidéki (Moholy-Nagy University of Art and Design Budapest)
Madžarska/Hungary, 2016, digital, 8'27"



Priložnostni tatič se pred policistom, ki ga lovi, zateče v razpadajoč stanovanjski blok. Nihče od njiju pa ni pripravljen na tisto, kar ju v bloku čaka.
A petty thief takes shelter in a rundown apartment building to hide from the policeman chasing him. But none of them expects what awaits them inside.

EVA

Chiara Tessa (Centro Sperimentale di Cinematografia Piemonte)
Italija/Italy, 2017, digital, 6'09"



Eva, ki velja za "mirno dekle", privoli v intervju. Novinar ji izza kamere postavi številna vprašanja, in kar se sprva zdi povsem običajen intervju, kmalu preraste v nepričakovano merjenje moči. Eva is a "cam girl" and agrees to be interviewed by a journalist. From behind the camera, the man asks the girl many questions and what initially seems an ordinary interview, very soon becomes an unexpected game of power.

DOM / DOMOV / HOME

Aliona Baranova (University Of Tomas Bata Zlin)
Češka/Czech Republic, 2016, digital, 6'24"



Zgodba o človeku, ki išče dom.
A story of a man searching for his home.

CHILD

Iring Freytag, Viktor Stickel, Linus Stetter
(Filmakademie Baden-Württemberg)
Nemčija/Germany, 2016, digital, 9'12"



Otrok mora zapustiti svoje udobno bivališče in se odpraviti po les za ugasli ogenj. Medtem odraste v mladostnika, in ko naleti na osamljeno drevo, ga hoče vzeti za kurivo. Izruje ga in tako postane mož, okoli njega pa zraste gozd. A child has to leave its cosy hut to collect wood for the fire that went out. Growing into a teenager, he encounters a singular tree that he wants to turn into fire wood. He tears the tree out and thus becomes a man who is drawn to the woods that emerge around him.

NOČNE ČAROVNICE / NACHTHEXEN / NIGHT WITCHES

Julie Herdichek Baltzer (The Animation Workshop Viborg)
Danska/Denmark, 2016, digital, 8'12"



Piše se leto 1941 in Katja hoče služiti domovini, zato se v nasprotju s pričakovanji pridruži prvi ženski bombniški enoti sovjetskih zračnih sil. In 1941 Katja decided to go against the norm and join the first all-female night-bombing squad at the Soviet Air Force to protect her country.

MOULINET

Sander Joon (Estonian Academy of Arts)
Estonija/Estonia, 2016, digital, 5'53"



Potem ko ubije tekmeca, se sabljač poda na pot, da bi videl, kam vodi vrv. After murdering a fellow, a fencer goes on a journey to find out what's on the other end of the line.

RAVBARJI IN ŽANDARJI / RÄUBER & GENDARM / COPS & ROBBERS

Florian Maubach (Kunsthochschule Kassel)
Nemčija/Germany, 2017, digital, 8'16"



"Na starem igrišču se gremo ravbarje in žandarje. Zakaj to še vedno počnem?" Daniel med igro spozna, da ujeti in biti ujet nista edini možnosti. Znajde se v situacijah, s katerimi se ne zna spopasti. "Playing Cops and Robbers on the old playground. Why am I still doing this?" While they play Cops and Robbers, Daniel begins to realize that there is something else between catching and being caught. He sees himself confronted with situations he does not really know how to deal with.

MLADI TALENTI EVROPE II EUROPEAN YOUNG TALENTS II

VELIKI NAJDE TROBENTO / BIG FINDS A TRUMPET

Dan Castro (Royal College of Art)
VB/UK, 2017, digital, 4'20"



Ko Veliki najde novo igračo, Mali tega ne prenese dobro.

When Big finds a new toy to play with, Tiny doesn't take it very well.

BRANJE PROTI VETRU / READING AGAINST THE WIND

Iris Schwarz (Filmakademie
Baden-Württemberg)
Nemčija/Germany, 2016, digital, 3'30"



Disleksiji pogosto pravimo asociativno mišljenje. Tovrstno trirazsežnostno mišljenje je prikazano v obliki majhnih svetov. Gozda, ki zakriva pogled. Tekočin, ki iščejo novo obliko. Predalov, ki organizirajo predmete, in v vetru nenehno plapolajočega časopisa. Vsako nadaljevanje predstavi eno od oblik disleksije in eno od faz spopadanja z njo.

Dyslexia is often called associative thinking. Three dimensional thinking is shown in form of little worlds. The forest that blocks the view. Liquids trying to find a form. Drawers which are organizing objects up to the constantly moving newspaper in the wind. Each episode represents a form of dyslexia as well as a phase in the struggle with dyslexia.

CREAM

Lena Ólafsdóttir (The Animation Workshop
Viborg)
Danska/Denmark, 2016, digital, 4'44"



V udobni zdravnikovi čakalnici si eden od pacientov privošči sladoled, nato pa se razkrijejo najgrše in najbolj nizkotne plati človekovega vedenja.

In a doctor's cosy waiting room the cold and ugly sides of human behaviour are revealed while some of the patients enjoy an ice cream.

MOČVIRSKA LISICA / SOOREBANE / SWAMPFOX

Terje Henk (Estonian Academy of Arts)
Estonija/Estonia, 2017, digital, 5'55"



Animacija peska, ki govori o treh ljudeh in lisici. O tem, kako obsedenost vleče, kako se nekdo noče sprijazniti in kako težko je pozabiti. Zaplet, ki zadene tak udarec, da je iz njega težko iziti nepoškodovan. Zvita lisica kljub najboljšim namenom ne more pomagati.

Sand animation about three people and one fox. How obsession pulls, friend refuses to let go and how hard it is to forget. It's a story of a situation so muddy it's difficult to come out of it intact. The wicked fox can't help even if she really wants to.

SOG

Jonatan Schwenk (HFG Offenbach)
Nemčija/Germany, 2017, digital, 10'14"



Po poplavi nekaj rib obtiči na starih drevesih. Ker se bojijo, da se bodo izsušile, začno predirljivo vreščati. Prebivalci bližnje jame, ki jih trušč zbudi, nad nepričakovanim zborovanjem niso preveč navdušeni.

After a flood, some fish get stuck in old trees. In danger of drying-out they scream piercingly. Woken up by the noise, the inhabitants of a nearby cave don't feel very happy about the unintended gathering.

**TUJEC V MOJI GLAVI /
STRANAC U MOJOJ GLAVI /
THE STRANGER IN MY HEAD**

Petra Balekić (Zagreb Academy Of Fine Arts/Zagreb Film)
Hrvaška/Croatia, 2017, digital, 4'40"



Film je nekakšna rekonstrukcija knjige Tujec Alberta Camusa. Prebrala sem jo pred 12 leti. Spominjam se predvsem tega, kakšen vtis mi je pustila in kakšno ozračje ustvarja, od likov in dogajanja pa so ostali samo drobci. Te drobce sem v kratki animaciji povezala v kontekst. The film is a kind of a reconstruction of the book *The Stranger* by Albert Camus. I read it 12 years ago. I remember mostly the influence the book left on me and the atmosphere it created, but when it comes to characters and action in the book there are only fragments left. So I tried to put those fragments into some context in this short animation.

**DUH ŽIVLJENJA / ELUVAIM /
THE SPIRIT OF LIFE**

Anne Mirjam Kraav (Estonian Academy of Arts)
Estonija/Estonia, 2017, digital, 4'10"



Običajno jutro se ob trku na vrata sprevrže v neobičajno. Če ti v življenju sprva ne uspe, poskusi znova. An ordinary morning becomes extraordinary when there's a knock at the door. If you don't succeed in life at first, try again.

POSEBNEŽI / KASTAARS / RASCALS

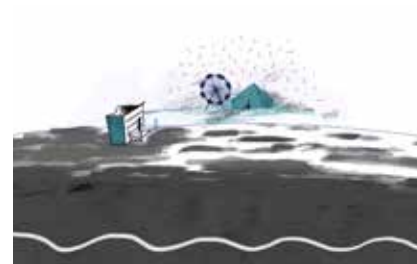
Jasmine Elsen (Royal Institute Of Theatre, Cinema And Sound Brussels)
Belgija/Belgium, 2016, digital, 5'40"



Kaj če bi bilo okno tvoj pogled v svet? Bi rad, da bi bilo očiščeno, bi ga zakril? Imaš izbiro? Skriti v svoj mali svet, v svoje iluzije o tem, kako je zunaj. Videti in biti opažen. What if your window was your view. Would you like it to be cleaned or would you cover it? Do you have a choice? Hidden in our own world, our own illusions about out there. Kastaars is about seeing and being seen.

CLOWN FOLLIES

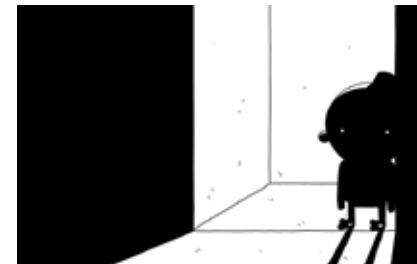
Aili Allas (Estonian Academy of Arts)
Estonija/Estonia, 2017, digital, 3'33"



Vsi bi radi videli klovna. Kje hodi tako dolgo? Everyone wants to see the clown. But what's taking him so long?

OOZE

Kilian Viliam (Lucerne University of Applied Sciences and Arts)
Švica/Switzerland, 2017, digital, 5'29"



Postrešček v dvigalu se v vsakdanjem življenju bori z osamljenostjo in ponavljajočim se prevažanjem gor in dol. Ko hoče pritegniti pozornost gostov, ga doleti povsem drugačno, neprijetno srečanje s samim sabo. In his everyday life, an elevator boy is confronted with the loneliness and the "up and down" of his service. When he tries to attract the attention of his guests, he makes a very different, gloomy encounter with himself.

**SNEŽNO BELA KOLONJSKA /
SNOW WHITE COLOGNE**

Amanda Eliasson (Royal College of Art)
VB/UK, 2017, digital, 6'20"



Vizualna pesem govori o dekletovem racionaliziranju preteklega boja z odvisnostjo od mamil. O ljubezni in izgubi, dobrem in slabem. Čustvena izpoved je nastala po resnični, osebni zgodbi. *Snow White Cologne* is a visual poem, post-rationalizing the struggle of a young girl's drug addiction. There's love and loss, good and bad. This film is an emotional journey based on a true, personal story.

**NE MISLI NA ROŽNATEGA SLONA /
DON'T THINK OF A PINK ELEPHANT**

Suraya Raja (NFTS Beaconsfield)
VB/UK, 2017, digital, 7'20"



Film vstopi v duševnost dekleta, ki se bori z anksioznimi kompulzijami. Layla se hudo boji, da bi komu kaj storila, in naposled je postavljena pred izziv, naj se sooči s svojim največjim strahom.

Don't Think of a Pink Elephant enters the world of a girl who has to fight against compulsions brought on by anxiety. Layla is terrified by her potential to do harm, until she is challenged to face her darkest fear.

O, MAMA! / O MATKO! / OH MOTHER!

Paulina Ziółkowska (Polish National Film School in Łódź/FUMI Studio)
Poljska/Poland, 2017, digital, 12'49"



Mati in sin nenehno menjata vlogi: včasih je mama tista odrasla, spet drugič je sin bolj zrel in poskrbi za nenadoma otročjo mamo. Ureditev deluje, vse dokler se sin ne odloči, da pobegne izpod matrinega zaščitniškega krila in samostojno zaživi.

Mother and son are changing places and roles constantly: once, the mother is an adult, sometimes the son matures and takes care of his suddenly childish mother. The arrangement works fine, until the boy decides to escape from under the skirt of the overprotective mother and start an independent life.

**MLADI TALENTI EVROPE III
EUROPEAN YOUNG TALENTS III**

SPACE COCKS

Janina Putzker (Filmakademie Baden-Württemberg)
Nemčija/Germany, 2016, digital, 1'39"



Pripravite se na vrtočlavo dirko divjih petelinov po mavrični vesoljski progi!

Prepare to be dazzled by crazy cocks racing on a rainbow rollercoaster in space!

TIME MUST HAVE A HOLD

Paulina Zybinska (AKV St.Joost)
Nizozemska/The Netherlands, 2016, digital, 2'30"



Tesnoba je zloraba domišljije: ko se nečesa bojimo, si hoté zamišljamo neko prihodnje dogajanje. A zakaj se bojimo nečesa, kar se še ni zgodilo? Opominjati se moramo, da ni nič določeno vnaprej in da nima smisla doživljati nečesa, preden se zares zgodi. Ozri se okoli sebe. Ne razmišljaj preveč, na pravem mestu si, ob pravem trenutku, tam, kjer vlada čas. Angst is a misuse of the imagination, when we fear something, we choose to imagine a future happening. But why do we fear something that hasn't happened yet? We have to remind ourselves that anything could happen and that it's useless to experience things before they occur. Look around. Don't overthink, you are at the right place in the right moment, where time has a hold.

ATTRACTION

Christiane Goppert (Filmakademie Baden-Württemberg)
Nemčija/Germany, 2016, digital, 3'26"



Dva lika, plesalka in abstraktna animacija, raziskujeta pojem privlačnosti. Če plesalko omejujejo zakoni fizike, lahko njen animirani plesni partner nenehno določa svojo obliko na novo, zgolj pod vplivom privlačnosti, ki vlada med likoma.

Two characters, dancer and abstract animation, experiencing the notion of attraction. While the dancer is bound to physical laws, her animated dance partner is able to redefine its existing form and is only influenced by the attraction reigning between both characters.

SARA THE DANCER

Tim Ellrich (Filmakademie Baden-Württemberg)
Nemčija, Avstrija/Germany, Austria, 2017, digital, 12'45"



Sara je kamera, ki za potrebe Googlove storitve *street view* s strehe avtomobila fotografira ulice. Ko prvič posluša glasbo voznika Larryja, se nekaj v njej sprosti. Nepoznani vzgib jo vznemiri, zato pogugla za pomoč. Toda Google svojim uporabnikom privoščil le najboljše, zato njeno željo še okrepi, to pa privede do eksistencialnega konflikta z njeno siceršnje rabo.

Sara is a Google Street View Camera, photographing the streets from the top of a car. When she listens to the music of driver Larry for the first time, something starts to shake in her. Deeply unsettled, she seeks help at the common Google Search. But Google just wants the best for their users and strengthens her desire. Quickly, this leads to an existential conflict with her actual camera use.

ZAKAJ / ZAŠTO / WHY

Iva Božić (Zagreb Academy Of Fine Arts/ Zagreb Film)
Hrvaška/Croatia, 2017, digital, 6'45"



Alpinista Ola in Bole začeta najdrznejši podvig v življenju: zimski vzpon po nevarni smeri. A še preden dosežeta vrh, sta se prisiljena predati. Obupana in s pojemajočim upanjem na preživetje si zamišljata srečnejši razplet. Film jima željo "izpolni" in tako se začne vsem dobro znano prizadevanje za boljše življenje.

Two mountain climbers, Ola and Bole, set out on the adventure of their lives: a winter ascent of a dangerous route. However, they are forced to give up before reaching the summit. Desperate, losing hope for survival, they imagine a happier scenario. The film "fulfils" their wishes and so begins the good old pursuit of a better life.

NADZOROVANI STIKI / CLOSED VISIT

Jade Evans (Kingston University)
VB/UK, 2017, digital, 2'20"



Kako bi prenesli, da lahko svojega sina vidite samo prek zaslona? *Nadzorovani stiki* so fiktivna animirana zgodba, spisana po navdihu resničnih izkušenj britanskih očetov samohranilcev. Paul svojega sina ni videl že vse od ločitve pred petimi meseci, dovoljeni so mu zgolj stiki v obliki tedenskega videoklica.

How would you cope if you could only see your son from behind a screen? *Closed Visit* is a fictional animation based on the real experiences of British single fathers. Paul hasn't seen his son in five months since the divorce, the only form of contact he is allowed is through a weekly video call.

MALA / MALÁ / THE LITTLE ONE

Diana Cam Van Nguyen (FAMU Praha/ Anifilm/Film Talent Zlin)
Češka/Czech Republic, 2017, digital, 9'53"



Rong je na Češkem živeča vietnamska deklica. V otroštvu zaradi drugačnega videza doživi marsikaj neprijetnega. Zelo je zadržana in večino časa preživi s svojo ribico. Ko odraste, postane bolj samozavestna in je v oporo sestrici Lilly, ki doživlja enako usodo. Potem pa se mora Rongina družina vrniti v Vietnam.

Rong is a little girl of Vietnamese origin living in the Czech Republic. While growing up she experiences various unpleasant situations because of looking different. She is silent and spends most of the time with her fish. She gradually gains self-confidence and is able to support her sister Lilly in the same struggles. As it happens Rong's family is forced to leave the country for Vietnam.

PERFECT TOWN

Anaïs Voirol (Lucerne University of Applied Arts and Sciences)
Švica/Switzerland, 2017, digital, 4'25"



Metaforična pripoved o popolnosti. Neko mesto želi doseči popolnost, zato nenehno preverja vedenje svojih prebivalcev. Kdor ne ustreza merilom, je izločen.

A metaphorical film about perfection. A city searches for the state of perfection. Therefore the behaviour of its inhabitants gets constantly evaluated until they are eventually dropped out.

NA RAZLIČNIH POLIH / POLES APART

Paloma Baeza (NFTS Beaconsfield)
VB/UK, 2017, digital, 12'



Žilavi polarni medvedki Nanuk in živahnemu grizliju Aklaku se poti nepričakovano prekrizajo zaradi spreminjajočih se habitatov. Samotarska Nanuk je zaradi pomanjkanja hrane na talečem se arktičnem letu sestradena. Ko v njen svet vdre upanja in življenja polni Aklak, je postavljena pred odločitev: je naivni grizli njen plen ali prijatelj?

Nanuk, a tough female polar bear, and Aklak, an enthusiastic male grizzly bear, are brought together by their changing habitats. The lack of food in a melting Arctic has left the solitary Nanuk desperately hungry. When the hopeful and eager Aklak crashes into Nanuk's world, she has to decide if the naïve grizzly bear is her food or her friend.

MUKI IN KALJU V POKOPALIŠKI DOGODIVŠČINI / MUKI JA KALJU SEIKLUS SURNUAIAL / MUKI AND KALJU HAVE A GRAVEYARD ADVENTURE

Liisi Grünberg (Estonian Academy of Arts)
Estonija/Estonia, 2017, digital, 3'21"



Muki in Kalju se zavedata, kakšno moč ima voda iz pokopališkega vodnjaka. Njun obred obudi v zemlji skrite duhove, vendar lahko taka zavest dejanja zgolj ponavlja. Oblike se prekopicujejo, prelivajo, zavzemajo različne položaje.

Muki and Kalju know what can be done with the water in the graveyard well. Their ritual frees spirits hidden in the ground. Such consciousness can do nothing but repeat an action. There are things that tick, some that flow and others that just strike poses.

KROG SVETLOBE / VALGUSRING / THE CYCLE OF LIGHT

Aili Allas, Liisi Grünberg, Anne Mirjam Kraav
(Estonian Academy of Arts)
Estonija/Estonia, 2017, digital, 5'52"



Življenjski krog nenavadne živali, živeče v temačnem svetu, kjer je svetloba tako vir kot svojevrstno bitje.

The life-cycle of a peculiar animal living in a dark world where light is both a resource and an individual.

STOCKHOLM

Jean-Baptiste Aziere, Victor Chavanne, Thomas Némery, Morgane Perrin, Camille Roubinowitz (Supinfocom Rubika)
Francija/France, 2017, digital, 6'25"



Mrtvo drevo z vejami, ki pokajo v vetru, dva gola človeka v snegu in pes, ki stoji nad njima, odet v drag plašč. Dobrodošli v ledeno hladni zgodbi o živali, ki je zgolj želela postati človek.

A dead tree with creaking branches in the wind, two naked humans in the snow and a dog standing in a costly coat. Welcome to the freezing tale of Stockholm, the story of an animal who only wanted to be human.

VEZ / KÖTELÉK / BOND

Judit Wunder (Moholy-Nagy University of Art and Design Budapest)
Madžarska/Hungary, 2016, digital, 10'09"



Ženska živi v popolni samoti in si na vso moč želi ljubezni. Ko spozna mačku podobno senčno bitje in rodi tri male mucke, se spletejo nove vezi. Toda bitje izgine, njej pa ostaneta materinska sreča in žalost ob izgubi ljubimca.

A woman lives in complete solitude, trying hard to find love. She meets a shadow creature that looks like a cat... New bonds evolve as she gives birth to three kittens, but the creature disappears and she is left with the happiness of motherhood and the loss of her lover.

MLADI TALENTI EVROPE IV EUROPEAN YOUNG TALENTS IV

URBAN AUDIO SPECTRUM

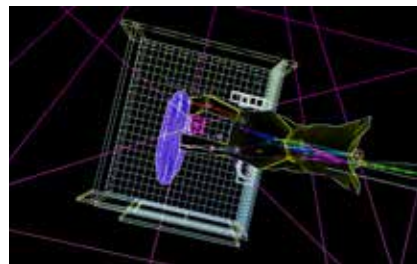
Marina Schnider (Berlin University of the Arts/Marina Schnider)
Nemčija, Švica/Germany, Switzerland, 2016,
digital, 3'43"



Zvočna vizualizacija z manipulacijo in animacijo videoposnetkov, narejenih v Berlinu.
An audio visualization through manipulation and animation of video recordings in the city of Berlin.

A CAT'S CONSCIOUSNESS

Andrea Guizar (Polish National Film School in Łódź)
Poljska/Poland, 2017, digital, 14'42"



Filmski esej, mokumentarec o zavesti oziroma simulakru mačke.
A film essay, mokumentary about a cat's consciousness or it's simulacrum.

VULKANSKI OTOK / VULKÁNSZIGET / VOLCANOISLAND

Anna Kata Lovrity (Moholy-Nagy University of Art and Design Budapest)
Madžarska/Hungary, 2016, digital, 9'14"



Na nekem otoku sredi oceana imajo sile narave še vedno enako moč kot v pradedavnini. Tam mlada, neizkušena tigrica živi v harmoniji z naravo in samo seboj. Njeno prebujajočo se ženstvenost opazi starejši tiger, mlado tigrico pa njegova vnetost čedalje bolj plaši. A na samotnem otoku je nemogoče kamorkoli ubežati.
Somewhere, on an oceanic island, the forces of nature are still at work as in primeval times. A young, naive female tiger lives there in harmony with herself and nature. When her awakening femininity is noticed by an older male tiger, the young tigress is getting more and more scared by his heated approach. But it is impossible to escape on the secluded island.

DIVE WITH THE SUN

Sisley De Cruz, Marine Le Borgne, Mo Bao
(Ecole Georges Méliès)
Francija/France, 2016, digital, 3'25"



V avtu, v kopalnici, mlada ženska se bliža svoji smrti.
In her car, in her bathroom, a young woman moves towards her own death.

FOOD

Michaela Mihalyiová (FAMU Praha)
Češka/Czech Republic, 2017, digital, 1'31"



Poznamo različne vrste hrane.
There are different kinds of food.

KOSMI PRAHU / TOLMURULLID / DUSTROLLS

Katariina Aule (Estonian Academy of Arts)
Estonija/Estonia, 2017, digital, 7'06"



Star slepi urar se preživlja s popravljanjem ur, pri tem pa so mu v pomoč neopazni prijatelji.

An old blind watchmaker makes a living by repairing clocks, with a little help from his unnoticeable friends.

PROJEKCIJA NA KAVČU / PROJECTION SUR CANAPÉ / PROJECTION ON SOFA

Violette Delvoye (Atelier de Production de la Cambre)
Belgija/Belgium, 2016, digital, 6'35"



Domači filmski večer. Ob koncu filma se Lucie in Manu zapleteta v pogovor o potovanjih. Med kajenjem in pitjem vina se odvije izmenjava idej, potreb in pričakovanj.

Movie night at home. At the end of the film, Lucie and Manu start a conversation about the idea of travelling. While smoking and drinking wine, they exchange their ideas, needs and expectations.

LIVING LIKE HETA

Bianca Caderas, Isabella Luu, Kerstin Zemp (Lucerne University of Applied Sciences and Arts)
Švica/Switzerland, 2017, digital, 6'22"



Heta skupaj s tjulnjem, svojim ljubljencem, živi v sila posebni hiši, polni nenavadnih sob in neskončnih hodnikov. Njeno življenje je ena sama skrbno načrtovana in izvedena rutina. Ko se ta poruši, se Hetin svet začne sesipati v prah. Naposled ji ne preostane drugega, kot da sprejme nepreklicno odločitev.

Heta lives with her pet seal in her highly peculiar house full of curious rooms and endless corridors. Her entire life consists of carefully planned and conducted routines. When the latter gets thrown into disarray, Heta's world begins to crumble, until she feels compelled to make an irreversible decision.

ZDRAVA MARIJA / ZDROWASKA / HAIL MARY

Aleksandra Wit (Polish National Film School in Łódź)
Poljska/Poland, 2016, digital, 4'50"



Zgodba o otroških strahovih, ki jih vzbujajo vaše vraže. Protagonist je majhen deček, ki je prepričan, da mu življenje usmerja neka stara vešča. Starka je ves čas nekje po vasi in nekoč uroči dečkovo mamo. Niti smrt je ne more ustaviti.

A story about children's fears aroused by village superstitions. The main character is Little Boy. He is convinced that one Crone has a significant impact on his life. She goes around the village and once, she casts a spell on Little Boy's Mother. Even the death can't stop the Crone.

JULIETTE

Lora D'Addazio (Atelier de production de la Cambre)
Belgija/Belgium, 2016, digital, 6'37"



Plaha Juliette se na smrt boji vožnje z dvema razvnetima mrhama, ki početeta vse drugo, le na cesto ne gledata.

Juliette is a shy girl terrified to catch a ride with two horny bitches that aren't paying any attention to the road.

THE MARRY JESUS GALAXY

Mery Gobec, Asja Trost, Inês Sampaio, Sandra Jovanovska (University of Nova Gorica, School Of Arts)
Slovenija/Slovenia, 2016, digital, 3'34"



Nekoč je okoli ovinka prišel tisti strašni vprašaj. Marry in Jezus sta zašla v krizo. In potem ...

Once upon a time the terrible unknown came around the corner. Marry and Jesus had a crisis. And then...

A TABLE GAME

Nicolás Petelski Mesón (Estonian Academy of Arts/Technical University of Valencia)
Estonija, Španija/Estonia, Spain, 2017,
digital, 3'53"



Potrpežljivost je dar.
Patience is a gift.

MUTEUM

Äggie Pak Yee Lee (Estonian Academy of Arts)
Estonija, Hongkong/Estonia, Hong Kong,
2017, digital, 04'10"



V muzeju umetnosti se je treba učiti, od
zunaj navznoter, z globokega v še glob-
lje, resno in predano.
In an Art Museum, we better learn well,
from outer to inner, from deep to very
deep, serious and sincerely.

KROG / TOER / TOUR

Jasmijn Cedée (Kask Hogent)
Belgija/Belgium, 2016, digital, 2'23"



Igriva in nekoliko abstraktna risana
animacija, polna energije. Poklon kole-
sarskim dirkam na velodromu, ustvarjen
v čast lesenemu zaprtemu velodromu
»'t Kuipke« v Gentu v Belgiji, kjer že od
leta 1922 prirejajo šestdnevni dirkaški
dogodek.
A playful and somewhat abstract hand
painted animation with heaps of energy.
A tribute to bicycle track racing, made in
honour of "'t Kuipke", a wooden indoor
track in Ghent, Belgium, where the 6
days of racing are held since 1922.



**SLONOV
TEKMOVALNI
PROGRAM
THE ELEPHANT
IN COMPETITION**

SLONOV TEKMOVALNI PROGRAM I THE ELEPHANT IN COMPETITION I

KOYAA – RAZIGRANI AVTOMOBILČEK / KOYAA – NAUGHTY TOY CAR

Kolja Saksida (ZVVIKS/RTVSLO/Studio
Dim)
Slovenija, Hrvaška/Slovenia, Croatia, 2017,
digital, 2'45"



Na deževen dan se Koyaa loti pospravljanja. Skoraj konča, ko nehote stopi na avtomobilček in pade. Razigrani avtomobilček nikakor ne želi na svoje mesto, a iznajdljivi Koyaa ga nazadnje le umiri. On a rainy day, Koyaa decides to tidy up his room. He steps on a toy car, taking a crazy ride around. The toy starts acting naughty, refusing to park, but our clever Koyaa manages to outsmart it.

TRAMVAJA / DVA TRAMVAYA / TWO TRAMS

Svetlana Andrianova (Soyuzmultfilm)
Rusija/Russia, 2016, digital, 10'



Mestna tramvaja Klik in Tram se vsako jutro podata iz svojega bivališča na ulice.

Klick and Tram - two city trams leave their camp every morning.

ŽEPNI MOŽIČEK / LE PETIT BONHOMME DE POCHE / THE POCKET MAN

Ana Chubinidze (Folimage/Nadasdy Film/
Kvali XXI); Francija, Švica, Gruzija/France,
Switzerland, Georgia, 2016, digital, 7'30"



Majhen mož živi v starem kovčku. Nekoč najde novega prijatelja – slepega starca. Mali mož skoči v njegov žep in mu s pomočjo glasbe pomaga varno hoditi po cesti. Skupaj sta srečna.

A little man lives in an old suitcase. One day he finds a new friend – an old blind man. The little man jumps into the blind man's pocket. With music, the pocket man helps the blind man to walk safely in the street. Both are very happy together.

SANI / BELCHONOK I SANKI / THE SLED

Olesja Šukina (Soyuzmultfilm)
Rusija/Russia, 2016, digital, 4'19"



Veveriček najde nekaj, česar ni še nikdar videl.

The little squirrel finds something he has never seen before.

PTIČICA IN GOSENICA / DER KLEINE VOGEL UN DIE RAUPE / THE LITTLE BIRD AND THE CATERPILLAR

Lena von Döhren (Schattenkabinett)
Švica/Switzerland, 2017, digital, 4'30"



Ptičica visoko na drevesu uživa v miru in tihoti – vse dokler se ne pojavi nezaželen gost. Predrzná gosenica bi pohrustala kar vse zelene liste, za katere je ptičica tako lepo skrbela. Razvije se spopad, medtem pa živalci ne opazita, da jima diha za vrat še nekdo – in ta nekdo hrepeni po okusnem prigrizku.

The little bird has plenty of peace and quiet high up in its tree, at least until an unexpected guest shows up. The brash caterpillar is keen on devouring the green leaves that the little bird has cared for so tenderly. During the ensuing showdown, the two fail to notice that someone else is hard on their heels, and this character is craving a more savoury snack.

OTOK / ISLAND

Max Mörtl, Robert Löbel (Robert Löbel)
Nemčija/Germany, 2017, digital, 2'30"



Na nekem majhnem otoku se množici eksotičnih bitij prekrizajo poti.
On a small island a bunch of exotic creatures run across each other.

MRAVLJA / AMEISE / ANT

Julia Ocker (Studio Film Bilder)
Nemčija/Germany, 2017, digital, 3'37"



Mravlje odlično sodelujejo – razen ene, ki vse dela drugače.
The ants are working together perfectly. But there is one ant who is doing everything differently.

SLONOV TEKMOVALNI PROGRAM II THE ELEPHANT IN COMPETITION II

KOZE / KOZLY / THE GOATS

Jekaterina Filipova (Soyuzmultfilm)
Rusija/Russia, 2016, digital, 1'27"



Skupina potujočih koz bi rada prišla do brezplačne malice.
A group of travelling goats is trying to get a free snack.

JEŽEVA HIŠA / JEŽEVA KUČA / HEDGEHOG'S HOME

Eva Cvijanović (NFB/Bonobostudio)
Kanada, Hrvaška/Canada, Croatia, 2017,
digital, 10'



V bujnem, živahnem gozdu živi jež. Večina drugih živali ga spoštuje in mu zavida, četverici nenasitnih zverin pa gre njegova neomajna predanost domu pošteno v nos. Skupaj odkorakajo proti ježevemu bivališču in sprožijo napeto soočenje, polno bodic.
In a lush and lively forest lives a hedgehog. He is respected and envied by other animals. However, his unwavering devotion to his home annoys a quartet of insatiable beasts. Together, they march off towards Hedgehog's home and spark a tense and prickly standoff.

**G. NOČ IMA PROST DAN /
MR. NIGHT HAS A DAY OFF**

Ignas Meilunas (Ignas Films)
Litva/Lithuania, 2016, digital, 2'



Zakaj noč spreminja dan? Če ti nekaj ni všeč, to pač spremeniš.

Why is the night changing the day? Well, when you don't like something, you change it.

LUKNJA / EL AGUJERO / A HOLE

Maribel Suárez (Esteban Azuela)
Mehika/Mexico, 2016, digital, 4'10"



Deklica med igro na vrtu odkrije luknjo. Začne skrbeti zanjo in se igrati z njo. Ko se dolgo nič ne zgodi, se hudo ujezi. Potem pa nekega dne iz nje priboide droben listek. Deklica se razveseli, njen je trud poplačan.

A little girl comes out to play in the garden and discovers a hole. She begins to take care of it and decides to play with it. As nothing happens she gets very mad, until one day a tiny leaf pops up and she gets so happy to see her efforts have been rewarded.

**PRINC KI-KI-DO; ZIMA / PRINCE
KI-KI-DO; WINTER STORY**

Grega Mastnak (Ozor Zavod za gibljive slike)
Slovenija/Slovenia, 2017, digital, 5'



V Ki-Ki-Do-jevem gozdu pritiska strašna zima. Zato dobrosrčna pujsa Rozi prezeblim živalim plete topla oblačila. Oblačila pa so prevelika, premajhna ali neprimerna, da so živali v njih povsem nemočne. V gozdu nastane tako velika zmeda, da mora posredovati celo Princ Ki-Ki-Do.

A harsh winter has set in in Ki-Ki-Do's forest, and the kind-hearted pig Rozi is knitting warm clothes for the freezing animals. But the clothes are too big, too small, or simply unfitting, leaving the animals utterly helpless. In the ensuing chaos, only Prince Ki-Ki-Do is able to set things right.

**KOMAR PIEKS / DIE MÜCKE
PIEKS / THE MOSQUITO PIEKS**

Maria Steinmetz (Maria Steinmetz)
Nemčija/Germany, 2017, digital, 7'23"



Zima je in komar Pieks zmrzuje. Nujno potrebuje plašč in najprej mora ugotoviti, kdo mu ga lahko izdela. Potem izve, da ga mora plačati. Toda mali komar nima denarja.

It is winter and the small mosquito Pieks is freezing. It needs a coat. First of all, it has to find out who can make a coat for it. Next, it notes that it has to pay for the coat. But the small mosquito has no money ...

**OBLAČNI SADEŽI / PLODY
MRAKŮ / FRUITS OF CLOUDS**

Kateřina Karhánková (Masterfilm/FAMU)
Češka/Czech Republic, 2017, digital, 10'29"



Ko mali čopko premaga strah pred neznanim, odkrije nekaj veličastnega.

A little tuft makes a great discovery by overcoming its fear of the unknown.

**LOV NA BOROVNICE / HURA NA
BORUVKY / BLUEBERRY HUNT**

Alexandra Hetmerová, Kateřina Karhánková
(Bionaut/Česka televize)
Češka/Czech Republic, 2017, digital, 6'56"



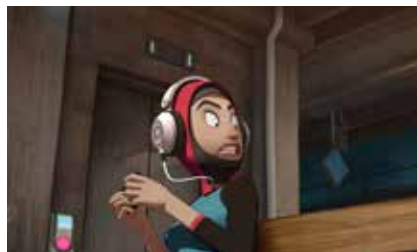
Lačna medveda si zaželita borovničevih cmokov, zato se odpravita v gozd po borovnice. Medtem pa ju popade zahrbtno kolcanje, ki nabiranje borovnic pošteno oteži. Kolcanja ne ustavijo niti najbolj izpopolnjene metode, in ko je vse skupaj videti že brezupno, pomaga nekaj povsem nepričakovanega.

Two hungry bears get a craving for blueberry dumplings, so they set out to the forest for berries. On the way, though, they're set upon by the insidious hiccups, which really complicates their berry-picking, and not even the most sophisticated methods can get rid of them. Just when the situation is looking hopeless, something neither of them expected does the trick.

SLONOV TEKMOVALNI PROGRAM III THE ELEPHANT IN COMPETITION III

POMEŠANA / SCRAMBLED

Bastiaan Schravendeel (Polder Animation)
Nizozemska/The Netherlands, 2017, digital,
6'28"



19-letna Esra zamudi vlak in čas do naslednjega zapravlja z igranjem hitre, kričeče igrice na pametnem telefonu, potem pa njeno pozornost pritegne staromodna Rubikova kocka.

When 19-year old Esra misses her train and kills time playing a fast-paced, flashy game on her smartphone, a vintage Rubik's Cube challenges her attention.

ETHNOPHOBIA

Joan Zhonga (Magikon/Maku Production)
Grčija, Albanija/Greece, Albania, 2016,
digital, 14'18"



Preživetje, nesoglasja in sožitje gredo z roko v roki. Spremljajo jih izbruhi veselja, pa tudi bolečine, saj ima človek notranjo potrebo po iskanju in poudarjanju razlik, tudi kadar podobnosti očitno prevladujejo.

Survival, clash and symbiosis go side by side; all accompanied by bursts of joy and pain as a result of man's internal need to find and exaggerate differences when similarities are obviously greater.

HUMUS

Simone Cirillo, Simone Di Rocco, Dario Livietti, Alice Tagliapietra (Centro Sperimentale di Cinematografia Piemonte)
Italija/Italy, 2017, digital, 7'22"



Kratki film govori o čarovniškem vajencu, radovednem in nerodnem pamžu, ki povzroča zmedo pri botaničnih poskusih slokega gospodarja Jelena. Neko noč, ko gospodar spi, fant preskusi vse mogoče formule in sestavine, kar povzroči pravo katastrofo. Gospodarju rešitev spodleti, zato se mora fant s težavo spopasti sam.

The short film revisits the theme of the sorcerer's apprentice: a curious and clumsy kid messing around with the botanical experiments of a lanky Master Cervo. One night, the boy, taking advantage of the Master's sleep, experiences every possible formula and ingredient, eventually causing a disaster. After a failed attempt of the Master, the boy has to face the problem alone.

ZA VSE KOCINE NA SVETU / WHAT THE FUR?!

Bachy, Bruneau, Cadet, Claustres, Chamoulaud, Collas, Cordier, Eschbach, Kolshtedt, Laroumet, Maximin (Objectif 3d)
Francija/France, 2016, digital, 3'40"



Vesoljčka, ki se jima med letom pokvari vesoljska ladja, strmoglavita na Zemljo in dramatično pristaneta pred vhodom neke izobraževalne ustanove v Montpelieru v Franciji. Kocinčka med iskanjem rezervnih delov za svojo ladjo vstopita v šolo.

Two aliens, whose spacecraft encounter difficulties in flight, land in disaster on planet Earth. An eventful landing in front of the entrance of a training center in Montpellier. The two Furliens, in search of spare parts to repair their ship, penetrate inside the school...

GLAVE SKUPAJ / KOP OP / HEADS TOGETHER

Job, Joris & Marieke (Viking Film/VPRO)
Nizozemska/The Netherlands, 2016, digital,
20'54"



Fantazijska zgodba o treh prijateljih, ki po nesreči zamenjajo glave in se morajo privaditi na drugačno življenje. To privede do smešnih zapletov, ki pa prinesejo tudi marsikatero koristno spoznanje. Jim bo uspelo zadržati skrivnost zase? In ali bodo kdaj spet prišli do svoje prave glave?

A surreal story about three friends who exchange heads by accident and are forced to adapt to each other's life. This leads to funny but also enriching situations. Will they be able to keep it secret? And will they ever get their own heads back?

**SAMOROG / LA LICORNE /
THE UNICORN**

Rémi Durin (La Boite... productions/
De Doos productie/Les Films Du Nord/
Pictanovo Hauts-de-France)
Francija, Belgija/France, Belgium, 2016,
digital, 13'



Kralj med sprehodom po gozdu svojega malega kraljestva opazi prečudovito bitje, belo kot sneg in urno kot veter. Vitezu Malonogemu ukaže, naj žival ulovi, vendar vitezu spodleti. Šele kraljici uspe pripeljati samoroga v grad. Čeprav tam zanj lepo poskrbijo, mitološka žival zboli. Kaj bi jo ozdravilo?

One day, a little king was walking in the forest of his little kingdom and spied an extraordinary creature, white as snow and fast as the wind. The little king orders the knight Littlefoot to bring him the creature, but he fails. The little queen however manages to bring the unicorn to the castle. The mythical beast, although well cared for, falls sick. What could make her better?

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

**PIPI PIŠČE IŠČE: SAMOSTOJNOST /
PIPI THE CHICKEN LOOKS
FOR: INDEPENDENCE**

Mitja Manček (Mitja Manček)
Slovenija/Slovenia, 2016, digital, 1'



Pipi se poskusi postaviti na lastne noge.
Pipi tries to stand on his own two feet.

**POSLEDNJI IZZIV / POSLJEDNJI
IZAZOV / THE LAST QUEST**

Božidar Trkulja (Zagreb film)
Hrvaška/Croatia, 2017, digital, 15'57"



Pet pogumnih junakov. Trije spletkarski palčki. Ena mamljiva nagrada. Pohlep, nečimrnost in poželenje vse do zadnjega diha. Kdo bi si zaslužil čast?
Five brave heroes. Three incitive dwarfs. One tempting prize. Greed, vanity and lust in the contest until the very end. Who could be worthy?

ZAKURITI OGENJ / TO BUILD A FIRE

Fx Goby (Composite Films)
Francija/France, 2017, digital, 13'04"



Režiser Fx Gobdy je v počastitev 100. obletnice smrti Jacka Londona ustvaril priredbo njegovega znanega romana To Build a Fire. Ta govori o tragični usodi moškega in njegovega psa, ki se trudita preživeti v skrajno neizprosni naravi ledeno hladne kanadske pokrajine Yukon. Polarni vestern vas bo popeljal na senzorčno popotovanje v strupeni mrz.

To commemorate the 100th anniversary of Jack London's death, filmmaker Fx Goby adapts his famous novel To Build a Fire. It tells the tragic tale of a man and his dog trying to survive in the overwhelmingly freezing and hostile nature of the Yukon Territory. Enter our polar western and experience the bitter cold while embarking on a sensory journey.

URGE

Pieter Coudyzer (Pieter Coudyzer)
Belgija/Belgium, 2016, digital, 5'35"



Majhna pikapolonica ima velike načrte: želi doseči nebo.

A small ladybug has a great ambition: it wants to reach the sky.

**NEGATIVNI PROSTOR /
NEGATIVE SPACE**

Max Porter, Ru Kawahata (Ikki Films/
MANUEL CAM Studio/Ikki Inc.)
Francija/France, 2017, digital, 5'30"



Oče me je naučil pripraviti prtljago.

My dad taught me how to pack.

**ZGODBA V CELOTI /
THE FULL STORY**

Daisy Jacobs, Chris Wilder (lifesizefilm)
VB/UK, 2017, digital, 7'30"



Toby pripada generaciji, ki so jo prizadele ločitve. Ko nepremičninskemu agentu razkazuje hišo, v kateri je odrasčal, se vrnemo v preteklost, da bi odkrili vso zgodbo. Zakaj se tesne vezi pretrgajo in ljubljene odidejo? Kaj storiš, ko izgubiš družino?

Toby's was a generation seized by divorce. As he shows an estate agent round his childhood home, we hurtle back through time, in search of the full story. Why do close ties break and loved ones leave? And what do you do when your family's gone?

**MAMINI LASJE / MAMMAS
HÅR / MUM'S HAIR**

Maja Arnekleiv (Trollfilm As)
Norveška/Norway, 2016, digital, 5'25"



Ko je imela Maja 16 let, je njena mama zbolela za rakom. Trije mlajši sorojenci in ona niso vedeli, kaj se bo zgodilo, vedeli pa so, da bo mama izgubila lase in se na videz precej spremenila. Maja je sklenila, da shrani lepe spomine.

When Maja was 16, her mother got cancer. She and her three younger siblings did not know what would happen, but they knew their mother would lose her hair and look quite different. Maja wanted to gather the good memories.

**RIBJI KARI / MAACHER
JHOL / THE FISH CURRY**

Abhishek Verma (Jamuura/Abhishek Verma)
Indija/India, 2017, digital, 12'02"

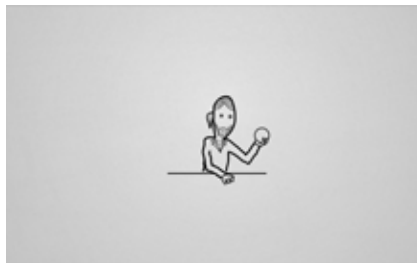


28-letni mladenič Lalit Ghosh sklene staršem razkriti, da je gej. Za to priložnost želi skuhati očetovo najljubšo jed, tradicionalni ribji kari. V pripravo vloži veliko truda, in ko očetu postreže okusni rezultat, se ob večerji spopade z vprašanjem svoje spolne usmerjenosti. Bo Lalitovemu očetu okusni ribji kari všeč?

A young man Lalit Ghosh, 28, decides to come out to his parents. He plans his day by cooking his father's favourite dish, the traditional fish curry (Maacher Jhol). He prepares the dish with effort and serves his father the delicious fish curry and confronts his sexuality over the dinner table. Will Lalit's dad love the delicious fish curry?

CORP.

Pablo Polledri (Maniac Planet)
Argentina/Argentina, 2016, digital, 9'



Ambicioznost, izkoriščanje delovne sile, onesnaževanje okolja, degradacija posameznika, presežna vrednost, korupcija in še veliko več v prekrasnem svetu prostega trga!

Ambition, exploitation of labour, environmental pollution, human degradation, surplus value, corruption and much more in the amazing world of free market!

NAŠA ČUDOVITA NARAVA: NAVADNI KAMELEON / OUR WONDERFUL NATURE: THE COMMON CHAMELEON

Tomer Eshed (Lumatic Gmbh & Co Kg)
Nemčija/Germany, 2016, digital, 3'23"



Prehranjevalne navade navadnega kameleona, kot jih še niste videli.

The feeding habits of the common chameleon as never seen before.



VZHODNOEVROPSKA IN SREDNJEEVROPSKA PANORAMA EASTERN AND CENTRAL EUROPEAN PANORAMA

VZHODNOEVROPSKA IN SREDNJEVROPSKA PANORAMA I EASTERN AND CENTRAL EUROPEAN PANORAMA I

ŽIVIMO! / HELLO!

Filip Bihar, Samo Bihar, Mery Gobec,
Tina Zadnik, Antonella D'amico, Anja
Zadnik, Miha Oven, Anna Loi, Mojca Valič
(University Of Nova Gorica School Of Arts)
Slovenija/Slovenia, 2017, digital, 2'06"



Poskočna žogica naleti na skrivnostno
negibno kocko in poskusi vzbuditi njeno
pozornost.

A bouncy little ball comes across a
mysterious motionless cube and tries to
get its attention.

LAKOTA / HUNGER

Žoel Kastelic (Žoel Kastelic)
Slovenija/Slovenia, 2017, digital, 0'46"



Kratka stop animacija je nastala v vsega
petih urah na sprejemnem izpitu Akade-
mije za likovno umetnost in oblikovanje
v Ljubljani leta 2017. Tema je bila rein-
terpretacija umetniškega dela, film pa
je črpal navdih v seriji animacij La Linea
Osvalda Cavandolija.

This short stop-motion animation was
created in only five hours at entrance
exams of the Academy of Fine Arts and
Design in Ljubljana in 2017. The theme
was reinterpretation of an artwork. The
animation is inspired by Osvaldo Cavan-
doli's La Linea.

DON'T WAKE

Evgeniia Golikova (Estonian Academy of
Arts)
Estonija/Estonia, 2017, digital, 6'15"



Moški je večino življenja preživel v za-
poru. Telo ima prekrito s tetovažami,
kar namiguje na njegovo kriminalno
preteklost in visok status v zaporniški
hierarhiji. A naposled pride čas za odhod
na svobodo. Kako težko bo zaporniku
zapustiti cono udobja?

A man spent most of his life in a prison.
His body is covered in tattoos, which
says plenty about his criminal past and
high authority status. But at one point,
the time comes to leave the prison...
Would it be easy for the inmate to leave
his comfort zone?

RUNNING LIGHTS

Gediminas Siaulys (Petpunk)
Litva/Lithuania, 2017, digital, 11'20"



Nesrečna smrt divjega zajca se spre-
meni v izjemno izkušnjo za otroka, ki zajca
najde in pokopljeta v peskovnik. Iz
trupelca začne prodirati množica čarob-
nih bitij, ki se zlijejo z naravo.

The unfortunate death of a wild rabbit
turns into a remarkable experience for
the children who find its body and bury
it in a sand box. Dozens of magical crea-
tures start leaving the body and merge
with nature.

TRETI ZAKON / TREČI ZAKON / THIRD LAW

Goran Radošević (Zagreb Academy Of Fine
Arts/Zagreb Film)
Hrvaška/Croatia, 2016, digital, 6'



V neimenovanem mestu z brezizraznimi
prebivalci, ki jih usmerjajo zahrbtnje zu-
najzemeljske sile, spremljamo krožno iz-
menjevanje dneva in noči. Nenehno pre-
hajanje med zagonom in omrtvelostjo
ponazarjajo neonski oglasni napisi, ki
prebivalcem narekujejo vsako potezo in
oblikujejo njihovo paradoksalno, samou-
ničujočo resničnost.

In a nameless city populated by fea-
tureless residents, which are driven by
the energies both alien and insidious,
revolving equinox of night and day takes
place. Swaying between momentum
and dullness, that never-changing cycle
is represented by the neon commercials,
which command every action of afore-
mentioned residents and create their
paradoxical and ouroboric reality.

JASTREB SMRTI / BULTÚR MARÚ / VULTURE OF DEATH

Tia Friedel (Zelena Podgana/Mac Tíre)
Slovenija, Irska/Slovenia, Ireland, 2017,
digital, 4'30"



Glasbeni videospot gre po sledi smrti, ki je prevzela obliko jastreba med letom skozi starodavno irsko pokrajino. Zgodba upodablja univerzalnost smrti – mrtvaški ples nas združuje ne glede na to, kaj smo bili v življenju. To je zgodba o krogu življenja, pa tudi zgodba o irski folklori in njenih ugankah.

The music video follows the path of death which has taken a form of a vulture while flying through ancient Irish lands. The story is portraying the universality of death - no matter one's station in life, the dance of death unites all. It is equally a tale of the circle of life and Irish folklore with its surrounding mysteries.

ISTOK / ISTÓK / ISTOK

Roland Tóth (Picture Start)
Madžarska/Hungary, 2017, digital, 12'12"



V močvirjih Hansága je živel deček Istók, star približno 8 do 10 let, ki je veselo in v sozvočju z naravo lovil ribe in druge živali. Nekega dne pa so ga ujeli ribiči in ga odpeljali na bližnji grad v Kapuvárju, kjer so ga zadrževali v ječi kot žival. Zgodba je nastala po navdihu legende iz 18. stoletja.

In the swamps of Hanság lived a little boy, Istók, aged 8-10, happily fishing and hunting in harmony with the animals around him. One day fishermen caught him and brought the boy to the nearby castle in Kapuvár, where he was kept in prison like an animal. The story is based on an 18th century legend.

FIRST LOVE

Andrei Girich (E.v.a.)
Estonija/Estonia, 2017, digital, 3'30"



Skrivnostni triler o fantu, ki na ulici najde fotografijo dekleta. V sliki se skriva nekaj ugank.

A mystical thriller about a young boy who has found the photo of a girl on the street. But the photo hides some secrets.

ME AT 25

Teja Milavec (Academy of Fine Arts and Design Ljubljana)
Slovenija/Slovenia, 2017, digital, 3'58"



Skozi svojo sobo bom predstavila sebe pri petindvajsetih.

I decided to introduce myself at the age of 25 through my room.

LOOP

Veronika Hozjan (Academy of Fine Arts and Design Ljubljana)
Slovenija/Slovenia, 2017, digital, 1'03"



Moja animacija je krog nenehnih človekovih hotenj. Ljudje ves čas po čem hrepenijo in si kaj želijo. Film prikazuje lik, ki je neprestano na poti k novemu predmetu hotenja.

My animation is a loop of constant human desires. People always crave things and have wishes. My animation shows a character constantly running to another object of desire.

CATICAN

Mery Gobec, Asja Trost, Inês Sampaio
(University Of Nova Gorica School Of Arts)
Slovenija/Slovenia, 2016, digital, 2'19"



Vloge se obrnejo, človeštvu zavladajo mačke in verska tiranija. Spremljamo poslednji dan nekega človeka in proces nadvlade.

The roles are switched, humanity is ruled by cats and religious tyranny. We follow the final day of a man and the process of hegemony.

BABY BOOM

Sandra Jovanovska, Mojca Valič, Anna Loi
(University Of Nova Gorica School Of Arts)
Slovenija/Slovenia, 2016, digital, 4'03"



Obupana kruhpekovka se trudi zanositi. Pomaga si s tabletami za povečanje plodnosti, a nekega dne po nesreči vzame napačno in namesto otroka ji v trebuhu začne rasti nekaj drugega.

A desperate bread-making woman is trying to conceive a child. She is taking pills to boost her fertility, but one day she accidentally swallows a wrong pill and instead of a child, something else starts to grow in her stomach.

ROAR

Ramón Arango, Owley Samter (Lucerne University of Applied Sciences and Arts)
Švica/Switzerland, 2017, digital, 1'13"

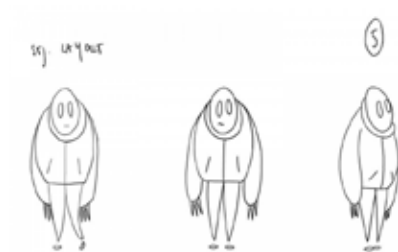


Dobrosrčni dinosaver mora ob neprijetnem nasprotniku ostati neomajen.

A good-natured dinosaur has to stand his ground against a nasty opponent.

PROCES / PROCES / PROCESS

Lucija Bužančić (Zagreb Academy Of Fine Arts/Zagreb Film)
Hrvaška/Croatia, 2017, digital, 4'48"



Animirani kratki film o postopku animiranja, kot ga poučujejo v umetniških šolah. V njem spremljamo lik, ki se nekega jutra zbudi kot črka v besedilni datoteki. Takoj ko se zave, da je animirani lik, se prične njegova preobrazba. Ko po preigravanju različnih postavitev nastopi čas za izvoz podatkov, lik zajame huda panika.

An animated short about the process of animation as it is taught art schools. The plot follows a character that wakes up one morning as a letter in a Word document. As soon as he becomes aware of himself as an animated character, his transformations start. Finally, after the mash of layouts, once the exporting takes place, the character goes through immense stress and panic.

OTOK / OTOK / ISLAND

Tea Nucak (Zagreb Academy Of Fine Arts/Zagreb Film)
Hrvaška/Croatia, 2017, digital, 4'48"



Sreča na Zemlji je povsem povprečna. Dvomim, da kdo zares ve, kaj pomeni trajna sreča. Otok pa je kraj barv, zvokov, obzorja, vonjev. Človek se z njim spoji, otok zraste v njem in tako ustvari občutek izpolnitve.

On Earth joy is just passable. When it comes to permanent happiness, I doubt that anybody knows what it is. The Island is a place of colours, sounds, horizon, smells. A person merges with the island, the island grows inside them and that is how the island gives birth to fulfilment.

WATER HUNTERS

Massimo Ottoni, Salvatore Centoducati (Ibrido Studio)
Italija/Italy, 2016, digital, 6'50"



Film spremlja podvige dveh tatov v distopični bližnji prihodnosti, ko je voda plačilno sredstvo za kupovanje hrane, pridelane z isto vodo. Tatova, некоč tekmeča in zdaj zaveznika, primerjata razmere v opustošenem, nerodovitnem svetu s spomini iz svojega otroštva, ko je še bila mogoča drugačna prihodnost.

Adventures of two thieves in a near and dystopian future, where water has become a currency and is exchanged to buy the food produced through the water itself. The two thieves, rivals first then allies, will find themselves comparing the reality of a devastated and arid world with the memories of their childhood, when another future could be written.

BLIŽNJE SREČANJE / ENCOUNTER

Samo Bihar, Filip Bihar, Antonella D'amico, Miha Oven, Anja Zadnik (University Of Nova Gorica School Of Arts)
Slovenija/Slovenia, 2016, digital, 3'



Vsako leto se planet Nezemljanov približa planetu pošasti. Medtem ko se drugi v strahu pred tujimi obiskovalci pravočasno poskrijejo v svoje domove, se mladi Pif v temi odpravi domov.

Each year, a planet full of monsters passes by another planet, inhabited by aliens. While the others hide in their homes in fear of alien visitors, young Pif still has to find his way home through the darkness.

**POSEZONA / NACHSAISON /
LATE SEASON**

Daniela Leitner (Daniela Leitner)
Avstrija/Austria, 2017, digital, 7'25"



Posezona – umirjeno obdobje, ki sledi poletni noriji. Posezona je čas, ko se sen-ce daljšajo in se začne rojevati spozna-nje, da se vsak oddih slej ko prej konča. Animirani film Posezona upodobi to temeljno melanholično razpoloženje pri nekem ostarelem paru.

Late season - that's the calm that fol-lows summer's blazing energy. Late season means that shadows grow, and awareness creeps in that every holiday comes to an end at some time. The ani-mated film Late Season renders this basic feeling of melancholy in a couple that has grown old.

IN EXILE

Alexander Kurilov (Kurilov Group Creative
Studio)
Moldavija/Moldova, 2016, digital, 11'27"



Deček živi pri babici v neki vzhodno-evropski vasi. Njegovi starši delajo v tujini, zato je prepuščen samemu sebi. Čas si krajša s skrivnostnim projektom – mogočnim »letečim strojem«, ki bi ga ponesel k staršem. To ga zaposluje, dok-ler nekega dne nepričakovano ne spozna prijatelja, ki potrebuje njegovo skrb in zaščito.

A boy lives with his grandmother in an Eastern European village. His parents are both working abroad, so the boy is left to his own devices. He fills his time with a mysterious project - a power-ful 'flying machine' that would take him to his parents. This project keeps him going, until one day he makes an unexpected friend who needs his care and protection.

**MUZEJSKI ČUVAJ /
MUSEUMSWÄRTER /
MUSEUM GUARD**

Alexander Gratzner (Alexander Gratzner)
Avstrija/Austria, 2016, digital, 3'



Kdo bi se lahko uprl skušnjavi, da bi za-ploskal ali preizkusil svoj glas, če bi se znašel sam v velikem odmevajočem pro-storu in ga nihče ne bi gledal? Prav nihče. Zato se lahko poistovetimo z anonim-nim protagonistom animiranega filma Alexandra Gratznerja *Muzejski čuvaj*, ki razstavni prostor spremeni v lastni oder. Who, when finding themselves alone and unobserved in a large, reverberant room, can resist the temptation to clap their hands or raise their voice? Surely nobody. So nearly everyone can identify with the anonymous subject of *Museum Guard*, Alexander Gratzner's animated film, who turns the exhibition space into his very own stage.

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

ZELENI JURIJ / GREEN GEORGE

Anja Rupar (Academy of Fine Arts and
Design Ljubljana)
Slovenija/Slovenia, 2017, digital, 2'50"



Zgodba temelji na staroslovanskem vegetacijskem mitu. Zeleni Jurij je bo-žanstvo, katerega življenjska zgodba je v tesni povezavi z naravo, plodnostjo in menjavanjem letnih časov. A story based on the Old Slavic vegeta-tion myth of Green George, a god whose life cycle is tightly related to nature, fer-tility and the rhythm of the seasons.

**SAMO TIŠINA / TYLKO
CISZA / ONLY SILENCE**

Aleksandra Hildebrandt (Aleksandra
Hildebrandt)
Poljska/Poland, 2017, digital, 4'



Kratka poetična zgodba o osamljenem drevesu.
A short poem story of a lonely tree.

**ZAKAJ JE ISTRA TUŽNA /
WHY IS ISTRIA SO GLOOMY?**

Konrad Steinbacher (Kost)
Slovenija/Slovenia, 2017, digital, 12'25"



»Tistega dne, ko je Bog ustvarjal Istro in Istrana, je bil zelo slabe volje,« je zapisala Nelda Štok Vojska v kratki zgodbi Zakaj je Istra tužna. Pripoved o ubogem Istranu je bila podlaga za vsebinsko in animacijsko oživitvev srednjeveških fresk v cerkvi Sv. trojice v Hrastovljah.

"The day God created Istria and the Istrian man, he must have been in a terrible mood," says Nelda Štok Vojska in her story "Why is Istria so Gloomy". The tale of the misfortunate Istrian was used as the basis for the script, while animation brings to life the medieval frescos from the Holy Trinity Church in Hrastovlje.

HARON / HARON / CHARON

Alen Vuković (3d2d Animatori)
Hrvaška/Croatia, 2017, digital, 7'27"



Branko v supermarketu nenadoma umre. Kot da to še ni dovolj hudo, ugotovi, da mora zadnjo pot plačati. Kratka groteska je nastala po navdihu grškega mita o brodniku Haronu, ki prevaža umrle duše.

Branko unexpectedly dies in a supermarket. Things get worse when the old man realizes that he must pay for his final trip. This short grotesque is inspired by the Greek myth of Charon – the ferryman of dead souls.

**PLJUSK BLIŽINE / SOU LOUŽ /
RELATION SPLASH**

Josef Žárský (Academy Of Arts,
Architecture And Design In Prague)
Češka/Czech Republic, 2017, digital, 2'15"



Popotnik gre skozi neprijazno pokrajino. Ko najde zavetje, tam naleti na nekaj neprijaznega.

The wanderer walks through an inhospitable landscape. After he finds a shelter he meets an inhospitable element.

**LENI HROŠČ / CARABUSUL
LENES / THE LAZY BEETLE**

Ruslan Hodjajev Angel (Artistudio Moldova)
Moldavija/Moldova, 2017, digital, 4'45"



Igra je temelj za to, da otroci odrastejo v slogi, že od majhnega pa je treba pri njih spodbujati motiviranost za delo. Vse dragocenosti so pasivne narave, le delo je aktivno; je izvir, ki ne usahne, vse dokler človek živi, je živa voda človekovega življenja na Zemlji.

Playing is the foundation for children to grow in harmony, whilst the human beings' motivation to work should be nurtured from a young age. All treasures are passive, only work is active; it is the spring that bursts as long as a person lives, the live water of one's life on earth.

AZZURRA

Linda Wolfsgruber (Thomas Renoldner)
Avstrija/Austria, 2016, digital, 4'30"



Animirani film o vodi kot viru življenja. An animated film about the topic of water as a source of life.

OASIS

Gints Zilbalodis (Bilibaba)
Latvija/Latvia, 2017, digital, 17'11"



Deček se boji oditi iz svoje oaze, saj zunaj nanj preži zlovešči duh.

A boy is afraid to leave his oasis because of the dark spirit waiting for him outside.

ELUVIUM: REGENERATIVE BEING

Stas Santimov (Oivavio Animation)
Ukrajina/Ukraine, 2017, digital, 7'21"



Uradni glasbeni videospot za pesem Regenerative Being izvajalca Eluviuma. Osamljeni mož se znajde na nenavadnem kraju, kjer je že vse vnaprej pripravljeno na njegov prihod.

The official music video for "Regenerative Being" by Eluvium. A lonely man finds himself in a strange place where everything has been planned in advance for his arrival.

FRAMED

Marco Jemolo (Grey Ladder)
Italija/Italy, 2017, digital, 7'

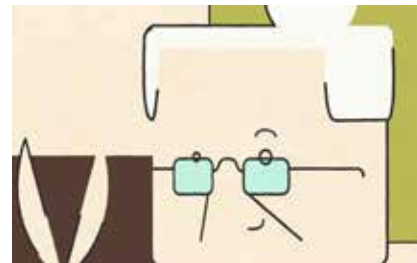


Animirani kratki film noir, ki tematizira vlogo posameznika v družbi. F. K. na policijski postaji anonimno zaprosi organe pregona za pomoč; prijaviti želi zlorabe, ki jih je doživel: ob rojstvu, v razvoju, pri prisilnem delu. Pri tem se bo zapletel v nočno moro brez konca in kraja.

A noir animated short-film that investigates the role of the individual in society. In an anonymous police station, F.K. asks the Law for help, attempting to report the abuses he has been through: his birth, his formation, his forced work. He will end up stuck in an endless nightmare.

NAŠE TEGOBE / NAŠI PROBLEMI / OUR PROBLEMS

Ivan Radović (Zagreb Academy Of Fine Arts/Zagreb Film)
Hrvaška/Croatia, 2017, digital, 5'35"



Animirani kratki film o pomenu dnevnih užitkov, tegob in težav z vidika protagonistov ter o njihovi objektivni neznatnosti iz perspektive vsega vesolja.

Delo, ki je nastalo po navdihu resničnih dogodkov in ljudi iz režiserjevega okolja, sledi protagonistom pri soočanju z njihovimi majhnimi, hkrati pa najhujšimi težavami.

A short animated film about the importance of daily pleasures, difficulties and problems from the perspective of the protagonists, and their objective insignificance in comparison to the whole universe. Inspired by real events and people from director's environment, the animation follows several characters and their small, but also the most important problems.

LEVITVE / PEAX MORTES / SHED SKINS

Séverine Leibundgut (Nadasdy Film)
Švica/Switzerland, 2016, digital, 12'15"



V svetu nenehnega razkranja in ponovnega sestavljanja majhne posamezne nevrose napajajo velike skupne nevrose.

In a world of perpetual decomposition and re-composition, small individual neuroses feed large collective neuroses.

VZHODNOEVROPSKA IN SREDNJEEVROPSKA PANORAMA III EASTERN AND CENTRAL EUROPEAN PANORAMA III

NEKOČ NA POLJIH DOLGČASA /
ÜKSKORD IGAVUSE VÄLJADEL /
ONCE IN THE FIELDS OF BOREDOM
Teele Strauss (Estonian Academy of Arts)
Estonija/Estonia, 2017, digital, 5'20"



Zgodba o paru, čigar skupno življenje se po izgubljenem boju z dolgčasom zaključí. Vse se začne z večerjo. Ko zunaj nekaj zašumi in on preusmeri pozornost, ona izgine. Ker čustva in radovednost še niso povsem zamrli, se jo odpravi iskat. Astory about a couple whose life together has come to an end – they struggle with boredom. The movie starts with a supper. When there is an interruption, the Man shifts his attention and the Woman disappears. As there is still some feelings and curiosity left, the Man starts to look for the Woman.

**HAUSCHKA: CONSTANT
GROWTH FAILS**
Daniel Gray (Cub Animation/City Slang/
Temporary Residence)
Madžarska, VB/Hungary, UK, 2017, digital,
4'22"



Eksperimentalni videospot za pesem Constant Growth Fails nemškega glasbenika Hauschke. Experimental video for Hauschka's track Constant Growth Fails.

OYASHIO
Tomislav Findrik (CH3CH2COOH)
Hrvaška/Croatia, 2017, digital, 4'29"



Potopite se v edinstveni svet kontemplacije. V njem zvok in gibanje, združena, slavita morski tok Ojašio, ki z vnašanjem hranilnih snovi omogoča življenje. Dive into the unique world of contemplation, united, together, sound and motion celebrating life forming "parental tide" OYASHIO.

DOBRINE / ELEMENTI / NEEDS
Peter Vadocz (Peter Vadocz)
Italija/Italy, 2017, digital, 4'



Poletje, 40 stopinj, žgoče sonce, suša. Na Zemlji je do pitne vode marsikje težko priti. Tudi v Evropi iz pipe ne priteče povsod čista voda; celo v tako lepih in turističnih krajih, kot je Sicilija, je pogosto težko dostopna ali draga. Pitna voda je vrednota – je življenje samo. Summer, 40 Celsius degrees, strong sunshine, drought. There are lot of places on Earth where drinking water is not easily accessible. Even if we are in Europe, clean water is not flowing from the tap everywhere. Even in such beautiful and popular places as Sicily, it is often hard or expensive to obtain it. Drinking water is a value – it is life itself.

VITICE / TENDRILS
Helen Woolston (Estonian Academy of Arts)
Estonija/Estonia, 2017, digital, 10'38"



Neki človek se ob naliivu in poplavi zateče v rastlinjak. V tem zaprtem, omejenem naravnem mikrokozmosu se stvari malenkost zapletejo. Following a downpour and flood, one human finds shelter inside a botanical glasshouse. This constrained, restricted microcosm of the natural world results in something a bit twisted.

THE ANIMALS

Ester Sall, Ottomar Sukko (Estonian Academy of Arts)
Estonija/Estonia, 2017, digital, 5'31"



Gozdu, ki nudi dom številnim živalim, grozi uničenje, zato se tri živali odločijo boriti. Sprva se jim ne sanja, kako bi se tega lotile, potem pa ob srečanju z upokoženim rokerskim zvezdnikom rakunom dobijo odlično idejo. Le izvedba morda nekoliko šepa.

A forest that is home to many animals is about to get destroyed so three of them decide to fight back. They don't have a clue how to do that, but meeting a retired rockstar raccoon gives the animals a great idea. However, the execution may not be the best.

FOGLÄ

Owley Samter (Lucerne University of Applied Sciences and Arts)
Švica/Switzerland, 2017, digital, 3'26"



Tri ptice se vsaka na svoj način spopada jo z življenjskimi izzivi.

Three birds struggle with life's challenges – each in their own way.

MONTE ADRION

Vuk Jevremović (Vuk Jevremović)
Nemčija, Hrvaška/Germany, Croatia, 2017, digital, 3'49"



Mitološka gora pripoveduje o svojem življenju.

A mythical mountain tells the story of its life...

GOZDNA PRAVLJICA / ŠUMSKA BAJKA / A FOREST FAIRY TALE

Franko Dujmić (Zagreb Academy Of Fine Arts/Zagreb Film)
Hrvaška/Croatia, 2017, digital, 6'29"



Gozdna pravljica je zgodba o sreči. Zgodba, upodobljena v nizu kratkih vinjet o tem, kako srečne (ali nesrečne) so različne živali na zadnji dan Zemlje. Ognjeni asteroid, ki se pospešeno bliža usodnemu trku z Zemljo, je vselej dober izgovor za razmislek in samorefleksijo.

A Forest Fairy Tale is a story about happiness. A story retold through a series of short vignettes of how happy (or unhappy) various animals are on the last day on Earth. Of course, a rapidly-approaching, fiery asteroid on a collision course with Earth is always a good excuse for contemplation and self-reflection.

THE END

Mikita Liskov (Mykyta Lyskov)
Ukrajina/Ukraine, 2016, digital, 9'



Kratke zgodbe o koncu sveta.
Short stories about the end of the world.

TRICK CHICKEN

Sadko Hadžihasanović (Sadko Hadžihasanović)
Bosna in Hercegovina, Kanada/Bosnia And Hercegovina, Canada, 2016, digital, 1'20"



Dekle teče z vodno pištolo v roki. Za nizkim zidom se ustavi ter nameri vodno pištolo v kokoši na polju. Eno izbere za tarčo in sproži. Kokoš se mrtva zgrudi. A young girl is running with a water-gun in her hand, stops behind a small wall and aims the water gun at chickens on the field. The girl chooses one chicken as a target and fires. The chicken falls down dead.

UPORNICE / NEPOSLUŠNE / REBEL GIRLS

Maša Udovičić, Juliana Kučan (Luma Film)
Hrvaška/Croatia, 2017, digital, 8'52"



Družba nam vedno govori, kaj naj bi počeli, za kaj naj bi si prizadevali, kako čutili, kako se uredili. Bi morali temu slediti? Na koliko načinov se lahko upremo?

Society is always explaining what we are supposed to do, what to pursue, how to feel, what to look like. Should we do as we are told? In how many ways can we resist?

10

Paula Konjušić (Zagreb Academy of Fine Arts/Zagreb Film)
Hrvaška/Croatia, 2017, digital, 8'09"



Spomine protagonista sestavljajo njegove in tudi tuje izkušnje. Doživlja težave in radosti drugih, njihove ideje in nezgode. Zaradi teh (ne)potrebnih podob v glavi ne zmore izoblikovati lastne predstave o življenju, zato sedi v psihiatrični ordinaciji.

One man's memories are his personal and non-personal experiences combined. He lives other people's problems and joys, their ideas and their misfortune. Because of those (un)necessary images in his head he cannot build his own concept of life, and he is sitting in an office of a psychiatrist.

RADIOPHONE

Panos Koutivas (Panos Koutivas)
Grčija/Greece, 2016, digital, 8'29"



Odrasel človek se znajde v čudnem položaju. Morda zaradi radijskega sprejemnika, svojega uma ali še česa bolj nenavadnega. Zgodba je nastala po navdihu živega oddajanja radijske igre Vojna svetov v izvedbi Orsona Wellesa oktobra 1938.

An adult man finds himself in an awkward situation. The reason could be a radiophone, his mind or something even stranger. The story is based on Orson Welles' live broadcast of the play "War of the Worlds" in October 1938.

VZHODNOEVROPSKA IN SREDNJEEVROPSKA PANORAMA IV EASTERN AND CENTRAL EUROPEAN PANORAMA IV

UPORNI DUH / REBELLIOUS ESSENCE

Ana Čigon (Ana Čigon/Mestna Galerija Ljubljana)
Slovenija/Slovenia, 2017, digital, 5'



Zgodba o birokratskih težavah na Uradu za mačje zadeve, ko se tam zgleda mačka oz. maček, ki zaradi spolne identitete ne more pridobiti uradnega dokumenta.

A cat walks into the Office of the Ministry for Cat Affairs and requests a passport. All goes well until the female and male cat clerks demand to know the cat's sex.

AENIGMA

Antonis Ntoussias, Aris Fatouros (Steficon)
Grčija/Greece, 2016, digital, 10'16"



Rekviem obliki, boginji, večji Evi, umetnosti. Od idealizacije in čaščenja do užitka in oploditve, transformacije in reprodukcije, propada in razkroja, skrunitve in divjaštva, obsodbe in podreditve, do padca v večni Erebus. Do sanj o prerojenju.

A requiem to Form, Feminine-Goddess, eternal Eve, Art. From idealization and sacred worship to delectation and insemination, to transformation and reproduction, to deterioration and decay, to desecration and vandalizing, to condemnation and subjugation, to the fall into timeless Erebus. To the dream of regeneration.

BROKEN LOCK: MASS-PRODUCED UNICORNS

Simon Intihar (Suicide Production)
Slovenija/Slovenia, 2016, digital, 4'13"



Iskanje samorogov po zajčji luknji Matri-ce. Tudi v tej distopiji vlada potrošništvo. A journey to find some Unicorns down the Matrix rabbit hole. In this dystopia, consumerism also reigns.

IO

Nikolaus Jantsch (University Of Applied Arts Vienna)
Avstrija/Austria, 2017, digital, 4'08"

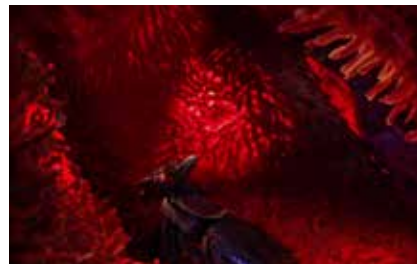


IO je animirani glasbeni videospot za prvenec avstrijskega kantavtorja po imenu Attic Giant. V njem se poetično besedilo in sentimentalna glasba združita v vizualno vznemirljiv izdelek. Besedilo govori o občutku bližine, vendar je zelo odprto, zato lahko pri poslušalcu prosto sproža nove asociacije. Video združuje niz ozadij, ročno naslikanih neposredno na filmski trak.

IO is an animated music video for Attic Giant's debut song. The video tries to combine the poetic lyrics with the sentimental music into a visually exciting trip. The lyrics describe a feeling of togetherness and leave a lot open, so that associations can flow freely. The video is a combination of background scenes hand-painted directly on film.

DEEP GLAZE: PRESSURE

Bálint Halasi, Damjan Lazin (Cseh Tamás Program)
Madžarska/Hungary, 2017, digital, 2'14"



Kratko srečanje žuželke in cvetlice. A brief encounter between a bug and a flower.

UROČENA / OUŘEK / THE SPELLBOUND

Martin Kukal (University Of Tomas Bata Zlin)
Češka/Czech Republic, 2016, digital, 7'04"



Kratka animirana komedija o starki in starcu, ki se trudita rešiti svojo uročeno kozo. Zgodba je nastala po navdihu ustvarjalnega sveta znanega češkega pripovedovalca J. Š. Kubína. A short animated comedy about an old woman and an old man who are trying to save their spellbound goat. The story is inspired by the world of famous Czech storyteller J.Š. Kubín.

ESCOBARS: DEJ POVEJ; ZRISAN / TELL ME; REDRAWN

Domen Lo (Domen Lo)
Slovenija/Slovenia, 2017, digital, 5'20"



Zgodba o negotovi ljubezni, ki se zgodi na nadrealističnem popotovanju z vlakom. Cilj projekta je bila raziskava tradicionalnih metod animiranja, zaradi katerih je digitalni animirani film prepričljiv: združitev načel kompozicije, pripovedi, zgodborisa, montaže, animacije in filmske estetike v zaključeno celoto. Film je rezultat šestih mesecev dela enega samega avtorja.

A story of uncertain love set in a surrealist train journey. The aim was to explore traditional animation methods that make digital animation convincing: to combine the principles of composition, narration, storyboard, editing, animation and film aesthetics into an integrated finished product. The film is the result of six months' efforts by a single author.

GAMER GIRL

Irena Jukić Pranjić (Luma Film/UO Anima)
Hrvaška/Croatia, 2016, digital, 9'25"



Film se odvija v računalniški igrici. Lily se v omejenih, programiranih možnostih bori za svojo največjo ljubezen. The film is set in a computer game. Programmed and limited possibilities provide the backdrop against which Lily is trying to fight for the love of her life.

FURY

Katrin Novaković (Katrin Novaković)
Hrvaška/Croatia, 2017, digital, 4'17"



Glasbeni videospot v tehniki stop animacije. Kabli se hočejo združiti in ustvarjati glasbo. To pa ni preprosto, saj jih nekaj ali nekdo onemogoča, vendar so divji kabli odločeni, da dosežejo svoje. Napeli bodo vse sile, da se staknejo in željo uresničijo.

A music video made in stop motion. All the cables want to come together and make some music. But it's not always so easy to just go and play because something or someone wants to shut them down. Having a will of their own, the furious cables are going to use all the energy they can muster to get together and fulfil their desire.

UJET / CONFINO / CONFINED

Nico Bonomolo (Nico Bonomolo)
Italija/Italy, 2016, digital, 11'05"



Sicilija v dobi fašizma. Umetnik, ki se ukvarja s senčnim gledališčem, je obsojen na bivanje na svetilniškem otoku, saj je v neki predstavi umetnost izrabil za norčevanje iz Mussolinija. In umetnost je tista, ki ga bo skupaj s srečnim naključjem rešila osamljenosti in ujetništva. Sicily, the fascist period. A shadow show performer is confined in an island with a lighthouse because during one of his shows he used his art to make fun of Mussolini. A fortuitous event along with his art will redeem him from loneliness and captivity.

VIRTUAL REALITY

Nejc Trampuž (Academy of Fine Arts and Design Ljubljana)
Slovenija/Slovenia, 2017, digital, 0'52"

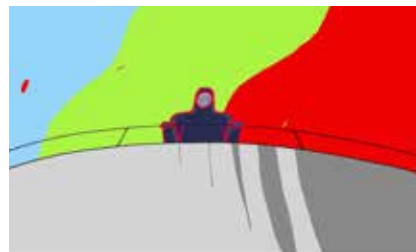


Kratki animirani film o pasteh virtualne resničnosti, ki opozarja na njen zasvojitveni potencial in čedalje bolj zabrisane meje s stvarnostjo.

A short animated film about the dangers of virtual reality, pointing to its addictive characteristics and the blurring of boundaries with the real environment.

THE FISH

Radovan Vukasović (Fakultet likovnih umjetnosti Cetinje/Beles-Artes Lisboa)
Črna gora, Portugalska/Montenegro, Portugal, 2017, digital, 2'10"

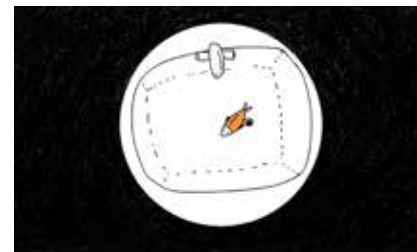


Preprosta zgodba o konfliktu med naravo in tehnologijo.

A simple story about the internal struggle between nature and technology.

YORKE

Chen Zhang, Radoslav Dimitrov, Lene Lekše (Chen Zhang, Radoslav Dimitrov, Lene Lekše); Nizozemska, Bolgarija, Slovenija/The Netherlands, Bulgaria, Slovenia, 2017, digital, 1'58"



Kratki animirani video o kuharju po imenu Yorke. To je hecen človek v spodnjicah, ki rad kuha. Izkaže pa se, da je tudi DJ in da med kuhanjem pravzaprav vrtil glasbo.

A short animated video about a chef named Yorke. He is a funny looking guy in underpants who loves to cook. But it turns out he is also a DJ, so when he makes his food he is actually playing music.

KAKO SEM OPUSTIL KAJENJE / KĀ ES ATMETU SMĒKĒŠANU... / HOW I GAVE UP SMOKING...

Jurgis Krasons (Krasivo Limited)
Latvija/Latvia, 2016, digital, 11'



Ob koncu filma se ne kadi več. Na začetku pa je avtorjev prižig cigarete na letališču za neko Skandinavko skoraj usoden. Smoking is given up at the end of the film. But at the beginning of the film, a Scandinavian woman almost died because the filmmaker lit a cigarette at the airport...

**SVETOVNI
JAGODNI IZBOR
BEST OF THE WORLD**



SVETOVNI JAGODNI IZBOR I BEST OF THE WORLD I

SRČNO / HAVE HEART
Will Anderson (Will Anderson)
VB/UK, 2017, digital, 12'10"



V zanki ponavljajoči se GIF pade v eksistencialno krizo.
A looping GIF has an existential crisis.

NOTHING HAPPENS
Uri Kranot, Michelle Kranot (Dansk Tegnefilm/Miyu Productions)
Danska, Francija/Denmark, France, 2017, digital, 11'49"



V predmestju pritiska hud mraz. Kljub temu se ljudje zbirajo. Opazujem jih, kako na obzorju oblikujejo vrsto. Vsi čakamo, da se bo nekaj zgodilo. A se ne ... Zbrali smo se, da bi bili priče dogodka. Da bi bili udeleženi v tem, da smo opaženi. Predstava opazovanja in opazovanosti.
It's freezing cold in the city suburbs. Yet some people are gathering. I watch them form a row across the horizon. We are all waiting for something to happen. But nothing does...
We have gathered to witness an event. To participate in being seen. The spectacle of watching and being watched.

MOJE DRUGO OKO / AYN / MY SECOND EYE
Ahmad Saleh (Fiction 2.0/Academy of Media Arts Cologne/Ahmad Saleh)
Nemčija, Palestina, Jordanija/Germany, Palestine, Jordan, 2016, digital, 10'50"



Mlada fanta ubežita iz materinega zavetja in tvegata v nevarnosti vojne, da bi lahko zaigrala na glasbilo, o katerem sta vedno sanjala.
Two young boys run away from their mother's protection and slackline on the danger of war to play music with the instrument they have always dreamt to own.

ZAJČJA KRI / RABBIT'S BLOOD
Sarina Nihei (Sarina Nihei/Little Dot Studios)
VB/UK, 2017, digital, 4'42"



Zajčja kri pripoveduje o družbi, v kateri si nasprotujeta dve skupini bitij: zlovešči v plašče ogrnjeni ljudje in nevtralni zajci s človeškimi telesi, ki živijo pod zemljo.
Rabbit's Blood is a story about a society of two rival groups; sinister cloaked men and neutralist rabbits who have human-looking bodies that live underground.

NA OBZORJU / A L'HORIZON / ON THE HORIZON
Izabela Bartosik (Les Films De L'arlequin/Nadasdy Film)
Francija, Švica/France, Switzerland, 2016, digital, 9'47"



Moški in ženska obnavljata ladjo, da bi skupaj odplula na pot. Projekt ju zbliža. Strastna sta in čedalje bolj intimna, njun odnos je čuten in nežen. Vendar pa ju dolgotrajno, neizprosno delo utruji, zato njuno potovanje in zveza splavata po vodi.
A man and a woman are doing up a boat in order to go on a cruise together. This common project brings them together. They are passionate, become very close. Their relationship is sensual and tender. Yet they grow weary after a long period of relentless work, and both their life and the boat go adrift.

LUPUS

Carlos Gomez Salamanca (Nocroma/Ikki films/JPL Films)
Kolumbija, Francija/Colombia, France, 2016, digital, 8'05"



Decembra 2011 je nekega nočnega čuvaja ubil trop več kot dvajsetih pote-puških psov, ki so se potikali po ulicah bogotske predmestne četrti Bosa. Tra-gična novica je bila podlaga za animirani kratki film o pojmih telesa, surovosti in teritorijev.

In December 2011, a night watchman was killed by a pack of more than 20 stray dogs that were roaming the stre-ets of Bosa, an area of Bogota's suburbs. An animated short film on notions of body, savagery and territories is built around this tragic news item.

BREME / MIN BÖRDA / THE BURDEN

Niki Lindroth von Bahr (Malade)
Švedska/Sweden, 2016, digital, 14'45"



Muzikal z apokaliptičnimi podtoni, raz-deljen na štiri epizode, ki se odvijajo v supermarketu, hotelu za daljše bivanje, klicnem centru in restavraciji s hitro hrano.

A musical with apocalyptic undertones, divided into four episodes which take place in a supermarket, an extended-stay hotel, a call centre and a hamburger restaurant.

SVETOVNI JAGODNI IZBOR II BEST OF THE WORLD II

GRANDPA WALRUS

Lucrèce Andrae (Caïmans productions)
Francija/France, 2017, digital, 14'54"



Na temačni, vetrovni plaži babica moli, mama kriči, sestre se požvižgata na vse, Lucas pa ostane sam. Dedek je bil čuden tič, zdaj je mrtev.

On a dark and windy beach, Grandma prays, Mom screams, his sisters don't give a hoot, and Lucas is alone. Grandpa was a strange guy, now he's dead.

CASINO

Steven Woloshen (Steven Woloshen)
Kanada/Canada, 2016, digital, 3'58"



Film za mojega očeta, ki je kockal z ljubeznijo.

A film for my Father, who gambled with love.

**NOKTURNO / NACHTSTÜCK /
NOCTURNE**

Anne Breymann (Anne Breymann)
Nemčija/Germany, 2016, digital, 5'19"

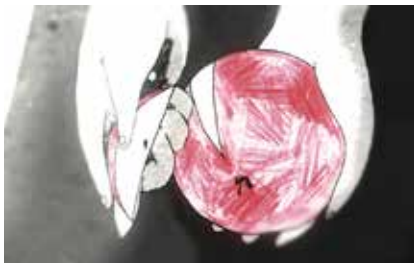


Ponoči se gozdna bitja zberejo pri igri na srečo, pri čemer postavijo na kocko svojo največjo dragocenost.

At night the forest creatures gather to gamble, putting their innermost at stake.

APPLE SLICES

Moe Koyano (The Animation Workshop)
Danska/Denmark, 2016, digital, 11'37"



Fant je prevzet nad dekletom, ki zna čarati. Začne ji slediti. Meja med sanjami in resničnostjo se zabriše, ko pa ugotovi, da je njej všeč nekdo drug, ga zajame ljubosumje.

A boy is fascinated by a girl who knows how to do magic tricks. He follows her. Through a blur of dreams and reality he gets jealous as he realises she has feelings for someone else.

ŽIVJO, NEZNANEC / HI STRANGER

Kirsten Lepore (Kirsten Lepore)
ZDA/USA, 2016, digital, 2'42"



Dolgo je že, odkar ...
It's been a while...

**POREDNICA / VILAINE FILLE /
KÖTÜ KIZ / WICKED GIRL**

Ayce Kartal (Les Valseurs/Gao Shan Pictures)
Francija/France, 2017, digital, 8'



Osemletna S. je turška deklica z bogato domišljijo. Rada ima naravo in živali. Ko se iz bolnišnične sobe ozira na prijetne nekdane dni, preživete v vasi starih staršev, se ji v misli prikadejo mračni, strašljivi spomini, ki jih počasi in postopno začenja razumeti.

S., 8, is a little Turkish girl with an overflowing imagination. She is keen on nature and animals. While she is looking back on the good old days in her grandparents' village from a hospital room, dark and terrifying memories emerge and, little by little, begin to make sense.

**MRTVI KONJI / CAVALLAS
MORTS / DEAD HORSES**

Marc Riba, Anna Solanas (I+G Stop Motion)
Španija/Spain, 2016, digital, 6'25"



Med vojno je v samotnem, neznanem kraju neki otrok prisiljen v beg. Na poti vsepovsod konjska trupla. Sami mrtvi konji. Zakaj? Zakaj so si konji odločili vzeti življenje?

In an isolated and unknown place during a war a child is forced to flee. On his way, horse corpses everywhere. Only dead horses. Why? Why have horses decided to kill themselves?

**RADA IMAM PUNCE / J'AIME
LES FILLES / I LIKE GIRLS**

Diane Obomsawin (NFB)
Kanada/Canada, 2016, digital, 8'10"



Štiri ženske prek zabavnih in intimnih zgodb o enostranski zaslepljenosti, vzajemni privlačnosti, trenutkih erotike in nerodnih poskusih seksualnega izražanja razkrijejo bistvo prve zaljubljenosti. Odkritje, da jih privlači ženske, je neločljivo povezano z globljim razumevanjem lastne identitete in novim, radostnim odnosom do same sebe.

In *I Like Girls*, four women reveal the nitty-gritty about their first loves, sharing funny and intimate tales of one-sided infatuation, mutual attraction, erotic moments, and fumbling attempts at sexual expression. For them, discovering that they're attracted to other women comes hand-in-hand with a deeper understanding of their personal identity and a joyful new self-awareness.

FISHES, SWIMMERS, BOATS

Dmitri Geller, Andrej Kulev (Jai/ Dmitry Geller/Andrej Koulev)
Kitajska, Rusija, Bolgarija/China, Russia, Bulgaria, 2017, digital, 9'57"

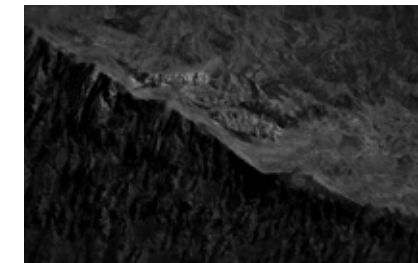


Ribe, plavalci, ladje / vodo spremenijo.
/ Voda je mehka in se giblje / le za tisto,
kar jo zgane. (P. Eluard)
Fishes, swimmers, boats / Transform
the water. / The water is soft and moves
/ Only for what affects it. (P. Eluard)

SVETOVNI JAGODNI IZBOR III BEST OF THE WORLD III

OROGENESIS

Boris Labbé (Boris Labbé)
Francija/France, 2016, digital, 7'53"



Pot v abstraktnost kot hipoteza, kako bi
utegnile nastati gore.
A trip towards abstraction, as a
hypothesis on how mountains might
have been formed.

UGLY

Nikita Diakur (Nikita Diakur)
Nemčija/Germany, 2017, digital, 11'54"



Grdi maček ima težave z iskanjem pri-
jateljev v sumljivi četrti. Naposled najde
dušo dvojčico v ameriškem starosel-
skem poglavarju, ki mu pomaga znova
vzpostaviti ravnovesje v svetu.
An ugly cat struggles to make friends in
an evil neighbourhood, but finds a sou-
lmate in a Native American chief who
helps it on its journey to restore balance
within the world.

JUNGLE TAXI

Hakhyun Kim (Hakhyun Kim)
Japonska, Južna Koreja/Japan, South Korea, 2016, digital, 7'44"

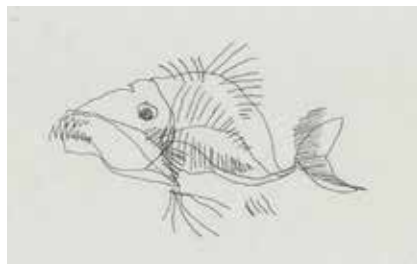


Taksist v džungli pobere nezaželeno stranko. Kot mu je naročeno, jo odpelje na obalo po umirajočega človeka. Ko prispeta na cilj, taksist seže v žep suknjiča po pištolo.

The taxi driver picks up an unwelcome fare in the jungle. He does as he's told and takes his customer to fetch the man close to death on the beach. When they arrive at the destination, the cabbie reaches inside his jacket for a gun.

ČUDNE RIBE / STRANGE FISH

Steven Subotnick (Steven Subotnick)
ZDA/USA, 2017, digital, 3'42"



Meditacija o slepi evoluciji.
A meditation on blind evolution.

TO BE A TREE

Xin Sun (Xin Sun)
Nemčija/Germany, 2017, digital, 6'14"



Če smrti sledi novo rojstvo, si zaželi postati drevo, obstati za vedno brez postavljanja za žalost in srečo. Malo počivati v zemlji, malo lebdeti v vetru, malo trositi senco, malo kopati se v soncu. Z veličastnim ponosom, veličastno molčeče, brez oklepanja, brez iskanja. (San Mao)
If there is rebirth after death, Wish to become a tree, Stand for eternity, No postures for grief and joy. Half replying in the dust, Half soaring in the wind; Half spattering the shade, Half basking in the sun. Greatly prideful, greatly taciturn, Never to cling, never to seek... (San Mao)

VSE BO V REDU / GROS CHAGRIN / YOU WILL BE FINE

Céline Devaux (Sacrebleu Production)
Francija/France, 2017, digital, 15'



Pusti času čas. Prebolel boš. Ko Jean praznuje rojstni dan, se v pijanosti spomni strašnega konca tedna, ki je privedel do njegovega razhoda z Mathilde. Give it time. You'll get over it. Jean celebrates his birthday, gets drunk and recalls the dreadful weekend that led to his break-up with Mathilde.

WEDNESDAY WITH GODDARD

Nicolas Ménard (Nexus)
VB/UK, 2016, digital, 4'30"



Osebnostno iskanje duhovnega razsvetljenja rodi zaljubljenost in obup.
A personal quest for spiritual enlightenment leads to romance and despair.

LUTKE NE JOČEJO / TOUTES LES POUPÉES NE PLEURENT PAS / DOLLS DON'T CRY

Frédéric Tremblay (La Bande Vidéo)
Kanada/Canada, 2017, digital, 20'13"



Moški in ženska sodelujeta pri produkciji animiranega filma. On podnevi animira, ona ponoči izdeluje in popravlja rekvizite. Neka druga ženska čaka v zakulisju, da vstopi na prizorišče.
A man and a woman are involved in the production of an animated film. He animates by day, she makes and repairs the accessories at night. Behind the scenes, another woman awaits her entrance.

SVETOVNI JAGODNI IZBOR IV BEST OF THE WORLD IV

THE TESLA WORLD LIGHT

Matthew Rankin (NFB)
Kanada/Canada, 2017, digital, 8'



New York, 1905. Vizionarski izumitelj Nikola Tesla se še zadnjič obrne na svojega nekdanjega pokrovitelja J. P. Morgana. Naelektreni kratki film, ki je nastal po navdihu resničnih dogodkov, prinaša spektakularen izbruh podob in zvokov, ki se v enaki meri naslanja na tradicijo avantgardnega filma in zakonitosti animiranega dokumentarca.

New York, 1905. Visionary inventor Nikola Tesla makes one last appeal to J.P. Morgan, his onetime benefactor. Inspired by real events, this electrifying short is a spectacular burst of image and sound that draws as much from the tradition of avant-garde cinema as it does from animated documentary.

HOT DOG HANDS

Matt Reynolds (California Institute of the Arts)
ZDA/USA, 2016, digital, 6'40"



Ženski se nenadzorovano množijo prsti.
This woman can't stop growing fingers.

MOJA MAMA JE ADIJO / MY MAMMA IS BOSSIES / MY MUM'S BONKERS

Naomi van Niekerk (Naomi van Niekerk)
Južnoafriška republika/South Africa, 2017, digital, 3'22"



Moja mama je adijo. Z enim očesom joče na Puccinijo, z drugim me oštevava.

My mum's bonkers. Out of one eye she cries Puccini, out of the other she reprimands me.

VELIKAN / L'OGRE / THE OGRE

Laurène Braibant (Papy3D Productions)
Francija/France, 2017, digital, 9'41"



Velikan se v svoji koži počuti zelo negotovo. Groza ga je ob misli, da bi se razkrila njegova orjaška narava, kar bi ogrozilo njegovo mesto v družbi, zato se brani hrane. Poslovna pogostitev bo zanj prava preizkušnja.

Greatly insecure about his size, a giant refrains himself from eating, terrified at the idea of revealing his gargantuan character which could compromise his place in society. During a business banquet, his true nature is put to the test.

TIŠINA / SAMT / SILENCE

Chadi Aoun (Yelostudio)
Libanon/Lebanon, 2016, digital, 15'20"



V neki fanatični diktaturi je sodobni ples tajna šifra tihega upora. V odmaknjenih kotičkih po mestu mladi s svojimi telesi skrivaj slavijo radosti življenja in se tako spopadajo z državno strahovlado. *Tišina* je uvod v disfunkcionalno družbo, ki se bo kmalu sesula sama vase.

In a fanatic dictatorship, modern dance is the secret code of the silent resistance. At out-of-the-way places in town young people celebrate the hidden joy of life with their bodies, cope with the terror they experienced. *SAMT(silence)* is an introduction to a dysfunctional society about to implode.

**ČRNA ŠKATLA / KUTXA
BELTZA / BLACK BOX**

Isabel Herguera, Izibene Oñederra (Moriarti
Produkcioak)
Španija/Spain, 2016, digital, 6'46"



Selitveni tovornjak se približuje svetilniku Igueldo, kjer ženska živi s svojim črnim psom. V vznemirljivi notranjosti svetilnika ženska postane protagonistka skrajno nenavadnih halucinacij.

A moving truck is heading towards the Igueldo Lighthouse, where a woman lives with her dark coloured dog. Inside the charged environment of the lighthouse's interior, the woman becomes the protagonist in some very strange hallucinations.

**SUMMER'S PUKE IS
WINTER'S DELIGHT**

Sawako Kabuki (Tama Art University)
Japonska/Japan, 2016, digital, 3'



Boleči dogodki se čez čas spremenijo v spomine. Bruhamo in vedno znova spet jemo – in tako v neskončnost.

Painful events become memories over time. Still, we vomit and eat again – a never-ending cycle.

SORE EYES FOR INFINITY

Elli Vuorinen (Pyjama Films)
Finska/Finland, 2016, digital, 11'32"



V delovniku neke optičarke se zvrsti množica nenavadnih strank, ki optične pripomočke uporabijo na sumljive načine.

An optician's workday is filled by a line of extraordinary customers, who, one by one, use the optical equipment in suspicious ways.

VSE / EVERYTHING

David O'Reilly (David O'Reilly)
Irska, ZDA/Ireland, USA, 2017, digital, 10'38"



Film o videoigrici.

A Gameplay Film!



ŽIRIJA SE PREDSTAVLJA **JURY PROGRAMME**

**CAROLINE
SURY: FILMSKI
PROGRAM
CAROLINE
SURY: FILM
PROGRAMME**

Moja izbira je hipnotična in divja. 3D film umetnika po imenu Dave 2000 se gleda z rdečimi in modrimi stekli. Te rafinirane podobe strupene lepote nam razkrivajo vso svojo opolzlost; lep začetek marsejskega člana umetniškega kolektiva Le Dernier cri (Zadnji krik). Nadaljujemo z apokaliptičnim Bruceom Bickfordom, ki svoje akterje gnete, dokler jim v svojih blodnjah ne iztrga drobovja; veliko pekla in košček raja, k sreči gre le za plastelin. Phil Mulloy pa filozofira s črnilom. Njegove temačne in surove risbe so polne črnega humorja, zelo črnega in nenavadnega humorja.

C. S.

This is a hypnotic, wild selection. To see the 3D film by Dave 2000, one has to put on glasses with red and blue lenses. These refined images of toxic beauty reveal themselves in all their obscenity; a nice opening by this Marseille-based member of the Le Dernier Cri artist collective. We continue with the Bruce Bickford, an apocalyptic artist who keeps moulding his protagonists until in his delusions he rips out their entrails; plenty of hell and a piece of paradise, thank goodness this is just modelling clay. Ultimately, Phil Mulloy is a philosopher using ink. His dark, crude drawings are full of black humour, very black and very peculiar humour.

CS

5 ATRAKCIJ / 5 AUTOMATES
Dave 2000 (Sazalamuth Production)
Francija/France, 2011, digital, 3'11"



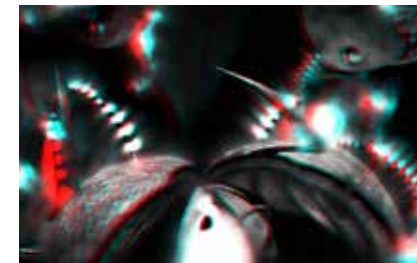
Čudne igrače in pošasti, strašljive lutke in polomljeni vrtiljaki duhov, vse to vas čaka v tem triminutnem groteskno ekscentričnem kratkem animiranem filmu z možgani v stereu. Weird toys and monsters, creepy dolls and broken zombie carousels are waiting for you in this three minutes grotesque freak stereo-brained short animation movie.

**STISKALNIK ODPADKOV /
TRASH COMPACTOR**
Dave 2000 (Sazalamuth Production)
Francija/France, 2011, digital, 1'46"



Naslov pove vse. Uživate!
Well ... everything is in the title. Enjoy!!

PREMIKA SE! / IT'S ALIVE
Dave 2000 (Sazalamuth Production)
Francija/France, 2011, digital, 7'12"



3D dokumentarec v anaglifni tehniki, popotovanje po votlinah v globinah oceana, kjer živijo nepoznana bitja in nepričakovane oblike vegetacije. Zahvaljujemo se Centru za globokomorske raziskave v Osaki (DSRCO) za nanopodmornico in 3D kamero, s katerima smo leta 2010 lahko posneli našo ekspedicijo v blodnjak votlin Marianskega jarka. *It's alive* is a 3D anaglyph documentary, a travel through the caverns of the deep ocean meeting unknown creatures and unexpected vegetation forms. We'd like to thank the DSRCO (Deep Sea Research Center of Osaka) for the nano-submarine and the anaglyph camera which permitted us to take the picture during the 2010 expedition in the cavern mazes of the Mariana trench.

**PROMETEJEV VRT /
PROMETHEUS' GARDEN**

Bruce Bickford (Bruce Bickford)
ZDA/USA, 1988, digital, 28'



Film, nastal po navdihu grškega mita o Prometeju – Titanu, ki je iz gline ustvaril prve ljudi in bogovom ukradel ogenj –, vas popelje v filmski svet, kot ga še niste videli. V tem čarobnem animiranem kratkem filmu se druga za drugo vrstijo nepozabne sličice, zlite v tok zavesti, v katerem presenetljiva zasedba glinastih likov bije nasilen boj za preživetje. Bruce Bickford je v 70. letih prepustil umetniško vodenje svojih projektov takratnemu sodelavcu Franku Zappi, ki je filme zmontiral in podložil z glasbo. S *Prometejevim vrtom* je Bickford svojo neomajno, izčrpno vizijo spet vzel v lastne roke.



Inspired by the Greek myth of Prometheus—a Titan who created the first mortals from clay and stole fire from the gods—*Prometheus' Garden* immerses its audience in a cinematic universe like no other. Each haunting frame of this magical animated short flows into the next to form a stream of consciousness in which an unlikely cast of clay characters undergoes a violent struggle for survival. In the 1970s, Bruce Bickford relinquished creative control of his work to then-collaborator Frank Zappa, who edited and scored it; the subsequent release of *Prometheus' Garden* marked Bickford's reclamation of his own uncompromising, comprehensive vision.

**NESTRPNOST – TRILOGIJA /
INTOLERANCE – THE TRILOGY**



Nestrpnost I: Globoko v vesolju najdejo predmet. Ko odkritje razvozlaajo in dojamajo, njegove posledice pomenijo novo nevarnost za človeštvo: Zoge!
Intolerance I - A strange object is found in the furthest reaches of space. When decoded and understood, the consequences of this discovery ring in a new danger for mankind: Zogs!

Phil Mulloy (Spectre Films)
VB/UK, 2000–2004, digital, barvni in čb/
colour and b/w, 48', v angleškem jeziku
s slovenskimi podnapisi/In English with
Slovenian subtitles



Nestrpnost II – Invazija: Dwight utegne biti edino upanje za Zemljo, kajti le on zares pozna Zoge. Kdo bi si mislil, da bo Zemljo tako močno ogrozil astronaut, ki si vzame čas za ovohavanje ženskih spodnjih hlačk?
Intolerance II - The invasion: Dwight may be earth's only hope, only he knows who the real Zogs are. And who would have thought an astronaut taking some time out to smell a pair of women's knickers could expose the earth to so much danger.



Nestrpnost III – Končna rešitev: Osupljiv preobrat! Ali Zogi sploh obstajajo? Za končni obračun odpotujemo dva tisoč let v prihodnost.
Intolerance III - The final solution: A stunning twist! Do the Zogs really exist? We leap two thousand years into the future for the final showdown.

**JAIR SALVADOR
ALVAREZ:
FILMSKI
PROGRAM
JAIR SALVADOR
ALVAREZ: FILM
PROGRAMME**

Najboljši s festivala ReAnima

Program obsega izbor najboljših del s prve izdaje festivala ReAnima. Izbor je odraz naših zanimanj, našega prepričanja, kaj vse animirani film (lahko) je. Za nas je zelo pomembno, da lahko prikažemo močna sporočila ter tehnično in narativno kakovost filmov, ki bodo predstavljeni.

Kot novoustanovljeni festival na mednarodnem animacijskem prizorišču smo z izborom zelo zadovoljni in ponosni na vsa vključena dela. Upamo, da bodo gledalcem v navdih za razmislek ter da bo umetniška, politična in družbena angažiranost filmov prispevala k oblikovanju družbe, ki bo v svojem soočanju z vselej fluidno in nenehno spreminjajočo se realnostjo osvobojena vnaprej zakoličenih konstruktov.

Gledalci bodo v izboru našli sodobne zgodbe in umetniška dela, ki odražajo naš z negotovostjo obremenjeni čas, hkrati pa prinašajo bojevitost sporočila, izražajo umetniške pomisleke ter metafore o življenju in smrti, o odtujenosti, ki so jo povzročile vlade v želji po podrejanju državljanov. To je globalna vizija najboljših alternativnih in neodvisnih animiranih filmov z vseh koncev sveta.

Festival ReAnima vam želi veliko užitkov ob ogledu tega prekrasnega izbora kratkih filmov, ki prekipevajo od življenja.

Jair Salvador Alvarez

Best of ReAnima Festival

The following program is a selection of the best films from the first edition of the ReAnima festival. The selection is a reflection of our concerns; of what we think animation is and can be. It is very important for us to be able to show the powerful messages and the technical and narrative quality of each of the films presented here.

As a new-born festival in the international animation scene we are very happy and proud of our selection, and we hope that it will give the audience food for thought. We also hope that the artistic, political and social commitment of these films will contribute to the creation of a society free from pre-defined constructs in its interaction with reality, which is always liquid and constantly moving.

In this selection the audience will find contemporary stories and artworks that reflect our times plagued by uncertainty, but also express combative messages, artistic concerns, metaphors about life and death, the alienation created by governments to subdue the citizens. This is a global vision of the best alternative and independent animation from around the world.

From ReAnima we hope you enjoy, as much as we do, this wonderful selection of short films full of life.

Jair Salvador Alvarez

**KITAJSKO POUČEVANJE ANIMACIJE:
TIŠINA SREDI HRUPA / 蝉噪林愈静
之动画教育 / CHINESE ANIMATION
EDUCATION: SILENT WITHIN NOISE**
Xue Yanping (Catfood Animation Studio)
Kitajska/China, 2016, digital, 11'



Film je križanec med dokumentarcem in glasbenim videospotom ter predstavi razmere v poučevanju animacije na Kitajskem v 21. stoletju.

A mix between a documentary and a music video, this animation presents the situation in Chinese animation education in the 21st Century.

SRČNA ŽELJA / IN A HEARTBEAT
Esteban Bravo, Beth David (Beth David,
Esteban Bravo)
ZDA/USA, 2017, digital, 4'06"



Nerazkritega geja utegne izdati lastno srce – da bi ujelo fanta svojih sanj mu namreč skoči iz prsnega koša. A closeted boy runs the risk of being outed by his own heart after it pops out of his chest to chase down the boy of his dreams.

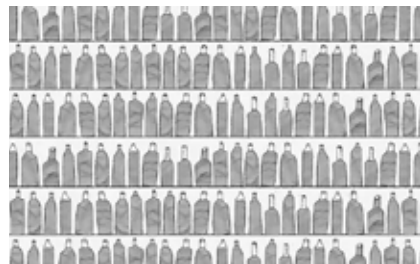
**PLOSKOVNI IZRAZI / DIVISIONAL
ARTICULATIONS**
Max Hattler (Max Hattler / University of
Hong Kong)
Hongkong/Hong Kong, 2017, digital, 4'33"



Audiovizualno sodelovanje skladatelja Luxa Prime in vizualnega umetnika Maxa Hattlerja na pogon ponavljanja in distorzije. Nerazločna analogna glasba in geometrična digitalna animacija se združita v elektronsko povratno zanko ter skupaj ustvarita množico ploskovnih izrazov v času in prostoru. Repetition and distortion drive this audiovisual collaboration between composer Lux Prima and visual artist Max Hattler, where fuzzy analogue music and geometric digital animation collide in an electronic feedback loop, and spawn arrays of divisional articulations in time and space.

**VSI PADEJO / ILS TOMBENT
TOUS / THEY ALL FALL**

Joann Guyonnet (Biscuit Production/Joann Guyonnet)
Francija/France, 2016, digital, 6'



Moški in nekaj steklenic.
A man and some bottles...

OVERRUN

Pierre Ropars, Antonin Derory, Diane Thirault, Jérémie Cottard, Matthieu Druaud, Adrien Zumbühl (Supincofom Rubika); Francija/France, 2017, digital, 7'42"



Film pripoveduje o mravlji, ki se znajde v temnem, hladnem prostoru. Spremlja-mo njeno pot po navidezno neprijetnem in nevarnem, a tudi vznemirljivem svetu, ter njena prizadevanja za pobeg. *Overrun* tells the story of an ant who is plunged into a dark and cold place. We follow its journey through this seemingly disturbing and dangerous, yet fascinating world and its quest to escape.

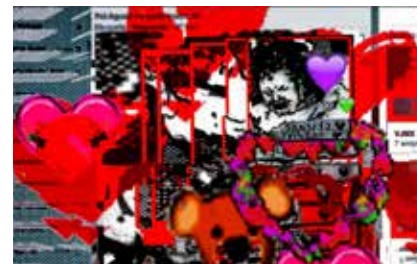
BEING-INGS

Shunsaku Hayashi (Nurturing of Media Art Creators)
Japonska/Japan, 2017, digital, 8'



Film govori o individualnosti v serijski vzajemnosti posameznika; o tem, kako je posameznik lahko sam svoj. Kaj ga v trajni identiteti atomov lahko loči od množice? This film is about the individuality in the serial solidarity of the individual; how an individual can be single. In the continuous identity of atoms, what can divide it from the plurality?

**V STANJU AMNEZIJE / AMNESIA EN
EL ESTADO / STATE OF AMNESIA**
Esteban Azuela (DeMotu Productions)
Mehika/Mexico, 2016, digital, 2'47"



Film s posmehom naslavlja vprašanje odtujenosti, imunosti na podobe, ki nas obkrožajo. Zjutraj se na poti v službo prizori narkoterorja mešajo z zabavo. Naše možgane posiljujejo z nasiljem; kot kača smo, ki grize lastni rep, hkrati pa se zvija od bolečine in prosi za milost. A mockery of alienation, of being immune to the images surrounding us. Like going to work in the morning, scenes of narco-terrorism merging with entertainment. Our minds have been raped with all this violence; it's like a snake biting its tail while writhing in pain, begging for mercy.

RAGNAROK

Urte Oettinger, Johan Oettinger (Art Shot/Wiredfly/Basmati Film)
Litva, Danska/Lithuania, Denmark, 2016, digital, 7'48"



Star ponosni orol strada v nevihtni, opusteli gorski pokrajini. Privid ga zvabi h kosu mrhovine. Skušnjava, da bi si povrnil moč, je velika, vendar svoje narave noče zatajiti. V tej brezupni zagati slabotnega orla zapelje duh pogubljenja. V trenutku, ko se orol vda skušnjava, se izstrelji naboj. Orel umre, vendar ostane zvest samemu sebi. An old and proud eagle is starving in a stormy, desolate mountain landscape. Lured by a mirage it discovers some carrion. The eagle is tempted to fortify itself, but refuses to go against its nature and eat carrion. In this desperate and hopeless situation, the spirit of doom manages to seduce the weak eagle. As soon as the eagle gives in to temptation, a bullet is shot. The eagle dies, but stays true to itself.

**OBJOKOVANO SEME /
SORROWFUL SEED**

Dent&Gieer Wang (Dent&Gieer Wang)
ZDA/USA, 2017, digital, 9'18"



Abstraktni prikaz materinstva in transcendence z intuitivnimi podobami in zrnatimi skicami. Zamegljeni ton filma in minimalistična scenografija rišeta hladno razpoloženje, ki spremlja glasbo skozi ohlapno pripoved. The film is an abstract portrayal of motherhood and transcendence, involving visceral imagery and grainy sketches. The film's hazy tone and minimal scenery depict a sense of coldness that accompanies the music through loose narrative.

RETROSPEKTIVA: RAO HEIDMETS RAO HEIDMETS RETROSPECTIVE

**Kisli nasmeški razsutih
Rao Heidmets in njegovi filmi**

Če Priit Pärn in Mati Kütt predstavljata Lenno-na in McCartneyja neke generacije estonskega animiranega filma, potem je Rao Heidmets njun George Harrison. Heidmets je pogosto v senci Pärnovega in v manjši meri tudi Küttovega med-narodno uveljavljenega dela tiho šel svojo pot in ustvaril zavidanja vreden filmski opus, ki načenja številna zanimiva politična, družbena in nacional-na vprašanja (od množičnih medijev, kloniranja, genetike in stvariteljstva do osebne in kulturne identitete).

Čeprav Heidmets večinoma ustvarja stop anima-cije (estonskemu lutkovnemu studiu Nukfilm se je pridružil leta 1982, ko je bil ta še del sovjetskega studia Tallinnfilm), njegovo delo nima izrazitega vizualnega sloga kot denimo Pärnovo. Heidmets je v filmih uporabil že vse od velikih do majhnih lutk, od igralcev do peska, preje in raznovrstnih drugih predmetov.

Kar povezuje njegova dela, je neusahljivo zani-manje za krhke, tanke zidove, ki jih ljudje in družbe gradijo okoli sebe (npr. televizija, religija ali pre-moženje). Nezloščen in pogosto surov videz Heid-metsovih filmov skupaj z občasnim združevanjem igralcev in lutk rišeta podobo shizofrenega sveta, ki vijuga med resničnim in neresničnim, sveta, ki vse te vprašljive in nestabilne plasti komajda še drži skupaj.

Zdi se, da nam Heidmets v vseh svojih filmih – od zgodnjih klasik *Teater Papa Carlo* in *Noblesse Oblige* (prvi govori o totalitarni družbi, drugi o razrednih strukturah) do izjemnih *Biserni človek* (o izzivih družbe, ki ohranja kulturno čistost), *Pri-rojene dolžnosti* (daljnovidno delo, ki se ukvarja z lažnimi novicami, še preden je bilo to v modi), *Ro-žen je orakelj* (ne zgolj kritika religije, temveč tudi komentar našega zapletanja v vzorce in verova-nja) ter nedavnega *Življenje pred življenjem* (kaj se zgodi, ko se ideje, ki so nam jih vedno predstavljali kot resnico, izkažejo za laž?) – želi pokazati, po-gosto z zdravo mero absurdnega humora, kako zelo negotove, dvomljive in zmotne so te struk-ture ter da je meja med razvitimi in barbarskimi civilizacijami pravzaprav zelo tanka.

Heidmets o svojem delu vselej govori na precej skromen, vsakdanji in neposreden način: »Nimam občutka, da bi moral svetu kaj povedati ali da so moji filmi tako krasni, da bi jim ljudje morali prisluhniti,« pravi. »Zame ni tako nujno, da to počnem. Uživam v procesu ustvarjanja filma. Rad imam šestmesečno miselno telovadbo ..., ko moraš ves čas napenjati možgane. Nikoli ne veš, kakšen bo končni izid, saj ves čas kaj spreminjaš. Mogoče bom, ko najdem svoj popolni film, odne-hal in se začel ukvarjati s čim drugim.«

Sebično upamo, da se Heidmets in popolnost nikdar ne srečata, saj od njegovega lucidnega tuhtanja o pogosto grotesknem ustroju družbe vsi veliko odnesemo.

Chris Robinson

Half Smiles of the Decomposed The films of Rao Heidmets

If Priit Pärn and Mati Kütt are the Lennon and McCartney of a certain generation of Estonian animation, then Rao Heidmets is their George Harrison. Often overshadowed by Pärn's – and to a lesser degree, Kütt's – internationally renowned work, Heidmets has quietly gone about his busi-ness putting together an impressive body of films that have explored a variety of intriguing political, societal and domestic issues (ranging from mass media, cloning, genetics, creation, and individual and cultural identity).

Though Heidmets (who joined Estonia's Nukfilm puppet studio in 1982, back when it was still a part of the Soviet state run Tallinnfilm Studio) works primarily in stop motion, his work has no real di-stinct visual style the way, say, Pärn's work does. Heidmets has used giant puppets, small puppets, actors, sand, yarn and assorted other objects.

What does link his body of work together is an ongoing fascination with the fragile, thin walls that individuals and societies hoist up around themselves (e.g. television, religion, or wealth). The often raw and unpolished look of Heidmet's films along with his occasional fusion of live acti-on and puppet reveal a schizophrenic world that skirts between real and unreal, a world that can barely hold together these questionable and un-stable layers.

Throughout his work – from the early classics *Papa Carlo Theatre* and *Noblesse Oblige* (which tackle totalitarian society and class structures respectively) through to the magnificent *Pearl-man* (which addresses the challenge of a society maintaining cultural purity), *Inherent Obligations* (a prescient work that uses fakes news before it was even a thing), *Oracle is Born* (not just a slam on religion but also a commentary about how stuck in patterns and belief systems we become) and the recent *Life Before Life* (what happens when ideas we were always taught were true turn out to be false?), Heidmets seems to want to show us – usually with a healthy dose of absurdist humour – just how tenuous, dubious and fallible these structures are, and that ultimately the line between cultivated and barbaric civilizations is a very slim one.

Heidmets has always been quite modest, casual, and straightforward about his work: "I don't feel that I must say something to the world or that my films are so great that people must hear them," says Heidmets. "It's not so pressing for me to do things. I enjoy the process of making a film. I like the six-month brain workout... when you must always be thinking. You never know what the results will be because you make changes all the time. Maybe I'll stop after I find my perfect film and move on to something else."

Here's selfishly hoping that Heidmets and per-fectio never shall meet as we can all benefit from his thoughtful musings about society's often grotesque make-up.

Chris Robinson

INSTINKT / INSTINCT

Rao Heidmets (Nukufilm)
Estonija/Estonia, 2003, 35 mm, 10'



Kaj se zgodi, če stvarnik izgubi nadzor nad lastno stvaritvijo in ta začne slediti svoji volji? V pozoren ogled toplo priporočamo vsem, ki se ukvarjajo s kloniranjem, razvojem umetne inteligence, pa tudi sicer duhovitim ljudem.

What happens when the Maker loses control over his creation and it starts to obey its own will? Highly recommended for close inspection to everyone involved in cloning, AI creation and otherwise witty people.

BISERNI ČLOVEK / PÄRLIMESS / THE PEARLMAN

Rao Heidmets (Nukufilm)
Estonija/Estonia, 2006, 35 mm, 12'



Predsedniki, kralji in vrači so odgovorni za dobrobit svojih ljudi. Modri voditelj lahko dolgo varuje svojo kulturo, a tudi on je nemočen pred genskim prenosom. Kulture se prepletajo, kri se meša in rodijo se izkoreninjene generacije, ki nimajo ne identitete ne pravega občutka, kje je njihov dom. Ljudje ne živijo več v harmoniji z naravo in njihova usoda je zapečaten.

Presidents, kings and shamans bear responsibility for the welfare of their people. A wise leader of the people manages to keep his culture untouched for a long time but even he is powerless against genetic transfer. Cultures mix, blood mixes and rootless generations are born lacking identity and a proper sense of where their home is. The people no longer live in harmony with nature and this seals their fate.

TEATER PAPA CARLO / PAPA CARLO TEATER / THEATRE PAPA CARLO

Rao Heidmets (Tallinnfilm)
ZSSR/USSR (Estonija/Estonia), 1988, 35 mm, 9'40"



Totalitarna družba uničuje samo sebe in slej ko prej pride čas, ko ljudje ne zdržijo več. Takrat nastopi papa Carlos, ki tla kuje pot do svobode.

A totalitarian society destroys itself, sooner or later the people cannot take it anymore and then, over papa Carlos a path to the doors of freedom is laid.

PRIROJENE DOLŽNOSTI / KAASUÜNDINUD KOHUSTUSED / INHERENT OBLIGATIONS

Rao Heidmets (Nukufilm)
Estonija/Estonia, 2008, digital, 10'



Priča smo procesu, v katerem igrajo mediji vse večjo vlogo v oblikovanju družbenega življenja. Kako bi dosegli še točnejše rezultate naših anket in raziskav? Kako se lahko velika in še večja podjetja spremenijo, da bi zadostila zahtevam mase potrošnikov? Rezultat vsega tega je surov in vulgaren »sodobni« svet.

We can see the media playing a continuously greater role in the arrangement of social life. How can we get more precise results from our surveys? How can the big and biggest companies change to meet the requirements of vast consumers? The result of all this is a vulgar and rude "modern" world.

NOBLESSE OBLIGE

Rao Heidmets (Tallinnfilm)
ZSSR/USSR (Estonija/Estonia), 1989, 35 mm, 9'39"



Film, ki stopa po meji med resničnim in neresničnim, skuša upodobiti monotono tega sveta in njegovo iluzorno naravo ter izpostavi pomanjkanje duhovnosti v življenju, ki temelji na vsakdanji rutini. Raven kulture, ki civilizacijo rešuje pred propadom, je pri ljudeh tankega kot tapeta.

Balancing on the borderline of the real and the unreal, the film strives to express the monotony of this world, its illusory character, and emphasizes the lack of spirituality in the life based on everyday routine. The layer of culture in humans is thin as a wallpaper separating us from the decaying civilization.

ŽIVLJENJE PRED ŽIVLJENJEM / ELU ENNE ELU / LIFE BEFORE LIFE

Rao Heidmets (Rao Heidmetsa Filmistuudio)
Estonija/Estonia, 2016, digital, 7'40"



Novorojeni metulj Bruno v iskanju nečesa boljšega odleti v svet, pri tem pa se ne zaveda, da je bil rojen na najboljšem mogočem kraju. Zahrbtno grmovje ga privlači kot magnet in tik pred pristankom na listu Bruno konča kot plen. Ostanejo le njegova krila, ki jih skozi meglico odnese v drug svet.

The newly born butterfly Bruno flies into the wide world to look for something better, not realizing that he was born in the best place ever. A vicious bush is drawing Bruno like a magnet. And just before landing on a leaf, Bruno is eaten up. Only the wings remain, falling from the leaves. Through a mist, they are taken to another world.

**ROJEN JE ORAKELJ / PROHVETI
SÜND...? / ORACLE IS BORN...?**

Rao Heidmets (Nukufilm)

Estonija/Estonia, 2011, digital, 13'



Človek je suženj svoje domišljije. Pot iz tega je dolga in naporna, zanjo pa je potreben tudi dober spomin.

Human being is the slave of his imagination. Finding the way out of it is a long and complicated journey and it requires a good memory.

RETROSPEKTIVA: IGOR KOVALYOV IGOR KOVALYOV RETROSPECTIVE

Plemenite podrobnosti

Ukrajinec Igor Kovalyov (Kijev, 1954) je med najvidnejšimi imeni postsovjetskega animiranega filma. Leta 1998 je (s prijateljem in sodelavcem Aleksandrom Tatarskim ter producentom Anatolijem Prohorovom) soustanovil studio Pilot, prvi neodvisni animacijski studio v Rusiji. Kovalyov je bil poleg tega med najzaslužnejšimi za mednarodni uspeh hollywoodskega studia Klasky Csupo, v okviru katerega je za televizijsko mrežo Nickelodeon režiral inovativne serije *Rugrats*, *Aahh!!! Real Monsters* in *Duckman*, pa tudi prvi celovečerni film tega studia, *Umazančki* (1998). Z omenjenimi serijami je Kovalyov povzročil revolucijo v televizijski animaciji za splošno javnost ter formatu vdihnil prefinjeno svežino in neodvisnega duha.

Ob komercialnem uspehu pa je Kovalyov v svetu animiranega filma priljubljen in prepoznaven zaradi svojih kratkih filmov za odrasle, redkih draguljev, ki so ga povzdignili v mednarodno avtoriteto. In prav ta avtorska plat, umetniška in poetična dimenzija njegovega dela, je tista, ki jo Animateka letos postavlja v ospredje; razvil jo je v začetnih letih delovanja (*The Other Side of the Moon*, v so režiji s Tatarskim leta 1983) in je k sreči nikoli opustil. Od filma *Kokoš, njegova žena* (1989) do nedavnega *Before Love* (2016) je Kovalyov – s komaj nekaj več kot pol ducata naslovov – zbiral nagrade in priznanja na najpomembnejših festivalih (Mednarodni festival animiranega filma v Ottawi, festival v Hirošimi, Katalonski mednarodni festival fantastičnega filma v Sitgesu itd.).

Če ga primerjamo z izjemnimi osebnostmi, kot sta Andrej Tarkovski (njegov moskovski učitelj) in Robert Bresson (ki je zanj največji mojster), njegovo delo odlikujeta prepoznaven grafični slog, ki ga je podedoval od estonskega ustvarjalca Priita Pärna, in izbrana barvna paleta. Temu moramo dodati še edinstveno poetiko – hermetično in nadrealistično, danes bi jo imenovali kvantna (sam govori o posebni »ritmični strukturi«) – o človeški usodi, ki jo predstavlja kot grenko-sladko in tragično, a z nezamenljivim smislom za humor.

Prepoznavni značilnosti sta glede na svojo subtilnost tudi premišljeno načrtovanje in oblikovanje; izposodil si ju je od cenjenega avtorja Waleriana Borowczyka in bratov Quay. Kovalyov je mojster ustvarjanja suspenza, skrivnostnega in polnega prikrite represije ter ambivalentnih likov, ki se trudijo najti svoje mesto v svetu, v katerem nič ni tako, kot se zdi. To so zgodbe s sanjskim pridihom (*Leteči Nansen*), skoraj vedno postavljene v domače okolje (*Kokoš, njegova žena*), kjer pomembno vlogo igrata poželjenje (*Ptič na oknu* in *Milch*) in težavnost občutenja ljubezni ali komuniciranja (*Before Love*) ... Vsakdanje, domnevno banalne zgodbe, ki jih z neverjetno strastjo do podrobnosti razvije do te mere, da postanejo veličastne. Da bi bilo njegovo delo še bolj enigmatično, Kovalyov v filmih prepoznava »avtobiografsko« prvine.

Carolina López

Sublime Details

The Ukrainian Igor Kovalyov (Kiev, 1954) is one of the most outstanding figures of post-Soviet animation. He was a founding member (together with his friend and colleague Aleksandr Tatarsky and the producer Anatoly Prokhorov) of the studio Pilot in 1988, the first independent animation studio in Russia. Kovalyov was also central to the international success of the Hollywood studio Klasky Csupo, where he directed the innovative series *Rugrats*, *Aahh!!! Real Monsters* and *Duckman* for Nickelodeon, as well as its first feature film *The Rugrats Movie* (1998). With the series, Kovalyov revolutionised television animation for the general public, giving the format an exquisite fresh and indie feel.

But beyond his commercial success, Kovalyov is loved and recognised in the world of animation for his shorts made for adults, real jewels that have made him an international reference. It is this personal facet, the artistic and poetic dimension of his work that Animateka celebrates this year. A facet he developed during his early days (*The Other Side of the Moon*, co-directed with Tatarsky in 1983) and that fortunately he has never abandoned. From *Hen, His Wife* (1989) to the recent *Before Love* (2016), Kovalyov has amassed – with barely more than half a dozen titles – numerous awards and distinctions in the most important festivals (Ottawa International Animation Festival, Hiroshima Festival, Sitges International Fantastic Film Festival of Catalonia...). Compared

with figures as outstanding as Andrei Tarkovsky (his teacher in Moscow) or Robert Bresson (who he considered his true master), his work is characterised by a recognisable graphic style, inherited from the Estonian Priit Pärn, and an exquisite colour palette. We must add to this his particular poetics, hermetic and surreal, which today we would call quantum (he talks about a particular "rhythmic structure"), about the human condition, which he presents as bittersweet and tragic but with an unmistakable sense of humour.

The sound planning and design are also, given their delicacy, identifying marks, borrowed from his admired Walerian Borowczyk and the Quay brothers. Kovalyov is a master of creating suspenseful atmospheres, enigmatic and with latent repression, populated with ambivalent characters that struggle to find their place in the world where nothing is what it seems. They are stories with a dream-like quality (*Flying Nansen*), almost always domestic (*Hen, His Wife*), where desire plays an important role (*Bird in the Window* and *Milch*), as well as the difficulty of loving or communicating (*Before Love*)... Everyday stories, supposedly trivial, which Kovalyov develops until making them monumental through an extraordinary love for detail. To develop the enigmatic nature of his work, Kovalyov recognises an "autobiographical" element in his films.

Carolina López

ANDREJ SVISLOTSKI

Igor Kovalyov (Pilot Moscow Animation Studio)
Rusija/Russia, 1991, 35 mm, 19'



Zgodba, prežeta z duhom filma noir, razkriva dvoličen odnos med gospodarjem in njegovimi služabniki.

The spirit of film noir creeps through this tale, laying bare the deceitful relationship between a master and his servants.

PTIČ NA OKNU / BIRD IN THE WINDOW

Igor Kovalyov (Klasky Csupo)
ZDA/USA, 1996, 35 mm, 13'



Zgodba, v kateri se preteklost in sedanjost zlijeta in ponovno razdružita po drugačni prelomnici, spremlja moškega ob obisku ženske, ki živi v hiši z vrtnarjem, dvema poljubljajočima se kitajskima šahistoma in otrokom, ki bo za stik z moškim storil vse.

Past and present merge and then re-fracture down different fault lines when a man visits a woman living in a house with a gardener, two kissing Chinese chess players and a child who will do anything to communicate with the man.

LETEČI NANSEN / FLYING NANSEN

Igor Kovalyov (Klasky Csupo)
ZDA/USA, 2000, 35 mm, 12'



Raziskovalec Nansen odpotuje na severni tečaj, kjer ga čakajo nevarnosti, pustolovščina in ženska.

Explorer Nansen travels to the North Pole, where danger, adventure and a woman await him.

KOKOŠ, NJEGOVA ŽENA / HEN, HIS WIFE

Igor Kovalyov (Pilot Moscow Animation Studio)
Sovjetska zveza/Soviet Union, 1990, 35 mm, 13'



Čudovito in skrajno natančno izrisan animirani film o bizarnem, nadrealističnem svetu, v katerem debeluh živi z ženo, nekakšno orjaško, tolsto kokošjo, in njunim otrokom oziroma hišnim ljubljencem, polžu podobnim bitjem s človeško glavo. Ekspresionistična domača vizija sovjetskega animatorja Kovalyova in *Eraserhead* v animirani obliki.

Extraordinarily detailed and beautifully drawn animation of a bizarre and surreal world; the domestic life of a fat man, his wife, a sort of oversized obese chicken, and their child/pet, a slug-like creature with a human head. This expressionistic and interior vision of Soviet animator Kovalyov is like an animated *Eraserhead*.

MILCH

Igor Kovalyov (Klasky Csupo)
ZDA/USA, 2005, digital, 15'



Deček začne spoznavati pojem ljubezni in se sooči z umrljivostjo svojih bližnjih. Film govori o tem prek niza posrednih podrobnosti, s katerimi želi upodobiti srž odnosov in morda tudi sam konflikt bivanja.

A boy discovers love and comes face to face with the mortality of his family. The film speaks of this through a web of oblique details, attempting to capture the flesh of relation and, perhaps, the very tension of being.

BEFORE LOVE

Igor Kovalyov (Bazelevs)
Rusija/Russia, 2016, digital, 19'15"



Dramski vozel zgodbe zapletejo človeške pomanjkljivosti. Vse, kar se zgodi likom, še ni prava ljubezen. Vsak najde svoj način, kako biti nesrečen. Vsi iščemo ljubezen.

Human shortcomings tie the dramatic knot of this story. Everything happening to the characters is not yet true love. Everybody finds their own way to be unhappy. Everybody is looking for love.

ROBERT LÖBEL: FILMSKA RETROSPEKTIVA IN PROGRAM ROBERT LÖBEL: FILM RETROSPECTIVE AND PROGRAMME

Filmi, s katerimi sem odrasčal

Program je sestavljen iz filmov, s katerimi sem odrasčal. Nekateri sem videl v najstniških letih, ko še nisem vedel, da v animaciji sploh obstaja kaj drugega kot mainstream. Razkrili so mi povsem novo razsežnost, kaj vse je lahko animacija: da je lahko na primer politična, brutalna, čudaška in psihedelična. Skoraj vsi izbrani filmi imajo slogovno povezavo: vsebujejo like in konflikt ter ne uporabljajo jezika. To je zame najzahtevnejši vidik animiranega kratkega filma in s tem problemom se pri svojem delu vsakokrat spopadem. Izbor predstavlja dela, ki so z vidika telesne govorice in humornega pripovedovanja neprekosljiva. Skoraj kronološko prikazuje moje korake učenja.

Po dokončani šoli in še pošteno zelen sem v svojem rodnem Dresdnu (skoraj) opravil pripravištvu v animacijskem studiu Lutza Stütznerja. Pokazal mi je svoje kratke filme, ki jih je v zadnjih letih NDR ustvaril v filmskem studiu DEFA. Z minimalističnim slogom in premetenim političnim sporočilom so me naravnost prevzeli.

Lenobno nedeljsko popoldne Berta Gottschalka sem videl, ko je šola za animacijo iz Babelsberga na nekem dogodku v Dresdnu predstavila izbor svojih del. Domov sem prišel povsem pod vtisom tekoče 2D animacije in kar nisem mogel verjeti, kaj sem videl. Še danes mi film vzbuja enak občutek.

Sledijo klasike Konstantina Bronzita, Raimunda Krummeja in Vladimirja Leschiov, ki jih poznamo in imamo radi skoraj vsi. Leschiov je vodil delavnico na moji univerzi v Hamburgu in zaljubil sem se v njegove čudaške animirane uganke.

Tri epizode serije *Velikani* Celine in Yanna ter *Od-lašanje* Leva Yilmaza zastopajo spletno skupnost animatorjev s platform Vimeo in YouTube, ki jo iskreno obožujem in podpiram. Brez spletnih animatorjev bi bil ta svet dolgočasen. Člani te skupnosti drug drugega učijo in se spodbujajo bolj, kot bi jih lahko katerakoli šola. V nekih spletnih animacijah sem naletel na slavnega, zelo iskanege oblikovalca zvoka za animirane filme Davida Kampa, ki je potem moral poskrbeti za zvok v mojih kratkih filmih.

Po eden Rebece Sugar je dober primer vsega, kar mi je pri animiranem filmu všeč: je bizaren, luciden in preprost. Rebecca je danes s serijo *Steven Vesolje*, ki jo ustvarja za Cartoon Network, zvezdnica animacije. Film Patricka Doyona *Nedelja* gre v podobno smer, vendar je pripoved bolj biografska. Patrick je s svojo minimalistično zasnovo likov in humornimi trenutki pravi genij. Leta 2013 sem imel v Montrealu priložnost preživeti z njim nekaj ur.

In ne nazadnje še moje delo. Moji kratki filmi so rezultat vsega, kar sem gledal in ob čemer sem užival v letih pred tem, vsekakor pa tudi mojih življenjskih razmer in zanimanj. Z veseljem bi vam povedal kaj več, a prihranimo raje nekaj skrivnosti za čas po projekciji.

Robert Löbel

Films I grew up with

This programme contains films I grew up with. Some of them I saw in my teenage years when I didn't know that there was anything beyond mainstream animation. Somehow they opened my eyes to a whole new dimension of what animation could be, for example political, brutal, weird and trippy. In almost each of my selected films, there's one stylistic connection: it has characters, a conflict and is told without language. For me, this is the most challenging part in an animated short and I try to solve this problem every time in my own work. This collection is a non plus ultra of body language and humoristic storytelling. Almost chronologically, it shows my steps of learning.

After school and super naive, I (almost) did an internship at Lutz Stützner's animation studio in my hometown of Dresden. He showed me his own shorts, which he produced at the DEFA film studio during the last years of GDR. They blew me away with a minimalist style and a clever political message.

Lazy Sunday Afternoon by Bert Gottschalk is a short I saw when the animation school from Babelsberg screened a collection of their animations at an event in Dresden. Totally impressed by the fluent 2D animation I went back home and couldn't believe what I just saw. Same feeling about it today.

Next are the classics almost everyone knows & loves by Konstantin Bronzit, Raimund Krumme and Vladimir Leschiov. Mr. Leschiov gave a workshop at my university in Hamburg and I absolutely loved his weird story puzzle animations.

The three *Giant* episodes by Celine & Yann and *Procrastination* by Lev Yilmaz represent the online animation community on Vimeo and YouTube, which I really love and support. Without the online animation people, it would be a boring world. Members of this community teach & push each other forward more than any university can. In some online animations I also found the famous & busy animation sound designer David Kamp, who later had to do all sounds for my own shorts.

Singles by Rebecca Sugar is a good example of everything I like in animation, it's bizarre, clever and simple. Today Rebecca is an animation superstar with her Cartoon Network Series *Steven Universe*. Patrick Doyon's film *Dimanche* is a similar direction but told in a more biographical way. Patrick is a genius with his minimalist character designs and humoristic moments. I had the pleasure of spending a couple of hours with him in Montreal in 2013.

Last but not least, my work. My own shorts are the result of what I had watched and liked in previous years, including my actual situation and interests in life, of course. I would like to tell you more about it now, but I think it's better to save some secrets for after the screening.

Robert Löbel

**OKVARA / DIE PANNE /
THE BREAKDOWN**

Klaus Georgi, Lutz Stützner (DEFA Studio)
NDR/GDR, 1988, 35 mm, 3'22"



Voznik majhnega avtomobila privoli v zasilno vleko vozila v okvari, vendar se mu na avto pripne več, kot je pričakoval – cel državni konvoj. Režiserja sta sprva na konec kolone dodala tanke, vendar sta morala ta del spremeniti, da je film prestal cenzuro.

The driver of a small car is asked to tow a broken-down vehicle, but gets rather more than he expected – a whole state motorcade. The directors originally included tanks after the last cars, but had to change this ending to get the film past the censors.

**SPOMENIK / DAS MONUMENT /
THE MONUMENT**

Klaus Georgi, Lutz Stützner (DEFA Studio)
NDR/GDR, 1989, 35 mm, 4'



Ob bučnem aplavzu odkrijejo kip človeka, ki z iztegnjeno roko kaže "naprej". Nekega dne pa kip pokaže v drugo smer. Ponovno bučen aplavz.

A statue, with outstretched arm pointing "forward," is unveiled to thunderous applause. Then one day it points the other way. Once again, thunderous applause!

**LENOBNO NEDELJSKO POPOLDNE /
LAZY SUNDAY AFTERNOON**

Bert Gottschalk (Film University
Babelsberg Konrad Wolf)
Nemčija/Germany, 1999, 35 mm, 8'16"



Puščava. Jastreb uživa v vroči popoldanski tišini. Nenaden prihod glasnega vozila razbije tišino. Izstopita dva revolverša, pripravljena na dvoboj. Jastreb čaka na svoj trenutek.

In a desert, a vulture enjoys the silence of a hot afternoon. Suddenly a noisy vehicle appears. Two pistoleros exit the car ready for a duel. The vulture watches, ready to take advantage.

**NESPEČNOST / BEZMIEGS /
INSOMNIA**

Vladimir Leschiov (Rija Films)
Litva/Lithuania, 2004, 35 mm, 7'



Pride ponoči, tiho kot mačka, in mu krade spanec, dokler je ne nahrani. Vse, kar potrebuje, je mleko, ki ji ga prinese iz dežele med spancem in resničnostjo. Ime ji je Nespečnost.

She comes at night, quiet as a cat, to take his sleep away until he feeds her. All she needs is milk brought by him somewhere between sleep and reality. Her name is Insomnia.

**NA KONCU SVETA /
AU BOUT DU MONDE / AT
THE ENDS OF THE EARTH**

Konstantin Bronzit (Folimage)
Francija/France, 1999, digital, 7'45"



Družina živi v hiši, ki se na vrhu gore nevarno nagiba na eno ali drugo stran. Na njeno ravnovesje ne vplivajo zgolj družinski člani, temveč tudi njihova krava, pes, mačka, mimoleteti ptič in človek, ki pripelje ovce in se vrne z avtomobilom. A family lives in a house that teeters precariously on the very tip of a mountain. The balance of the house is affected not only by the family that lives inside, but also their cow, dog, cat, a passing bird, and a man with a couple of sheep who returns in a car.

**KRIŽIŠČE / DIE KREUZUNG /
CROSSROADS**

Raimund Krumme (Raimund Krumme)
Nemčija/Germany, 1991, digital, 9'30"



Človek prispe na križišče in se ne more odločiti, v katero smer naj krene. Ljudje, ki jih sprašuje za smer, ga le še bolj zmedejo.

A person comes to a crossroads and cannot decide which way to take. People who ask him to help him more than they help.

GIANT (3 EPISODE/EPISODES)

Celine & Yann (Benedi Yann)
Francija/France, 2010, digital, 3'40"



»Prvo epizodo serije o Velikanih sem dokončal leta 2010. V vsaki epizodi nastopa drugačen Velikan. Serija naj bi predstavljala popotovanje po svetu Velikanov, na katerem odkrivamo še neizpovedane resnice o njih in njihovih nesoglasjih s človekom.« B. Y.

»In 2010 I made the first episode of a series I created about Giants. Each episode has a different Giant. The idea is to travel through the world of the Giants and discover the untold truth about them and their conflicts with the human being.« BY

NEDELJA / DIMANCHE / SUNDAY

Patrick Doyon (NFB)
Kanada/Canada, 2011, digital, 9'50"



Kot vsako nedeljo se družina po maši zgrne k babici in dedku, kjer glasna debata kmalu začne spominjati na vreščeči zbor vran na električni žici. Deček iz čistega dolgčasa na bližnje železniške tire položi kovanec. Ko ga vlak splošči, se dečku na veliko presenečenje razkrije osupljiva preobrazba.

In keeping with their Sunday tradition, after mass a family flock to grandma and grandpa's house, where the chaotic discussion soon begins to resemble a raucous gathering of crows on power lines. Out of sheer boredom, a young boy drops a coin on some nearby train tracks. After a train has run over it, he discovers to his astonishment that an amazing transformation has taken place.

PO EDEN / SINGLES

Rebecca Sugar (School of Visual Arts)
ZDA/USA, 2009, digital, 2'53"

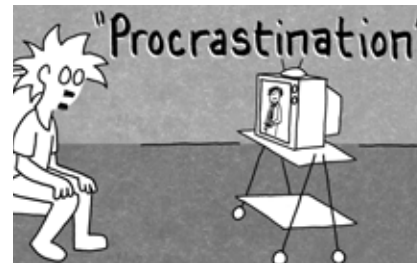


»Zelo rada rišem stripe, zato sem za diplomu hotela najti idejo, ki jo je treba nujno animirati. Za Singles sem se odločila, ker česa takega ni mogoče predstaviti v stripu, še v animirani obliki je težko! V filmu protagonist živi z neskončnim številom jazov, vsi ob istem času počnejo vse enako, saj so ista oseba. Film govori o samosti.« R. S.

"I love to draw comics, so for my thesis I wanted an idea that absolutely had to be animated. I wanted to do Singles because it could never work as a comic; it hardly worked as an animatic! The main guy lives with infinite selves, they all move the same way at the same time because they're all the same person. The film is about being alone." RS

ODLAŠANJE – POVESTI O GOLEM BIVANJU / PROCRASTINATION - TALES OF MERE EXISTENCE

Lev Yilmaz (Lev Yilmaz)
ZDA/USA, 2006, digital, 1'20"



Povesti o golem bivanju so animirana serija, ki išče humor v odtujenosti, oddmaknjenosti, osamljenosti, samodestruktivnosti in dvomu.

Tales of Mere Existence is an animated series that seeks to find the humour in alienation, isolation, loneliness, self-destruction and doubt.

VEZ / LINK

Robert Löbel (Robert Löbel)
Nemčija/Germany, 2017, digital, 7'33"



Protagonista sta povezana z lasmi. Vse, kar naredi eden od njiju in kamorkoli gre, vpliva tudi na drugega.

Two characters are linked by their hair. They influence each other by every move they make and wherever they go.

VETER / WIND

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



Vsakdan ljudi, ki živijo v vetrovnih krajih in se zdijo prav neobgledno prepuščeni vremenu, na milost in nemilost. A prebivalci so se s težkimi življenjskimi razmerami naučili spoprijeti.

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

OTOK / ISLAND

Max Mörtl, Robert Löbel (Robert Löbel)
Nemčija/Germany, 2017, digital, 2'30"



Na nekem majhnem otoku se množici eksotičnih bitij prekrizajo poti.
On a small island a bunch of exotic creatures run across each other.

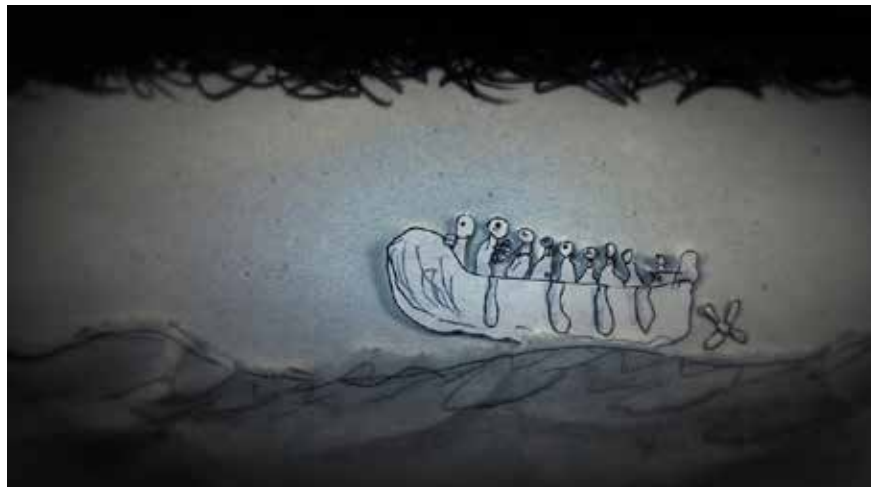
POSEBNE PREDSTAVITVE SPECIAL PROGRAMMES



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

ČE NISEM, NE MOREM BITI /
SI NO SOY NO PUEDO SER /
IF I AM NOT I CANNOT BE

Mario Torrecillas (Pda Films)
Španija/Spain, 2017, digital, 10'45"



25 sirskih in kurdskih otrok, začasno nameščenih v begunskem taborišču Herzo v Grčiji. Dve kartonasti škatli, svinčniki, škarje, papir ... Animirani film, izdelan iz kartona, ustvarjen s srcem.

25 Syrian and Kurdish children provisionally established in the Cherso refugee camp, Greece. Two cardboard boxes, pencils, scissors, paper... Here is an animated film, made with cardboard and heart.

RETROSPEKTIVA ITALIJANSKI ANIMIRANI FILM ITALIAN ANIMATION RETROSPECTIVE

Animateka al Italiana

Letos je na 14. festivalu Animateka v Ljubljani država gostja Italija. V sklopu pregleda italijanske animirane produkcije bo med celovečerci prikazan film *West and Soda*, prvi od treh, ki jih je produciral in realiziral Bruno Bozzetto. Film je bil dokončan leta 1965 in je še istega leta prišel na spored italijanskih kinematografov. Več kot le domneva je, da je bila ta genialna in ironična animirana parodija vesterna uvod v dobo velikih uspehov špageti žanra. Zamisel o vesternu se je Bozzettu porodila leta 1962, medtem ko je Sergia Leoneja k razmišljanju o scenariju za film *Za pest dolarjev* (Per un pugno di dollari, 1964) navdihnil film *Telesna straža* (Yojimbo, 1961) Akire Kurosawe, ki so ga v Italiji vrteli leta 1963, torej leto po začetku Bozzettovega projekta.

Ustvarjanje filma *West and Soda* je bilo dolgo-trajno ter polno tehničnih in produkcijskih težav. Snemanje je bilo izrazito eksperimentalno in vsako tehnično rešitev je bilo treba preveriti na razvitem traku, zato so morali za posamezen prizor delo opraviti večkrat. Glavni animator je bil Guido Manuli, ki je ustvaril večino najpomembnejših sekvenc, poskrbel pa je tudi, da ima vsak lik svojo osebnost. Za uspeh filma je bilo ključno tudi izvrstno delo Giovannija Mulazzanija, ki je ustvaril ozadja. Kot je dejal sam Bozzetto, se brez njegovega dragocene-ga prispevka ustvarjanje filma sploh ne bi začelo ali pa bi bili prikrajšani za eno estetsko najzanimivejših prvin tega filma.

Še en zgodovinsko pomemben film odpira prvi program kratkometražcev, posvečen italijanski produkciji v obdobju med 40. in 80. leti prejšnjega stoletja. Film *Zadnji čistilec čevljev* (L'ultimo Sciuscià, 1946) Francesca Maurizia Guida, znane-ga tudi kot Gibba, je deloma uspel poskus ustvariti neorealistični animirani film. Zaradi očitnega estetskega zgledovanja po Waltu Disneyju in ne preveč posrečene rabe izbranih glasov za sinhroni-zacijo likov je film deloval kot posnemovalec sta-rejših neorealističnih bratov, posnetih v živo.

Na začetku 60. let stopijo na prizorišče nekatera klasična imena italijanskega animiranega krat-kega filma, od svetovno znanih ustvarjalcev, kot so Bruno Bozzetto in umetniški dvojec Gianini in Luzzati, prek manj znanih, a zato nič manj zanimi-vih, kot sta Manfredo Manfredi in Stelio Passacan-tando, do malih biserov, poimenovanih "minifilmi", ki jih je od leta 1966 dalje ustvarjal Paul Campani. Njegova produkcijska hiša Paul-Film iz Modene je bila eksperimentalni poligon za izjemne kreativce. Vrhunec je dosegla na področju "avtorske" reklame, tako za kino kot za televizijo, zlasti za značilno italijanski oglaševalski format, oddajo "Carosel-lo", ki je bila predvajana v času največje gledanosti in je zabavala cele generacije Italijanov od konca 50. do konca 70. let prejšnjega stoletja.

Animacijo Bruna Bozzetta najbolj predstavlja lik gospoda Rossija. Zaradi kritične osti pri prikazu Italije v času povojnega gospodarskega čudeža je morda *Gospod Rossi kupi avtomobil* (Il signor Rossi compera l'automobile, 1966) najboljši primer te sarkastične žilice; tudi *Življenje v škatli* (Una vita in scatola, 1967) prikazuje odtujenost sodobnega življenja, ampak v drugačni, še vedno ironični, a izrazito bolj tragični luči.

Paul Campani in Massimo Garnier, osvobojena omejitev dela za reklame in navdahnjena s kul-turnimi preobrazbami 60. let, ustvarita serijo "minifilmov", grotesknih in ironičnih enominutnih animiranih kratkometražcev, ki jim kljub nujni strnjenosti prikaza uspe obdelati številne odlike in slabosti sodobnega človeka.

Gianini in Luzzati s *Pulcinello* (1973) ustvarita eno svojih univerzalnih mojstrov, s katero se poklonita glasbi Gioacchina Rossinija. Manj prijetna so dela Manfreda Manfredija, ki ga mnogi po-znavalci štejejo za začetnika tako imenovanega animiranega slikarstva. To se je po mnenju strokovnjaka za zgodovino animacije Giannalberta Bendazzija razvijalo dalje v 90. letih in na začetku 21. stoletja. Leta 1984 Stelio Passacantando po predlogi pesmi Pabla Nerude ustvari film *General v peklu*, za katerega so značilne nasilne, surove črno-bele risbe, vsebinsko pa je obsodba vojnih grozot v frankistični Španiji. Ursula Ferrara, takrat še obet italijanske animacije, za film *Kot osebe* (Come persone, 1995) ustvari čudovito kader-sekvenco, narisano v črno-beli tehniki.

Sklop najnovejših filmov, za katerega sta predvi-dena dva programa, pa predstavlja dela, izdana v založniški zbirki "Animazioni", ki obsega pet DVD-jev v produkciji društev OTTOMani in Vi-vaComix ter podaja pregled tako imenovanega novega vala italijanske animacije. Ta je na zelo visoki kakovostni ravni in se lahko kosa z zla-timi obdobji v minulih desetletjih. Piemontska izpostava osrednje italijanske filmske ustanove Centro Sperimentale di Cinematografia je tako rekoč edina italijanska šola za animacijo na ravni vodilnih evropskih šol animiranega filma. Zato seveda ni smel umanjhati program, posvečen nekaterim mladim talentom, ki so diplomirali v Torinu in so obeti, če ne že jamstvo, za prihodnjo kakovost italijanske animacije.

Andrea Martignoni
prevedel Denis Debevec

The Guest of Honour at 14th Animateka festival in Ljubljana is Italy. One of the feature films that will be shown as part of the Italian animation retrospective is *West and Soda*, the first of three feature-length works produced and made by Bruno Bozzetto. The film was completed in 1965 and released in theatres across Italy by the end of the year. It seems more than reasonable to assume that it was this genius, ironic animated parody of the traditional Western that marked the beginning of the golden age for the Spaghetti Western. Bozzetto came up with the idea of a western in 1962, while Sergio Leone was inspired to write the screenplay for *A Fistful of Dollars* (Per un pugno di dollari, 1964) after seeing Akira Kurosawa's *Yojimbo* (1961), which was shown in theatres in Italy in 1963, one year after Bozzetto had already started his project.

The making of *West and Soda* was a lengthy process full of technical and production challenges. It was also highly experimental, and each technical solution had to be verified on developed film stock, meaning that the same process had to be repeated several times for each scene. The lead animator was Guido Manuli, the man behind most of the key sequences as well as the man credited with making sure each character has a distinct personality. Another man crucial for the success of the project was Giovanni Mulazzani, who did a splendid job making the backgrounds. According to Bozzetto, the making of the film would not have started at all if it hadn't been for his invaluable contribution; or at the very least, we would have been denied one of the aesthetically most intriguing aspects of the film.

Another historically significant film is the opening piece in the first of the programmes dedicated to Italian animations made between the 1940s and the 1980s. *The Last Shoeshine* (L'ultimo Sciuscià, 1946) by Francesco Maurizio Guido, also known as Gibba, was a not entirely successful attempt to make an animated neorealist film. Being too evidently modelled on Walt Disney in terms of aesthetics and with poorly chosen voice actors, the film came across as an imitator of its older neorealist live action brothers.

The early 1960s were a time when some of the classical names of Italian animated short films appeared on the scene, from world-famous filmmakers like Bruno Bozzetto and the artistic duo Gianini & Luzzati, to less well known yet equally interesting ones like Manfredo Manfredi and Stelio Passacantando, or the little gems known as "minifilms", which Paul Campani started making in 1966. His Modena-based production company Paul-Film was an experimental playground for outstandingly creative artists. The company reached its pinnacle with "auteur" commercials made for movie theatres and TV, particularly in the typically Italian advertising format for "Carosello", an advertising show screened daily in prime time, which was popular TV entertainment for entire generations of Italians from the late 1950s to late 1970s.

Bruno Bozzetto's animation output is best exemplified by the character of Mister Rossi. For casting a critical eye on Italy in the time of the post-World War II economic boom, perhaps *Mister Rossi Buys a Car* (Il signor Rossi compra

l'automobile, 1966) is the finest example of this knack for sarcasm. On the other hand, while *Life in a Tin* (Una vita in scatola, 1967), too, discusses alienation in the contemporary society, it does so in a different, still ironic yet much more tragic light.

Liberated from the restrictions of working on commercials, and inspired by the 1960s cultural transformations, Paul Campani and Massimo Garnier began a series of "minifilms", grotesque and ironic one-minute animations, which despite their conciseness manage to explore a number of virtues and weaknesses of the modern man.

With *Pulcinella* (1973), a tribute to the music of Gioacchino Rossini, Gianini and Luzzati created one of their universal masterpieces. Somewhat less likeable are the works of Manfredo Manfredi, an artist considered by many connoisseurs to be the father of the so-called animated painting. According to expert on the history of animation Giannalberto Bendazzi, this technique gained new momentum in the 1990s and the early 21st century. In 1984, based on Pablo Neruda's poetry, Stelio Passacantando made *General Goes to Hell*

(Il generale all'inferno, 1984), a denunciation of atrocities of Francoist Spain, composed of violent, raw black & white drawings. With *Like People* (Come persone, 1995), the then promising young talent of Italian animation Ursula Ferrara fashioned a beautiful sequence shot in black & white.

The line-up of more recent works, which will be shown in two programmes, is composed of films released in OTTOMani and VivaComix' collection of five DVDs called "Animazioni". This gives an overview of the so-called new wave Italian animation, a very high-quality current that can match the golden ages of the past decades. The Piedmont branch of the central Italian institution for film, Centro Sperimentale di Cinematografia, is practically the only animation school in Italy that is level with the leading European animation schools. Therefore, it was vital to add a programme dedicated to some of the young talents who graduated in Turin and give hope, if not guarantee, that Italian animation has nothing to fear in terms of its future quality.

Andrea Martignoni

**RETROSPEKTIVA
ITALIJANSKI ANIMIRANI FILM I:
ARHIVSKI DRAGULJI
ITALIJANSKE ANIMACIJE
ITALIAN ANIMATION
RETROSPECTIVE I:
ANIMATED GEMS FROM
ITALIAN ARCHIVES**

**ZADNJI ČISTILEC ČEVLJEV /
L'ULTIMO SCIUSCIÀ**
Francesco Maurizio Guido - Gibba (Alfa
Circus Film)
Italija/Italy, 1946, 35 mm, čb/bw, 11'25"



Zgodba o dečku, ki na uličnih vogalih prodaja pretihotapljene cigarete in se spopada z revščino. Njegov edini prijatelj je zvesti psiček Matteo. Film predstavlja prehod od klasične risanke k »zrelejšemu« slogu, ki ga je Gibba uvajal v animirani medij, pri čemer se humorni prizori na zanimiv način izmenjujejo z resnimi, pogosto tragičnimi temami. *L'ultimo Sciuscià* is the story of a little boy selling contraband cigarettes at street corners, constantly struggling against the difficulties of living a poor life. His only friend is his faithful little dog, Matteo. This cartoon constitutes a transition from the classic cartoony style to the more "mature" style that Gibba was trying to introduce in the animated medium, with an interesting alternation of humorous scenes and serious (and often sad) themes.

MINIFILM 1
Paul Campani, Max Massimino Garnier
(Paul Film)
Italija/Italy, 1966, digital, 1'



Paul Campani in Massimino Garnier sta, osvobodjena oglaševalskih omejitev in navdušena nad kulturnimi spremembami v 60. letih, ustvarila serijo enominutnih animiranih Minifilmov (1966–1974), v katerih sta z grotesknim humorjem jedrnato razgrnila vse lastnosti in napa-ke sodobnega človeka. Free from advertising constraints and inspired by the cultural transformations taking place in the 1960s, Paul Campani and Massimino Garnier created the series Minifilms (1966-1974), one-minute animated shorts of grotesque humour, that were able to summarize all the characteristics and faults of modern man.

**GOSPOD ROSSI KUPI AVTOMOBIL /
IL SIG. ROSSI COMPRA
L' AUTOMOBILE / MR.
ROSSI BUYS A CAR**
Bruno Bozzetto (Bruno Bozzetto Film/
Atlantic); Italija, Švica/Italy, Switzerland,
1966, digital, 11'



Gospod Rossi na poti iz pisarne nenadoma ugotovi, da je eden redkih brez avtomobila. Ker se počuti manjvrednega, opravi vozniški izpit in po podpisu kupa čekov pride do avta. Leaving his office, Mister Rossi suddenly realizes that nearly everyone out there owns a car. Feeling inferior to the others, he manages to get the driving license and, after paying tons of bills, he gets a car.

MINIFILM 2: BOOMERANG
Paul Campani, Max Massimino Garnier
(Paul Film)
Italija/Italy, 1966, digital, 1'



**ŽIVLJENJE V ŠKATLI / UNA VITA
IN SCATOLA / A LIFE IN A TIN**
Bruno Bozzetto (Bruno Bozzetto Film)
Italija/Italy, 1967, digital, 6'30"



Človek od rojstva do smrti večino časa preživi zaprt med štiri stranice. From being born until his death, a man spends most of his time "imprisoned" in boxes.

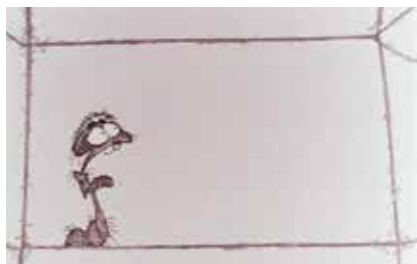
MINIFILM 3: ZERO

Paul Campani, Max Massimino Garnier
(Paul Film)
Italija/Italy, 1966, digital, 1'



MINIFILM 3BIS: ESCAPE

Paul Campani, Max Massimino Garnier
(Paul Film)
Italija/Italy, 1966, digital, 1'



POSEBNE PREDSTAVITVE
SPECIAL PROGRAMMES

PULCINELLA / PUNCH

Giulio Gianini, Emanuele Luzzati (Giulio
Gianini, Emanuele Luzzati)
Italija/Italy, 1973, 35 mm, 11'



Animirani risani film o vihnih pustolovščinah tradicionalnega toskanskega komičnega lika Pulcinelle. Tako kot pri drugih filmih sta si Luzzati in Gianini glasbo izposodila iz operne uverture, tokrat iz Rossinijevega Turka v Italji. Animirani film je okrajšana, karikirana različica opere, v kateri protagonista Pulcinello v sanjah odpelje v abstraktni svet divje nočne more.

An animated cartoon about the uproarious adventures of Pulcinella, the Tuscan version of the puppet Punch. Like other Luzzati/Gianini films, the score is taken from an opera overture, Rossini's The Turk in Italy. The animated film is an abbreviated, caricatured version of the opera. Pulcinella is the principal character who dreams himself into a wild nightmare that leads us through an abstract world.

ROTOCALCO

Manfredo Manfredi (Corona
Cinematografica)
Italija/Italy, 1970, 35 mm, 11'



Kritika izkrivljanja realnosti na bleščečih straneh razkošnega tednika. Realnost je drugačna od stereotipne, umetne, zloščene različice, kot jo prikazujejo nekatere revije. Te so v filmu grafično upodobljene z veliko mero tako humorja kot bridkosti. An indictment of the deformation of reality produced by the glossy pages of a big weekly topical. The reality is different from the stereotypical, fake, sparkling one constructed by certain magazines that the film graphically portrays, both with humour and pain.

MINIFILM 4: EXISTENCE

Paul Campani, Max Massimino Garnier
(Paul Film)
Italija/Italy, 1966, digital, 1'



OBLAKI / NUVOLE

Manfredo Manfredi (Corona
Cinematografica)
Italija/Italy, 1975, 35 mm, 13'09"



Belo bitje se globoko v votlini bori za preživetje. Temna bitja ga napadejo in raztrgajo, vendar se ponovno rodi in pod zemljo utripajoče zraste do trenutka razcveta. In a deep lair, a white creature fights for survival. Dark creatures assault and tear it apart, but it is born again, gets bigger, until it becomes a big and throbbing efflorescence underground.

MINIFILM 12: WARRIOR

Paul Campani, Max Massimino Garnier
(Paul Film)
Italija/Italy, 1974, digital, 1'



MINIFILM 17: SURVIVAL

Paul Campani, Max Massimino Garnier
(Paul Film)
Italija/Italy, 1974, digital, 1'



POSEBNE PREDSTAVITVE
SPECIAL PROGRAMMES

**GENERAL GRE V PEKEL /
IL GENERALE ALL'INFERNO /
GENERAL GOES TO HELL**

Stelio Passacantando (Studio Margutta 42)
Italija/Italy, 1984, digital, 4'20"



**Protivojni film, ki je nastal po navdihu
pesmi Pabla Nerude z naslovom General
Franco gre v pekel.**

An anti-war film inspired by Pablo Neruda's poem "General Franco Goes to Hell".

COME PERSONE

Ursula Ferrara (Ursula Ferrara)
Italija/Italy, 1995, digital, 1'25"



Kot ljudje!
Like People!

RETROSPEKTIVA ITALIJANSKI ANIMIRANI FILM II: ANIMIRANE TELEVIZIJSKE IN KINEMATOGRAFSKE REKLAME: PAUL FILM ITALIAN ANIMATION RETROSPECTIVE II: ANIMATED TV AND CINEMA COMMERCIALS: PAUL FILM

Paolo (Paul) Campani (Modena, 1923–1991) je umetniški debi doživel pri 16 letih, ko je v reviji *Albi dell'Intrepido* objavil strip *L'occhio di Shiva*. Med letoma 1942 in 1943, še vedno rosno mlad, je kot scenograf sodeloval pri izdelavi celovečernega animiranega filma *La Rosa di Bagdad*. Leta 1954 je ustanovil produkcijsko hišo Paul Film. Ob pomoči scenarista Maxa Massimina Garnierja in skoraj 80-članske ekipe sodelavcev je zrežiral obsežen opus animiranih oglasnih filmov za kinematografe ter za televizijsko oglasno oddajo *Carosello*, ki so jo zasnovali tik pred tem. V valilnici Paul Filma se je rodila množica televizijskih oglasnih ikon italijanskega gospodarskega razcveta, med drugim mali brkati mož kavnih aparatov Bialetti, Mehičan Miguel s keksov Talmone, Angelino s pralnega praška Trim, Fido Bau proizvodov Roberts, Toto in Tata živilskega podjetja Motta, Svanitella z loščila Liù ter Pupa in Bob-Bob z aparatom Zoppas. Čeprav je bil Paul Film v 60. letih in na začetku 70. med najuglednejšimi italijanskimi in evropskimi produkcijskimi hišami, pa je ukinitev oddaje *Carosello* leta 1977 skoraj čez noč privedla do njegovega propada. To je bil za Paula Campanija, ki se je nato posvetil slikarstvu in kiparstvu, začetek novega, bolj osebnega ustvarjalnega obdobja.

Paolo (Paul) Campani (Modena, 1923–1991) debuted his work at the age of 16 when he published his comic strip *L'occhio di Shiva* in the magazine *Albi dell'Intrepido*. Between 1942 and 1943, still very young, he was a set designer for the feature-length animation *La Rosa di Bagdad*. In 1954, he founded the Paul Film production company. With the help of script writer Max Massimino Garnier and a team of nearly 80 people, he directed an abundant production of animated advertising spots for cinema as well as the television advertising show *Carosello*, which had just been created. Paul Film saw the birth of a number of TV commercial icons of the Italian economic boom, including the little moustached man of the Bialetti coffeemakers, the Mexican Miguel of Talmone cookies, Angelino of Trim laundry detergent, Fido Bau of Roberts products, Toto and Tata of Motta, Svanitella of Liù wax, and Pupa and Bob-Bob of Zoppas appliances. Although Paul Film was one of the most prominent Italian and European production companies in the 60s and beginning of the 70s, the end of *Carosello* in 1977 abruptly led to its demise. It was also the beginning of a new, more personal, creative period for Paul Campani, who subsequently devoted himself to painting and sculpture.

Reklamni filmi v barvah za kinematografske dvorane Cinema commercials in colour

UNA BATTAGLIA VINTA (1954, 3'02");

WINSTON (1957, 1'18");

BRINDISI STORICI (1958, 1'55");

L'ELETTRONICA (1959, 2'25");

L'ALCHIMISTA E LA
NATURA (1959, 2'30");

7+7 FLIPPER (1963, 1'39");

PASTA CORTICELLA (1967, 1'15")

Črno-beli reklamni filmi za kultno televizijsko oddajo Carosello TV commercials in B&W, made for legendary advertising show Carosello

VRTILJAK

Paul Film
Italija/Italy, 1957–1977, digital, 22'

OMINO COI BAFFI; ANGELINO;
RICCARDONE; TOTO E TATA;
FIDO BAU; IO ME CROCK;
GINO PESTIFERO; PUPA E BOB
BOB; GIOELE E I SUOI AMICI;
MIGUEL E EL MERENDERO



**RETROSPEKTIVA
ITALIJANSKI
ANIMIRANI FILM III:
NAGRAJENI NA ANIMATEKI
ITALIAN ANIMATION
RETROSPECTIVE III:
ANIMATEKA
AWARD-WINNERS**

**MALA RUSIJA / LA PICCOLA
RUSSIA / LITTLE RUSSIA**
Gianluigi Toccafondo (Fandango/ARTE
France); Italija, Francija/Italy, France, 2004,
35 mm, 16'



Mladi morilci, oče zajec, mama luna,
mali plešoči pes, gospa polž, sestre poli-
cistki ... Liki so namišljeni, mala Rusija je
resnična.
The young assassins, papa rabbit, mama
lunar, a little dancing dog, the snail lady,
sister cops ... The characters are imagi-
nary, Little Russia is real.

MUTO
Blu (Mercurio Film)
Italija/Italy, 2008, digital, 6'55"



Dvoumna nadrealistična animacija,
naslikana na mestne zidove Buenos
Airesa in Badna.
An ambiguous animation painted on
public walls. Made in Buenos Aires and
in Baden.

COSMOETICO
Martina Scarpelli (CSC Torino)
Italija/Italy, 2015, digital, 4'46"



Kako je bilo pred nastankom vesolja? Ali
resničnost obstaja samo zato, ker smo
jo sposobni zaznati? Dekle išče odgovore
na velika vprašanja: zamisli si, da izpraz-
ni vesolje in ostane sama kot njegov
najmanjši delec. Prisiljena je izbrati, ali
se čuti del kozmosa ali njegova stvarite-
ljica. Ustavi se in vpraša: naj se uničim?
Ali naj uničim vesolje?
What was it like, before the birth of the
universe? Does reality exist just because
we are able to perceive it? A girl tries to
answer the big questions: she imagines
she can empty the universe and then fin-
ds herself alone, as the smallest part of
the universe. She is then forced to choo-
se whether to consider herself as part of
the cosmos, or as its creator. She stops
and asks herself: shall I destroy myself?
Or shall I destroy the universe?

**IGRA TIŠINE / IL GIOCO DEL
SILENZIO / THE PLAY OF SILENCE**
Virginia Mori (Padiglione Auricolare)
Italija/Italy, 2009, digital, 5'10"



Deklica igra proti sami sebi. Ko izgubi, se
skrrije in se poskuša znova roditi.
A girl is playing alone, she loses, she hides
and tries to be re-born.

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



Učiteljica in njena učenka ostaneta v
praznem razredu. Skozi njune poglede in
geste se začne nenavadno soočenje.
A teacher and her pupil linger in an
empty classroom. Through their looks
and gestures, a strange confrontation
begins.

**ODSOTEN / LA TESTA TRA LE
NUVOLE / ABSENT MINDED**
Roberto Catani (Roberto Catani)
Italija/Italy, 2013, digital, 7'50"



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

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

**PASJI SPOMINI / LA MEMORIA DEI
CANI / THE MEMORY OF DOGS**
Simone Massi (Simone Massi/Arte France/
Sacrebleu Productions)
Italija, Francija/Italy, France, 2006, digital, 8'



Z lici podrgnem ob kamenje. Gledam skozi špranjo v zidu.

My cheeks brush against the stones, I look out from a break in the wall.

GIGGINO 'O BELLO
Victoria Musci (La Poudrière)
Francija/France, 2015, digital, 4'10"



Karierni zločinec Nonno se skriva v kleti z vnukom Gigginom.

A career criminal called Nonno is hiding in a cellar with Giggino, his grandson.

RETROSPEKTIVA ITALIJANSKI ANIMIRANI FILM IV: ANIMAZIONI – SODOBNI ITALIJANSKI ANIMIRANI FILM ITALIAN ANIMATION RETROSPECTIVE IV: ANIMAZIONI – CONTEMPORARY ITALIAN ANIMATION

**POTOVANJE#0008–0209 /
PERCORSO#0008–0209 /
JOURNEY#0008–0209**
Igor Imhoff (Igor Imhoff)
Italija/Italy, 2009, digital, 5'35"



Ko je vse že ovito v meglo in nejasnost spomina, se v svetu, kjer znaki in podobe že tonejo v temo, odvija igra menjajočih se likov. Le majhna iskra pomaga deklici, da se poda na nepredvidljivo potovanje.

When all is wrapped by the fog and by the obscurity of memory, a play of figures alternates in a world where signs and images are already darkened. Only a little spark allows a child to undertake an unpredictable journey.

AUBADE
Mauro Carraro (Nadasdy Film/RTS)
Švica/Switzerland, 2014, digital, 6'



Nad Ženevskim jezerom se dviga črno sonce. Plavalci in ptice v nadrealističnem prizoru protisvetlobe ob hipnotični glasbi čelista spremljajo predstavo, ki jo uprizori zora.

A black sun rises on Lake Léman. In a surrealist backlit scene, swimmers and birds witness the spectacle of the dawn, hypnotized by the music of a cellist.

TRIJE ZVOKI / TRE SUONI

Francesco Vecchi (Francesco Vecchi)
Italija, Francija/Italy, France, 2007, digital,
2'20"



Avtor ustvarja na podlagi treh različnih posnetih zvokov, ki jim vizualno pomeša pomen in tako z animiranjem pride do nove interpretacije in zelo zabavnega rezultata.

Starting by recording three different sounds, the author visually confuses their meanings, creating, through animation, a new interpretation with hilarious results.

VIA CURIEL 8

Mara Cerri, Magda Guidi (Sacrebleu Productions/Les Films du Cygne/Mara Cerri/Magda Guidi) Francija, Italija/France, Italy, 2011, digital, 8'30"



Dario in Emma se ločujeta. Niti besede si ne moreta več nameniti, njuna žalost je premočna. Emma se potaplja čedalje globlje v sanjski svet otroštva in si želi, da bi lahko ponovno vzbudila zamrla čustva. Dario je ujet v svoje trpljenje. Mu bo dokaz ljubezni segel do srca?

Dario and Emma are separating, they can't even say a single word to each other, they are overwhelmed with sadness. Emma sinks deeper and deeper into the dream world of her childhood, wishing she could recreate the broken feelings. Dario is trapped in his own suffering. Will he be touched by the proof of love?

PANDEMONIO

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



Pandemonio je kalejdoskop pošasti, živali in drugih nenavadnih bitij, ki jih v življenje obuja prvinski, divji tempo glasbe skupine Zu. Vsak lik sestavljajo prekri-vajoči se krogi iz klobučevine. Animacija nastaja s premikanjem, spreminjanjem velikosti in barvanjem krogov brez popa-čenja njihove popolne oblike.

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

VRVOHODKA / LA FUNAMBOLA / THE TIGHT-ROPE WALKER

Roberto Catani (Roberto Catani)
Italija/Italy, 2002, digital, 6'



O življenju mlade ženske.
The life of a young woman.

DUHOVI OBSTAJAJO / CI SONO GLI SPIRITI / THERE ARE SPIRITS

Alvise Renzini (Opificio Ciclope)
Italija/Italy, 2009, digital, 6'25"



Prosta vizualna interpretacija sanj Carla Gustava Junga, ki se začnejo z vsakdanjim arhetipom: dom kot neraziskana enota. Jung vstopi v vrsto "skrivnih" prostorov: najprej v laboratorij, kjer njegov oče opravlja poskuse, nato v spalnico, kjer njegova mati lovi duhove. Tretji prostor je velika hotelska dvorana, kjer igra orkester in kjer je izhodišče za stotine drugih prostorov.



There are Spirits is a free visual interpretation of a Carl Gustav Jung's dream. The dream starts off with a quite common archetype: one's own home, the most familiar place for each of us, as an unexplored entity. Jung finds himself entering a series of "secret" rooms: the first room is a zoological laboratory where his father carries out experiments. The second is a bedroom where his mother attempts to capture spirits. The third is a big hotel hall, prelude to thousands of other rooms, where an orchestra is playing.

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

Michela Donini, Katya Rinaldi (Ottomani)
 Italija/Italy, 2013, digital, 10'

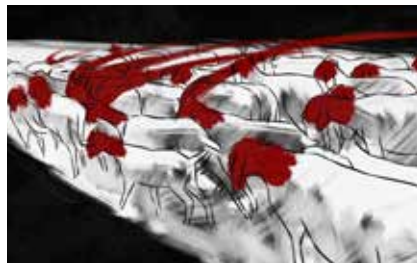


Gosenica in kokoš sta najboljši prijatelji. Zavedata se, da je prišel čas za slovo; a ritem izčrpavajočega čakanja in tihih preobrazb bo narekovala narava, skrivni utrip sveta.

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

ULIČNI PRODAJALCI / VENDITORI
AMBULANTI / STREET SELLERS

Michele Bernardi, Federico Frasccherelli
 (Paolo Urciullo)
 Italija/Italy, 2015, digital, 5'



Alfio Antico je sicilijanski glasbenik, močno navezan na svojo deželo, njeno tradicijo in obrede, četudi so ti kruti in boleči. Podobe vetra, zemlje in sanj se s ponavljajočimi glasovi uličnih prodajalcev spojijo v obsesivno tantrično glasbo.

Alfio Antico is a Sicilian musician, deeply attached to his land with its traditions and rituals even when these are cruel and painful. The images of the wind, the earth and dreams merge in an obsessive and tantric music based on streetsellers' repetitive voices.

SOIL IS ALIVE

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



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

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

OSSA

Dario Imbrogno (Whitstand)
 Italija/Italy, 2016, digital, 3'



Ves svet je oder. V tem gledališču se plesalka zave same sebe. Njena plesna dekonstrukcija v času in prostoru nam razkrije mehanizme, ki vlečejo niti.

All the world is a stage. In this theatre a dancer becomes aware of herself. Her dance, deconstructed in time and space, shows us the mechanisms that pull the strings.

**RETROSPEKTIVA
ITALIJANSKI
ANIMIRANI FILM V:
DIPLOMSKI FILMI CSC
ANIMAZIONE (2008–2017)
ITALIAN ANIMATION
RETROSPECTIVE V:
CSC ANIMAZIONE
GRADUATION FILMS
(2008–2017)**

**NATURALIST / IL NATURALISTA /
THE NATURALIST**

Giulia Barbera, Gianluca Lo Presti, Federico Parodi, Michele Tozzi
Italija/Italy, 2008, digital, 4'30"



Naturalist živi v mestu. Kadarkoli mu uspe, skoči v avto in se odpelje na deželo, kjer si med polji in griči odpočije, igra flavto in morebiti s pogledom ujame kakšno zanimivo majhno žival. A ceniti naravo in uživati v njej ni tako preprosto, kot si mislimo.

The naturalist lives in the city. Whenever he can he jumps into his car and drives out into the country to relax amid the fields and hills, to play his flute and perhaps catch a glimpse of some attractive little animal. But loving and enjoying nature is not as easy as we think.

**UPORNA RELIKVIJA / LA RELIQUIA
RIVOLTOSA / THE RELIC'S REVOLT**

Stefano Tambellini, Giovanna Lo Palco, Pamela Poltronieri, Giulia Rivolta, Francesco Tagliavia; Italija/Italy, 2009, digital, 6'



Konec 19. stoletja v neki toskanski vasi v drevesu najdejo mumificirano truplo. Nihče ne ve, od kod se je vzelo, a duhovnik si domišlja, da gre za svete relikvije vaškega zavetnika, zato mumijo odnese v cerkev.

At the end of 19th century a mummified corpse is found inside a tree in a village in Tuscany. Nobody knows where it came from, but the priest takes the mummy to church, pretending it's the holy relics of the village patron.

ARITHMÉTIQUE

Dalila Rovazzani, Giovanni Munari
Italija/Italy, 2010, digital, 4'



Bim, bam, bom ... Kdo se boji računanja? Zdolgočasen deček se muči z matematično nalogo in premaga ga spanec, ki pa se sprevrže v nočno moro. Diplomski film, ki je navdih našel v Ravelovi operi Otrok in čarovnije.

Tic, tic, tic... Who's afraid of Arithmetic? A bored boy is struggling with his maths homework and falls into a nightmare. The film is based on a fragment from Ravel's Opera "The Child and the Spells".

**NA DOMAČEM PRAGU / SOTTOCASA /
ON YOUR DOORSTEP**

Daniele Baiardini, Giulia Sara Bellunato, Mauro Ciocia, Clio Parecchini
Italija/Italy, 2010, digital, 8'33"



Torino, zima 2009: trije Torinčani živijo v težkih razmerah. Animirani dokumentarni film usmeri pozornost v različna skrita življenja, ki jih najdemo na lastnem pragu. Ustvarjen je bil na podlagi intervjujev s tremi osebami, ki imajo vsaka svoje sanje, želje, prepričanja in skrbi.

Turin, winter 2009: three Torinese live in difficult circumstances. This animated documentary looks at the different hidden lives, on our doorsteps, and is based on 3 interviews with 3 people, each with their own dreams, ambitions, beliefs and frustrations.

AHAB / ACHAB / ACHAB

Antonio Deiana, Lorenzo Lodovichi, Fiorella Pierini, Serena Tripepi
Italija/Italy, 2011, digital, 7'39"



Kapitan Ahab preživi zadnjo bitko z belim kitom. Reši se na samotni otok, kjer se spopada z vsakodnevnimi nadlogami. Toda globoko ukoreninjeno sovrašтво še vedno tli – obsedenost z Mobyjem Dickom ni zamrla. Otok zajame huda nevihta, ki mu ponudi še zadnjo priložnost za maščevanje.

Captain Ahab survives the last battle with the white whale. Shipwrecked on a desert island, old and alone he struggles to overcome the hardships; however the obsession for Moby Dick has not disappeared. One night a violent storm offers him one last chance to avenge himself.

NANA BOBÒ

Andrea Cristofaro, Valentina Delmiglio,
Francesco Nicolò Mereu, Lucas Wild do Vale
Italija/Italy, 2012, digital, 4'27"



Mladenič prispe v tropsko mesto, kjer ima navado sam preživljati dopust. Tam se sprehaja, počiva na soncu, uživa v pijači na obali. Toda s človekom, ki po mestu pobira igrače, nekaj ne more biti povsem v redu.

A young gentleman arrives the tropical city where he's used to spend his lonely holidays. He wanders around, relaxes in the sun, enjoys a drink on the beach. But there's something unsettling in this man who gathers up toys.

PAJKOV PLES / LA DANZA DEL PICCOLO RAGNO / DANCE OF THE LITTLE SPIDER

Giacinto Compagnone, Aurora Febo, Lucia Rotelli, Emma Vasile
Italija/Italy, 2012, digital, 5'40"



Tarantelin ples je del starodavnega obreda, ki izvira iz južne Italije, natančneje iz Apulije. Temelji na prepričanju, da le ta ritual glasbe in plesa lahko ozdravi žrtve tarantelinega ugriza.

The Dance of the Taranta is part of an ancient ritual of southern Italy, particularly Apulia. The belief is that only that ritual of music and dance will heal the victims of the Taranta spider's bite.

MAMMA MIA

Francesca Marinelli, Milena Tipaldo
Italija/Italy, 2013, digital, 7'14"



Avtorici gledalcu v dveh intimnih epizodah – Kakršna mati, takšna hči in Mamica Triceratop – z obilico humorja in nežnosti predstavita svoji mami in teži njune nesporne zapuščine.

In two personal episodes - Like Mother Like Daughter and Mommy Triceratops - the authors tell us, with humour and tenderness, about their mothers and the weight of their indisputable legacy.

IMPERIUM VACUI

Linda Kelvink, Massimo Ottoni
Italija/Italy, 2014, digital, 5'04"



V distopični prihodnosti se mož bojuje proti oblasti, ki je izgubila vsako sled človečnosti, vendar je tudi njegov upor vpet v sistem. Celo človek, ki se upre, ne more drugače, kot da igra svojo vlogo v ničevi igri moči.

In a dystopian future, a man fights against a regime where any traces of humanity have been lost, but his act of rebellion seems framed in the System. Even the one who opposes it, can't do anything other than play his role in the empty game of power.

OFFICE KINGDOM

Salvatore Centoducati, Eleonora Bertolucci,
Giulio De Toma, Ruben Pirito
Italija/Italy, 2014, digital, 6'54"



Kaj za vraga počne uradnica v javnem uradu, ko s svojim dokumentom za neko nujno zadevo za več ur izgine z okenca? V tipičnem javnem uradu stranka čaka, da ji ožigosajo dokument, vendar za službenko to sploh ni tako preprosta naloga. Pogled v birokratski aparat z drugačnega zornega kota.

What the heck is the clerk of a public office doing when she disappears for hours from behind the counter with your urgent document in her hands? In a typical public office a customer waits for the approval of his document, but for the clerk it will not be such an easy task to get it stamped. A look at bureaucracy from a different angle.

COSMOETICO

Martina Scarpelli
Italija/Italy, 2015, digital, 4'46"



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

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

MERLOT

Marta Gennari, Giulia Martinelli
Italija/Italy, 2016, digital, 5'40"



V pravljичnem gozdu godrnjava starka izgubi steklenico vina. To sproži niz dogodkov, v katerih liki – starka, poredna deklica, strahopetni gobar, neumni volk, jata ptic – odigrajo svojo vlogo v zabavnem, iskrevnem izmenjevanju filmskih sličic, ki naposled privede do nepričakovanega razpleta.

In a fairy-tale forest, a grumpy old lady loses a bottle of wine. This sets off a chain of events where all the characters – the old lady, a naughty little girl, a cowardly mushroom seeker, a stupid wolf, a flock of birds – play their role, in a funny repartee between the film frames, leading to an unexpected development.

AZZURRA IN MIDORI / AZZURRA E MIDORI / AZZURRA AND MIDORI

Elena Garofalo, Marta Giuliani, Laura Piunti
Italija/Italy, 2017, digital, 6'27"



Azzurra je italijanska "otaku", navdušenka nad animejem in japonsko kulturo. Ker je naveličana Italije, se odpravi na Japonsko po poteh svojih mitov. Tam spozna domačinko Midori, ki ji pokaže svojo intimno, za Azzurro nepričakovano plat Japonske, ob tem pa Azzurra dobi nov pogled na lastno domovino.

Azzurra is an Italian "otaku", she's tired of Italy and flies out to Japan to meet her myths. Through the meeting with Midori, a local little girl, she will discover an intimate and unexpected side of Japan, which will inspire her to re-think her own country.

RETROSPEKTIVA ITALIJANSKI ANIMIRANI FILM VI: CELOVEČERNI ANIMIRANI FILM WEST AND SODA ITALIAN ANIMATION RETROSPECTIVE VI: WEST AND SODA, ANIMATED FEATURE FILM

WEST AND SODA

Italija/Italy, 1965, 35
mm, barvni/colour, 86', v
italijanskem jeziku s slovenskimi
podnapisi/In Italian with
Slovenian subtitles

Režija/Directed by:

Bruno Bozzetto

Scenarij/Written by:

Bruno Bozzetto, Sergio Crivellaro,
Attilio Giovannini

Izvirna glasba/Original Music:

Giampiero Boneschi

Fotografija/Cinematography:

Luciano Marzetti, Roberto
Scarpa

Animacija/Animation:

Giuseppe

Laganà, Franco Martelli

Umetniški direktor/Art

Direction: Giovanni Mulazzani

Glasovi/Voices:

Nando
Gazzolo, Vittoria Febbi, Carlo
Romano, Luigi Pavese, Willy
Moser, Lidia Simoneschi,
Ferruccio Amendola

Producent/Producer:

Bruno Bozzetto



Pogoltni malopridnež sili
neko žensko v poroko, da bi
se polastil njene zemlje. Nato
pa v mesto prijaše neznanec,
odločen, da bo obračunal z
lopovi.



A greedy villain tries to coe-
rce a woman into marrying
him so he can take over her
land, when a stranger rides
into town intent on taking
down the bad guys.

Leta 1938 v Milanu rojeni Bruno Bozzetto je že od malih nog kazal strastno zanimanje tako za oblikovanje kot za film, kar ga je neizbežno vodilo na področje filmske animacije. Potem ko je pri rosnih dvajsetih ustvaril svoj prvi kratki film, je leta 1960 ustanovil produkcijsko hišo Bruno Bozzetto Film. Takrat je v svojem delu začrtal dve različni, a komplementarni poti: pot televizijskega oglaševanja in pot celovečernega filma, pri čemer je s prvim služil denar za financiranje drugega. To mu je omogočilo, da je leta 1965, po treh letih dela na celovečernem prvcu *West and Soda*, ki so ga številni kritiki razglasili za eno največjih mojstrov in italijanskega animiranega filma, zaslovel kot eden največjih evropskih ustvarjalcev filmske animacije. Več kot pol stoletja pozneje ta izjemni film ni izgubil niti trohice svežine, morda danes celo lažje prepoznamo njegovo edinstvenost: predvidel je namreč tematike in rešitve, ki smo jih pozneje videli v številnih drugih, večinoma tujih produkcijah. Zgodba o sladki Clementini, ki se na vse načine trudi ubraniti zapeljevanja suroveža po imenu Cattivissimo in jo naposled reši samotarski Johnny, je napovedala špageti western, pa tudi sicer, če citiramo filmskega zgodovinarja Paola Mereghettija, film »ni bil podoben ničemu, kar smo videli pred njim (ne zgolj v Italiji), ni imel nobenega primerljivega naslednika in nas še vedno navdušuje z nenehnim zamenjevanjem ter spremembami registra in ritma«. Mereghetti nadaljuje: »Film je hkrati parodija, citat, hommage in reinterpretacija z nadrealističnimi drobci najbolj klasične oblike westerna: Bozzetto zasluti neizbežen somrak žanra in ga popači z bizarnimi navdihi, da bi se tako poklonil svojim učiteljem: Waltu Disneyju, Warnerjev in risankam, abstraktnemu poigravanju Normana McLarna in minimalističnim animiranim eksperimentom Zagreb Film Studia.«

Born in Milan in 1938, from an early age, Bruno Bozzetto showed a great passion both for design and for the cinema, and this inevitably led to an interest in cinematic animation. Having made his first short film at the age of only 20, in 1960 he founded Bruno Bozzetto Film and from that moment his activities advanced along two distinct but complementary paths, that of television advertising and that of feature films, earning money with the first in order to finance the second. Using this method, in 1965 Bozzetto turned into one of the greatest European artists in cinema animation, after working for three years to create his first feature film, *West and Soda*, considered by many critics to be the absolute masterpiece of Italian animated film. More than half a century from when it was made, this extraordinary film has not lost an iota of its freshness, and indeed today it is easier to recognize its uniqueness, which consists also in his having anticipated themes and solutions that would come to be seen again in so many subsequent productions, most of them foreign. The story of the sweet Clementina, who tried in every way possible to repel the advances of the brute named Cattivissimo, and who would be saved by a lone rider named Johnny, other than anticipating the Spaghetti Western, "did not resemble anything previously seen (not only in Italy), would not have anything comparable follow it, and still amazes us with its continuous displacements and changes of register and rhythm", to quote the words of the cinema historian Paolo Mereghetti. He continues: "It is simultaneously a parody, a quote, a homage and a reinterpretation with surreal glimpses of the most classic form of the Western: Bozzetto intuitively the imminent twilight of the genre and corrupts it with bizarre inspirations to construct a homage to his teachers: Walt Disney, Warner cartoons, the abstract games of Norman McLaren and the minimalist animation experiments of the Zagreb Film Studio."

**RETROSPEKTIVA ITALIJANSKI ANIMIRANI
FILM VII: ANIMACIJA V OGLAŠEVANJU –
ČISTO PRAVA UMETNOST:
VIRGILIO VILLORESI
ITALIAN ANIMATION RETROSPECTIVE VII:
ANIMATION IN ADVERTISING –
A TRUE ART FORM: VIRGILIO VILLORESI**



Virgilio Villoresi se je rodil leta 1979 v mestu Fiesole pri Firencah. Alkimistične sinteze se je naučil pri Harryju Smithu, strukturne ontologije pri Jonasu Mekasu, ustvarjanja umetnosti iz smeti pri Jacku Smithu, obredne magije pri Kennethu Angerju. Ob njegovih začetkih so mu bili v navdih poljski animatorji (Jan Lenica, Zbigniew Rybczynski, Walerian Borowczyk, Daniel Schezcura, Jerzy Zitzmann), evropski eksperimentalni film (Patrick Bokański, Chris Marker, Straub in Huillet), ameriški underground (Maya Deren, Stan Brakhage, Brothers Kuchar), evropska avantgarda (Jean Cocteau, Luis Buñuel, Man Ray, Oskar Fischinger), italijanski eksperimentalni ustvarjalci (Paolo Gioli, Alberto Grifi) ter avantgardno gledališče, umetnost in literatura. Živi in dela v Milanu.

Virgilio Villoresi was born in Fiesole (Florence, Italy) in 1979. He learned alchemical synthesis from Harry Smith, structural ontology from Jonas Mekas, how to make art of garbage from Jack Smith, ritual magic from Kenneth Anger. His early inspirations include Poland animators (Jan Lenica, Zbigniew Rybczynski, Walerian Borowczyk, Daniel Schezcura, Jerzy Zitzmann), the European experimental cinema (Patrick Bokański, Chris Marker, Straub and Huillet), the American underground (Maya Deren, Stan Brakhage, Brothers Kuchar), the European avant-garde (Jean Cocteau, Luis Buñuel, Man Ray, Oskar Fischinger), Italian experimental (Paolo Gioli, Alberto Grifi) as well as avant-garde theatre, art and literature. He lives and works in Milan.



**Program
Programme**

**KONEC / FINE / THE
END** (NEODVISNI/
INDEPENDENT,
2012, 2'05");

FORNASETTI HOME
(2016, 0'55");

VALENTINO OZ
(2013, 0'36");

**JOHN MAYER -
SUBMARINE TEST
JANUARY 1967** (GLASBENI
VIDEO/VIDEOCLIP JOHN
MAYER, 2013, 5'08");

FONDAZIONE CANALI
(OUTFIT, 2015, 0'51");

FENDI – RAINBOW
(2017, 0'55");

J (NEODVISNI/
INDEPENDENT,
2009, 4'16");

GIANDUIOTTO (2015, 2');

**VALENTINO - CAPODANNO
CINESE** (2015, 0'56");

VALENTINO PACE
(2014, 0'50");

**SIGLA MOSTRA
INTERNAZIONALE DEL
CINEMA DI PESARO**
(NAPOVEDNIK/
TRAILER, 2016, 0'41");

STORIA SAMMONTANA
(2013, 2');

**A SHORT MOVIE WITH
DSQUARED2** (2011, 3'18");

**VALENTINO FUNKY
DRAGON** (2016, 0'53");

**MOLESKINE
PERSPECTIVES**
(2011, 2'22");

FENDI BAG BUGS
(2014, 1'12");

**VALENTINO CELIA
B** (2015, 1'27");

BULGARI PILLS (2017, 1');

SMYTHSON HERITAGE
(2012, 1'35");

PRINTILLA (GLASBA/
MUSIC: VINICIO
CAPOSSELA, 2011, 3'49")
**MOLESKINE – LE PETIT
PRINCE** (2011, 1'04");

**VALENTINO MICRO
HANDBAGS** (2016, 0'42");

EMERGENCY
(MOVIECHROME, 2016, 1');

**BULGARI HOLIDAY
FIREWORKS** (2016, 1');

BULGARI DIVA (2017, 0'47");

DSQUARED2 (2017, 0'49");

**BLONDE REDHEAD -
GOLDEN LIGHT**
(MOVIECHROME,
2017, 3'33");

**SERGIO ROSSI -
ARTISANIAL
ORCHESTRA** (2017, 1')

**RETROSPEKTIVA ITALIJANSKI
ANIMIRANI FILM VIII:
CELOVEČERNI ANIMIRANI
FILM WEST AND SODA
ITALIAN ANIMATED FILM
RETROSPECTIVE VIII:
WEST AND SODA,
ANIMATED FEATURE FILM**

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**ANIMIRANI
DOKUMENTARCI I
ANIMATED
DOCUMENTARIES I**

**PRISLUHNI LONDONU /
LISTEN TO LONDON**

Amir Muratović (Amir Muratović)
Slovenija/Slovenia, 2017, digital, 26'10"



Pet Londončanov (Tadej Zupančič, Vesna Marić, Vesna Petrešin, Rok Predin, Ilhami Ozkan), ki so se v mesto priselili kot umetniki, ekonomski migranti ali begunci, pripoveduje o tem, kako se mesto spreminja. Govorijo o gentrifikaciji in kapitalističnem pohlepu, o delavskih četrtih, pozabljenih predelih mesta, ki jih najprej zasedejo umetniki in modni oblikovalci, nato pa se čez noč spremenijo v zaželeno in drago sosesko.



Five Londoners (Tadej Zupančič, Vesna Marić, Vesna Petrešin, Rok Predin, Ilhami Ozkan) who moved into the city as artists, economic migrants or refugees, talk about the city and its changes: about gentrification and capitalist greed, about working-class areas, the city's dodgy neighbourhoods that, after being occupied by artists and fashion designers, turn into trendy, expensive districts.

**VANILJEV BIČ / KLIMAT I
WANILIA / VANILLA WHIP**

Bogna Kowalczyk (Polish National Film
School In Lodz)
Poljska/Poland, 2016, digital, 16'10"



Animirani dokumentarec, ki z dokumen-
tarno posnetim zvokom razbija družbeni
tabu o praksah BDSM na Poljskem.
Zgodba o štirih ljudeh s povsem različni-
mi pristopi do BDSM in pogledi nase. To
je svet, v katerem anonimnost poda roko
samozavedanju, varnost pa se znajde iz
oči v oči s hojo po robu.

An animated documentary film which
breaks the social taboo about BDSM
in Poland with documentary-recorded
sound. A story of four people with conflic-
ting approaches to BDSM and visions
of themselves. In this world, anonymity
meets self-awareness and safety colli-
des with riding on the edge.

**ZELO BLIZU / בורק דואמ / VELMI
BLÍZKO / VERY CLOSE**

Eliška Habartová, Lee Oz (Bezalet Academy
Of Arts And Design)
Češka, Izrael/Czech Republic, Izrael, 2017,
digital, 6'10"



Elishka se po dveh letih zveze na daljavo
namerava iz Češke preseliti v Izrael k
Leeju, da bi mu bila v oporo ob umira-
jočem očetu. Na letališču ji prepovejo
vstop v državo in jo deportirajo. Zgodba
se odvije prek spletnih klepetov para in
njihnih pogovorov z domačimi, pa tudi s
pomočjo predmetov, ki so bili neposred-
no ali posredno priče dogajanja.

After two years in a long-distance rela-
tionship, Elishka leaves the Czech Repu-
blic to move to Israel to be with Lee and
support him while his father is dying. At
the airport, she is banned from entering
the country and deported. The story un-
folds through the couple's online chats
and through conversations with their
families, using objects that were direct
or indirect witnesses to the story.

**KADAR ME KAJ SKRBI – ANNABELINA
ZGODBA / WHEN I WORRY ABOUT
THINGS - ANNABEL'S STORY**

Andy Glynne (Mosaic Films)
VB/UK, 2017, digital, 4'42"



Annabelina zgodba je animirani doku-
mentarec s prvoosebno pripovedjo in
močnim sporočilom. Govori o spopa-
danju dekleta z obsesivno-kompulzivno
motnjo in depresijo. Film je del BBC-jeve
serije Kadar me kaj skrbi, ki se ukvarja z
duševnim zdravjem otrok.

Annabel's Story is a powerful animated,
first person narrative documentary
about a young girl's struggle with OCD
and depression. The film is part of When
I Worry About Things, a series developed
for the BBC that explores issues of men-
tal health in children.

**PRESENEČENJE /
SURPRESA / SURPRISE**

Paulo Patrício (Animais)
Portugalska/Portugal, 2017, digital, 8'45"



Kratki eksperimentalno-dokumentarni
animirani film s posnetkom pogovora
med Joano in njeno triletno hčerko Alice,
ki okreva po raku ledvic. Obe zelo odkrito
in brez zadržkov spregovorita o bolezni,
njihnih trenutnih okoliščinah, težavah in
zmagah.

A short experimental/documentary ani-
mation made using a recorded conversa-
tion between a mother, Joana, and her
3-year-old daughter Alice, who is recove-
ring from kidney cancer. They both talk
– in a very open and frank way – about
the illness, their present circumstances,
struggles and victories.

**MAMINI LASJE / MAMMAS
HÅR / MUM'S HAIR**

Maja Arnekleiv (Trollfilm As)
Norveška/Norway, 2016, digital, 5'25"



Ko je imela Maja 16 let, je njena mama
zbolela za rakom. Trije mlajši sorojenci in
ona niso vedeli, kaj se bo zgodilo, vedeli
pa so, da bo mama izgubila lase in se na
videz precej spremenila. Maja je sklenila,
da shrani lepe spomine.

When Maja was 16, her mother got can-
cer. She and her three younger siblings
did not know what would happen, but
they knew their mother would lose her
hair and look quite different. Maja wan-
ted to gather the good memories.

**PRIMER MOCZARSKI /
SPRAWA MOCZARSKIEGO /
MOCZARSKI'S CASE**

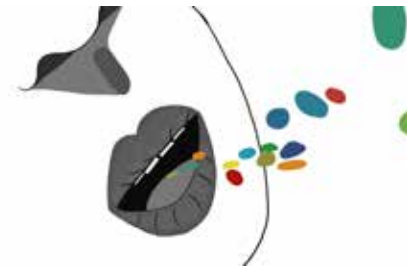
Tomasz Siwiński (Fundacja Im. Kazimierza I
Zofii Moczarskich)
Poljska/Poland, 2016, digital, 5'15"



Zgodba o Kazimierz Moczarskem,
znanem poljskem novinarju in častniku
odporniškega gibanja na Poljskem med
drugo svetovno vojno, avtorju knjige
Conversations with an Executioner
(Pogovori z rabljem). Film na metafo-
ričen način izpove njegovo življenjsko
zgodbo in zgodbo o njegovem srečanju z
nacističnim generalom Jürgenom Stro-
pom, likvidatorjem varšavskega geta.
Moczarski's Case is the story of Kazimi-
erz Moczarski – a famous Polish journa-
list, a resistance officer in the occupied
Poland during WW2, author of the book
called Conversations with an Executio-
ner. In a metaphorical way, the film tells
the story of his life and his encounter
with Nazi general Jürgen Stroop, the
liquidator of the Warsaw Ghetto.

**KADAR ZASLIŠIM PTIČJE PETJE /
NÅR JEG HØRER FUGLENE SYNGE
/ WHEN I HEAR THE BIRDS SING**

Trine Vallevik Håbjørg (Raasalt As)
Norveška/Norway, 2016, digital, 7'19"



Ko je v Slonokoščeni obali po predsedniških volitvah leta 2010 izbruhnila vojna, se je pet otroških protagonistov filma moralo podati na beg. Otroci spregovorijo o svojih sanjah in upih za prihodnost. Five Ivorian children had to flee when war broke out in the Ivory Coast after the presidential election in 2010. The children talk about hopes and dreams for the future.

POSEBNE PREDSTAVITVE
SPECIAL PROGRAMMES

**ANIMIRANI
DOKUMENTARCI II
ANIMATED
DOCUMENTARIES II**

NE-KDO / SOME-BODY

Yuliya Molina (Zavod APIS)
Slovenija/Slovenia, 2015/16, digital, 3'50"



Video je nastal v tehniki piksilacije. V njem nastopi avtorica z različnimi rekviziti, iz ozadja pa se sliši njen glas, ki odgovarja na vprašanja okolice. Nekatera vprašanja si zastavlja tudi sama: Od kod sem? Kaj delam? Kdo sem? V njenem iskanju identitete prepoznamo značilnosti mlajših generacij, ki sebe in svojega dela ne znajo nedvoumno opredeliti.

The video was filmed in the technique of pixilation, where the author appears herself and uses a variety of props, her voice heard in the background. She answers questions she receives from the surroundings; some of them she raises herself: Where did I come from? What am I working on? Who am I? In her search of identity, we can recognize characteristics of the younger generations who are unable to define themselves and their work uniquely.

AVTOPORTRET / SELF-PORTRAIT

Mitja Manček (Mitja Manček)
Slovenija/Slovenia, 2016, digital, 15'46"



Režiserjev pogled na prva tri desetletja njegovega življenja. Director's review of the first three decades of his life.

POSEBNE PREDSTAVITVE
SPECIAL PROGRAMMES

TRAVELOGUE TEL AVIV

Samuel Patthey (Lucerne University of Applied Sciences and Arts)
Švica/Switzerland, 2017, digital, 6'



Mlad švicarski študent umetnosti se za pol leta preseli v Tel Aviv. Z risanjem se bo naučil analizirati in razumeti to nasprotujočo si okolje ter se ga osvoboditi. A young art student from Switzerland arrives in Tel Aviv for six months. Through drawing he will learn to analyse, understand and free himself of this contrasted environment.

ČEDALJE BLIŽE / JÖTTSEMME / IT WAS COMING FORWARD

Livia Janoch (Moholy-nagy University Of Art And Design Budapest)
Madžarska/Hungary, 2016, digital, 9'45"



Kratki film je nastal na podlagi intervjujev, posnetih v Budimpešti leta 2012. Liki v njem predstavljajo nižje družbene razrede. Film želi izpovedati njihovo resnico, resnico ljudi, ki ne uživajo prednosti globalizacije, temveč so bili odrinjeni na rob. A short based on several interviews recorded in Budapest during 2012. The characters exemplify lower social classes. The film tries to show the truth of these people, the people who did not share in the blessings of globalization, but were left out on the fringes.

URE, MINUTE, DNEVI / STUNDEN MINUTEN TAGE / HOURS MINUTES DAYS

Edith Stauber (Edith Stauber)
Avstrija/Austria, 2017, digital, 8'53"



Stenska ura s keramično številčnico nakazuje minevanje časa, kakor je tudi prav. Postelja je razmetana, kad se počasi polni z vodo, na štedilniku vre voda za kavo. Sliši se tiktakanje, kapljanje, šumenje. To so utrinki z začetka novega dne v življenju ženske, katere odsev za hip vzremo v vratih pralnega stroja med centrifugiranjem.

A wall clock with a ceramic dial clearly indicates the time elapsing, as it must. A rumpled bed is seen, a bathtub gradually filling with water, an espresso pot simmering on the stove. Ticking, dripping and hissing is heard. These are snapshots of the start of a day in the life of a woman who is briefly reflected in the window of a washing machine in spin cycle.

PO KAPLJICAH / ÁGUA MOLE / DROP BY DROP

Laura Gonçalves, Alexandra Ramires – xá
(Bando À Parte)
Portugalska/Portugal, 2017, digital, 9'44"



Zadnja prebivalca umirajoče vasi nočeta utoniti v pozabo. V svetu, kjer se zdi, da je pojem napredka nad vsem, njun dom ostaja nad gladino.

The last inhabitants of a village refuse to let themselves sink into oblivion. In a world where the idea of progress appears to be above all, this home floats.

PREVOD / TRANSLATION

Veronika Schubert (Veronika Schubert)
Avstrija/Austria, 2017, digital, 3'09"



Kaj označuje kulturno izmenjavo na mednarodni ravni? Film vzame izseke govorov diplomatov, ambasadorjev in kulturnih delavcev ter jih na novo zlepi, jezikovni potpuri pa dopolnijo še znakovni jezik, braillova pisava in morsejeva abeceda.

What characterizes cultural exchange on an international level? Speeches of diplomats, ambassadors and cultural workers were extracted and recombined. Sign language, braille and Morse code complement this linguistic potpourri.

JAREK / AREKA / THE DITCH

Atxur Animazio Taldea (Lekuk Kultur Elkarte)
Španija/Spain, 2017, digital, 7'20"



Euxebijin oče je bil ubit med vojno. Euxebi je mladost preživel pod frankistično represijo, in tudi ko diktature že dolgo ni bilo več, še vedno ni imela možnosti obuditi spomina na očeta. Po mnogih letih, ko nazadnje je odprejo njegov grob, k njegovim kostem položi fotografijo. Euxebi's father was killed during the war. In her youth, Euxebi suffered Francoist repression and, to this day, despite the fact that the dictatorship ended long ago, she has not had the chance to recover the memory of her father. After many years, when they finally open the grave where her father is, Euxebi puts a picture next to his bones.

**POLETNI DAN / EIN SOMMERTAG /
A SUMMER'S DAY**

Lenny Heller, Philipp Hester, Kira König
(Filmakademie Baden-Württemberg)
Nemčija/Germany, 2016, digital, 3'36"



Mlada ženska se spominja poletnega dne v šoli.

A young woman remembers a sunny day in school.

INTIMNOST / INTIMITY

Elodie Dermange (Nadasdy Film/RTS)
Švica/Switzerland, 2017, digital, 5'



Ženska med prhanjem, oblačenjem, ličenjem razgali svojo dušo. Spregovori o strahovih, kompleksih in procesu sprejemanja same sebe do te mere, da se morda celo vzljubi.

As she is showering, dressing, putting on her make-up, a woman bares her soul. She speaks of her fears, her complexes, and the process of accepting – even loving – herself.

**10 LET ANIMIRANIH TRKOV
ANIMACIJSKI STUDIO AKADEMIJE ZA LIKOVNO UMETNOST NA DUNAJU
10 YEARS ANIMATION CLASH
ANIMATION STUDIO AT THE ACADEMY OF FINE ARTS VIENNA**

**Izbor filmov študentov in alumnov iz obdobja
2007–2016**

Po dveh delavnicah animiranega filma v razredu za grafiko Gunterja Damischa na Akademiji za likovno umetnost na Dunaju sem pozimi leta 2006 uvedel prvi redni seminar za animirani film. Odtlej se je animacijski studio leto za letom širil, saj je umetnost animiranja zanimala čedalje več študentov. Zadnjih pet let ima studio svoje prostore in je dokaj dobro opremljen za potrebe »analogne animacije«. Študenti prihajajo iz zelo različnih smeri: grafike, slikarstva, fotografije, kiparstva, videa, performansa ipd., zato se njihovi izdelki precej razlikujejo in vsak nosi močan individualni pečat. Vabljeni k ogledu izbora animiranih filmov, ki so jih ustvarili dunajski študenti animiranega filma v zadnjih desetih letih.

Mag. Thomas Renoldner, višji predavatelj, vodja animacijskega laboratorija pri dunajski Akademiji za likovno umetnost

**Selected films made by students and alumni in
2007–2016**

After two animation workshops in the graphics masterclass run by Gunter Damisch at the Academy of Fine Arts Vienna I started my first regular animation seminar in winter 2006. Since then the animation studio has been growing year by year, since an increasing number of students were interested in the art of animation. For five years now, the studio has had its own space and is quite well equipped for "analogue animation". Students come from a wide range of academic backgrounds, such as graphics, painting, photography, sculpture, video art, performance, etc., therefore the works they produce in the animation workshop vary quite significantly, each one having a strong individual mark. Come and see a nice selection of animated films made by animation students in Vienna over the last 10 years.

*Mag. Thomas Renoldner
Senior Lecturer
Head of Animation Lab at the Academy of Fine Arts Vienna*

AUTOSAFARI

Markus Dressler
Avstrija/Austria, 2007, digital, 9'



Film ceste nas odpelje na psihedelično popotovanje po zaporednih drobcih sveta nekje vmes, na spoju resničnosti in fantazije. To je avtobiografski spomin, sen in fantazija, ki se odsekano zaključijo v avditoriju Akademije za likovno umetnost – ta se je medtem spremenil v soparno džunglo, v kateri živijo orjaške mačke.

A road-movie and psychedelic journey leading along sequential snippets, through an in-between world where the reality and fiction merge. It is an autobiographical memory, dream and fantasy that ends abruptly in the Academy of Fine Arts auditorium, which has turned into a steaming jungle populated by giant cats.

GUITAR STRING MARKED FINGERPRINTS

Dust Covered Carpet
Avstrija/Austria, 2010, digital, 3'19"

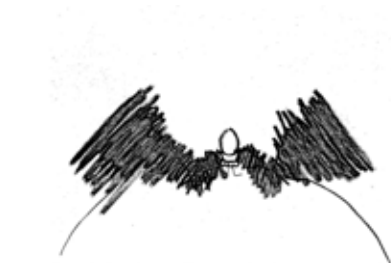


Glasbeni videospot za avstrijsko skupino Dust Covered Carpet. Prekrasna bitja se v vse bolj zastrupljenem svetu borijo za preživetje.

Music video for the Austrian band Dust Covered Carpet. Fabulous creatures are having a hard time to survive in a more and more poisoned world.

NEVER STARTING STORY

Anastasiya Yarovenko
Avstrija/Austria, 2010, digital, 1'15"



Kura ali jajce – ta logični paradoks nima začetka in zato tudi konca ne.

Film je poskus razrešitve te vzročne dileme in odgovor na metafizično vprašanje o prvi kuri ali jajcu, odpira pa tudi splošna vprašanja o razvoju življenja in veselja.

The chicken or the egg – this logical paradox has no start and thus no end. *Never Starting Story* is an attempt to solve this causality dilemma and answer a metaphysical question about the first chicken or egg, at the same time evoking the questions of how life and the universe in general evolve.

TINAMV1

Adnan Popović
Avstrija/Austria, 2011, digital, 4'15"



Glasbeni videospot za dunajski elektronski dvojec KILO. Posamezne semple upodabljajo predmeti, slike in risbe, ki se gibljejo v različnih ritmih.

Music video for the Viennese electronic duo KILO. The individual samples of the music are embodied by objects, paintings and drawings, which move according to the different rhythms.

THE WAY TO M

Zsuzsanna Werner
Avstrija/Austria, 2011, digital, 7'20"



Postmoderni film ceste. Informatik sedi v postmodernem nebotičniku sredi mesta in opravlja svoje delo. Vsakdanji prijetljaj s šefom v njem sproži duhovno izkušnjo z videnji, v katerih spozna M. M., muzo veselja.

A postmodern road movie. A digital worker is sitting and working in a post-modern skyscraper in the city. An everyday incident with his boss triggers a spiritual journey in him. In his visions he meets M. M., the universal muse.

M-JEVA SMRT / DER TOD DES M / THE DEATH OF M

Klemens Waldhuber
Avstrija/Austria, 2012, digital, 3'40"



Dva kosa mila na podlagi zgodovinskih dejstev o umoru francoskega revolucionarja Jean-Paula Marata leta 1793 uprizorita dogodek v držalu za milo, pri tem pa zasnujeta drugačen, bolj »teatralen« konec.

Based on historical facts about the assassination of French revolutionary Jean-Paul Marat in 1793, two pieces of soap restage this event in a soap dish and create a new and more "theatrical" ending.

THE RIVER

David Kellner
Avstrija/Austria, 2013, digital, 6'



Nemi film o možu, ki od pisanja knjige svojega življenja preide k praktični uporabi.

The River is a silent movie about a man who finishes his work on his book of life and then heads out towards utilisation.

GROTESKNO ŽVRGOLENJE / GROTESQUES GEZWITSCHER / GROTESQUE CHIRP

Mariela Schöffmann
Avstrija/Austria, 2013, digital, 3'31"



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

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

NOČNA IZMENA / NACHTSCHICHT / NIGHT SHIFT

Kathrin Pordzik
Avstrija/Austria, 2013, digital, 3'03"



V filmu s precej mračnim tonom gledalec spremlja tipično dolgo nočno izmeno medicinske sestre v bolnišnici.

The viewer gets to see a nurse's typical long night shift in a hospital. The tone of the film is rather sombre.

365

Lorenz Friedrich
Avstrija/Austria, 2014, digital, 1'



V enem letu je bilo izrezljanih 365 lesenih miniaturn. Od 8. 12. 2010 do 7. 12. 2011. Kratka zgodba dolgega teka.

Within one year 365 wooden miniatures were carved. 8 December 2010 – 7 December 2011. A short story but a long run.

OBRED BARVE / EL RITUAL DEL COLOR / THE RITUAL OF COLOR

Maria Luz Olivares Capelle
Avstrija/Austria, 2015, digital, 5'



Brezčasna filmska čarovnija, kratek esej o iluziji barve na filmu. Eksperimentalni trik, ki temelji na kombinaciji v nasprotni smeri predvajanega ročno razvitega filma in digitalne animacije.

The Ritual of Color is a timeless cinematic magic act, a brief essay about the illusion of colour in film. It is an experimental gag based on a combination of hand developed reverse film material and digital animation.

VOLLER KANTON

Patrick Schabus
Avstrija/Austria, 2015, digital, 4'43"

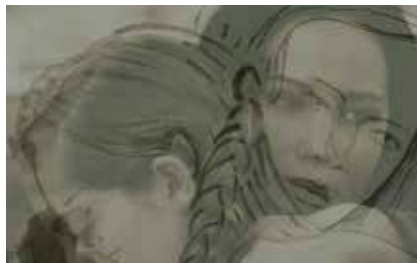


Glasbeni videospot za pesem zasedbe Wladiferoff Brothers, ki združuje v tehniki rotoskopije animirane plesalce in igrane posnetke. Pri risanju plesalcev je sodelovala režiserjeva sedemletna hči. Igrani posnetki so nastali po navdihu črno-belih džezovskih filmov iz 30. let 20. stoletja.

A music video for the Wladiferoff Brothers, combining rotoscoped dancers and live action film. The drawings of the dancers were developed in cooperation with the filmmaker's 7-year-old daughter. The live action scenes are inspired by black&white jazz movies of the 1930s.

BIRMINGHAM

Gudrun Förlinger
Avstrija/Austria, 2016, digital, 4'18"



Glasbeni videospot za pesem Birmingham dunajske skupine Starpilots. Navdih za risbe v tušu so bile fotografije iz filmov, ki so v animacijo tudi vključene. Animirana sekvenca se z obledelimi risbami in fotografijami zlije v igrano sekvenco.

A music video for the song Birmingham by the Viennese band Starpilots. Animated ink drawings are inspired by movie-stills, which are also part of the animation. The animated sequence is blending in a live action one with faded drawings and stills.

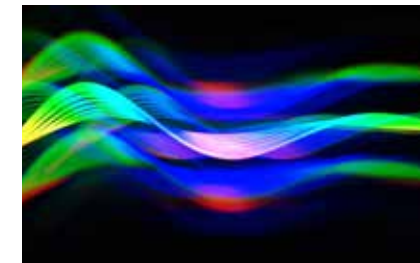
POSEBNA PROJEKCIJA OB ZAPRTJU FESTIVALA SPECIAL CLOSING SCREENING

UNTIL WE COLEIDESCAPE

Reinhold Bidner (Reinhold Bidner)
Avstrija/Austria, 2017, digital 4'06"



Abstraktna animacija, ki vizualno spominja na harmonično oscilacijo. Delo, ustvarjeno v ritmu zvoka in ob uporabi uklonske leče (ki razkloni svetlobo v spekter barv), odpelje gledalce v barvit, optimizma in harmonije poln kalejdoskop abstraktnih animacijskih zank, ki se iz preproste črte na presenetljiv način razširijo po platnu.



An abstract animation with visual references to harmonic oscillations. Created hand in hand with sound and using diffraction glasses (splitting light into spectral colours), this work takes the audience into a colourful, "hopeful" and harmonic kaleidoscope of abstract animation loops that start from a simple line and expand into the projection screen in a surprising way.

CELOVEČERNI ANIMIRANI FILMI
ANIMATED FEATURE FILMS



**DEKLE BREZ ROK / LA JEUNE FILLE SANS
MAINS / THE GIRL WITHOUT HANDS**

Francija/France, 2016, digital, 76'

v francoščini z angleškimi in slovenskimi podnapisi/In French with
English and Slovenian subtitles

Režija/Directed by: Sébastien Laudenbach

Po literarni predlogi/Adapted from: Jakob&Wilhelm Grimm, "Das
Mädchen ohne Hände"

Scenarij/Written by: Sébastien Laudenbach

Izvirna glasba/Original Music: Olivier Mellano

Montaža/Edited by: Santi Minasi, Sébastien Laudenbach

Glasovi/Voices: Anaïs Demoustier, Jérémie Elkaim, Philippe
Laudenbach

Producent/Producer: Jean-Christophe Soulageon

Koproducenta/Co-producers: David Thion, Philippe Martin

Produkcija/Production: Les Films Sauvages

Koprodukcija/Co-production: Les Films Pelléas

S podpora/With the support of: CNC - Fonds d'aide à l'innovation,
ECLA - Région Aquitaine

Distribucija v Sloveniji/Distribution in Slovenia: 2i Film



Obubožani mlinar proda
svojo hčer hudiču. Ker jo čis-
tost ščiti pred tem, da bi se je
hudič polastil, ji uspe pobeg-
niti, vendar pri tem ostane
brez rok. Na begu od družine
sreča boginjo vode, milega
vrtnarja in v gradu živečega
princa. Dolga pot k svetlobi
... A kljub trdoživosti in novi
zaščiti, ki jo dekle najde pri
čednem princu, ima hudič
svoje načrte.

In hard times, a miller sells
his daughter to the Devil.
Protected by her purity, she
escapes but is deprived of
her hands. Walking away
from her family, she encoun-
ters the goddess of water,
a gentle gardener and the
prince in his castle. A long
journey towards the light...
but in spite of her resilience
and the new protection of
the handsome prince's esta-
te, the Devil devises a plan of
his own.

Film sem narisal od začetka do
konca brez sprotnega preverja-
nja, kako tekoče so sekvence. Re-
zultata torej nisem videl in šele po
koncu prvega meseca sem izdelal
prvo sekvenco ter z njo preveril,
ali slog učinkuje in mi ustreza. Do
konca tedanjega bivanja v ume-
tniški rezidenci v Italiji sem samo
še risal in risal in risal. Bilo je noro.
Mislim, da se ta način izdelave
animiranega filma v končnem
izdelku opazi, saj močno temelji
na skici, gibanju roke. Izraža neko
energijo. Poleg tega sem med
delom poslušal glasbo, bil sem
kot v transu. Različno glasbo, na
primer elektropop, francoske
skupine, kot je Sexy Sushi. Vsak
novi dan sem pričel s pesmijo 'Je
Refuse De Travailler', kar pomeni:
»Nočem delati«.

- Sébastien Laudenbach

Liki izkazujejo čustva, čeprav
so njihova telesa le nakazana in
obrazi največkrat omejeni na oči
in usta. Vizualna podoba, ki je na-
menoma okleščena, od gledalca
zahteva neprekinjeno pozornost.
Če se za trenutek prepustimo, že
zgrešimo kaj pomembnega, saj
film utripa, kot bi nastajal nepos-
redno pred nami.

- spectrumculture.com

I drew the film from the be-
ginning to the end, without any
line testing, so without seeing
the results. Only at the end of the
first month I shot the first sequ-
ences to see if the style worked,
to see if it was okay for me. For
the rest of the residency that I
had in Italy, I drew and drew and
drew... It was insane. This way of
making an animation film, I think
it's visible in the end. Because it's
very much based on sketch, the
movement of the hand. There is a
kind of energy. Also I worked with
music on; I was in a kind of trance.
Different kinds of music – like
electro pop music, French bands
like Sexy Sushi. Each day I began
with this song 'Je Refuse De
Travailler', which means, "I refuse
to work".

- Sébastien Laudenbach

Characters convey emotion, tho-
ugh their bodies are only hinted
at, their faces often limited to
eyes and mouths. Purposefully
spartan, the visuals demand
consistent attention. To drift
would mean to miss something
important, as the film pulsates
like it is being created in front
of you.

- spectrumculture.com



Nagrade (izbor):

- omemba žirije na
Mednarodnem filmskem
festivalu v Annecyju, 2016;
- nominacija za francosko
nagrado César za najboljši
animirani film, 2017;
- nominacija v mednarodnem
tekmovalnem programu na
Mednarodnem filmskem
festivalu v Carigradu, 2017;
- nominacija za francosko
Lumièrovo nagrado za
najboljši animirani film, 2017;
- velika nagrada v kategoriji
celovečernih filmov na
festivalu Tokyo Anime Award
2017.



Awards (selection):

- Jury Mention at Annecy
International Film Festival,
2016
- Nomination for Best
Animated Film at César
Awards, France, 2017
- Nomination in International
Competition at Istanbul
International Film Festival,
2017
- Nomination for Best
Animated Film at Lumiere
Awards, France, 2017
- Grand Prize in Feature Film
Competition at Tokyo Anime
Award 2017

JAJCA! / NUTS!

ZDA/USA, 2015, digital, 90'
v angleščini s slovenskimi podnapisi/
In English with Slovenian subtitles

Režija/Directed by: Penny Lane

Scenarij/Written by: Thom Stylinski

Izvirna glasba/Original Music: Brian McOmber

Ilustratorji in animatorji/Illustrated and Animated by: Drew Christie, Hazel Lee Santino, Michael Pisano, Rose Stark, Krystal Downs, Julia Veldman, Ace & Son Moving Picture Co., LLC

Likovna zasnova/Concept Art and Character Design: Hazel Lee Santino

Montaža/Edited by: Penny Lane, Thom Stylinski

Glasovi/Voices: Andy Boswell, John Causby, Kelly Mizell, Jeff Pillars, Thom Stylinski, Fran Taylor

Izvršna producenta/Executive Producers: Dan Cogan, Elias Savada
Producenti/Producers: James Belfer, Caitlin Mae Burke, Penny Lane, Daniel Shepard

Koproducenta/Co-producers: David Armillei, Kara Janeczko

Produkcija/Production: Gland Power Film, Cartuna Production

Distribucija/Distribution: Penny Lane



Jajca! so celovečerni dokumentarec o ekscentričnem geniju dr. Johnu Romulusu Brinkleyju, ki je odkril zdravilo proti impotenci na osnovi kozjih mod. Film sledi Brinkleyjevemu vzponu iz revščine in anonimnosti do samih vrhov slave, bogastva in družbene moči. Brinkley na tej poti presadi več tisoč kozjih mod, si nakopiči neizmerno premoženje, je (na neki način) izvoljen za guvernerja Kansasa, izumi nadležno pošto in infooglase, postavi najmočnejšo radijsko postajo na svetu in v splošnem spravljaja establišment ob živce.

Nuts! is a feature length documentary about Dr. John Romulus Brinkley, an eccentric genius who discovered a goat testicle impotence cure. The film traces Brinkley's rise from poverty and obscurity to the heights of celebrity, wealth, and influence. Along the way, he transplants thousands of goat testicles, amasses an enormous fortune, is (sort of) elected Governor of Kansas, invents junk mail and the infomercial, builds the world's most powerful radio station, and generally annoys the heck out of the establishment.

Mislim, da smo ljudje bolj kot zaradi česa drugega tako neskončno dovzetni za prevare predvsem zato, ker imamo radi velike zgodbe. Verjamemo zgodbam, ki jim hočemo ali moramo verjeti, in verjamemo tudi vsem, ki nam jih pripovedujejo. Slepajti to vedo. Prav tako politiki, propagandisti, prodajalci, vodje kultov, TV-pridigarji, zapeljevalci in manipulatorji vseh vrst – tudi dokumentaristi. Zato *Jajca!* niso film, ob katerem bi se lahko ležerno smejali telebanom, ki so nas sedli Brinkleyjevemu nakladanju. To je film, ki nam pokaže, da smo vsi enaki telebani. A v nasprotju z Brinkleyjem vas jaz zapeljem, potem pa pokažem, kako sem to dosegla. Brinkleyjeva zgodba ni predstavljena kot objekt nevtralnega dokumentaristovega pogleda, temveč kot priložnost, da se gledalec dejavno spoprime z etičnimi in epistemološkimi vprašanji, ki jih pripovedna dokumentarna forma postavlja v ospredje.

- Penny Lane

I believe that more than any other single human quality, it is our love of great stories that makes us so endlessly susceptible to being conned. We believe the stories we want or need to believe, and we believe anyone who tells them to us. Con men know this. So do politicians, propagandists, pitchmen, cult leaders, televangelists, pick up artists and manipulators of all kinds – including documentary filmmakers. And so, *Nuts!* is not a film that allows us to sit back and laugh at the dummies who fell for Brinkley's bullshit. Instead, it's a film that shows we are all those dummies. Unlike Brinkley, however, I seduce you, and then I show you how I did it. Brinkley's story is not presented as the object of a neutral nonfiction gaze, but as an opportunity for viewers to actively wrestle with the ethical and epistemological issues central to the narrative nonfiction form.

- Penny Lane



Nagrade (izbor):

- nagrada za montažo v kategoriji dokumentarnih filmov na filmskem festivalu Sundance, 2016;
- nominacija za veliko nagrado žirije v kategoriji dokumentarnih filmov na filmskem festivalu Sundance, 2016;
- nominacija za nagrado po izboru ameriških kritikov v kategoriji dokumentarnih filmov (Critics' Choice Documentary Awards) za najbolj inovativen dokumentarni film, 2016;
- nagrada dokumentarne žirije na Filmskem festivalu v Milwaukeeju, 2016.



Awards (selection):

- Editing Award: Documentary at Sundance Film Festival, 2016
- Nomination for Grand Jury Prize: Documentary at Sundance Film Festival, 2016
- Nomination for Most Innovative Documentary at Critics Choice Documentary Awards, 2016
- Documentary Jury Award at Milwaukee Film Festival, 2016

KONJI NA OKNU (POETIČNO PERZIJSKO RAZODETJE ROSIE MING) / WINDOW HORSES: THE POETIC PERSIAN EPIPHANY OF ROSIE MING

Kanada/Canada, 2016, digital, 85'
v angleščini s slovenskimi podnapisi/
In English with Slovenian subtitles

Režija in scenarij/Written and directed by: Ann Marie Fleming
Izvirna glasba/Original Music: Taymaz Saba
Glavni oblikovalec in animator/Lead Design and Animation: Kevin Langdale
Zvok in oblikovanje zvoka/Sound Design & Supervisor: Gordon Durity
Montaža/Editorial Team: Ann Marie Fleming, Ileana Pietrobrown, Jean-Denis Rouette
Glasovi/Voices: Sandra Oh, Shohreh Aghdashloo, Ellen Page
Izvršna producentka/Executive Producer: Sandra Oh
Producenti/Producer: Ann Marie Fleming, Shirley Vercruysse, Michael Fukushima
Produkcija/Production: Stick Girl Productions, NFB
Distribucija/Distribution: National Film Board of Canada



Mlado kanadsko pesnico Rosie Ming povabijo k nastopu na pesniškem festivalu v Širazu v Iranu. Ker še nikoli ni potovala sama, bi raje ostala v Parizu, kjer živi pri pretirano zaščitniških kitajskih starih starših. Vendar se kljub temu znajde v Iranu, v družbi pesnikov in Perzijcev. Njihove zgodbe jo prisilijo v soočenje z lastno preteklostjo, resnico o iranskem očetu, ki naj bi jo bil zapustil, in s samo naravo poezije. To je film o premoščenju kulturnih in generacijskih razlik. O radovednosti. O odprtosti. In o tem, kako s pomočjo čarobnosti poezije najti svoj lastni glas.

Rosie Ming, a young Canadian poet, is invited to perform at a Poetry Festival in Shiraz, Iran, but she'd rather be in Paris. She lives with her over-protective Chinese grandparents and has never been anywhere by herself. Once in Iran, she finds herself in the company of poets and Persians, all of them telling her stories that force her to confront her past, the truth about her Iranian father she assumed abandoned her, and the nature of Poetry itself. It's about building bridges between cultural and generational divides. It's about being curious. Staying open. And finding your own voice through the magic of poetry.

Zamisel o *Konjih na oknu* se je pravzaprav rodila že pred kakšnimi dvajsetimi leti, ko sem bivala v umetniški rezidenci v Stuttgartu. Tam sem se večinoma družila s pesniki in pisatelji ter poslušala njihove zgodbe o razseljenosti – predvsem po drugi svetovni vojni – in o tem, kako se zgodbe v družini pogosto niso prenašale na mlajše generacije /.../ Prvotna vsebinska zasnova je bila torej kanadsko-nemška, tam sem pač bila.

Film nosi Kevinov pečat, saj se je pri njem ves ustvarjalni univerzum tudi začel. Pozneje sva angažirala približno dvajset animatorjev. Vsak je vzel zgodbo ali pesem in jo animiral v svojem slogu, bistvo filma je namreč seznanjanje z drugačnimi pogledi in spoznavanje različnih zornih kotov. Ker sem tudi sama animatorka, proces ni bil obrtniški. Animatorji so kot zelo počasni igralci. In tudi delo s profesionalnimi igralci mi je bilo v velik užitek.

- Ann Marie Fleming

Sredstva za film so zbirali s kampanjo na platformi Indiegogo, v okviru katere je v 50 dneh 730 posameznikov iz 28 držav prispevalo več kot 80.000 ameriških dolarjev.

The idea for *Window Horses* actually started about 20 years ago, when I was in an artists' residency in Stuttgart, staying with poets and writers, mainly, and listening to their stories of diaspora – particularly after the Second World War – and how the generations in families often didn't pass on their stories. [...] So the story was originally a Canadian/German one, because that's where I was.

The film has Kevin's flavor, but that is where the world of the film started from. And then we brought on board about 20 animators. And each one took a story or poem, and animated in their unique style. Because the film's all about learning about other points of view and looking at things in different ways. Being an animator myself, this was not an industrial process. Animators are just very slow actors. And working with professional actors was such a pleasure too.

- Ann Marie Fleming

Funding for the film was raised through an Indiegogo campaign, which amassed more than \$80,000 in 50 days, from 730 contributors in 28 countries.



Nagrade (izbor):

- najboljši kanadski celovečerni film in najboljši film iz Britanske Kolumbije na Mednarodnem filmskem festivalu v Vancouvru, 2016;
- nominacija za nagrado za najboljši kanadski celovečerni film na Mednarodnem filmskem festivalu v Torontu, 2016;
- uradni izbor Mednarodnega filmskega festivala v Annecyju, 2016;
- nagrada ANIMAFICX na Mednarodnem filmskem festivalu v Gijónu, 2016;
- nominacija za festivalsko nagrado na festivalu Cinanima, 2016.



Awards (selection):

- Best Canadian Feature Film and Best BC Film at Vancouver International Film Festival, 2016
- Nomination for Best Canadian Feature Film at Toronto International Film Festival, 2016
- Official Selection at Annecy International Film Festival, 2016
- ANIMAFICX Award at Gijón International Film Festival, 2016
- Nomination for Festival Award at Cinanima 2016

LEP DAN ŠE NAPREJ / HAO JI LE / HAVE A NICE DAY

Kitajska/China, 2017, digital, 77

v mandarinski kitajščini s slovenskimi in angleškimi podnapisi/
In Mandarin with Slovenian and English subtitles

Režija in scenarij/Written and directed by: Liu Jian

Izvirna glasba/Original Music: The Shanghai Restoration Project

Animacija/Animation: Liu Jian

Obikovanje zvoka/Sound Design: Li Danfeng

Zvok/Sound: Gao Rui Feng

Montaža/Editor: Militia Xiao Liu

Glasovi/Voices: Yang Siming, Cao Kou, Ma Xiaofeng, Zhu Changlong,
Cao Kai, Zheng Yi

Izvršna producenta/Executive Producers: Yang Cheng, Liu Jian

Producenta/Producers: Yang Cheng, Liu Jian

Produkcija/Production: Nezha Bros. Pictures, Le-joy Animation
Studio

Distribucija v Sloveniji/Distribution in Slovenia: Fivia



Nad majhnim mestom na jugu Kitajske se zgrinjajo temni oblaki.

Preprost voznik Xiao Zhang v obupanem poskusu, da bi našel denar, s katerim bi za-ročenko odrešil ponesrečene lepotne operacije, šefu ukrade torbo z milijonom juanov. Novica o tatvini se po mestu bliskovito razširi in še isto noč so vsi na lovu za Xiaom Zhangom in denarjem.

Vrtoglavi neo noir je režiserja Liuja Jiana utrdil na položaju pionirja neodvisne kitajske animacije.

A hard rain is about to fall on a small town in Southern China.

In a desperate attempt to find money to save his fiancée's failed plastic surgery, Xiao Zhang, a mere driver, steals a bag containing 1 million from his boss. News of the robbery spreads fast within the town and, over the course of one night, everyone starts looking for Xiao Zhang and his money...

Liu Jian delivers a whirlwind neo-noir, cementing his place as a pioneering force in independent Chinese animation.

Moj najljubši umetniški slog (pravzaprav tudi moja umetniška filozofija) je povsem preprost. V tem filmu čustva likov nakažem z majhnimi premiki in le bežnimi gibi, vendar skupaj s slikovitimi pokrajinami in prostori, v katerih živijo protagonisti, ustvarjajo poetično, v nekem smislu tudi žalostno in melanholično estetsko filozofijo filma. Če vprašate mene, bi film kot celoto lahko razumeli kot pejzaž sodobne Kitajske.

- Liu Jian

"Film si zasluži, da postane vsaj taka uspešnica art kinematografov kot Valček z Baširjem, po politični ostrini in umetniški svežini mu v Berlinu ni bilo para. Pod tarantinovsko zunanostjo šund trilerja se skriva srce postmoderna političnega umetniškega projekta."

- Guardian

My favorite artistic style (and in fact my artistic philosophy) is plain and simple. In this film, I use the minor actions and subtle movements of the characters to evoke their emotions, which, along with the vivid landscapes and interiors the characters exist in, constitute the poetic, and in some sense sad and melancholy, aesthetic philosophy of the film. In my eyes, this film as a whole can be seen as a landscape painting representing modern China.

- Liu Jian

"This deserves to be an animation arthouse hit to equal 'Waltz With Bashir', and it was the most politically trenchant and artistically fresh thing in Berlin. With the surface of a Tarantino-esque pulp thriller and the heart of a postmodern political art project."

- The Guardian



Nagrade (izbor):

- nominacija za nagrado za najboljši animirani celovečerni film na Asia Pacific Screen Awards, 2017;
- nominacija za zlatega medveda na Mednarodnem filmskem festivalu v Berlinu, 2017;
- nagrada za najboljši animirani celovečerni film na filmskem festivalu Fantasia, 2017;
- nominacija na filmskem festivalu Zlati konj, 2017;
- nominacija na Mednarodnem festivalu animiranega filma Fantoche, 2017.



Awards (selection):

- Nomination for Best Animated Feature Film at Asia Pacific Screen Awards, 2017
- Nomination for Golden Berlin Bear at Berlin International Film Festival, 2017
- Best Animated Feature at Fantasia Film Festival, 2017
- Nomination at Golden Horse Film Festival, 2017
- Nomination at Fantoche International Animated Film Festival, 2017

**LIHOŽERCERCI / LICHŮŽROUTI / THE ODDSOCKEATERS
(DRUŽINSKI SLON / THE FAMILY ELEPHANT, 5+)**

Češka, Slovaška, Hrvaška/Czech Republic, Slovakia, Croatia 2017,
digital, 83'
v češčini z angleškimi in slovenskimi podnapisi/
In Czech with English and Slovenian subtitles

Režija/Directed by: Galina Miklínová

Po literarni predlogi/Based on a story by: Pavel Šrut

Scenarij/Written by: Galina Miklínová, Pavel Šrut

Fotografija/Photography: Tomáš Sysel

Izvirna glasba/Original Music: Filip Mišek

Zvok/Sound: Jan Čeněk, Richard Müller

Montaža/Editor: Vladimír Barák

Glasovi/Voices: Kryštof Hádek, Jan Maxian, David Novotný, Ondřej Trojan, Marek Taclík

Izvršna producentka/Executive Producer: Michaela Syslová

Producenta/Produces: Ondřej Trojan, Total HelpArt T.H.A.

Produkcija/Production: Česka televize, PubRes, Alkay Animation Prague, Filmosaurus Rex, Falcon

S podporo/With the support of: Státní fond kinematografie Audiovizuální fond (Slovakia) Hrvatski audiovizualni centar (Croatia)

Distribucija/Distribution: Falcon



Lihožercerki so majhna, nevidna bitja, ki imajo prste vmes, kadar nam od para nogavic ostane samo še ena – soda. Lihe nogavice namreč Lihožercerki požrejo. Usode glavnih Lihožercev in njihovega največjega nasprotnika, osamljenega Profesorja, se prepletejo v zgodbi o mladem Lihožercu po imenu Hugo. Ko se njegovemu dedku Lamorju, pri katerem je odrasčal, izteka življenje, mora Hugo premagati strah, oditi iz stanovanja, kjer sta živel, ter se odpraviti na lov za stricem, za katerega do nedavnega sploh še ni slišal.

The Oddsockeaters are small invisible creatures, responsible for socks that go missing when we only have one left from a pair – the odd sock. They eat socks, but only one from each pair. The lives of the main Oddsockeaters and their biggest adversary, lonely Professor, come together in the story of a small Oddsockeater called Hugo. The life of his grandpa Lamor, who raised him, is nearing its end and Hugo must overcome his fears, leave the apartment where they lived and seek out his uncle Big Boss, of whose existence he had previously been unaware.

Računalniška animacija nam je z realističnim učinkom omogočila ohranjanje krhkega ravnoesja med verodostojnostjo in fikcijo, poleg tega pa je bila odlično orodje za ustvarjanje fizične podobe lihožercev – ki so drugačni od ljudi, saj jedo nogavice. Lihožercerki so izdelani iz različnih tkanin, računalniško pa smo jih lahko raztegovali in vrteli po mili volji, jih naredili prosojne ipd.

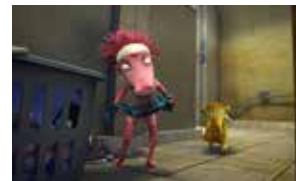
Vizualna plat animiranega filma je seveda odločilna. Kot avtorica izvirne ilustrirane podobe lihožercev kot »vrste« sem želela vztrajati pri umetniškem cilju razlikovanja med pristno risbo in standardno 3D produkcijo ter na roko narisati vse predmete, ki smo jih potem modelirali in prekrili s posebej za to pripravljenimi teksturami. Tako smo se izognili tistemu umetnemu pridihi, ki ga ta tehnologija vzbuja, in predmetom, predvsem likom, vdihnili pristnost.

- Galina Miklínová

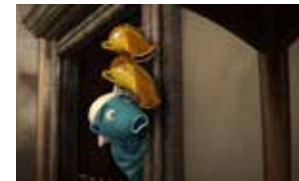
Thanks to the realism it produces, computer animation allowed us to maintain the delicate balance between credibility and fiction and was a fantastic tool for creating the physical form of the oddsockeaters - who are different from humans, because they eat socks. The oddsockeaters are formed of various textiles and the CGI programs allow them to be stretched, made transparent, twisted and twirled, etc.

The visual aspect of an animated film is, of course, crucial. As the creator of the original illustrated form of the oddsockeaters as a 'species', I was keen to retain the artistic objective, to draw a distinction between authentic drawing and standard 3D technology production and to draw by hand all the objects to be modelled and covered with specially prepared textures. This helped us to avoid the sense of artificiality which this technology brings with it and gave objects, and figures in particular, a sense of authenticity.

- Galina Miklínová



"Konec koncev je čisto vsak človek zagotovo že kdaj izgubil nogavico! To je prav gotovo dobra osnova za zgodbo, kaj misliš?" se glasi vprašanje, ki ga je Galina Miklínová postavila pisatelju Pavlu Šrutu, s katerim je že prej sodelovala pri zbirki otroških knjig, ki so jih lepo sprejeli tako kritiki kot bralci. Tako so nastali Lihožercerki, niz večkrat nagradjenih knjig.



"After all, everyone around the world must have lost a sock before! There must be a good basis for a story in that, don't you think?" was what Galina Miklínová asked author Pavel Šrut, with whom she had worked on a series of children's books well received by both the critics and readers. This is how The Oddsockeaters were born as a series of award-winning books.

**LOUISE POZIMI / LOUISE EN HIVER /
LOUISE BY THE SHORE**

Francija, Kanada/France, Canada, 2016, digital, 75'
v francoščini z angleškimi in slovenskimi podnapisi/
In French with English and Slovenian subtitles

Režija in scenarij/Written and directed by: Jean-François Laguionie
Zgodboris in scenografija/Storyboard and Set Design: Jean-François Laguionie

Izvirna glasba/Original Music: Pierre Kellner (klavir/piano), Pascal Le Pennec (orkester in zbor/orchestra & choir)

Pomočnik režije in umetniški direktor/Assistant Director and Art Director: Lionel Chauvin

Montaža/Editor: Kara Blake

Glasovi/Voices: Dominique Frot, Diane Dassigny, Anthony Hickling, Jean-François Laguionie

Producenta/Producers: Jean-Pierre Lemouland, Galilé Marion-Gauvin

Produkcija/Production: JPL Films, Unité centrale, Tchack

Distribucija v Sloveniji/Distribution in Slovenia: Fivia



Stara gospa po imenu Louise zadnji dan poletja ugotovi, da je poslednji vlak pred zimo odpeljal brez nje. Tako sama, od vseh zapuščena obtiči v majhnem obmorskem letovišču, kjer se vreme hitro slabša in morje začne nevarno dvigovati. Fina, ne preveč trdoživa Louise ni videti kot nekdo, ki bi se lahko prebil do konca zime, vendar vzame osamelost kot izziv. Preživela bo in se spopadla z neizprosno naravo, pa tudi s svojimi spomini, ki ne bi mogli potrkati na vrata ob primernejšem času.

On the last day of summer, Louise, an old woman, realizes that the last train has departed without her. She finds herself alone in a small seaside resort town, abandoned by everyone. The weather quickly turns for the worse, followed by the seasonal tides. Fragile and neat, Louise isn't likely to make it through the winter. Yet, Louise takes her abandonment as a challenge. She's going to survive, confronting the elements as well as her memories, which have found the perfect occasion to join in the adventure...

»Louise pozimi je bržkone moj najbolj intimen film, pa tudi najnatančnejše izdelan. Če odmislimo absurdnost položaja, v katerem se znajde Louise, sem namreč tudi sam doživel podobne dogodivščine kot ona pri osmih letih na vrhu pečin ali po vojni v skrivnostnih gozdovih. Tega mi ni bilo težko upodobiti.«

»Za protagonistko sem si moral zamisliti žensko, ki bi se ujemala z navidezno krhkostjo tega malega mesteca – ki pa se tako kot ona izkaže za neomajno vzdržljivega. Louise je brezčasna.«

»V filmu je mogoče občutiti moje zanimanje za slikarstvo in grafiko začetka 20. stoletja, pa tudi naklonjenost obmorskim slikarjem, kot sta Jean-François Auburtin in Henri Rivière, ki sta na papirju s kombinacijo laviranja ter svinčnika in pastelnih akvarelov znala pričarati posebno obmorsko vzdušje. Ta tehnika ustvari nežnejši ton, kot ga običajno vidimo v klasičnih animacijah pri upodabljanju morskih krajin in vetrovnih prizorov (teh pa je ogromno!).«

- Jean-François Laguionie

Louise by the Shore is probably the most intimate film I've ever made. The most minutely crafted one as well, for despite the absurdity of the situation in which Louise finds herself, her adventures at the age of 8 on top of the cliffs, and in the mysterious woods after the war, were ones I experienced too. It wasn't difficult for me to depict them.

For the character, I had to imagine a woman who corresponded with this little town's obvious fragility, which turns out, just as she does, to stand unfailingly strong. She is timeless.

All the same, my taste for early 20th century painting and graphics is found in the film, as well as my fondness for seaside painters, such as Jean-François Auburtin and Henri Rivière, who created particular seaside atmospheres on paper, mixing wash-drawing as well as pencil and pastel watercolors. These tools bring a more delicate touch than what is typically found in classic animation when it comes to the seascapes and the wind sequences (and there are a lot of them!).

- Jean-François Laguionie



Nagrade (izbor):

- velika nagrada za animirani celovečerec na Mednarodnem festivalu animiranega filma v Ottawi, 2016
- nominacija za francosko nagrado lumieres za najboljši animirani film, 2017
- nominacija za nagrado aurora na Mednarodnem filmskem festivalu v Tromsu, 2017
- nominacija za evropsko filmsko nagrado, 2017



Awards (selection):

- Grand Prize for Animated Feature at Ottawa International Animation Festival, 2016
- Nomination for Best Animated Film at Lumières Awards, France, 2017
- Nomination for Aurora Award at Tromsø International Film Festival, 2017
- Nomination for the European Film Awards, 2017

MEDVEDEK PADDINGTON 2 / PADDINGTON 2
(DRUŽINSKI SLON / THE FAMILY ELEPHANT, 5+)
VB/UK, 2017, digital, 103'
sinhroniziran v slovenski jezik / Dubbed in Slovenian language

Režija/Directed by: Paul King
Avtor lika/"Paddington Bear" created by: Michael Bond
Scenarij/Written by: Paul King, Simon Farnaby
Direktor fotografije/DoP: Erik Alexander Wilson
Direktor animacije/Animation Director: Pablo Grillo
Izvirna glasba/Original Music: Dario Marianelli
Zvok/Sound: Jan Čeněk, Richard Müller
Montaža/Editors: Mark Everson, Jonathan Amos
Glasovi in igralska zasedba/Voices and Cast: Ben Wishaw, Hugh Bonneville, Sally Hawkins, Brendan Gleeson, Julie Walters, Jim Broadbent, Peter Capaldi, Hugh Grant
Izvršni producenti/Executive Producers: Rosie Alison, Jeffrey Clifford, Alexandra Ferguson Derbyshire, Ron Halpern, Didier Lupfer
Producent/Producer: David Heyman
Produkcija/Production: Studiocanal, Heyday Films
Koprodukcija/Co-production: Anton Capital Entertainment S.C.A., Canal+, Cine+, Amazon Prime Instant Video
Distribucija/Distribution: Blitz



Paddington živi zadovoljno življenje pri Brownovih v Londonu, kjer so ga domačini vzljubili, saj povsod, kjer se pojavi, pušča sledi dobre volje in marmelade. Ko išče popolno darilo za svojo drago teto Lucy, ki bo praznovala stoti rojstni dan, v prodajalni g. Gruberja naleti na edinstveno tridimenzionalno knjigo. Da bi jo lahko kupil, si najde kopico priložnostnih del. Nato pa knjigo ukradejo in Paddington mora ob pomoči Brownovih razkrinkati tatu – ta pa je, kot vse kaže, mojster preobleke.

Paddington is happily settled with the Brown family in London, where he has become a popular member of the local community, spreading joy and marmalade wherever he goes. While searching for the perfect present for his beloved Aunt Lucy's hundredth birthday, Paddington sees a unique pop-up book in Mr. Gruber's shop, and embarks upon a series of odd jobs to buy it. But when the book is stolen, it's up to Paddington and the Browns to unmask the thief, who appears to be a master of disguise...

"Pablo je genij in res pomemben člen pri animiranju Paddingtona," pravi Paul King o direktorju animacije in enem ključnih avtorjev filma. "Ta medved je izdelan tako realistično, da je kar težko pozabiti, da so vsak korak, vsako gubo na njegovem čelu in celo njegovo dihanje na roke ustvarili Pablo in njegova čudovita ekipa animatorjev. To je neverjetno podroben in temeljit proces, v katerega je vložene veliko ljubezni. Pablo je Paddingtonu vdahnil precejšen del svoje duše, ki se začuti prav v vsakem kadru filma."

Grillo in njegova ekipa pri Framestore so v vsak prizor filma vnesli veliko sebe in gibi v veliki meri temeljijo na dejanski izvedbi animatorjev. »Številni člani ekipe so za svoje prizore gibanje najprej posneli, da so si tako lažje predstavljali, kaj posamezno dejanje ali dogajanje zahteva,« je povedal glavni animator Liam Russell. »Ker je Paddington veliko manjši od človeka, smo morali upoštevati, da gleda svet in ljudi okoli sebe iz drugačnega zornega kota kot mi.«

"Pablo is a genius, and such a key part of bringing Paddington to life," says Paul King of the Animation Director and key collaborator on the film. "The bear is such a realistic creation that it's easy to forget every footstep, each furrow in his brow, even his very breathing, is hand crafted by Pablo and his wonderful team of animators. It's an incredibly detailed, painstaking process and a labour of love. A huge amount of Paddington's soul comes from Pablo, and somehow it shines through in every frame of the film."

Grillo and his team at Framestore pour a lot of themselves into each scene in the film, with a lot of the physical performance coming from the animators themselves. "Many of the team would shoot reference for their shots to help understand the performance or specific actions required," says lead animator Liam Russell. "Paddington being much smaller than a human meant we had to consider how he sees the world and the people around him from a different perspective from our own."



Medvedka Paddingtona so otroci prvič spoznali v knjigi A Bear Called Paddington (Medved po imenu Paddington) Michaela Bonda iz leta 1958. Bond je napisal več kot dvajset knjig o tem kosmatem ljubitelju sendvičev z marmelado, odetem v marsovca, ki se z uglajenimi manirami in dobrimi nameni pogosto zapleta v komične nezgode in spravlja v skrajno zmedene položaje. Dela, ki so prevedena v 40 jezikov, so bila po vsem svetu prodana v več kot 35 milijonih izvodov.



Paddington Bear was first introduced to children in Michael Bond's 1958 book, A Bear Called Paddington. Altogether, Bond wrote over twenty books featuring the duffel coat-wearing, marmalade sandwich-loving bear, whose perfect manners and good intentions frequently lead to comical mishaps and moments of high chaos, which have together sold over 35 million copies worldwide, and have been translated into 40 languages.

TVOJ VINCENT / LOVING VINCENT

VB, Poljska/UK, Poland, 2017, digital, 94'

v angleščini s slovenskimi podnapisi/

In English with Slovenian subtitles

Režija/Directed by: Dorota Kobiela, Hugh Welchman

Scenarij/Written by: Dorota Kobiela, Hugh Welchman, Jacek Dehnel

Fotografija/Cinematographers: Tristan Oliver, Lukasz Zal

Izvirna glasba/Original Music: Clint Mansell

Montaža/Editors: Justyna Wierszyska, Dorota Kobiela

Glasovi/Voices: Douglas Booth, Robert Gulaczyk, Eleanor Tomlinson, Jerome Flynn, Saoirse Ronan, Chris O'Dowd, John Sessions, Aidan Turner, Helen McCrory

Izvršni producenti/Executive Producers: David Parfitt, Laurie Ubben, Charlotte Ubben

Producenti/Producers: Hugh Welchman, Sean Bobbitt, Ivan Mactaggart

Produkcija/Production: BreakThru Films

Koprodukcija/Co-production: Trademark Films

S podpora/With the support of: The Polish Film Institute, Doha Film Institute, MEDIA, Unibail-Rodamco, Royal Talens

Distribucija/Distribution: 2i Film



Francija, poletje 1891. Pogosti in brezciljni mladenič Armand Roulin od očeta, poštarja Josepha Roulina, prejme pismo z napotkom, naj ga lastnoročno dostavi v Pariz. Odnese naj bi ga bratu očetovega prijatelja Vincenta van Gogha, ki naj bi bil ravno naredil samomor. Armand nad nalogo ni preveč navdušen: očetovo znanstvo z Vincentom, tujim slikarjem, ki si je odrezal uho in so ga zaprli v lokalno umobolnico, ga spravlja v zadrego.

France, summer 1891. Armand Roulin a feckless and directionless young man, is given a letter by his father, Postman Joseph Roulin, to hand-deliver to Paris. He is to deliver it to the brother of his father's friend Vincent van Gogh, who, they have just heard, killed himself. Armand is none too pleased with the mission: he is embarrassed by his father's association with Vincent, a foreign painter who cut off his ear and was committed to the local asylum.

Tvoj Vincent je prvi v celoti v olju naslikan celovečerni film. Izjemno življenjsko zgodbo Vincenta van Gogha prenese na platno z oživiljanjem njegovih platen. Vsaka od 65.000 sličic filma je oljna slika. Ročno jih je naslikalo 125 profesionalnih slikarjev, ki so se produkciji filma v studiih na Poljskem in v Grčiji pridružili z vsega sveta. Enako izjemna kot Vincentove genialne umetnine pa sta bila tudi njegovo strastno, nesrečno življenje in skrivnostna smrt.

Upodabljanje pristnih človeških občutij na človeškem obrazu je bilo v animaciji vselej izziv, zato v večini najboljših animiranih filmov nastopajo nečloveški liki ali pa zelo poenostavljeni človeški liki v stripovskem slogu. Praktični razlog pa je tudi ta, da s snemanjem igre živih igralcev v nekaj dneh dobite rezultat, za katerega bi se v animaciji trudili več mesecev. Do predstavitvenega napovednika nismo bili prepričani, ali bo naša tehnika delovala. Šele ko smo videli rezultate prvega grobega, nizkoporačunskega poskusa, sem vedel, da smo na pravi poti.

- Hugh Welchman

Loving Vincent is the world's first fully oil painted feature film.

The film brings the paintings of Vincent van Gogh to life to tell his remarkable story. Every one of the 65,000 frames of the film is an oil-painting hand-painted by 125 professional oil-painters who travelled from all across the world to the *Loving Vincent* studios in Poland and Greece to be a part of the production. As remarkable as Vincent's brilliant paintings, is his passionate and ill-fated life, and mysterious death.

Conveying real human emotions on human faces has always been a challenge for animation, that is why the majority of the great animation films are about non-human characters or very simplified and cartoony human characters. The practical reason is that by shooting live action with actors we could create material in days that would take months in animation. However we weren't convinced if the technique would work until we did our concept trailer. When we saw the results of our first rough low budget test I knew we were onto something.

- Hugh Welchman



Nagrade (izbor):

- nagrada občinstva na Mednarodnem filmskem festivalu v Annecyju, 2017;
- nominacija za evropsko filmsko nagrado, 2017;
- nagrada za najboljšo tujejezično animacijo in najboljšo grafiko v tujejezičnem filmu na Golden Trailer Awards, 2017;
- nominacija za zlatega leva (najboljši film) na Poljskem filmskem festivalu, 2017;
- zlati kelih za najboljši animirani film na Mednarodnem filmskem festivalu v Šanghaju, 2017.



Awards (selection):

- - Audience Award at Annecy International Film Festival, 2017
- - Nomination for the European Film Awards, 2017
- - Best Foreign Animation and Best Foreign Graphics in a Trailer at Golden Trailer Awards, 2017
- - Nomination for Golden Lion (Best Film) at the Polish Film Festival, 2017
- - Golden Goblet for Best Animation Film at Shanghai International Film Festival, 2017

ZOMBILENIJ / ZOMBILLÉNIUM / ZOMBILLENIUM

Francija, Belgija/France, Belgium, 2017, digital, 80'

v francoščini z angleškimi in slovenskimi podnapisi/In French with English and Slovenian subtitles

Režija/Directed by: Arthur de Pins, Alexis Ducord

Scenarij/Written by: Arthur de Pins, Alexis Ducord

Skladbe/Songs: Mat Bastard

Zgodboris/Storyboard: Simon Andriveau, David Berthier, Nicolas Pawlowski

Izvirna glasba/Original Music: Eric Neveux

Vodja animacije/Animation Supervisor: David Nasser

Montaža/Edited by: Benjamin Massoubre

Glasovi/Voices: Emmanuel Curtil, Alain Choquet, Kelly Marot, Alexis Tomassian, Mat Bastard

Producent/Producer: Henri Magalon

Koproducenti/Co-producers: Mat Bastard, Marc Bonny, Arnauld

Boulard, Azmina Goulamaly

Produkcija/Production: Maybe Movies, Belvision, 2 Minutes, Dupuis

Audiovisuel, Pipangaï, Gebeka Films, France 3 Cinéma

Distribucija/Distribution: Urban Distribution



Zombilenij je zabaviščni park, ki mu ni enakega: tam so zaposleni samo pravi volkodlaki, vampirji, zombiji ... in to za vedno. Nekega dne park obišče mladi inšpektor Hector, ki po varnostnem pregledu zagrozi, da ga bo zaprl. Takrat upravniku, vampirju Francisu, ne preostane drugega, kot da ga onemogoči z ugrizom. Hector se spremeni v čudaško pošast in se znajde v ujetništvu parka, brez stika s svojo hčerjo Lucie. Kot pošast je nesrečen. In kaj bo šele, če postane nova glavna atrakcija Zombilenija?

Zombillenium is an amusement park like no other: only genuine werewolves, vampires, zombies are employed there... for eternity. One day, Hector, a young compliance officer, comes to control the park's safety and threatens to shut it down. Francis, the vampire who manages the park, has no choice but to bite him to protect their secret. Hector, transformed into an oddball monster, gets separated from his daughter Lucie, and finds himself trapped in the park. He is not a happy monster. And what if he were to become the new star attraction of Zombillenium?

Od vsega začetka sem bedel nad vsako fazo projekta, da bi vanj vključili čim več »zombilenijske« grafike. Film ima namreč stripovski vidik, po drugi strani pa izrazito realističen vidik v smislu barv, kontrastov. Ekipi sem pogosto pokazal kakšno fotografijo in rekel: 'Poglejte, tale je posneta na severu. Poglejte, kakšna je cesta. Če priprete oči, boste videli, da je vse razen neba črno. Ta zelo posebna svetloba ustvarja učinek vlage, zato moramo to poudariti, povečati moramo kontrast.' Vse je bilo zelo načrtno in s končnim izdelkom sem zelo zadovoljen.

- Arthur de Pins

Ko sem odkril roman v stripu Zombilenij, je name napravil močan vtis: v njegovi elegantni izvedbi so se skrivale vse lastnosti filma, pa tudi izhodišče za stvarno filmsko delo. Kot scenarist je šel Arthur pri tem filmu dlje kot kadarkoli prej v svojem delu. Uspelo mu je zgraditi sijajno zgodbo, ki spominja na družinsko komedijo in se dogaja v povsem novem vesolju.

- Henri Magalon

Right from the start, I was over-seeing each phase in order to integrate as much of the Zombillenium graphics as possible, because there's a cartoon aspect and at the same time there's a hyper realistic side, in the colors, in the contrasts... I'd often show photos and say, here, we took this in the North. You see how the road is. If you half close your eyes you see that everything is black except for the sky. There's a particular light, which makes it very humid, so we have to accentuate that and heighten the contrast, etc. It was all very deliberate and I'm very happy with the final results.

- Arthur de Pins

When I discovered the graphic novel Zombillenium, I was very impressed: his elegant design has all the qualities and layout of a film. And as a screenwriter, Arthur has gone further than in any of his previous work. He has managed to invent a great story that reminds you of a family comedy and takes place in a decidedly new universe.

- Henri Magalon



Nagrade (izbor):

- nominacija za nagrado za celovečerni film na Mednarodnem festivalu animiranega filma v Annecyju, 2017;
- nagrada zlata kamera na filmskem festivalu v Cannesu, 2017;
- nominacija za evropsko filmsko nagrado, 2017.



Awards (selection):

- Nomination for Feature Film Award at Annecy International Animated Film Festival, 2017
- Nomination for Golden Camera at Cannes Film Festival, 2017
- Nomination for the European Film Awards, 2017



**SLON:
VZGOJNO IZOBRAŽEVALNI
PROGRAM ANIMIRANIH
FILMOV ZA ŠOLE IN DRUŽINE**
**THE ELEPHANT:
EDUCATIONAL ANIMATION
FILM PROGRAMME FOR
SCHOOLS AND FAMILIES**

OTVORITEV DRUŽINSKEGA PROGRAMA SLON 4+ OPENING OF THE FAMILY ELEPHANT 4+

**ČAROBNA PALICA / POSOKH /
MAGIC HOCK**
Aleksej Aleksejev (Soyuzmultfilm)
Rusija/Russia, 2016, digital, 3'30"



Gozdni zajec Božičku vzame čarobno palico. Zdaj bo lahko obračunal s svojimi sovražniki.
The forest rabbit takes Santa's magic staff. Now he knows how to deal with all his enemies.

MARTIN KRPAN
Nejc Saje (Strup produkcija/RTVSLO/
Shakemoon/Kerozin/Mirabelka)
Slovenija/Slovenia, 2017, digital, 24'10"



V časih avstro-ogrskega cesarstva živi na Vrh pri Sveti Trojici silno močni Martin Krpan. Na kobilici tovari iz Trsta proti notranjosti angleško sol, kar je prepo-vedano, zato so mu cesarjevi mejači ves čas na sledi. Ko Dunaj napade strašni Brdavs, cesar pokliče Krpana na pomoč. Back in the days of the Austro-Hungarian Empire, a man of extraordinary strength named Martin Krpan lived in the village of Vrh by the Holy Trinity. He made a living by transporting, with the help of his mare, English salt from Trieste inland. As this was illegal, the Emperor's men were always hot on his trail. But when Vienna was attacked by Brdavs, a brutal warrior, Krpan was summoned to help.

**GOSPOD FILODENDRON IN
JABLANA / MR. PHILODENDRON
AND THE APPLE TREE**
Grega Mastnak (Ozor Zavod za Gibljive
Slike/RTVSLO)
Slovenija/Slovenia, 2016, digital, 6'30"



Gospod Filodendron je žejen, vendar sta kozarec in vrč prazna. Takrat nanj padejo kaplje iz oblaka, ki ga strašno tišči na dež. Pred gospodom Filodendronom mu je nerodno, zato zbeži, gospod Filodendron pa za njim! V diru se zaleti v Jablano, kar ga zelo razhudi. Mr. Philodendron sits in front of his house on a pleasant sunny morning. He wants to have a glass of water but he sadly finds it empty. In his innocent way of seeing things he tries to catch the cloud to get some water, and instead crashes into the Apple Tree.

**KOYAA – ZMRZLJIVI ŠAL /
KOYAA – FREEZING SCARF**
Kolja Saksida (ZVVIKS/RTVSLO)
Slovenija/Slovenia, 2017, digital, 2'45"



Koyaa se odpravlja na sprehod v mrzel zimski dan. S stojala hoče vzeti šal, a začuden obstoji. Šal se mu sprva izmuzne kot kača, nato pa po sobi uganja vragolije. Bo Koyii uspelo dobiti šal nazaj? Koyaa is getting ready to step outside into a cold winter day. He tries to grab his scarf off the clothes stand, but it slithers away like a snake, acting silly! Will Koyaa manage to grab it?

KRALJ MATJAŽ / KING MATHEUS
Katarina Nikolov (Iridium Film/RTVSLO)
Slovenija/Slovenia, 2017, digital, 10'35"



Ilona je navihana sedemletna deklica. Nekega deževnega dne obišče starega sosesa, ki je izjemen pripovedovalec zgodb. Med pripovedovanjem zgodbe o epskem junaku kralju Matjažu si skupaj ustvarita lasten domišljjski svet. Ilona s svojo domišljijo posega v pripoved, jo humorno prepleta s sedanostjo in na koncu odkrije veliko sosedovo skrivnost. Ilona is a lively 7-year old girl. On a rainy day she visits her old neighbour, who is a great storyteller. As he tells her a story about legendary Slovenian hero King Matheus, they create their own imaginary world. With her vivid imagination Ilona humorously intertwines the story with the present time, and in the end she discovers the neighbour's great secret.

MAČEK MURI: SPREHOD / MURY
THE CAT – GOING FOR A WALK
 Jernej Žmitek (Invida/RTVSLO)
 Slovenija/Slovenia, 2016, digital, 11'23"



Danes je Murijev srečni dan. Muco Maco bo peljal na kosilo. Mu lahko kdo prekriža načrte? Mogoče nagajivi ropar Čombe? Ah ne. Njemu sta vendar vedno za petami policaja Mucelj in Macelj.
 It is Mury's special day. Going for a walk around the Cat city and taking Missy for a date lunch. Nothing can come in his way. Well, except Cheeky and his mischief. And when the police cats Timmy and Tommy get involved, there is no telling how the day will end.

SLONOVA DRUŽINSKA
PANORAMA: ANIMIRANE
ŽIVALI 7+
THE ELEPHANT FAMILY
PANORAMA: ANIMALS
ANIMATED 7+

RAKOVICE / CRAB STORY
 Filippo Rivetti, Tatjana Poliektova (Filippo Rivetti, Tatiana Poliektova)
 Avstralija, Rusija/Australia, Russia, 2017, digital, 3'45"



Tam doli na plaži se dogaja nekaj čudnega. Rakovicam ni kaj dosti jasno.
 There's something a bit weird happening down at the beach. None of the crabs can figure it out.

MRAVLJA / AMEISE / ANT
 Julia Ocker (Studio Film Bilder)
 Nemčija/Germany, 2017, digital, 3'37"



Mravlje odlično sodelujejo – razen ene, ki vse dela drugače.
 The ants are working together perfectly. But there is one ant who is doing everything differently.

POVESTI IZ GOZDA / SMALL FOREST STORIES

Veronika Fedorova (Animation Studio "Skazka")
Rusija/Russia, 2016, digital, 3'11"



Zgodbe o prijateljstvu in igri v gozdu ter o tem, kako zelo podobni smo si vsi, ki živimo na tem planetu – le pri zasledovanju lisičkam še vedno ni para! Little stories about friendship and playing in the forest, and about how all of us on this planet are so alike, but any little fox is still the best tracker in the world!

MEDO PRISMUK / MEDO TRAPAVKO / EASYGOING TEDDY

Tomislav Gregl (Artizana Film)
Hrvaška/Croatia, 2017, digital, 8'07"



Zgodba o prijateljstvu in dobroti. Medo Prismuk je razposajen medvedek, ki se poživlja na gozdna pravila. Nekoč reši čebelo iz zagate in sklene prijateljstvo, ki mu spremeni življenje. A story of friendship and kindness. Easy-going Teddy is a playful little bear who doesn't really care about forest rules. Having saved a bee from trouble, he one day earns a friendship that will change his life.

BOBROVKA KIT ZAGRIZE V ŽIVLJENJE / DAM! THE STORY OF KIT THE BEAVER

Kjell Boersma (Astronaut Media Inc.)
Kanada/Canada, 2017, digital, 12'24"



Film spremlja zagona polno bobrovko Kit, ko se uči o sočutju, neuspehih, preživetju in življenju v skupnosti v svojem kanadskem gozdu, kjer se medtem izmenjajo štirje letni časi. Z izvirno orkestralno glasbeno spremljavo v živi izvedbi simfoničnega orkestra iz Toronta. Kit, an eager beaver, embarks on an odyssey through four seasons in a Canadian forest, where she learns about compassion, failure, survival and community. *DAM!* features an original orchestral score, performed live by the Toronto Symphony Orchestra.

PUSTI SLED / LEAVE A PRINT

Christina S. Nerland (Central Saint Martins)
VB/UK, 2017, digital, 5'14"



Krdelo polarnih lisic se spopada s tem, da ena od njih izginja. A family of arctic foxes learn to cope with the fact that one of them is fading away.

PAPIRNATE PRIGODE / PAPER TALES

Aleksej Mironov (Animation Studio Parovoz)
Rusija/Russia, 2016, digital, 5'30"



Serijsa animiranih filmov *Papirnatih prigod* pripoveduje o dogodivščinah papirnatih likov – losa Aristotela in detla Tok-toka. Vsaka epizoda je zgodba zase in predstavi nove neverjetne možnosti ustvarjanja iz papirja. Tokrat se prijatelja spopadeta s pozabljivostjo in spoprijateljita s kokoško Molly. Animation series *Paper Tales* tell the audience about the adventures of paper characters – a moose named Aristotle and a woodpecker named Knock-Knock. Each episode is a single breath-taking story that unfolds with a reference to a new paper craft. This time the friends need to find a way to deal with forgetfulness and at the same time make friends with a hen named Molly.

SIVI VOLKEC: POMLAD IN PLAVAJOČI LED / LITTLE GREY WOLFY: SPRING AND ICY DRIFT

Natalia Malykhina (Ulvenfilm)
Norveška/Norway, 2017, digital, 6'30"



Pomlad je čas, ko po reki priplava led. Volkec in Zajec se lovita in nenadoma se znajdetata na ledeni plošči sredi ledno hladne reke. Reka skriva številne pasti, in tu priskoči na pomoč domišljija. Pa tudi njuni prijatelji! Sredi širnega morja ju nič ne vrže iz tira. Kapitan Volkec in Zajec na krmilu razpeta jadra. Spring is the time of ice drifts on the river. Wolfy and Hare, carried away by their running, suddenly find themselves on a floe in the middle of an icy stream. The cold stream hides many dangers, but their imagination comes to help. And their friends of course! Across the seas, nothing can frighten them. Set sail captain Wolf and Hare at the helm.

SABAKU

Marlies van der Wel (Halal Productions)
Nizozemska/The Netherlands, 2016, digital,
2'20"



Ko Sabakuju umre najboljši prijatelj bivol, mora najti novega. Z različnimi živalskimi vrstami skuša navezati stik, vendar kmalu ugotovi, da to ni tako preprosto. Pred Sabakujem je naporna pot, vendar ne bo odnehal.

When Sabaku's best friend Buffalo passes away, he needs to find himself a new friend. He tries connecting with different species, but soon finds out that isn't as easy as it seems. Sabaku is in for a bumpy ride, but he won't rest until he succeeds.

LEV / LÖWE / LION

Julia Ocker (Studio Film Bilder)
Nemčija/Germany, 2017, digital, 3'37"



Lev se mora telesno okrepiti, vendar je po mnenju gazele to zanj prezahtevna naloga.

The lion has to become more physically fit. The gazelle does not think he is capable of doing so.

SLON: VZGOJNO IZOBRAŽEVALNI PROGRAM ANIMIRANIH FILMOV ZA ŠOLE IN DRUŽINE

THE ELEPHANT: EDUCATIONAL ANIMATION FILM PROGRAMME FOR SCHOOLS AND FAMILIES

SLONOVA DRUŽINSKA PANORAMA: ANIMIRANE ŽIVALI 14+

THE ELEPHANT FAMILY PANORAMA: ANIMALS ANIMATED 14+

PODLASICA/WEASEL

Timon Leder (Invida/RTVSLO)
Slovenija/Slovenia, 2016, digital, 11'30"



Lačna podlasica napade jato ptičev, ki živijo na poslednjem stoječem drevesu. Medtem ko se v krošnji ptiči trudijo za ravnesje drevesa, se podlasica vztrajno skuša povzpeti po deblu. Vedno bolj ogroža krhko ravnesje, njen trebušček pa vztrajno kruli, dokler ni prepozno.

A hungry weasel attacks a flock of birds living on a tree, the last one still standing upright. The birds in the canopy are trying to keep the tree in balance, while the weasel is persistently trying to climb up its trunk. Its persistence is putting the tree's fragile balance ever more at risk, and its growling stomach is not letting up until it is too late.

ZVEZDOLOVCI / STERNENJAEGER / STARHUNTERS

Johannes Schiehl (Neuer Österreichischer
Trickfilm)
Avstrija/Austria, 2016, digital, 3'10"



Mlad ljubiteljski astronom bi rad užival v prelepem nočnem nebu. Potem pa naleti na lovca, ki ima drugačne načrte.

A young amateur astronomer wants to enjoy the beautiful night sky, but he comes across a hunter who has other plans...

SLON: VZGOJNO IZOBRAŽEVALNI PROGRAM ANIMIRANIH FILMOV ZA ŠOLE IN DRUŽINE

THE ELEPHANT: EDUCATIONAL ANIMATION FILM PROGRAMME FOR SCHOOLS AND FAMILIES

**FANTASTIČNA PUSTOLOVŠČINA
POJOČEGA HUGA / DZIEDOŠAIS
HUGO UN VIŅA NETICAMIE
PIEDZĪVOJUMI / SINGING HUGO
AND HIS INCREDIBLE ADVENTURES**

Reinis Kalnaellis (Rija Films)
Latvija/Latvia, 2017, digital, 9'20"



Hugo je drugačen od preostalih petelinov v kurniku. Sanja o tem, da bi s svojim ptičjim baritonom nastopil na odru. Niti tatovi mu ne morejo prekrizati načrtov: prav nasprotno, odpeljejo ga v drug svet, kjer se pustolovščina lahko začne.

Hugo is a little different than the other roosters in the coop. With his avian baritone, he dreams of singing on stage. Thieves can't thwart Hugo's dream; on the contrary, they transport him to another world where adventures begin.

BERNARD

Anna Oparkowska (Gs Animation)
Poljska/Poland, 2016, digital, 6'10"



V neizprosno zimsko pokrajino postavljena kratka zgodba o osamljenosti, neprilagojenosti in krčeviti potrebi po bližini. Bernard je žrtev stereotipa o plenilcu, ki mu ne bi hoteli prekrizati poti. Ves obupan se trudi izpovedati resnico o svoji odmaknjenosti in zatreti notranji klic narave.

A short story about loneliness, maladjustment and the desperate need for closeness, set in a severe winter landscape. Bernard faces the stereotype of an animal predator, one you wouldn't cross paths with. Feeling resigned, he tries to express the truth about his isolation, and suppress the call of nature in him.

**ŽABJA PESEM / LE CHANT DES
GRENOUILLES / FROG SONG**

Violaine Pasquet (Studio d'Animation La Fabule)
Francija/France, 2016, digital, 10'21"



Ob mraku, ko se življenje v Louisiani pogreza v spanec, se iz globin močvirnega rečnega rokava zasliši žabja pesem. In Louisiana, at nightfall, when everybody is falling asleep, a frog starts singing in the depths of the bayou.

ROTO SPREAD

Yoko Kuno (Kuramori Kyoko)
Japonska/Japan, 2016, digital, 1'11"



Film po naročilu izobraževalnega programa Techne japonske televizije NHK, ki predstavlja izrazne možnosti rotoskopije. Kot prikaže, se človek vsakodnevno veliko premika.

A movie made for NHK Educational TV program 'TECHNE', in order to introduce possible expressions with rotoscope. Everyday, we move as abundantly as this shows.

HYBRIDS

Florian Brauch, Matthieu Pujol, Kim Tailhades, Yohan Thireau, Romain Thirion (Mopa)
Francija/France, 2017, digital, 6'20"



Morsko živalstvo se mora prilagoditi onesnaženemu okolju in boj za preživetje dobi nova pravila.

When marine wildlife has to adapt to the pollution surrounding it, the rules of survival change...

**DOM ZA IGRAČE / ДОМИК
ИГРУШЕК / TOY HOUSE**

Nataša Danilevskaia (Master-film)
Rusija/Russia, 2017, digital, 6'18"



Zgodba o tem, kako močno je usoda igrače povezana z življenjem njihovega lastnika. Odraščanje lastnika je za igrače strah in trepet, saj se njihovo življenje korenito spremeni! A če imaš koga, ki gre s tabo skozi otroštvo, vse le ni tako strašno.

The fairy tale tells the story of the lives of toys, which are connected with the life of their owner. He is growing up and this brings changes to the toys' destiny — what a fear! However it's not that frightful if there is someone to share your childhood with.

KROKAR, KI JE HOTEL POSNEMATI ORLA / LE CORBEAU VOULANT IMITER L'AIGLE / THE RAVEN WHO WISHED TO IMITATE THE EAGLE

Clementine Dudreuilh, Kevin Langouet, Megane Lepage, Meghan Marino (Ecole Georges Méliès)

Francija/France, 2016, digital, 1'25"



Krokar hoče posnemati orla, ki je pravkar ujel in odnesel ovco, to pa sproži vrsto katastrof.

A raven tries to imitate an eagle who just caught a sheep and carried it away, but this leads to a series of disasters.

POTOVANJE NA LADJI BEAGLE – LJUBEZEN GALAPAŠKE ŽELVE / THE VOYAGE OF THE BEAGLE – LOVE OF THE GALÁPAGOS TORTOISE

Jernej Lunder (Invida/RTVSLO)

Slovenija/Slovenia, 2017, digital, 10'57"



Raziskovalna ladja Beagle se približuje otočju Galapagos, kjer živali bivajo v sožitju in blaginji. Želvakinjo in želvaka vidimo v grmičevju ob peščeni obali. Želvakinja ravno leže jajca, ko ju ščinkavec opozori na prihajajočo nevarnost – človeka. Živali so ob prihodu ladje vznemirjene, saj se bojijo plenilskih pohodov, ki so jih v preteklosti že prizadeli.

The research vessel HMS Beagle is about to reach the Galapagos Islands, where animals live in harmony and prosperity. In the bush next to the sandy shore is a couple of tortoises. Just as the female is laying eggs, a finch warns them of the approaching danger – man. Animals are anxious about the ship's arrival, fearing new predatory raids.

**RAZSTAVA
PODLASICA,
USTVARJANJE
RISANEGA
FILMA
WEASEL
EXHIBITION: THE
MAKING OF THE
HAND-DRAWN
ANIMATION**

20. november–10. december,
Trubarjeva hiša literature /
Trubar Literature House,
Stritarjeva ulica 7, Ljubljana

Odprtje razstave:
ponedeljek, 20. november, 20:00
Exhibition opening:
Monday, 20 November at 8 pm

Lačna Podlasica tava po pusti deželi. Pokrajina s podrtimi drevesi ob poti je monotona. Podlasico zanese do poslednjega živega drevesa, ki ga ohranja pri življenju jata posmehljivih ptičev. Drevo je nestabilno in ptiči ga ne prestano ohranjajo v ravnovesju. Podlasica se trudi splezati na zibajoče se drevo, na srečo jate pa to terja veliko trme in neuspešnih poskusov.

Timon Leder je animator, režiser in mentor delavnic, ki je dal življenje zgodbi o Podlasici in razigranih ptičih na poslednjem drevesu. Z razstavo risb in animacij vam bo razkril, kako so s filmsko ekipo oživili risane junake, od idejnih skic do zaključene animacije. Podlasica in njeni animirani prijatelji vas že pričakujejo!

Vodstvo po razstavi z avtorjem:
petek, 8. december, 14:00
Author guided tour of the exhibition:
Friday, 8 December at 2 pm

A hungry Weasel attacks a flock of birds living on a last standing tree. The flock in the treetop is trying to keep the tree in balance, while persistent Weasel tries to climb up its trunk. Fragile balance of the tree is in danger and Weasel's stomach gets louder. It manages to climb into a trunk and induces panic and fear in the treetop. But then catastrophe turns to something completely unexpected.

Weasel is a children's animated short made by Timon Leder, an animation filmmaker and mentor. The exhibition gives an insight into to the making of the film, from the earliest sketches to the end result. Come and meet the Weasel and its animated companions!



**SLONOVE
DELAVNICE
ANIMIRANEGA
FILMA
THE ELEPHANT
ANIMATION
WORKSHOPS**

**Slonova produkcijska delavnica s Timonom Ledrom, 9+
The Elephant Animation Production Workshop with Timon Leder, 9+**

Na produkcijski delavnici animiranega filma bomo tokrat ustvarjali z animatorjem Timonom Ledrom, avtorjem animiranega filma Podlasica. Po lastni ideji bomo najprej zasnovali zgodbo, zanjo izdelali ozadja in like ter jih animirali. Film bomo sami tudi zvočno opremili.

**Od ponedeljka, 27. 11., do petka, 1. 12. 2017,
15:00–20:00, Knjižnica Otona Župančiča
(Mediateka), Kersnikova 2**

This year's animation production workshop will be run by Timon Leder, the filmmaker behind the animation Weasel. Working from their own ideas, participants will first develop the plot, then make the backgrounds and characters, animate them, and finally add the sound.

**Monday, 27 November to Friday, 1 December
2017, daily from 3 pm to 8 pm, Oton Župančič
Library (Mediatheque), Kersnikova 2**



**Animirana vrtavka 8+
Animated spinner 8+**

Delavnica optičnih igrav/ Optical toys workshop

**Torek/Tuesday, 5. 12. 2017, 16:00–18:00,
MSUM/Museum of Contemporary Art**

V sodelovanju z RogLabom bomo s 3D tiskalnikom izdelali prav posebne vrtavke. Vabljeni, da se nam pridružite na delavnici, kjer bomo zanje izdelali svoje animirane podobe in jih tako prvič preizkusili!

In collaboration with RogLab, we will make special 3D printed spinners. Join us and help us test them by adding your own images to create an animation.



**Medvedje zgodbe 5+
Bear Tales 5+**

Delavnica animiranega filma za otroke/ Animation workshop for children

**Sobota/Saturday, 9. 12. 2017, 17:30–
19:30, Kinodvor. Kavarna/Kinodvor Café**

Po projekciji se nam pridružite s svojimi plišastimi prijatelji, da jih v tehniki stop animacije popeljemo novim dogodivščinam naproti.

After the screening, join us with your plush friends to take them on a stop-motion adventure.



**Animirane živali 3+
Animated Animals 3+**

Delavnica animiranega filma za najmlajše/ Animation workshop for children

**Nedelja/Sunday, 10. 12. 2017,
11:00–13:00, Kinodvor. Kavarna/
Kinodvor Café**

Na kavarniški mizi Kinodvora bodo najmlajše med skodelicami in kozarci čokolade kepice plastelina. Iz njih boste lahko ustvarili različne živali, ki bodo v tehniki stop animacije čudežno oživele. In spile kakšen kakav ali sok. Pojedle piškot? On a coffee table in the Kinodvor Café, among the cups and glasses look for balls of modelling clay, and turn it into animals. Using the stop motion animation technique, the animals will come alive and have a cup of cocoa or a glass of juice, perhaps even eat a biscuit!





Ostrenje pogleda na Animateki! / Sharpening the View at Animateka!

Na filmsko-kritički delavnici Ostrenje pogleda, ki že tradicionalno poteka na Animateki, bodo dijaki in študenti spoznavali posebnosti animiranega filma in različne animacijske tehnike. Zasledovali bodo avtorje. Na vsakodnevni srečanjih si bodo prijavljeni v sproščenem festivalnem vzdušju ogledovali izbrane animirane filme, po poglobljeni diskusiji pa svoje misli s pomočjo mentorice, ki bosta podajali smernice in komentarje, ubesedili v obliki besedila. V pogovore bomo vključili tudi posamezne avtorje, filmske in festivalske delavce, končni izdelki pa bodo objavljeni na festivalski spletni strani ter na spletni strani Društva za širjenje filmske kulture Kino!

Izbor besedil boste lahko spremljali v Festival-skem dnevniku na festivalski spletni strani, vsa besedila, ki bodo nastala na delavnici, pa na našem blogu ostrenjepogleda.wordpress.com.

Izvajajo: Društvo za širjenje filmske kulture KINO!, mentorica: dr. Maja Krajnc, filmska teoretičarka in odg. urednica revije KINO!, asistentka: Petra Meterc

Prijave pošljite v naš elektronski nabiralnik ostrenje.pogleda@gmail.com do 1. 12. 2017

Kontakt: 040 302 808 (Zala)

'Sharpening the View', a film critics' workshop traditionally held during the Animateka festival, will teach a group of students about the specifics of animated cinema and about various animation techniques. In addition to following the filmmakers, students will meet daily in a relaxed festival atmosphere to watch a selection of animated films and engage in in-depth discussions, which will ultimately result in writing film reviews, discussed and polished through debate with mentors, who will provide comments and guidance. Joining the debate will be some of the authors, film professionals and members of the festival team, and the finished products will be posted on the websites of the festival and the Kino! Society for Expanding Film Culture.

Some of the texts will be included in the Festival Diary run on the festival website, while all the texts produced by the participants will also be available on our blog ostrenjepogleda.wordpress.com.

Run by: Kino! Society for Expanding Film Culture, Mentor: Maja Krajnc, film theorist and Editor-in-Chief of KINO! magazine, assistant: Petra Meterc

To apply, please write to ostrenje.pogleda@gmail.com by 1 December 2017

Contact: +386 (0)40 302 808 (Zala)

SLONOVA OTROŠKA ŽIRIJA THE ELEPHANT CHILDREN JURY

TJAŠ ILAŠ, 11



Moje ime je Tjaš Ilaš. Star sem 11 let. Živim v Grosuplju in obiskujem OŠ Brinje Grosuplje. Poleg tega hodim tudi v glasbeno šolo in igram pozavno. Že od svojega četrtega leta obiskujem Animateko. Zelo me zanimajo filmi in animacije. My name is Tjaš Ilaš. I am 11 years old. I live in Grosuplje and go to the Brinje Grosuplje primary school. I also take trombone lessons. I have been coming to Animateka since I was 4. I am very interested in films and animation.

ALMA MEDJUGORAC MENDEZ, 9



Stara sem 9 let. Rodila sem se leta 2008 v Buenos Airesu v Argentini, kasneje pa sem živel še v Barceloni in Valencii, kjer sem leta 2015 prejela posebno nagrado za zgodbo v katalonščini El nom de Pep. Leta 2016 sem se preselila v Ljubljano, kjer obiskujem šolo in sodelujem pri mnogih animatorskih projektih. Leta 2016 sem sodelovala na 27. mednarodnem filmskem festivalu Liffe pri animaciji "Leteča animacija", ki je na XI. festivalu Zoom prejela posebno omembo žirije v sekciji otroškega animiranega filma. I am 9 years old. I was born in Buenos Aires, Argentina, in 2008. For a while, I also lived in Barcelona and Valencia, where I won a special award in 2015 for a story I wrote in Catalan, called El nom de Pep. In 2016 I moved to Ljubljana, where I go to school and take part in various animation projects. In 2016 I was in the team that made the animation entitled Leteča animacija (Flying Animation) as part of the international film festival Liffe. The film won Special Jury Mention for children's animation at the XI Zoom festival.

VAL NOVAK BELEC, 13



Moje ime je Val in znam uživati življenje! Že šesto leto obiskujem trening sabljanja na Taboru, igram šah in še vedno sestavljam lego kocke. Preizkusil sem se že v igralskih vodah, kjer sem igral v znani nadaljevanki, daljši reklami in režijskem prvencu mlade režiserke. Zelo rad gledam drame, ker me učijo življenja, sočutja, empatije ... Zahajam v gledališče, kjer diham z liki. Na netu spremljam vloge, ki me zelo zabavajo.

My name is Val and I know how to enjoy life! I have been taking fencing lessons for six years, I play chess, and I still play with Lego. I have done some acting – in a popular TV series, a long commercial, and a directorial debut made by a young female filmmaker. I like dramas, because they teach me about life, compassion, empathy. I go to the theatre, where I breathe with characters. I watch fun things on the Internet.

TAI GOLOB HABE, 11



Obožujem košarko, ki jo treniram v klubu Helios Domžale. Že od malega rad rišem in slikam. Ustvarjam animacije in s prijatelji snemam filme. Preizkusil sem se tudi že v igralski vlogi, ko sem za skupino King Foo odigral vlogo v njihovem videospotu Galaksije. Pri filmih me najbolj prepričajo dober humor, dobra zgodba z zapletom in način snemanja.

I love basketball, I play it with the Helios Domžale club. Ever since I was little, I've liked to draw and paint. I make animations and I've made some films together with my friends. I have also tried my hand at acting, in the music video for the song Galaksije by King Foo. The things I look for in a film are good humour, a good story with a twist, and camera work.

KAJA SMREKAR, 12



Stara sem 12 let. Obiskujem 7. razred OŠ Brezovica pri Ljubljani. V prostem času zelo rada berem, rišem, pišem in pojem v pevskem zboru.

I am 12 years old. I am in 7th grade of the Brezovica pri Ljubljani primary school. In my spare time, I like to read, draw and write, and I sing in a choir.

**SPREMLJEVALNI
PROGRAM
EVENTS**



Razstava / Exhibition

Caroline Sury: Voodoo Entartete Kunst

Strip, risba, grafika, animacije ... /

Comics, drawings, graphic art, animation, and more

1.–29. december, Galerija Alkatraz/Alkatraz Gallery, AKC Metelkova mesto

Odprtje razstave/Exhibition opening: 1. december, 20:00

Francoska umetnica Caroline Sury bo poleg izbora originalov iz svojih stripovskih del v galeriji Alkatraz razstavila risbe, sitotiske in jedkanice, animirane filme ter izrezanke (cutouts). Avtorica pri ustvarjanju črpa iz tradicije art bruta; njeno delo je neposredno, celo divje, vseskozi pa tudi skrajno osebno in intimno, saj se pogosto loteva avtobiografskih tem, ki jih obravnava nadvse iskreno. Najti je mogoče veliko vsebinskih poudarkov, ki razodevajo avtoričino pronicljivost pri samoopazovanju, pa tudi empatično tenkočutnost pri motrenju življenja in družbe na splošno. Caroline Sury se pogosto loteva obravnave ženskih vprašanj in ženskega eroticizma, kar je tudi eden izmed poudarkov razstave: v galeriji mu bo namenjen poseben damski budoar.

Z večmedijsko postavitvijo, ki s performansom posega tudi na področje virtualne realnosti, se ljubljanski publiki predstavlja bogato in raznovrstno ustvarjanje vsestranske umetnice, dosledne v svoji neposrednosti in brezkompromisnosti.

In the Alkatraz Gallery, French artist Caroline Sury will show a selection of originals from her comics, as well as her drawings, silkscreen prints and etchings, animations and cutouts. Sury draws on the tradition of Art Brut, her works being very straightforward, even wild, yet always highly intimate and personal, often dealing with autobiographical issues, and invariably so with infallible honesty. In terms of subject matter, many of the emphases attest to the author's introspective insightfulness as well as her empathic sensibility in observing life and the society at large. In her work, Sury often explores women's issues and women's eroticism. As the latter is one of the focuses of the exhibition, part of the gallery space will turn into a special ladies' boudoir.

Reaching all the way into the realms of virtual reality thanks to a performance art piece, the multi-media exhibit will introduce the audience in Ljubljana to the prolific, versatile body of work of an all-round artist consistent in her straightforward and uncompromising stance.

Razstava / Exhibition

Caroline Sury: Voodoo Entartete Kunst

Izrezanke / Cutouts

4.–10. december,

Kinodvor. Galerija/Kinodvor Gallery

Otvoritev razstave/Exhibition opening:

4. december, 22:00

Razstava rezidenčne Animatekine umetnice, stripavtorice, ilustratorke, animatorke in glasbenice, ki prihaja k nam v sodelovanju z revijo Stripburger, bo prikazala tisti del njene ustvarjalnosti, ki mu v zadnjem času posveča največ pozornosti. Gre za izrezanke (cutouts), ki si jih bomo lahko ogledali povečane in v obliki instalacije.

The exhibition by Animateka's artist in residence, comic artist, illustrator, animator and musician Caroline Sury, whose visit in Slovenia is organised in collaboration with Stripburger, puts on display the part of her creativity which has recently been the focus of her work: cutouts. Blown-up, they will be exhibited as an installation.

Delavnica / Workshop

Izrezanka s Caroline Sury / Cutouts with Caroline Sury

Slovenski etnografski muzej/

Slovene Ethnographic Museum, Ljubljana

Nedelja/Sunday, 3. december 2017, 11:00–14:00

Prijave/Applications: blagajna@etno-muzej.si / 031 728 955

Performansi / Performance

Caroline Sury: VR (Voodoo Reality)

Soavtorji/Coauthors:

Ludovic Ameline, Nicolas Binot

Galerija Alkatraz/Alkatraz Gallery:

3. december 2017 + 5.–9. december 2017, 17:00

Dolžina/Duration: 10'



Razstava / Exhibition

Italijanski animirani film Italian Animations

29. november 2017–2. februar 2018

Italijanski inštitut za kulturo v Sloveniji/Italian

Cultural Institute, Breg 12

Odprtje razstave/Exhibition opening:

29. november, 18:00

Predstavitev DVD-ja Animazioni italiane 5 in vodstvo po razstavi s Paolo Bristot in Andreo Martignoniem/Presentation of the DVD Animazioni italiane 5 and exhibition tour with Paola Bristot and Andrea Martignoni:
7. december, 14:00

Z razstavo, ki je posvečena najpomembnejšim sodobnim italijanskim avtoricam in avtorjem, nadgrajujemo letošnjo filmsko retrospektivo. Razstava postavlja na ogled zakulisje nastajanja filmov, ustvarjenih v različnih tehnikah animiranja, od risane animacije, kolaža in lutk do mešane tehnike in računalniške animacije.

Pomemben del razstave predstavlja DVD Animazioni italiane 5. Na njem so številna dela italijanskih filmskih ustvarjalcev, ki že daljši čas živijo v tujini in so v svojih novih državah našli priložnosti na področju filmske produkcije, nekateri po zaslugi mednarodnih koprodukcij. Poleg tega vsebuje dela nekaterih neitalijanskih avtorjev, ki so se odločilno izoblikovali ali ustvarjali filme v Italiji.



Roberto Catani,
Gianluigi Toccafondo,
Magda Guidi, Virginia
Mori, Marco Capellacci
Stefano Ricci, Alvis
Renzini, Virgilio Villoresi,
Francesco Vecchi,
Beatrice Pucci
Michele Bernardi,
Igor imhoff, Martina
Scarpelli, Mauro
Carraro, Rino Stefano
Tagliafierro

Celebrating the leading contemporary Italian animators, the exhibition complements this year's retrospective programme. The audience will get a chance to see behind the scenes of making films in various animation techniques, from hand-drawn animation, collage and puppet animation to mixed media and computer animation.

A crucial part of the exhibition is the DVD Animazioni Italiane 5. It presents many works by Italian filmmakers who have been living abroad for many years now, and who have found the opportunity to produce their films in their new countries of residence, sometimes also thanks to international co-productions. It also features some authors of non-Italian origin, who have chosen to gain formative experiences or undertake the production of their works in Italy.

Performans / Performance

Stop Motion Pizza

Animacijski performans/Animation Performance

Slovenska kinoteka/The Slovenian Cinematheque,
6. december, 10:00–20:00

Stop Motion Pizza je trajajoči animacijski performans, v katerem Ivana in Thomas Volda animirata lutki samih sebe, da ti priprava in postrežeta mini pice. Animirana picopeka bosta v desetih urah nasekljala zelenjavo, zamesila testo ter ga pripravila in obložila, da bodo pice v sredo zvečer pečene in postrežene festivalskim obiskovalcem. Pridite in poskusite naše slastne petcentimetreške vegetarijanske pice!

Thomas Johnson Volda (Bath, VB, 1984) je diplomiral na področju medijev s časovno dimenzijo na Univerzi v Walesu v Cardiffu, zaključil pa je tudi študij na oddelku za nove medije zagrebške Akademije za likovno umetnost. Deluje kot multidisciplinarni umetnik, ki pri delu pogosto združuje animacijo in performans. Svoje lutkovne performanse je predstavil na več festivalih in v galerijah po Evropi.

Ivana Bošnjak (Karlovac, Hrvaška, 1983) je diplomirala iz grafične umetnosti na zagrebški Akademiji za likovno umetnost, iz animacije na univerzitetnem kolidžu v Voldi na Norveškem, v lutkovni animaciji pa se je izpopolnjevala tudi na Akademiji za likovno umetnost v Talinu. Profesionalno se posveča različnim projektom na področju stop animacije, vodi tudi delavnice izdelovanja lutk ter animacije.



Stop Motion Pizza is a durational animation performance in which Ivana and Thomas Volda animate two puppets of themselves to prepare and serve mini pizzas. Over the course of 10 hours the puppet pizza cooks will chop vegetables, prepare the pizza dough, and top the pizzas ready to be baked and served to festival guests on Wednesday evening. Come and try our delicious 2-inch vegetarian pizzas!

Thomas Johnson Volda (Bath, UK, 1984) graduated in Time Based Media from the University of Wales Institute, Cardiff and the New Media Department of the Academy of Fine Arts in Zagreb. He is a multidisciplinary artist often combining animation and performance art disciplines in his work. Thomas' puppet performances have been made at several international festivals and galleries across Europe.

Ivana Bošnjak (Karlovac, Croatia, 1983) graduated in Graphic arts from the Zagreb Academy of Fine Arts, animation from the Norwegian university in Volda, and was trained in puppet animation at the Tallinn Academy of Fine Arts. She has been professionally involved in various stop motion projects, and also runs puppet making and animation workshops.

ANIMIRANE NOČI ANIMATED NIGHTS

Šareni DVJ večer/**Hotchpotch** **DVJ Night: RGB Svaštarnica**

Torek/Tuesday, 5. december, 23:00
Kinodvor. Kavarna/Kinodvor Café

DJ Bakto alias VJ Ktoba bo tokrat združil obe disciplini v en nastop. Pričakovati je zanimiv preplet funk/soul/jazz/hip hop muzike in citate klasičnih celovečercsev, starih risank, odpadnega EPP materiala ipd., vse zmiksano in zmontirano v živo. DJ Bakto a.k.a. VJ Ktoba promises to merge both his disciplines in a single event. Expect to see an interesting medley of funk, soul, jazz and hip hop, with quotes from feature-length classics, old cartoons, advertising junk, etc., all mixed and edited live.



International **Food&Drinks Night**

Sreda/Wednesday, 6. december, 23:00
Kinodvor. Kavarna/Kinodvor Café

Na festivalu gostimo več kot 100 mednarodnih gostov. Ta večer je zato namenjen medsebojnem spoznavanju, ki ga bodo olajšale kulinarčne dobrote z vseh koncev sveta. The festival brings together more than 100 international guests. This is an evening for getting to know each other over culinary delights from all corners of the world.



Animatečne karaoke/ **Animateka's Karaoke Night**

Četrtek/Thursday, 7. december, 00:00
Kinodvor. Kavarna/Kinodvor Café

Vabljeni na zdaj že tradicionalne Animatečne karaoke. Tudi letos bomo preverjali, ali so animatorji in zimzelene melodije dobra kombinacija. Izkušnje kažejo, da se obeta nepozaben večer. Join us for the traditional Animateka's karaoke night, to see whether animators and old classics still make a good combo. We speak from experience when we say you can expect an unforgettable night.



Klubski večer/**Club Night:** **LIGHTS, SOUNDTRACK,** **ACTION!**

Petek/Friday, 8. december, 22:00
Klub Gromka, Metelkova

Lights, soundtrack, action! bo petkovo ozračje pripravil do taljenja z rajanjem ob soundtrackih v znamenju čudnih pričesk (Grease, Top Gun, Scarface), zatonu hipurstva (Fear and Loathing in Las Vegas) in seveda zimzelenega strica Tarantina (Pulp Fiction, Reservoir dogs, Kill Bill), ne bo pa manjkalo niti slovenskih insertov. Plesna glasba iz vsem znanih filmov, ki jo bodo spremljale video projekcije.

Prebijamo takšne ali drugačne zidove z večjo silo kot v Death Proof. "We double dare you, motherfucker!"

Lights, Soundtrack, Action! will bring the Friday temperatures to melting point, getting you to party to soundtracks that inspire funky hairstyles (Grease, Top Gun, Scarface), speak of the demise of the hippie zeitgeist (Fear and Loathing in Las Vegas), and celebrate the evergreen Mr. Tarantino (Pulp Fiction, Reservoir dogs, Kill Bill), plus some Slovenian bits in between. Dance music from films that everybody knows, compete with videos.

We are breaking walls, all kinds of them, with more force than that seen in Death Proof. "We double dare you, motherfucker!"

AnimatekaPRO

5.–9. DECEMBER

Sindikalna dvorana – Stara mestna elektrarna (Elektro Ljubljana)/Union Hall – Old Power Station (Elektro Ljubljana), Slomškova 18, Slovenska kinoteka/The Slovenian Cinematheque, Miklošičeva 28

AnimatekaPRO je festivalska platforma, na kateri se bomo skozi serijo predavanj, okroglih miz, tematskih predstavitev in pogovorov z avtorji seznanili s trendi in novitetami iz radoživega sveta avtorskega animiranega filma. Letos prvič organiziramo tudi AnimatekaPRO Pitch, predstavitev projektov v nastajanju s področja bivše SFRJ. AnimatekaPRO je tudi del "CEE Animation Workshop", prvega strokovnega srečanja vodilnih producentov animacije iz Srednje in Vzhodne Evrope.

V ekskluzivnem partnerstvu z Višegrad Animation Forum in v sodelovanju z Društvom slovenskega animiranega filma (:D'SAF!), Motovilo (CED Slovenija) in Zavodom Bunker.

AnimatekaPRO is a festival platform where you can learn about the latest in the buzzing world of animated cinema through a series of talks, round-table debates, presentations and Q&As. For the first time, animators from the countries of the former Yugoslavia will have the opportunity to pitch their works in progress to an international jury. AnimatekaPRO is also part of the CEE Animation Workshop, a one-off networking and training event for the leading animation producers from the region of Central and Eastern Europe.

Organised in exclusive partnership with Visegrad Animation Forum and in collaboration with :D'SAF! Slovenian Animated Film Association, Motovila (CED Slovenia) and Bunker.

TOREK/TUESDAY, 5. DECEMBER

Dvorana Silvana Furlana, Slovenska kinoteka/
Silvan Furlan Hall, The Slovenian Cinematheque

09:00 AnimatekaPRO Pitch

11:00 Predstavitev regionalnih projektov v nastajanju/
Regional works in progress: Kamila Dohnalová, Jan
Saska: Hurikán

11:30 CEE Animation Workshop in AnimatekaPRO: študija
primera z razpravo/CEE Animation Workshop and
AnimatekaPro Open Panel Case Study

Študija primera bo ponudila podroben vpogled v nastajanje celovečerne animirane komične pustolovščine Oops! Noah Is Gone... od začetne faze razvoja, finančnih vprašanj in odnosov med koproducenti do prihoda na trg in vpliva nanj. Predstavili jo bosta irska producentka Moe Honan in izvršna producentka Siun Ni Raghallaigh. The case study will cover, in depth, the making of the animated comedy adventure feature film Oops! Noah Is Gone... from its earliest development stages, through financing and co-production relations to its release and subsequent market impact. It will be presented by Irish producer Moe Honan and Executive Producer Siun Ni Raghallaigh.

14:00 Razglasitev zmagovalnega projekta Animate-
kaPRO Pitch/AnimatekaPRO Pitch award winner
announcement

SREDA/WEDNESDAY, 6. DECEMBER

Sindikalna dvorana – SMEEL/SMEEL Union Hall

10:00 Zajtrk z avtorji/Breakfast with authors

11:30 Animirane serije za otroke/Animated series for kids:
Predstavitev primera dobre prakse: Koyaa + okrogla
miza/Good practice example: Koyaa + round-table
discussion

Serijski kratki filmovi Koyaa ima bogato zgodovino, saj že vrsto let zabava mlade in mlade po srcu. Ustvarjalci filmov so leta 2014 prejeli prvo nagrado na pitchu v okviru Visegrad Animation Forum na Češkem. Letos je premiero doživel šest filmov Koyaa, ki že uspešno potujejo po festivalskih in drugih prizoriščih širom sveta. Konec leta 2017 se ekipa vrača v studio, saj je v produkciji šest novih filmov in igra za pametne telefone. S Koyoo ni nikoli dolgočas! koyaa.net
Koyaa is a series of short films that has been bringing fun and joy to young people or those young at heart for years. In 2014, the authors won the pitch at the Visegrad Animation Forum, Czech Republic. In 2017, six new Koyaa films started touring festivals and other venues worldwide. Later this year, the team will head back to the studio to complete six more films and a smartphone game. Life with Koyaa is never boring! koyaa.net

13:00 Specialka/Masterclass: Eva Cvijanović o filmu Ježeva
hiša/Eva Cvijanović on Hedgehog's Home

ČETRTEK/THURSDAY, 7. DECEMBER

Sindikalna dvorana – SMEEL/SMEEL Union Hall

10:00 Zajtrk z avtorji/Breakfast with authors

11:30 Specialka/Masterclass: Nikita Diakur o filmu Ugly
(Grda estetika in interaktivna animacija)/Nikita
Diakur on Ugly (Ugly Aesthetics and Interactive
Animation)

12:30 Okrogla miza: Animirano po italijansko/
Round Table: Animation Made in Italy

PETEK/FRIDAY, 8. DECEMBER

Sindikalna dvorana – SMEEL/SMEEL Union Hall

10:00 Zajtrk z avtorji/Breakfast with authors

11:30 Specialka/Masterclass: Robert Löbel

12:30 Specialka/Masterclass: Frédéric Tremblay o filmu
Lutke ne jočejo/Frédéric Tremblay on Dolls Don't
Cry

SOBOTA/SATURDAY, 9. DECEMBER

Sindikalna dvorana – SMEEL/SMEEL Union Hall

10:00 Zajtrk z avtorji/Breakfast with authors

11:30 Specialka/Masterclass: Igor Kovalyov

CEE Animation Workshop

2.–6. DECEMBER 2017

Producenti, ki se srečujejo v okviru platforme Visegrad Animation Forum, že več let prepoznajo potrebo po skupnem ustvarjanju in tesnejšem sodelovanju v regiji Srednje in Vzhodne Evrope (SVE), da bi nadgradili kakovost produkcije na področju animiranega filma. Zamisel o organizaciji strokovnega srečanja za mreženje in usposabljanje CEE Animation Workshop, ki bi producentom animiranih filmov omogočilo bolj poglobljeno spoznavanje ter jih opremilo s profesionalnimi orodji v skladu z najnovejšimi trendi v mednarodni industriji, so zato nemudoma podprli predstavniki Centrov Ustvarjalna Evropa iz kar 19 držav. To po našem prepričanju jasno kaže, da so neodvisni producenti prepoznani kot ključna gonilna sila pri ustvarjanju kakovostnega animiranega filma v SVE.

Skupna kulturna in zgodovinska dediščina držav SVE, podobnost z vidika gospodarskega razvoja ter izrazna in celo jezikovna sorodnost predstavljajo odlično podlago za čvrsto homogenost in izgradnjo močnega trga. Animirani film regije SVE ima vse možnosti, da se razvije v prepoznavno znamko ter trdno bazo za vzpostavitev nacionalnih industrij in krepitev konkurenčnosti na mednarodnem trgu.

V imenu organizatorjev srečanja CEE Animation Workshop v Ljubljani,

Sabina Briški Karlič
Center Ustvarjalna Evropa v Sloveniji

Juraj Krasnohorský
producent, Slovaška

Pavlaína Kalandrová
Center Ustvarjalna Evropa – MEDIA na Češkem

Matija Šturm
producent, Slovenija

CEE Animation Workshop je enkratni dogodek, ki ga organizirajo pisarne MEDIA Centrov Ustvarjalna Evropa iz Albanije, Bolgarije, Bosne in Hercegovine, Češke, Črne gore, Estonije, Gruzije, Hrvaške, Latvije, Litve, Madžarske, Makedonije, Poljske, Romunije, Slovaške, Slovenije, Srbije in Ukrajine ter platforma za dostop do trgov Visegrad Animation Forum (visegradanimation.com). Lokalna partnerja sta Društvo slovenskega animiranega filma in center Motovila v sodelovanju z Mednarodnim festivalom animiranega filma Animateka.



The necessity for joint action and stronger co-operation in the region of Central and Eastern Europe (CEE) in order to produce quality animation has for several years been a recurrent motto of producers meeting around the Visegrad Animation Forum.

The idea to organize the CEE Animation Workshop, a one-off networking and training event which would allow producers of animated films to get to know each other better and at the same time equip them with professional tools based on the latest trends in the global industry, was immediately embraced by the representatives of Creative Europe Desks from as many as 19 countries. This, we believe, is a clear signal that independent producers are recognised as key movers towards the creation of quality animation in CEE.

The shared cultural and historical heritage of the CEE countries, their economic similarities as well as the proximity of forms of expression and even languages, are ideal prerequisites to forming a strong unity and a market. The CEE Animation has the potential to become a distinctive trademark and a solid ground on which to build national industries and competitiveness in the international market.

For the organizers of the CEE Animation Workshop in Ljubljana,

Sabina Briški Karlič
Creative Europe Desk Slovenia

Juraj Krasnohorský
producer, Slovakia

Pavlaína Kalandrová
Creative Europe Desk - MEDIA Czechia

Matija Šturm
producer, Slovenia

The CEE Animation Workshop is a one-off event co-organized by the Creative Europe Desks – MEDIA from Albania, Bosnia and Herzegovina, Bulgaria, Croatia, Czechia, Georgia, Estonia, Hungary, Latvia, Lithuania, Macedonia, Montenegro, Poland, Romania, Serbia, Slovakia, Slovenia and Ukraine and the market access platform Visegrad Animation Forum (visegradanimation.com). The local partners are the Slovenian Animated Film Association and Motovila Institute in cooperation with the Animateka International Animated Film Festival.

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- Mr. Night Has a Day Off **58**
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- Mücke Piek, Die **59**
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- Never Starting Story **176**
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- Nuts! **186**
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- O Matko! **42**
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- Oblaki / Nuvole **143**
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- Office Kingdom **159**
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- Our Wonderful Nature: The Common Chameleon **66**
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- Paddington 2 **198**
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- Paper Tales **209**
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- Pärliness **118**
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- Petit Bonhomme De Poche, Le **55**
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- Piccola Russia, La **148**
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 Mere Existence **131**
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 Sig. Rossi compra l' automo-
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 Surprise **169**
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 Una vita in scatola **141**
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Water Hunters **73**

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Way To M, The **177**

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West and Soda **162, 166**

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What the Fur?! **61**

d: Mikhal Bak
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When I Worry About Things - Annabel's Story **168**

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Wind **131**

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Window Horses: The Poetic

Persian Epiphany of Rosie

Ming **188**

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Žltá **25**

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O FESTIVALU ABOUT THE FESTIVAL



**PROGRAMSKI SELEKTORJI/
PROGRAMME SELECTORS**

Vzhodnoevropski in srednjeevropski tekmovalni program, Tekmovalni program Mladi talenti Evrope, Svetovni jagodni izbor, Animirani dokumentarci, Celovečerni animirani filmi/Eastern and Central European Competition Programme, European Young Talents Competition Programme, Best of the World Programme, Animated Documentaries, Animated Feature Films: Igor Prassel
Program Slon/The Elephant Programme: Andreja Goetz, Martina Peštaj, Igor Prassel
Retrospektiva Italijanski animirani film/ Italian Animation Retrospective: Andrea Martignoni

ŽIRIJE/JURIES

Velika žirija/Grand Jury: Caroline Sury, Jair Salvador Alvarez, Rao Heidmets, Igor Kovalyov, Robert Löbel
Študentska žirija/Student Jury: Teja Milavec, Nejc Trampuž, Anja Rupar, Anja Zadnik, Miguel Santos, Antonella D'Amico
Otroška žirija/Children Jury: Tjaša Ilaš, Alma Medjugorac, Tai Glob Habe, Val Novak Belec, Kaja Smrekar

**FESTIVALSKA EKIPA/
FESTIVAL TEAM**

Programski direktor/Programme Director: Igor Prassel
Izvršna producentka/Executive Producer: Katja Hohler
Producentka/Producer: Saša Bach
Vodja odnosov z javnostmi, razvoj občinstev/Head of Public Relations and Promotion, Audience Development: Sanja Čakarun
Odnosi z javnostmi in promocija, nagrada publike/Public Relations and Promotion, Audience Award Coordinator: Barbara Beškovnik
Vzgojno-izobraževalni program animiranega filma Slon/The Elephant: Educational Animation Film Programme: Andreja Goetz, Jelena Dragutinović
Tehnični vodja in urednik spletne strani/ Head of Technical Support and Webmaster: Smail Jušić
Koordinacija kopij/Print Traffic: Smail Jušić
Spletna stran/Website: Matej Bandelj
Avtorica plakata/Festival Poster: Caroline Sury
Celostna podoba festivala/Festival Identity: Zoran Pungerčar
Dekoracija prizorišč/Venue Decoration: Tjaša Križnar - Pirate Piška
Oblikovanje nagrad/Award Design: Gorazd Prinčič

Vodja službe za goste/Head of Hospitality: Jasna Čakarun
Asistentki službe za goste/Hospitality Assistants: Liza Berden, Eva Žgajner
Koordinacija žirij/Jury Coordinators: Vito Scagnetti, Timon Leder, Peter Koštrun, Jelena Dragutinović

Urednica kataloga/Catalogue Editor: Alenka Ropret
Fotografija/Photography: Katja Goljat, Andrej Firm
Video dokumentacija/Video Documentation: Igor Sukur (vodja/head), Theo Čož, Miha Šubic, Žiga Stanovnik
Srečanja z avtorji/Meet the Filmmakers: Igor Prassel, Ana Šturm
Festivalski napovednik/Festival Trailer: Matej Lavrenčič (zvok/Sound Matjaž Moraus Zdešar)

Festivalski dnevnik/Festival Diary: Maja Krajnc (urednica besedil in vodja delavnice Ostrenje pogleda/Editor of the texts and head of the workshop Sharpening the View), Petra Meterc (asistentka/assistant), Ostrilke in Ostrilci (attendees of the workshop Sharpening the View)

Prevajanje filmov/Translation of Films: Maja Lovrenov (vodja/head), Daša Cerar, Urša Cvahte, Tita Cvetković, Denis Debevec, Diana Grden, Elida Hamzić, Andrej Leskovic, Aida Lončarevič, Neža Loštrek, Domen Kavčič, Janina Kos, Anja Naglič, Olga Tratar

Sinhronizacija filmov/Film Dubbing: Katja Preša
Festivalski butik/Festival Shop: Tjaša Križnar (Pirate Piška)
Prostovoljska brigada/Volunteer Brigade: Ivana Balážová, Matic Brinc, Maruša Kotnik, Gašper Gep Markun, Helena Pavlič
Vozniki/Drivers: Božo Pogačar (vodja/head), Andrej Zupančič, Anja Muhvič, Andrej Pavličič

ANIMATEKAPRO

Koordinatorica/Coordinator: Saša Bach
Asistenta/Assistants: Bine Bozovičar, Helena Pavlič
Tehnična služba/Technical support: Marko Makuc
V sodelovanju z/In collaboration with: Zavod Bunker, CED Slovenia, Motovila, Društvo slovenskega animiranega filma
V ekskluzivnem partnerstvu z/In exclusive partnership with: Visegrad Animation Forum

DELAVNICE/WORKSHOPS

Produksijska delavnica za otroke/Production Workshop for Children: Timon Leder
Otroške delavnice/Children's Workshops: Jelena Dragutinović, Andreja Goetz
Izvedbo delavnic so omogočili/Workshops were made possible by: Društvo za oživiljanje zgodbe 2 koluta, Društvo za izvajanje filmske vzgoje Slon, Mestna knjižnica Ljubljana, Muzej sodobne umetnosti Metelkova, RogLab

RAZSTAVE/EXHIBITIONS

PODLASICA, USTVARJANJE RISANEGA FILMA/WEASEL: THE MAKING OF THE HAND-DRAWN ANIMATION
Avtor filma in razstave ter grafično oblikovanje/Film and Exhibition Author, Graphic Design: Timon Leder
Postavitev razstave/Installation: Timon Leder, Tjaša Križnar
Prevodi v slovenski jezik/Slovenian Translation: Alenka Ropret
Pedagoško gradivo/Educational Materials: Timon Leder
Koordinacija razstave/Exhibition Coordinator: Saša Bach
Produkcija/Production: Zavod Dagiba
Koprodukcija/Co-production: Invida, Društvo 2 koluta, Trubarjeva hiša literature, Društvo slovenskega animiranega filma

**ITALIJANSKI ANIMIRANI FILM/
ITALIAN ANIMATIONS**

Avtorji razstave/Exhibition Authors: Michele Bernardi, Marco Capellacci, Mauro Carraro, Roberto Catani, Magda Guidi, Igor Imhoff, Virginia Mori, Beatrice Pucci, Alvise Renzini, Stefano Ricci, Martina Scarpelli, Rino Stefano Tagliafierro, Gianluigi Toccafondo, Francesco Vecchi, Virgilio Villoros
Kuratorica razstave/Exhibition Curator: Paola Bristot
Postavitev razstave/Installation: Marco Pasian (vodja/head) Chiara Dorigo, Giulia Sgrò
Grafično oblikovanje/Graphic Design: Marco Pasian
Produkcija/Production: Italian Cultural Institute, Viva Comix, Piccolo Festival Animazione, Animateka

CAROLINE SURY:
VOODOO ENTARTETE KUNST
STRIP, RISBA, GRAFIKA, ANIMACIJE .../ COMICS, DRAWINGS, GRAPHIC ART, ANIMATION, AND MORE
Produkcija/Production: Stripburger/Forum Ljubljana

CAROLINE SURY:
VOODOO ENTARTETE KUNST
IZREZANKE/CUTOUTS
Postavitev razstave/Installation: Tjaša Križnar
Produkcija/Production: Stripburger/Forum Ljubljana

EKIPA KINODVORA/ KINODVOR TEAM

Nina Peče Grilc (direktorica/Director), Koen Van Daele (programski direktor/ Programme Director), Bor Pleteršek (programski asistent/Programme Assistant), Ana Cimerman (strokovna sodelavka – poslovne in upravne zadeve/ Expert Associate for Business and General Affairs), Špela Grmek (poslovna sekretarka/Office Assistant) Petra Slatinšek in/and Barbara Kelbl (filmska vzgoja in mlada občinstva (Kinobalon)/Film Education & Young Audience), Živa Jurančič (Mlada občinstva/Young Audience), Aliki Kalagasiđu (stiki z javnostjo/Public Relations), Tjaša Smrekar (vodenje projektov/Project Management), Ana Seta Pucihar (trženje in vodenje projektov/ Marketing & Project Management), Maja Zrim (koordinatorica in organizatorica kulturnega programa/Project Management), Mojca Pagon (blagajna/Box Office), Jaka Strnad (kavarna/Kinodvor Café), Bojan Bajsič (vodja tehničnega oddelka in kinooperater/Head of Technical Department and Projectionist), Marko Horvat (kinooperater/Projectionist), Rok Marčun (Kinooperater/Projectionist) in številna študentska ekipa/and a big student team.

EKIPA SLOVENSKE KINOTEKE/ SLOVENIAN CINEMATHEQUE TEAM

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ZAHVALE/THANKS TO

Matija Šturm (Društvo slovenskega animiranega filma), Rene Rusjan, Boštjan Potokar in/and Tina Smrekar (Univerza v Novi Gorici), Boštjan Botas Kenda, Peter Koštrun in/and Matej Zonta (Univerza v Ljubljani), Sabina Briški in Maša Ekar (Center Ustvarjalna Evropa v Sloveniji), Anna Vášová, Michal Podhradský, Juraj Krasnohorský in/and Marta Obršálová (Visegrad Animation Forum), Stefano Cerrato (Italijanski inštitut za kulturo v Sloveniji), Andreas Pawlitschek in Marjeta Malus (Avstrijski kulturni forum), Jean-Luc Goester in/and Patricia Košir (Francoski inštitut v Sloveniji), Jana Šnytová (Veleposlaništvo Češke republike v Ljubljani), Bíborka Molnár-Gábor (Balassijev inštitut Ljubljana), Katerina Mirović (Strip Core), Timon Leder (Dagiba), Paola Bristot (Viva Comix), Rok Dežman (Trubarjeva hiša literature), Chiara Magri (CSC), Roberto Della Torre (Cineteca Italiana Milano), Andrea Meneghelli (Cineteca di Bologna), Anita & Irene Bozzetto, Gianalberto Bendazzi, Carla Rezza Gianini, Bert Gottschalk, Agnese Zapane (National Film Centre of Latvia), Ron Dyens (Sacrebleu), Gerben Schermer (HAFF), Jeanete Bonds (Glas), Kerdi Oengo (Nukufilm), Vanja Andrijevič (Bonobostudio), Györgyi Falvai (MOME Anim), Jožko Rutar, Janko Čretnik (Fivia), Nataša Sedminek (TAM-TAM), Matjaž in Tibor Pristovnik (Stadionshop), Nataša

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Hvala vsem prijateljem in podpornikom Animateke!/A big thank you to all Animateka friends and supporters!

Nasvidenje na 15. Animateki (od 3. do 9. decembra 2018)!/See you at the 15th Animateka edition (3–9 December 2018)!

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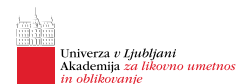
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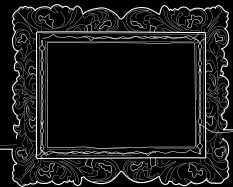
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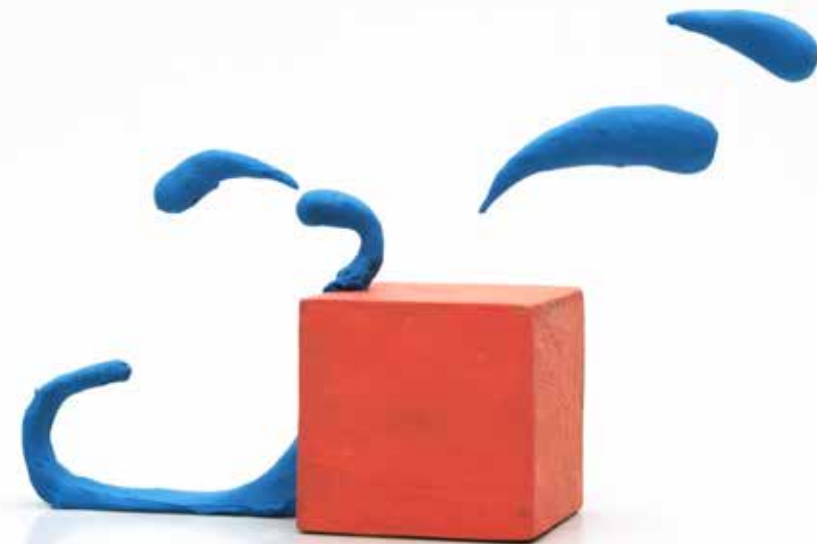


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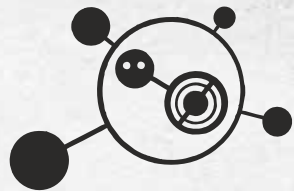
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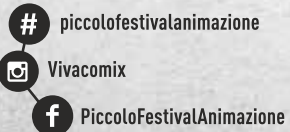


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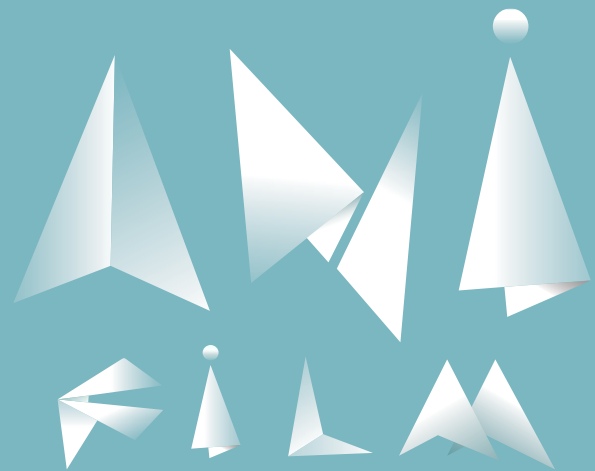
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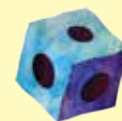
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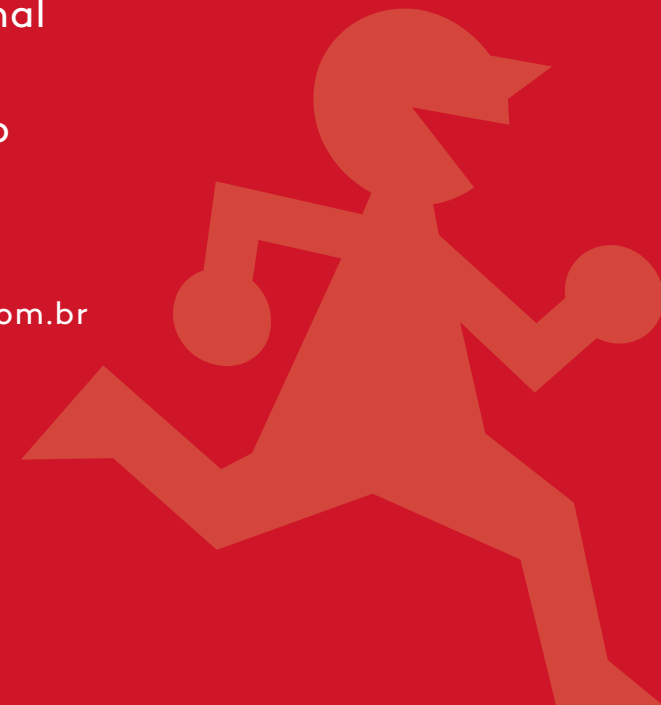
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10

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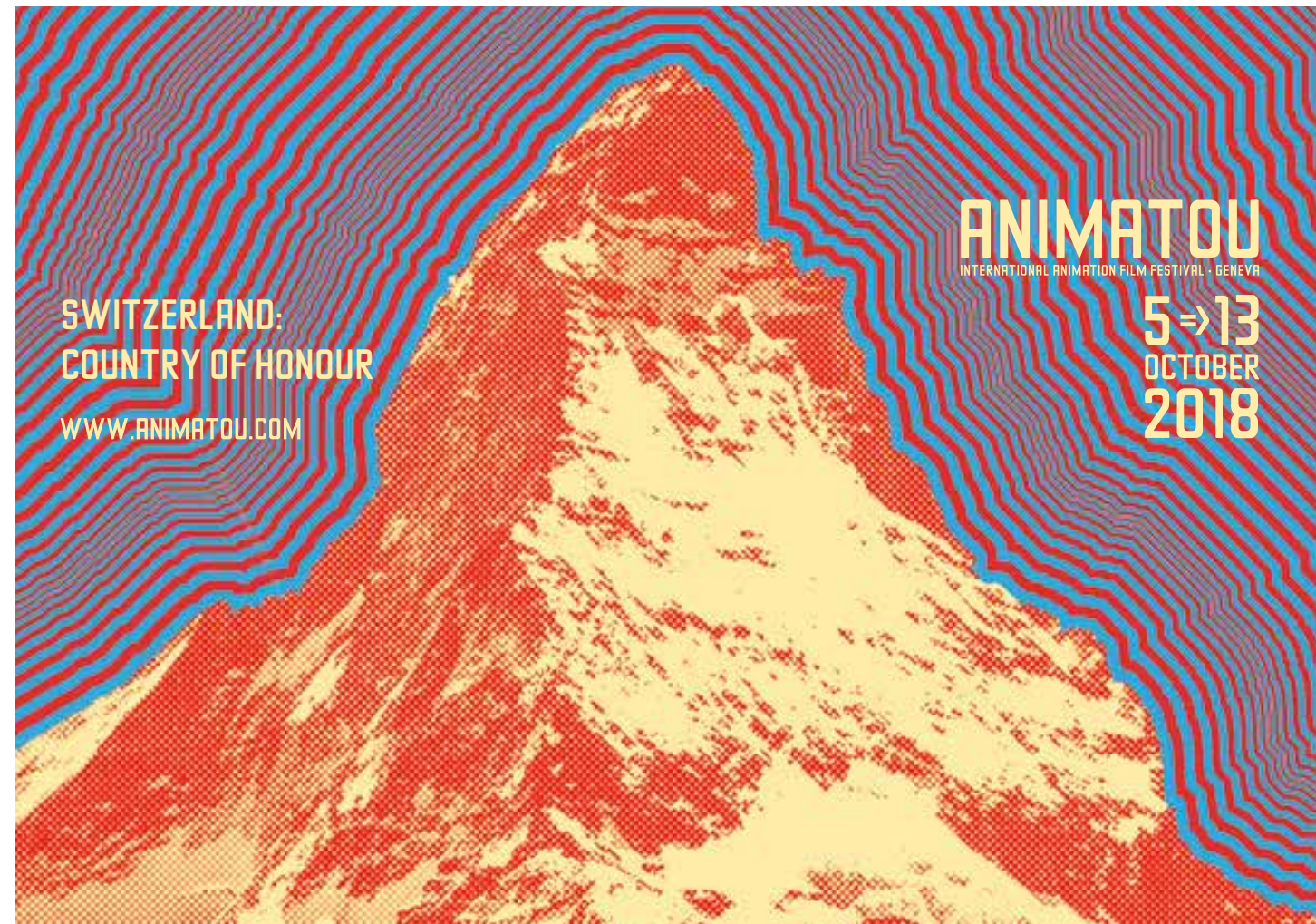
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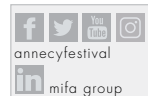
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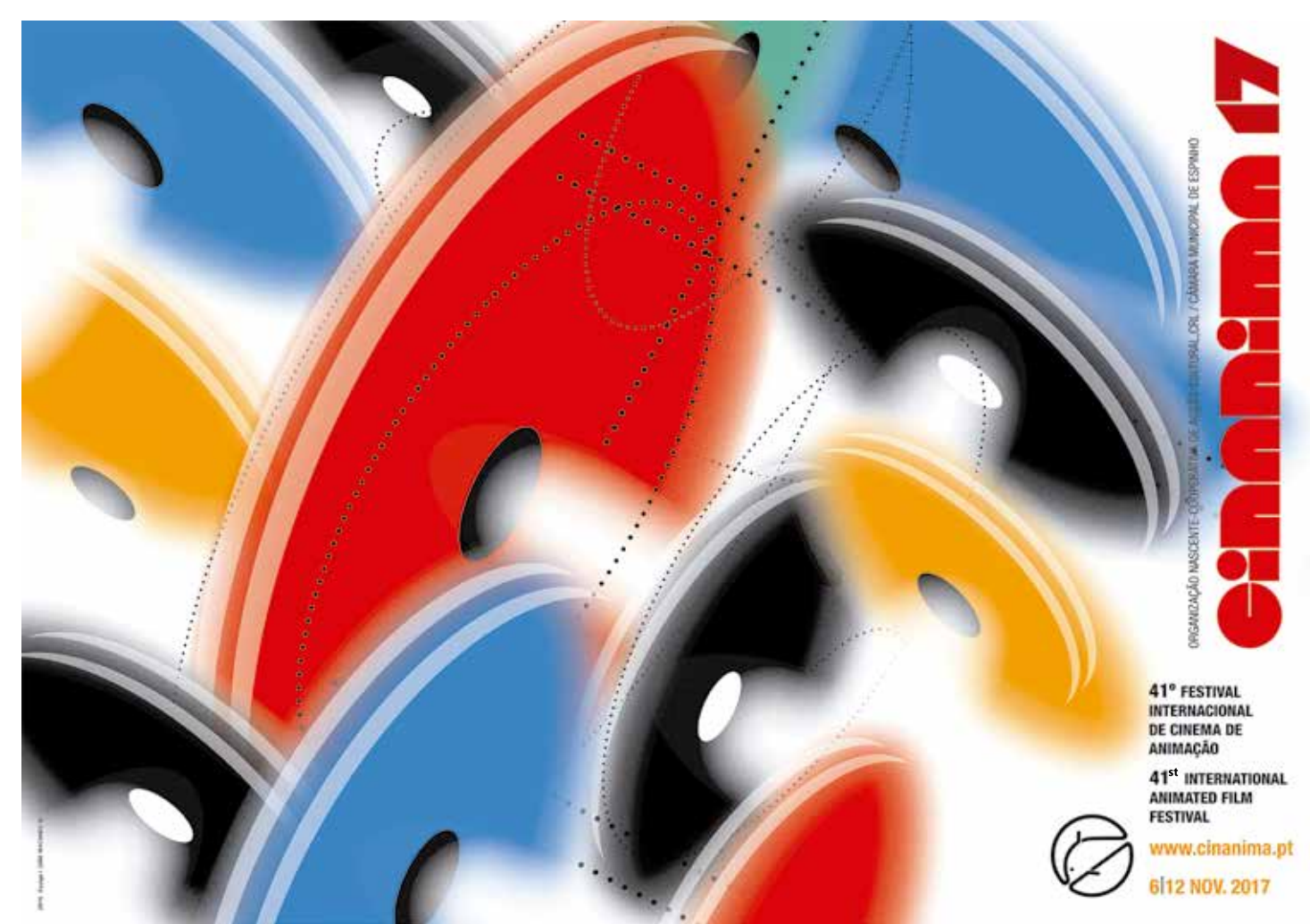
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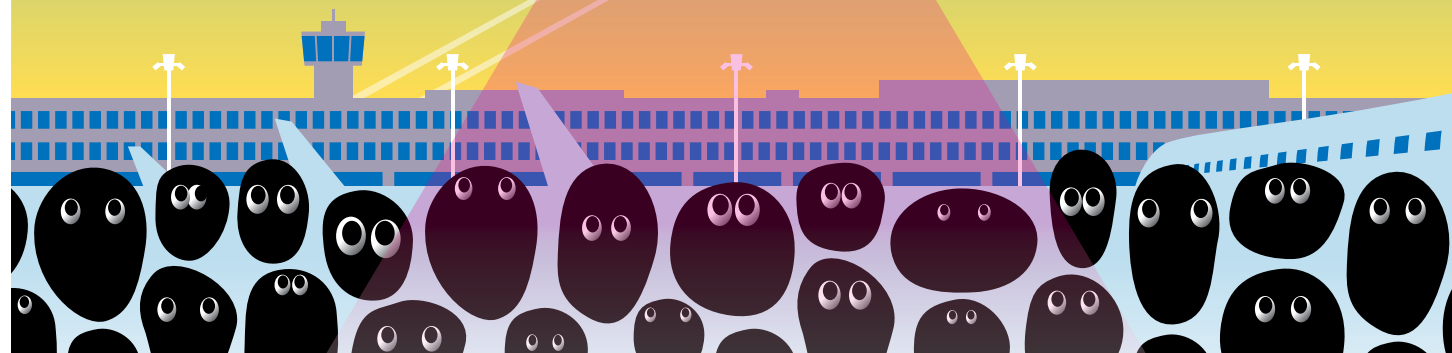
8 > 18
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New Chitose Airport International Animation Festival 2017

2-5 November, 2017, Hokkaido, JAPAN



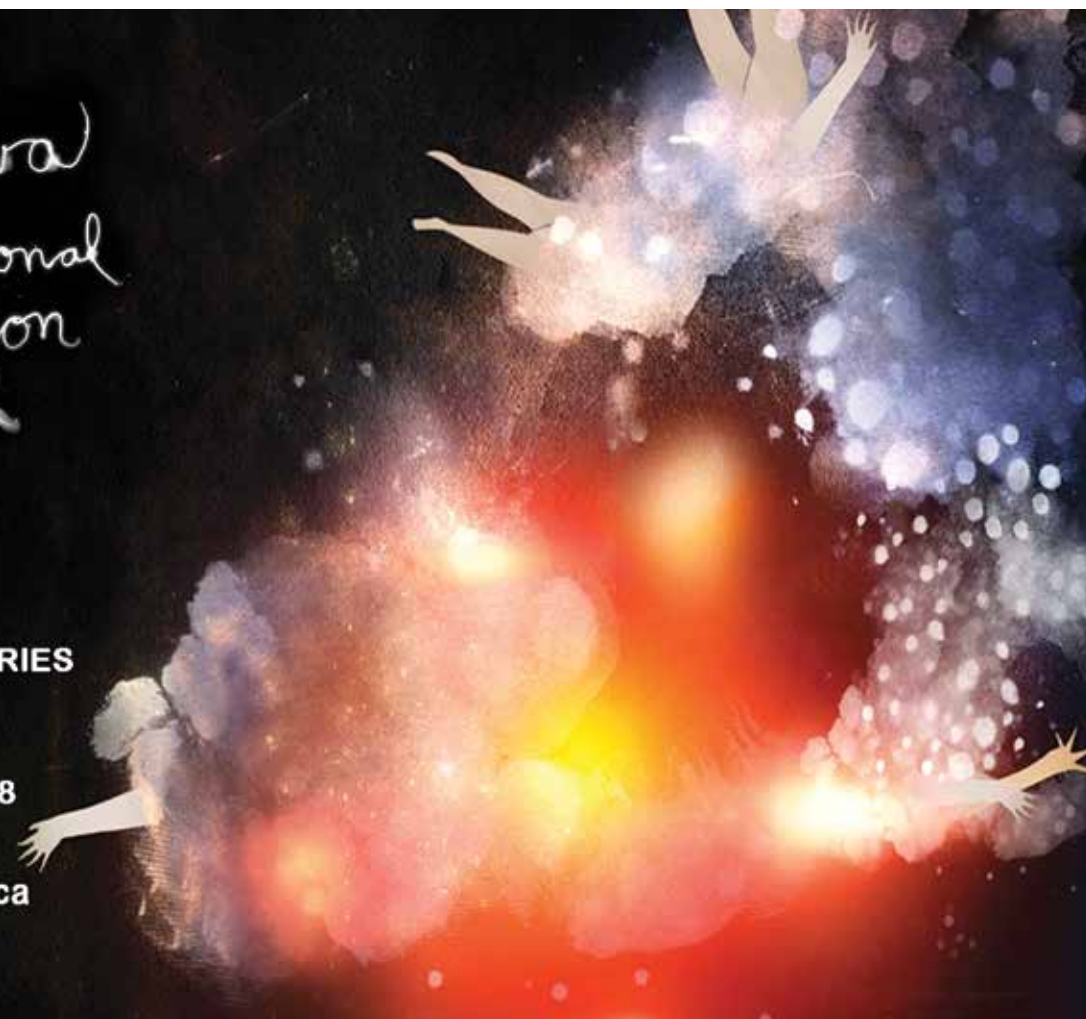
airport-anifes.jp/en

Ottawa
International
Animation
Festival

DEADLINE FOR ENTRIES
MAY 28 2018

FESTIVAL
SEPT 26-30 2018

animationfestival.ca



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PAF Olomouc © 7—10 12 2017

**Přehlídka filmové animace
a současného umění**
***Festival of Film Animation
and Contemporary Art***



/PAFOlomouc **www.pifpaf.cz**

8TH STOPTRIK IFF

MARIBOR/ŁÓDŹ

SLOVENIAN-POLISH FESTIVAL
OF STOP MOTION ANIMATION



CALL FOR ENTRIES:
SPRING - SUMMER 2018

WWW.STOPTRIK.EU

www.ITFS.de
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25.

INTERNATIONALES
TRICKFILM FESTIVAL
FESTIVAL OF ANIMATED FILM
STUTTGART '18
APRIL 24 – 29, 2018

Veranstalter / Organiser:



SUBMIT
YOUR FILM
JAN 2 – APR 30, 2018

TURKU
ANIMATED
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AUG 29 – SEP 2, 2018

ARTWORK BY GIULIA MARTINELLI





VIENNA SHORTS

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Animation & Music Video

May 29 – June 4, 2018

CALL FOR ENTRIES

Submissions are open until January 4th, 2018
viennashorts.com, facebook.com/viennashorts