

ANIMATEKA



animacija: Lepa, Gaber & Zorja Marinič

Kinodvor
Slovenska kinoteka, +MSUM
Stara mestna elektrarna - Elektro Ljubljana
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JUBILEJNA 15. ANIMATEKA S PESTRIM IN UDARNIM PROGRAMOM, TAKO KOT VSAKO LETO ...

ANIMATEKA CELEBRATES 15 YEARS WITH TRADITIONALLY DIVERSE AND POWERFUL LINE-UP

Ob jubilejni ediciji Mednarodnega festivala animiranega filma Animateka bi se spodobilo napisati prav poseben uvodnik, vendar se bom zaradi obilice pestrega in udarnega programa odpovedal zgodovinskim obeležjem in se raje posvetil vsebinam.

Med tekmovalnimi programi želim posebej opozoriti na izredno kakovosten izbor študentskih filmov, ki smo mu zaradi presežkov dodali še dva pregledna programa s selekcijo filmov šestih najboljših evropskih šol. V letu 2018 so po izboru Animateke najboljše evropske šole animiranega filma francoska La Poudrière, poljska Nacionalna filmska šola v Lodžu, estonska Akademija za likovno umetnost v Talinu, belgijska La Cambre iz Bruslja ter britanski Kraljevi kolidž za umetnosti in Nacionalna filmska in televizijska šola. Udarni študentski program bo zaokrožila še selekcija filmov z oddelka za umetnost in oblikovanje univerze Moholy-Nagy v Budimpešti, ki je del retrospektive madžarskega animiranega filma. V prostorih in ob sodelovanju Balassijevega inštituta v Ljubljani bomo v njihovo čast postavili tudi razstavo plakatov, maket, risb in instalacij iz diplomskih filmov.

V osmih programih za odrasle in otroke predstavljamo bogato zgodovino madžarskega animiranega filma. Od zgodnjih začetkov prek zlate dobe do priznanih in cenjenih sodobnih ustvarjalcev. Med njimi nas bo obiskala tudi vzhajajoča zvezda mednarodnih festivalov Réka Bucsi.

Some special words of introduction would befit this jubilee edition of the Animateka International Animated Film Festival. And yet with its extensive programme of diversity and vigour, let me renounce marking this milestone and focus on the content instead.

Of the competition programmes, I should draw attention to the high-quality line-up of student films: outstanding works were so plentiful that two panorama programmes were added with films produced by six best European schools. In 2018, Animateka's choice of best European animation schools include La Poudrière, France, National Film School in Lodz, Poland, Estonian Academy of Arts, La Cambre, Belgium, and UK's Royal College of Art and National Film and Television School. To complete the striking student line-up, we are screening a selection of films by students of the Moholy-Nagy University of Art and Design, Hungary, as part of the Hungarian Animation Retrospective. In collaboration with the Balassi Institute, and in their Ljubljana office, this is accompanied by an exhibition of posters, mock-ups, drawings and installations made for these graduation works.

Eight programmes for adults and children will show the rich history of Hungarian animation, from the earliest attempts, through the golden age, to acclaimed and celebrated contemporary filmmakers. The rising star of international festivals, Réka Bucsi, will join us on this occasion.

Povezava animiranega in dokumentarnega se zdi kot oksimoron, pri čemer prvo obsega vse, kar je fantastično in imaginarno, drugo pa stoji na trdnih tleh stvarnosti in resnice. Pa vendar animirani dokumentarni filmi nastajajo že od začetka 20. stoletja. Tudi letos vas s programom kratkih filmov in z dvema celovečercema vabimo, da se podrobno seznanite z osebnimi, etnografskimi, družbenimi in političnimi temami sodobne družbene realnosti. V sodelovanju s Kinodvorom se pridružujemo organizaciji »Noči evropskega filma« s projekcijo dokumentarno animiranega celovečerca *Samouni Road*, tragično zgodbo palestinske družine, ki je izgubila vse razen spominov na normalno življenje.

Jubilej bomo proslavili skupaj z vami, našim zvestim občinstvom, s spoštovano mednarodno žirijo ter z množico avtorjev in avtoric filmov v tekmovalnih programih, pa tudi s pomembnimi gosti. Med njimi se posebej veselimo avtorjev celovečercem Emma De Swaef in Marca Jamesa Roelsa, ki nam bosta v sliki in besedi predstavila svojo zadnjo plišasto lutkovno mojstrovino *Ta čudoviti kolač!*; Kasparja Jancisa, ki bo v slovensko distribucijo pospremil *Kapitana Mortena in kraljico pajkov*; Milorada Krstića, v Sloveniji rojenega režiserja madžarskega noir trilerja *Ruben Brandt – zbiratelj*; in producenta animiranega dokumentarca Švicar Chris Sinišo Juričiča, ki bo z nami podelil izkušnjo zahtevne produkcije na Hrvaškem, saj film združuje osebno izkušnjo režiserke z občutljivo temo hrvaške osamosvojitvene vojne.

Animation and documentary appear as oxymoronic terms, one encompassing all that is fantastical and imagined while the other stands firm in reality and truth, but animated documentaries have been in existence since the early 20th Century. Once again, a programme of shorts and two feature films will give you an insight into the personal, ethnographic, social and political aspects of the contemporary social reality. In collaboration with Kinodvor, we will mark the European Cinema Night with a screening of *Samouni Road*, an animated feature documentary conveying the tragic destiny of a Palestinian family that has lost everything save its memories of a normal life.

We are celebrating our jubilee with you, our loyal audience, with our celebrated international jury, with a myriad of authors of films in competition, as well as other renowned guests. It gives us special pleasure to be able to welcome at Animateka Emma De Swaef and Marc James Roels, who will tell us more about their latest felt-puppet masterpiece *This Magnificent Cake!*; Kaspar Jancis, who will bid its *Captain Morten* and *The Spider Queen* a happy theatrical release in Slovenia; Milorad Krstić, the Slovenian born director of the Hungarian noir thriller *Ruben Brandt, Collector*; and Siniša Juričič, the producer of animated documentary *Chris the Swiss*, who will share his experience of the complex production process in Croatia, with the film combining the director's personal family history with the sensitive topic of the Croatian War of Independence.

Po uspešni lanskoletni izvedbi nadgrajujemo sodelovanje s platformo CEE Animation, ki v Ljubljani organizira drugo delavnico za producete evropskih držav z nizko produkcijsko zmogljivostjo. V Stari mestni elektrarni, ki bo gostila AnimatekaPRO, se bomo srečali s Paulom Youngom, soustanoviteljem in producentom irskega studia Cartoon Saloon, ki bo predstavil evolucijo malega lokalnega studia v enega svetovno najbolj uspešnih producentov celovečernih animiranih filmov. *Skrivnost iz Kellsa, Pesem morja in Parvano – zgodbo o neverjetnem potovanju* si boste lahko ponovno ogledali na festivalu.

Češnja na jubilejni torti pa je nedvomno razstava VR/360°/IGRE@Animateka v pritličju Muzeja sodobne umetnosti na Metelkovi: z intermedijsko razstavo na enem mestu združujemo najboljše sodobne izkušnje virtualne resničnosti in 360-stopinjskega doživljanja. S pomočjo tehnologije virtualne resničnosti vas vabimo, da vstopite v navidezne svetove devetih mednarodno priznanih animatorjev in vizualnih umetnikov. Nekateri dela iz tega mednarodnega izbora čakajo, da jih raziščemo, druga nas vabijo k dejavni vključitvi. Ob tem bomo predstavili tudi nekaj prelomnih računalniških interaktivnih videoiger. Razstavo bodo pospremili predavanja Urija Kranota o dokumentarnih aspektih v virtualnem in potopitvenem filmu, Marca Bertranda o prostoru kot zadnji meji filmskega ustvarjanja, Michaela Freia in Maria von Rickenbacha o ustvarjanju neodvisnih avtorskih videoiger, pa tudi okrogla miza z gostujočimi in domačimi strokovnjaki ter ustvarjalci potopitvene, interaktivne umetnosti.

After last year's success, our collaboration with CEE Animation continues and grows: the platform's second workshop for producers from low production capacity countries takes place in Ljubljana. At the Old Power Station, the venue for AnimatekaPRO, we will also host Paul Young, a co-founder and producer of Cartoon Saloon, Ireland, who will recount the evolution of a small local studio into one of the world's most successful production companies for feature animations. On this occasion, we are playing *The Secret of Kells*, *Song of the Sea*, and *The Breadwinner*.

The cherry on the 15th anniversary cake is VR/360°/GAMES@Animateka at the Museum of Contemporary Art Metelkova: this intermedia exhibition brings together the best new virtual reality and 360-degree video experiences. Using VR technology, you are invited to enter the imaginary worlds constructed by nine internationally acclaimed animators and visual artists. While some of the works from this international line-up are there to be explored, others want you to immerse yourself fully in virtual reality. Also on view are some groundbreaking interactive video games. The exhibition experience will be enhanced through masterclasses by Uni Kranot on the documentary aspects of VR and immersive cinema; Marc Bertrand on space as the last frontier in filmmaking; Michael Frei and Mario von Rickenbach on making independent video games; and through a panel with Slovenian and international artists and authorities on immersive, interactive art.

Kinodvorova galerija bo posvečena »rezidenčni umetnici« Špeli Čadež (skupaj z Zarjo Menart sta ustvarili letošnji »through the rabbit hole« festivalski plakat), ki nam bo z razstavljenimi lutkami, scenografijami, rekviziti, skicami in zgodborisi ponudila uvid v zakulisje filmov *Boles* in *Nočna ptica* ter napovednika za televizijsko serijo *Oranžna je nova črna*. Vitrine kinotečne kavarne in dvorane pa bodo v času festivala in v čast jubilejni 15. izdaji krasile risbe iz dnevnikov Rastka Čiriča, ki je vsa leta vneto in zavzeto portretiral gostujoče avtorje in avtorice ter praznični festivalski utrip.

V imenu vse animatečne ekipe vas z veseljem in ponosom vabim, da se pridružite jubilejnemu praznovanju avtorskega ustvarjanja animiranih zgodb. 15-krat hvala vsem, ki nas podpirate in spremljate na tej poti!

Igor Prassel

The Kinodvor Gallery will pay tribute to this year's artist-in-residence, Špela Čadež (together with Zarja Menart, she made the "down the rabbit hole" festival poster). With an exhibition of puppets, sets, props, sketches, and storyboards, Čadež will take us behind the scenes of her films *Boles* and *Nighthawk* and the recap of *Orange Is the New Black*. Meanwhile, to mark the 15th edition of the festival, the display cases of Slovenian Cinematheque will show diary drawings by Rastko Čirić, who has been a passionate and diligent portraitist of the visiting filmmakers and the festival's festive atmosphere all these years.

It is my pleasure and honour to invite you, on behalf of the Animateka team, to celebrate auteur animation filmmaking with us. A big, 15-fold thank you to everyone who has joined and supported us on our journey!

Igor Prassel

ŽIRIJA
JURY

Marc Bertrand



Marc Bertrand se je leta 1998 kot producent pridružil Francoskemu studiu za animacijo v okviru NFB Kanada in od tedaj produciral več kot 100 filmov, med katerimi so tudi vidne uspešnice, kot sta večkrat nagrajena serija *Science Please!* (2001) ali kratki film *Noël Noël* (2003) Nicole Lemayja. Zahvaljujoč zanimanju za novo tehnologijo je Bertrand začel delati tudi na področju 3D filmov. Leta 2008 je tako koproduciral film *Po sledi Champlaina: delo v 3 dimenzijah*, ki ga je režiral Jean-François Pouliot, in produciral novi 3D film Nicole Lemayja *Črne oči*.

Bil je tudi producent pri nekaterih odmevnih filmih, kot sta *Imprints* (2004) Jacquesa Drouina in *Nedelja* (2011), za katero si je Patrick Doyon prislužil nominacijo za oskarja, in pri več delih Theodora Usheva, med drugim pri *Lipsettovih zapisih* (2010), ki so bili nagrajeni s kanadsko nagrado genie za najboljši kratki animirani film in s posebno omembo na mednarodnem festivalu animiranega filma v Annecyju.

Bertrand je leta 2013 postal član akademije AMPAS, ki podeljuje oskarje. V istem letu sta bili dokončani koprodukciji *Hollow Land* (Michèle in Uri Kranot) ter *Gloria Victoria* (T. Ushev), ki je v Annecyju istega leta prejela nagrado fipresci. Leta 2014 je isto nagrado prejel še en film v Bertrandovi produkciji, *Nobene ribe, kamor bi šel*. Leta 2016 je film *Slepa Vaysha* Theodora Usheva, ki je prav tako nastal v njegovi produkciji, osvojil nagrado splošne in otroške žirije v Annecyju, leta 2017 pa je bil nominiran za oskarja v kategoriji kratkih animiranih filmov.

Marc Bertrand joined the French Animation Studio as a producer in 1998 and has since produced more than 100 films, including such notable successes as the award-winning series *Science Please!* (2001), and *Noël Noël* (2003) by Nicola Lemay. Bertrand's interest in new technology has led him to become involved in working on 3D films. In 2008, he coproduced *Facing Champlain: A Work in 3 Dimensions*, directed by Jean-François Pouliot, and produced *Private Eyes*, a new 3D film by Nicola Lemay.

Among his other productions are acclaimed films such as *Imprints* (2004) by Jacques Drouin, *Sunday* (2011) by Patrick Doyon, which earned an Oscar® nomination, and works by Theodore Ushev, including *Lipsett Diaries* (2010), winner of a Genie for Best Animated Short and a Special Mention at the Annecy International Animated Film Festival.

In 2013, Marc became an AMPAS (Academy of Motion Picture, Arts and Sciences) member and completed the co-production *Hollow Land* (Michèle and Uri Kranot) and *Gloria Victoria* (T. Ushev), which won the FIPRESCI award in Annecy 2013. In 2014, it was another of Marc's production, *No fish where to go*, that received the same honor. In 2016, his production of Théodore Ushev's *Vaysha the Blind* won both the Jury Prize and de Children Jury prize in Annecy and in 2017 the film was nominated for an Oscar® in the Short Animated film category.

Špela Čadež (1977) od leta 2008 deluje kot neodvisna režiserka in producentka animiranih filmov. Za svoje filme je po vsem svetu prejela več kot 100 nagrad; uvrščajo se v tekmovalne programe uglednih festivalov, kot je Sundance. Kot strastna zagovornica analognega pristopa navdušuje s filmi, ki temeljijo na animaciji lutk in kolažni tehniki.

Kratki film *Boles* (2013), animacija lutk, je prejel 50 nagrad, priznanj in nominacij, med drugim veliko nagrado na festivalu DOK Leipzig in nagrado za najboljši prvenec na festivalu v Hirošimi, predvajali pa so ga v tekmovalnem programu 150 festivalov. Njen zadnji film *Nočna ptica* (2016) je do zdaj prejel 23 nagrad in priznanj, med drugim glavni nagradi na festivalih HAFF na Nizozemskem in Animafest v Zagrebu, predvajali pa so ga v tekmovalnih programih uglednih festivalov, kot so Sundance, Clermont Ferrand in Annecy.

Špela Čadež je leta 2002 diplomirala iz grafičnega oblikovanja na ljubljanski akademiji, nato pa nadaljevala s podiplomskim študijem na Akademiji za medijsko umetnost v Kölnu. Živi in dela v Ljubljani.

Špela Čadež



Špela Čadež (1977) has been working as an independent animation director and producer since 2008. Her films have received 100+ awards at festivals worldwide and were screened in competition selections such as the Sundance Film Festival. A passionate advocate for the analogue, Čadež has impressed with films in puppet and cut-out animation techniques.

Boles (2013), a short puppet animation, has received 50 awards, distinctions and nominations including a Grand Prix at DOK Leipzig and Best Debut Award at Hiroshima Festival, and was screened in competition at 150 festivals. Her latest film *Nighthawk* (2016) has received 23 awards and distinctions up to date with Grand Prix at HAFF Festival Holland and Animafest Zagreb, and has been screened in selections at festivals such as Sundance, Clermont Ferrand and Annecy.

Čadež graduated in Graphic Design in Ljubljana in 2002 and continued her studies at the Academy of Media Arts Cologne, Germany. Lives and works in Ljubljana.

Michael Frei



Michael Frei se je rodil leta 1987 v Appenzellu v Švici in leta 2002 nastopil vajeništvo kot tehniški risar. Med letoma 2008 in 2012 je študiral animacijo na Univerzi za uporabne znanosti in umetnost v Luzernu, leta 2011 pa je v okviru programa izmenjave študiral na estonski akademiji za umetnost v Talinu. Za svoja filma *Not About Us* in *Plug & Play* je po vsem svetu prejel številne nagrade. Leta 2014 je bil povabljen v Tokio kot rezidenčni animator. Njegov interaktivni projekt *Plug & Play* je precej odmeven. Frei je pred kratkim v Zürichu soustanovil produkcijsko podjetje za nenavadne projekte Playables. Trenutno se posveča svojemu novemu projektu *Kids*, kar bo počel, dokler ga ne bo zaključil.

Born in 1987 in Appenzell, Switzerland, Michael Frei began an apprenticeship as a draughtsman in 2002. He studied animation at the Lucerne University of Applied Sciences and Arts from 2008 to 2012, and took part in a one-year exchange program at the Estonian Academy of Art in Tallinn in 2011. His films *Not About Us* and *Plug & Play* received numerous awards all over the world. He was invited as Animation Artist in Residence Tokyo in 2014. His interactive project *Plug & Play* is relatively famous. He recently co-founded Playables, a Zürich based production company for peculiar projects. He is now working on his upcoming project *Kids* until he is finished.

Jean-Baptiste Garnero



Jean-Baptiste Garnero se zadnjih petnajst let ukvarja z zbiranjem in predstavljanjem zbirk, ki so v oskrbi ali lasti francoskega nacionalnega centra za igrani in animirani film (CNC). V okviru tega je vodil številne projekte, namenjene ponovni uveljavitvi animacije in prepoznavanju pomena njene zgodovine v Franciji ter v mednarodnem okolju s pomočjo kulturnih organizacij, kot so festivali, kinoteke, muzeji, strokovne šole in UNESCO.

Trenutno sodeluje pri projektu, v okviru katerega naj bi zadnji igličasti ekran Alexandra Alexeïeffa in Claire Parker vrnili v produkcijo in ga v Franciji znova uporabljali za izdelavo animiranih filmov.

For the past fifteen years, Jean-Baptiste Garnero has been working to collect and present collections that are entrusted or belong to the CNC. He has therefore overseen several projects designed to reassert the value of animation production and its history in France and abroad through cultural organisations such as festivals, cinemathèques, museums, professional schools and UNESCO.

He is currently participating in putting the last pinscreen made by Alexandre Alexeïeff and Claire Parker back into production, so it can be used again to make films in France.

Luca Tóth



Madžarska animatorka Luca Tóth, rojena leta 1989, je študirala na Univerzi Moholy-Nagy za umetnost in oblikovanje v Budimpešti. Po diplomi je nadaljevala z magistrskim študijem na Royal College of Art. Za magistrski film *Radovedna leta* je na mednarodnem festivalu animiranega filma v Annecyju prejela priznanje žirije.

Po študiju in delu v Veliki Britaniji se je Luca vrnila v Budimpešto, kjer je nastal njen prvi neodvisni kratki film *Superbia*. Premierno je bil predstavljen na festivalu v Cannesu leta 2016 v okviru Tedna kritike.

Luca Tóth is a Hungarian animation director, born in 1989. She studied at Moholy-Nagy University of Art and Design in Budapest. After receiving her BA diploma she went on studying at the Royal College of Art for her Master's degree. Her graduation film *The Age of Curious* won the Jury Distinction Prize at the Annecy International Animated Film Festival.

After studying and working in the UK, Luca moved back to Budapest, where she made her first independent short film *Superbia*, which premiered at the Critics' Week in Cannes 2016.

NAGRADE AWARDS



VELIKA NAGRADA MEDNARODNE ŽIRIJE

JURY GRAND PRIX

Za nagrado se potegujejo filmi iz Vzhodno- in srednjeevropskega tekmovalnega programa. Denarna nagrada v višini 1000 evrov.

Awarded for films in the Eastern and Central European Competition Programme. A monetary award in the amount of €1,000.

MLADI TALENT, NAGRADA AKADEMIJE ZA LIKOVNO UMETNOST IN OBLIKOVANJE UNIVERZE V LJUBLJANI IN AKADEMIJE UMETNOSTI UNIVERZE V NOVI GORICI

YOUNG TALENT: AN ACADEMY OF FINE ARTS AND DESIGN (UNIVERSITY OF LJUBLJANA) AND SCHOOL OF ARTS (UNIVERSITY OF NOVA GORICA) AWARD.

Za nagrado študentske žirije se potegujejo študentski 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 by a student jury for student 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 ;DSAF

;DSAF AUDIENCE AWARD

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

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

NAGRADA OTROŠKE ŽIRIJE SLON

THE ELEPHANT: CHILDREN JURY AWARD

Za nagrado se potegujejo filmi iz Slonovega tekmovalnega programa.

Denarna nagrada v višini 1000 evrov.

Awarded for films in the Elephant in Competition programme.

A monetary award in the amount of €1,000.

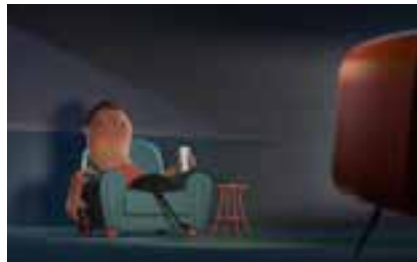
VZHODNOEVROPSKI IN SREDNJEEVROPSKI TEKMOVALNI PROGRAM EASTERN AND CENTRAL EUROPEAN COMPETITION PROGRAMME



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

MAX MORRISON

Žiga Pokorn (NuFrame)
Slovenija/Slovenia, 2017, digital, 1'56"



Max Morrison, zabušant iz Nove Zelandije, poležava na kavču in gleda televizijo. Program ga počasi posrka vase.
Max Morrison, a couch potato from New Zealand, lazily watches TV, slowly being consumed by the programme.

GLASBENE TRAVME / MUZIČKE TRAUME / MUSICAL TRAUMAS

Miloš Tomić (Dribbling Pictures)
Srbija/Serbia, 2018, digital, 10'26"



Film *Glasbene travme* je plod režiserjeve obsedenosti z glasbenimi šolami. Ritmična kompilacija travmatičnih, a zabavnih izpovedi nekdanjih učencev je tudi poskus vizualizacije glasbe z imenitno klasično risano animacijo. Če so izkušnje dokumentarne, pa podobe izvirajo neposredno iz glasbenih utrinkov.
Musical Traumas came to fruition as the result of the director's obsession with music schools. It is a rhythmic compilation of traumatic, but amusing confessions of former students, as well as an attempt to visualise music with scrumptious, hand-drawn animation. The experiences may be documentary, but the image comes straight from the world of musical impressions.

DVA OD DVEH / DVA NA DVA / TWO FOR TWO

Jelena Oroz (Bonobostudio)
Hrvaška/Croatia, 2018, digital, 8'



Tesnobna upodobitev trenutka, ko nehamo ljubiti drugega in se zaljubimo v svoje fantazije. Če se ne razumeva, pa morda lahko skupni jezik najdeta najina avatarja? A karkoli se skriva pod površjem, naj tam tudi ostane. V redu sva. V življenju se nama cedita mleko in med. Vsak boža svojega zajčka.
A moody portrayal of the moment we stop loving others and fall in love with our fantasies. If we cannot understand each other, maybe our avatars can find a common language? But whatever lies below the surface should stay that way. We are fine. Our lives are milk and honey. Everyone pets their own bunny.

NOČNI SPREHOD / NAKTS PASTAIGAS / NIGHT WALKS

Lizete Upite (Atom Art)
Latvija/Latvia, 2018, digital, 5'50"



Nocoj sta se Anna in njen oče odločila, da se vrneta domov skozi gozd. Anna vzame baklo in oče ji jo prižge. Tihi gozd je očarljiv, a tudi strašljiv, tako kot žareči plamen varuje in hkrati slepi.
Tonight, Anna and her dad have decided to walk home through the forest. Anna takes a torch and dad lights it up for her. The silent forest is as enchanting as it is scary and the bright flame as protective as it is blinding.

KOLESARJI / BIKIKLISTI / CYCLISTS

Veljko Popović (Lemonade3d/Krupni Kadar/3d2d)
Animatori/Bagan Films)
Hrvaška, Francija/Croatia, France, 2018, digital, 7'20"



Kolesarska sezona se bliža zaključnemu vrhuncu. Med zadnjo dirko se vodilna moža ne potegujeta samo za pokal, bojujeta se tudi za naklonjenost neke dame in izpolnitev svojih erotičnih fantazij. Medtem se pristaniško mestoce pripravlja na prihod velike križarke in njenega šarmantnega kapitana.
The cycling season is nearing its grand finale. During the final race, the two men in the lead are competing for more than the Grand Trophy; they are fighting for the affection of a lady and fulfilment of their erotic fantasies. Meanwhile, the small port town prepares for the arrival of a large ocean liner and its dashing captain.

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

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



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

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

VALOVI / VLNĚNÍ / WAVES
Vojtěch Domlátil (Vojtěch Domlátil)
Češka/Czech Republic, 2017, digital, 3'



Nenarativna pikselacija češke pokrajine. Opazovalca, ki si zbistri misli in omeji svoja delovna sredstva na čas in gibanje v prostoru, lahko pikselacija povsem prevzame. Še več: če se poveže z »valom«, ga bo njegovo potovanje v celoti posrkalo vase.

A non-narrative pixilation of the Czech landscape. An observer, who clears his mind and constrains his means to work only with time and motion in space, can not only find pixilation rapture, but what is more: if he connects to "the wave", his journey will consume him completely.

**MORSKE DEKLICE IN NOSOROGI /
SELLŐK ÉS RINOCÉROSZOK /
MERMAIDS AND RHINOS**

Viktória Traub (Ddk Production)
Madžarska/Hungary, 2017, digital, 15'34"



Spomini osemletne Tilde na njeno družino oživijo kot nadrealistične slike: babica, ki je članica cirkuške skupine in nekdanja morska deklica, erotično razgreta mama in izginuli oče, čigar ranjeno srce, jeza in ljubosumje se utelesijo kot nosorog.

Eight-year-old Tilda's memories of her family as surrealistic visions come to life: the circus member ex-mermaid grandmother, the erotically overheated mother and the disappeared father whose broken heart, anger and jealousy manifest as a rhino.

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

**KAKO SE JE KALILO JEKLO /
KAKO SE KALIO ČELIK /
HOW STEEL WAS TEMPERED**

Igor Grubić (Kreativni sindikat)
Hrvaška/Croatia, 2018, digital, 11'40"



Oče odpelje sina v opuščeno tovarno, kjer je nekoč delal. Stavba je že dolgo le še razpadajoč simbol novega sistema. A prostor za kratek čas oživijo posneti prizori delavske solidarnosti, ki spodbudijo drobno gesto kljubovanja. Simbolno dejanje preraste v trenutek katarze in znova stke vez med očetom in sinom.

A father takes his son to an abandoned factory where he once worked. The building has long been reduced to a crumbling symbol of the new system. Nonetheless, the space will briefly be brought to life by recorded scenes of workers solidarity, inspiring a small gesture of defiance. That symbolic act will turn into a moment of catharsis and re-establish the relationship between the father and son.

H
Roberto Biadi (Roberto Biadi)
Italija/Italy, 2017, digital, 2'02"



Življenje ni zgodba, ki ti jo nekdo »pove«. Znajdeš se sredi njega in ne vidiš, kaj vse prihaja. Čeprav je sedanjost prihodnost preteklosti, nimamo spomina. Kot palindrom se pomikamo naprej, tudi kadar hodimo vzvratno: *in girum imus nocte et consumimur igni*.

Life isn't a story that someone "tells" to you. You find yourself in the middle of it, and you can't see everything coming. And even if present is future of past we've got no memory. As a palindrome, we keep going on even while we're going backward: *in girum imus nocte et consumimur igni*.

TELEFONSKI KLIC / TELEFONUL / THE CALL

Anca Damian (Aparte Film/Komadoli Studio/Studio Video Art)
Romunija, Francija/Romania, France, 2018, digital, 10'10"



Telefonski klic, kopalnica in ženska so na preseku svetov.

A phone call, a bathroom and a woman are at the intersection of the worlds.

20 UDARCEV / 20 RITNIKA / 20 KICKS

Dimitar Dimitrov (Metamorfoza-n)
Bolgarija/Bulgaria, 2017, digital, 6'20"



Vprašal sem svoje zobe, ali bodo prenesli pijačo, reče glavni lik v filmu *20 udarcev*. Živi v svetu, v katerem trgovina poteka prek zaušnic in pesti. Film tako zastavlja vprašanje, kakšno ceno plačamo za majhne užitke, in kaj žrtvujemo, da dosežemo resnično srečo.

I asked my teeth if they'll withstand a drink, says the main character in *20 Kicks*. He lives in a world, in which the exchange system is slaps and fists. In this way the film is raising the question of the price we pay for small pleasures, and the sacrifices we make to attain true happiness.

MERCURIO

Michele Bernardi (Studio Grafus)
Italija/Italy, 2018, digital, 9'50"



Ko najde smisel v strasteh, ki izvirajo že iz otroštva, mladeniču uspe sprejeti neizbežne zakonitosti človekove usode. Tako ubeži fizični in mentalni odtujitvi fašistične diktature in doseže popolno svobodo.

Through his passions that link him to his childhood, a young man manages to accept the unavoidable rules of the human condition. He thus escapes the physical and mental alienation of the fascist dictatorship and gains absolute freedom.

ROOM

Michał Socha (Letko)
Poljska/Poland, 2018, digital, 6'



Glavni junak, bradata glava, je zaprt v prostoru brez izhoda. Animirani kratki film na simbolni, duhoviti način obravnava samoto, osamitev, izgubo las, prijateljstvo z živaljo in neizbežno minevanje časa. Bradatega moža naposled osvobodi ptica, ki na njegovi glavi splete gnezdo.

This animated short film is set in a room with no way out, where the main hero, a bearded head, is closed. In a symbolic and funny way, it deals with loneliness, isolation, losing hair, friendship with an animal, and the inevitable passage of time. Finally, the main character is released by a bird that creates a nest on the bearded man's head.

IZPOD KATEREGA KAMNA SO ZLEZLI / ISPUZALI / FROM UNDER WHICH ROCK DID THEY CRAWL OUT

Daniel Šuljić (Kreativni sindikat/Zagreb Film)
Hrvaška/Croatia, 2018, digital, 5'25"



Prihaja tema in kmalu bo napolnila ves prostor.

Darkness is coming and soon it will fill up the whole room.

CIRCUIT

Delia Hess (Cinéma Copain)
Švica/Switzerland, 2018, digital, 8'41"



Prebivalci majhnega planeta, ujeti v neznatno lastno veselje, uprizarjajo poetično-nadrealistična dejanja, ki se ponavljajo brez konca. Nihče se ne zaveda, da so vsi del kompleksnega majhnega ekosistema, ki lahko deluje le, če vsak od njih igra svojo vlogo.

On a small planet, caught up in their own little private universe, the inhabitants perform their poetically surreal actions, which repeat in an endless loop. They fail to realise that they are all part of a complex little ecosystem which can only function if each of them plays his or her role.

PER TUTTA LA VITA

Roberto Catani (Withstand Film/Miyu Animation)
Italija, Francija/Italy, France, 2018, digital, 5'20"



Ženska in moški se podata na pot spominov, na kateri se vračata v vse pomembnejše trenutke svoje ljubezenske zgodbe.

Through a journey back in memory, a woman and a man retrace the more important moments of their love story.

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

III

Marta Pajek (Animoon)
Poljska/Poland, 2018, digital, 12'



Moški in ženska se spoznata v čakalnici in se nemudoma zbližata. Začneta igro, ki postaja čedalje bolj surova. Njuna obraza spominjata na maski, oblike počasi začnejo razpadati. Telesi se oblikujeta kot glina, objemata se do meje nemogočega.

Man and Woman meet in a waiting room and immediately get closer to each other. They commence a game that gradually gets more and more ferocious. Their faces resemble masks while shapes slowly lose their integrity. Bodies are formed like clay, embracing each other until the limits of impossibility.

SOUNDS GOOD

Sander Joon (Estonian Academy of Arts/The Animation Workshop/Bop!)
Estonija, Danska/Estonia, Denmark, 2018, digital, 9'45"



Mikroman na svojem potovanju skuša posneti zvok gob.

Boom operator on a journey, trying to record the sound of mushrooms.

CEVA

Paul Mureşan (Safe Frame/Maur Film)
Romunija, Češka/Romania, Czech Republic, 2018,
digital, 8'50"

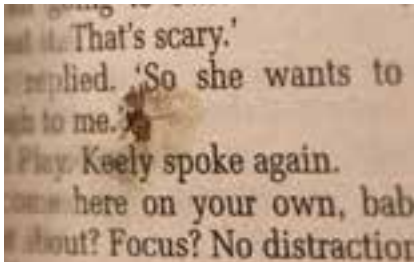


Vse, čemur se je v življenju mogoče izogniti, utegne postati gradnik posmrtnega življenja. Treba se je soočiti s strahovi in srečati s svojo senco.

Everything avoidable during one's lifetime might later become the building blocks of the afterlife. Here, fears have to be faced and journeys to be taken alongside one's shadow.

NOT MY TYPE

Gerd Gockell (Schattenkabinet/Anigraf)
Švica, Nemčija/Switzerland, Germany, 2017, digital,
3'01"



Ekperimentalni animirani film o zgodovini tipografije, tiskanih medijih in komarju, ki na lastni koži občuti Shakespeareov znameniti citat.

An experimental animation about the history of typography, print media and a mosquito experiencing Shakespeare's most famous quote.

ANIMATEUR

Alexander Gratzner (Alexander Gratzner/MOME)
Avstrija, Madžarska/Austria, Hungary, 2017, digital,
4'03"



Film nas odpelje v majhen rajski svet bazena, ki se nahaja sredi puščave, in se vpraša: Kaj počne animator, kadar ni nikogar, ki bi želel biti animiran?

Animateur gives us a closer look at a small paradisiacal poolworld in the middle of a desert and raises the question: What does an Animateur do if there is nobody who wants to be animated?

THE JUGGLER

Skirmanta Jakaitė (Art Shot/Tripode Productions/
Perspective Films)
Litva, Francija/Lithuania, France, 2018, digital,
11'05"



Druga plat življenja – tista strašljiva, nepoznana plat, ki je nikdar zares ne razumemo, čeprav se zavedamo, da obstaja, da je nekje v bližini, čisto blizu.

The other side of life – the scary, unknown side we never fully grasp, but we know is there, somewhere near, so close.

OBRAZEC B16 / ОБРАЗЕЦ Б16 / FORM B16

Ivan Ivanovski (Veda Film)
Makedonija/Macedonia, 2018, digital, 8'05"



Obrazec B16 je film o človeku, ki dobi najmanjši kos pogače. Glavni junak, ujet v birokratski labirint, doživi vrsto absurdnih zapletov, in čeprav sledi vnaprej začrtanim korakom, se navsezadnje znajde tam, kjer je začel.

Form B16 is a film about a man who gets the smallest piece of the pie. Stuck in a bureaucratic labyrinth, our hero goes through a number of absurd situations, and following the already established and predestined steps, he manages to end up at the beginning.

COLAHOLIC

Marcin Podolec (Yellow Tapir Films)
Poljska/Poland, 2018, digital, 11'



Dokumentarec, romantična komedija in spomini človeka, ki popije odločno preveč sodavice.

A documentary, a romantic comedy, and a memoir of a person who drinks way too much soda.

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

12.

Davorin Marc (Davorin Marc)
Slovenija/Slovenia, 2018, 35 mm, 1'33"



Gledamo: mozaik, natisnjen (na samolepilno prozorno folijo), razrezan in lepljen na sprednjo in zadnjo stran 35-mm transparentnega filmskega traku. Slišimo: tekst, pretvorjen v črtni kodni zapis, natisnjen (na samolepilno prozorno folijo), razrezan in lepljen na 35-mm transparentni filmski trak.

We are watching: a mosaic, printed (onto a self-adhesive transparent film), cut and applied to the front and back sides of 35mm clear leader. We hear: a piece of text, converted into barcode, printed (onto a self-adhesive transparent film), cut and applied to 35mm clear leader.

NEPOTOVANJA / NEPUTOVANJA / UNTRAVEL

Ana Nedeljković, Nikola Majdak Jr. (Baš Čelik/
BFilm/Your Dreams Factory)
Srbija, Slovaška/Serbia, Slovakia, 2018, digital, 9'20"



Film o (lokalnem) patriotizmu, turizmu in migracijah. Dekle živi v sivi izolirani državi, ki jo obdaja visok zid. Nikoli ni nikamor potovala, že vse življenje pa sanja o tem, da bi se izselila v popolni svet po imenu »tujina«.

A film about (local) patriotism, tourism and emigration. The girl lives in a grey, isolated country, enclosed by a huge wall. She has never travelled anywhere, but all her life she has dreamt of leaving forever for a perfect world called "Abroad".

ELEKTRIČARJEV DAN / ELEKTRIKA DIENA / ELECTRICIAN'S DAY

Vladimir Leschiov (Lunohod)
Latvija/Latvia, 2018, digital, 8'44"



Vse se je začelo z izpadom električnega toka.
It all started with a power outage.

SELFIES

Claudius Gentinetta (Gentinettafilm)
Švica/Switzerland, 2018, digital, 3'40"



V tem edinstvenem kratkem filmu se na stotine čudaških, ponižujočih in mučno travmatičnih selfiejev sestavi v pravcati ognjemet digitalnih samoportretov. Posamezni umetniško obdelani posnetki se združijo v pošasten nasmeh, ki osvetli dno človekovega bivanja. In a veritable firework display of digital self-portraits, hundreds of quaint, embarrassing and dreadfully disturbing selfies were arranged in a unique short film composition. Single photos, artistically reworked, consolidate to form a ghastly grin that outshines the abyss of human existence.

POŠAST / MONŠTRUM / MONSTER

Martin Snopek (Trik Film)
Slovaška/Slovakia, 2018, digital, 7'08"



Pošast je kratka zgodba, ki obravnava univerzalni temi človekovega strahu in grožnje. Ukvarja se z globalnimi katastrofami, ki jih sprožajo vplivneži pri vrhu piramide. Žal je to trenutno izjemno pereče vprašanje. *Monster* is a short story dealing with the universal theme of human fear and threat. It explores the topic of global disasters which are triggered through someone powerful at the top of the pyramid. Unfortunately, this is currently a highly topical issue.

**USOJENA SMRT / HUKULE MÄÄRATUD /
DESTINED TO BE DEAD**

Francesco Rosso (Eesti Joonisfilm)
Estonija/Estonia, 2018, digital, 10'50"



Tam, kjer ni več sledi in padla drevesa objema-
jo prod, nekdo sedi v sveži travi indijanskega
poletja in sam sebi zaželi mir. Tistega, kar ob-
čutimo, ni mogoče izbrisati, vendar pa obledi
in se prelije v modrost za prihodnost. Morda
pot, po kateri moram hoditi, ni zemeljska – a
kako naj vem, če me omejuje gravitacija?
In a place where all tracks are gone and the
fallen trees embrace the rubble, someone
sits in the Indian summer's crispy grass, and
says peace unto himself. Things felt cannot
be erased, but they fade into wisdom for the
future. Maybe it is not earthly this road I have
to walk, but how can I know if I am subjected
to gravitation?

**NAŠA ZGODBA / LA NOSTRA
STORIA / OUR STORY**

Lorenzo Latrofa (La Sarraz Pictures)
Italija/Italy, 2018, digital, 4'31"



Migracije so stična točka številnih ljudi po
vsem svetu. Zgodbe današnjih migrantov so
zgodbe naše preteklosti. Njihova »zgodba«
je naša zgodba. To je zgodba vseh.
Emigration is a common territory that has
involved many people all over the world. The
stories of today's emigrants are the stories
of our past. Their 'story' is our story. It is eve-
ryone's story.

**EDEN OD MNOGIH / JEDAN OD
MNOGIH / ONE OF MANY**

Petra Zlonoga (Bonobostudio)
Hrvaška/Croatia, 2018, digital, 5'25"



Eden sem. Eden od mnogih. Eden od vseh,
vendar edini. Kaj je tisto, kar iščem, kar se
vedno zdi zunaj dosega?
I am one. One of many. One of everyone yet
the only one. What is it that I am looking for,
that always seems out of reach?

**MARIJA IN SEDEM PALČKOV /
MARIA JA 7 PÕIALPOISSI /
MARY AND 7 DWARFS**

Riho Unt (OÜ Nukufilm)
Estonija/Estonia, 2018, digital, 12'30"



Častitljiva priletna redovnica Marija, ki je vse
življenje preživela za samostanskimi zidovi, se
odloči izpolniti otroške sanje. Edino, kar jo pri
tem ovira, je njen razdrobljen, že skoraj pov-
sem opešan spomin. Marija se boji, da bi se
njena največja želja na koncu izkazala za greh.
Having spent her entire life behind the con-
vent walls, old and dignified nun Maria has
decided to fulfil her childhood dream. The
only obstacle in her way is her fragmentary,
almost non-existent memory. Maria is afraid
that her ultimate dream may turn out to be a
sin instead.

MLADI TALENTI
EVROPE
EUROPEAN YOUNG
TALENTS



MLADI TALENTI EVROPE I EUROPEAN YOUNG TALENTS I

PURA VIDA

Nata Metlukh (Estonian Academy of Arts)
Estonija/Estonia, 2018, digital, 9'35"



Štirje nepopolni prijatelji odpotujejo v tropske kraje. Tam se stvari zapletejo.

Four flawed friends travel to the tropics, where things go wrong.

MOJ FRANCISZEK / MÓJ FRANCISZEK / MY FRANCISZEK

Katarzyna Krystyna Pieróg (University of Art in Poznań)
Poljska/Poland, 2018, digital, 5'



Animirani film v spomin na avtoričinega dedka Franciszka Zalweskega. Biografski elementi se prepletejo s poetičnimi podobami marljivosti in neposrednosti, ki za avtorico simbolizirata dedka. Velik del filma je posvečen njegovemu priljubljenemu konjičku: čebelarstvu.

An animation dedicated to the memory of the author's grandfather, Franciszek Zalweski. Biographical elements are mixed with poetic images of diligence and straightforwardness, which he symbolizes to the author. A significant part is dedicated to his hobby, beekeeping.

VALOVANJE / CLAPOTIS / RIPPLE

Mor Israeli (La Poudrière)
Francija/France, 2017, digital, 4'13"



Zimski popoldan ob bazenu.

A winter afternoon at the swimming pool...

LOVE ME, FEAR ME

Veronica Solomon (Filmuniversität Babelsberg)
Konrad Wolf)
Nemčija/Germany, 2018, digital, 6'06"



»Kaj bi bil pripravljen storiti, da bi te imeli radi?« *Love Me, Fear Me* pripoveduje o ceni sprejetosti. Je plesna metafora vlog, ki jih igramo, in oblik, ki jih zavzamemo, odrov, ki jih izberemo, in občinstev, ki jih skušamo osvojiti. "What would you be willing to do for them to love you?" *Love Me, Fear Me* is a danced-out metaphor about the roles we play and the shapes we take, about the stages we chose, the audience we try to impress and the price of acceptance.

KVADRATURA KROGA / KWADRATURA KOŁA / SQUARING THE CIRCLE

Karolina Specht (Polish National Film School in Lodz)
Poljska/Poland, 2018, digital, 4'48"



Na prvi pogled se zdi, da Kvadrat živi v kaosu nenehnih sprememb. A podrobnejši pogled razkrije, da se sistemi, po katerih deluje, nenehno ponavljajo in vzpostavljajo hipnotično rutino, ki ne dovoljuje premikov. Ko se nekoč v vzorec prikrade nov element, Kvadrat za hip uzre stvarnost iz drugega zornega kota. At first glance, it seems that Square lives among the chaos and endless changes. But next, we can notice that the systems in which it functions, are constantly repeated, introducing a routine, hypnotising without allowing any movement. Once, a new element sneaks into the pattern, which, for a moment, will allow to look at the reality a little differently.

THE MISSING PIG

Cecilia Corzo (Royal College of Art)
VB/UK, 2018, digital, 4'04"



Skrivnostno izginotje prašiča v majhno mesto vnese pravo zmedo.

A mysterious pig disappearance brings chaos to a small town.

INANIMATE

Lucia Bulgheroni (National Film and Television School)
VB/UK, 2018, digital, digital, 8'35"



»Včasih se zbudiš in se ti vse zdi drugačno, ne da bi vedel, kako ali zakaj.« Katrine ima povsem običajno življenje, redno službo in fanta Patricka, s katerim je srečna. Potem pa se nekoč zbudi in začuti, da se je svet okoli nje spremenil: še vedno je to svet, kot ga je poznala, a nekaj je vseeno čudno.

"Some days you wake up and you don't know how or why but everything feels different!" Katrine leads an ordinary life, with a regular job and a happy relationship with her boyfriend, Patrick, until one day she awakes to find the world around her has changed: it is as it always has been, but somehow it's strange!

PLES LJUBEZNI / DANCE OF LOVE

Leo Černic (Academy of Theatre, Radio, Film and Television Ljubljana)
Slovenija/Slovenia, 2018, digital, 5'38"



Đulo se zaljubi v Ogromno zeleno oko.

Đulo falls in love with Giant green eye.

SOCIAL SINCERITY

Tobias Frei (Filmakademie Baden-Württemberg)
Nemčija/Germany, 2018, digital, 2'40"



Kako vplivajo na nas družbena omrežja? Ali še vedno predvsem izkoriščamo tehnološki napredek in kako to vpliva na našo generacijo? What do social media do to us? Are we still using technological progress in the first place, and what impact does that have on our generation?

FLIMFLAM

Marko Belić (Animation and New Media Department University of Zagreb)
Hrvaška/Croatia, 2018, digital, 8'



Lutkar se na svojem planetu dolgočasi in hrepeni po družbi. Ko končno prispe gost, se ga neizmerno razveseli. Lutkar mu na različne načine izkazuje naklonjenost. Gost ob tej ustrežljivosti postaja čedalje bolj sumničav, vendar ga zanima, kaj tiči za prijaznim obrazom.

The Puppeteer bides his time on his own planet and longs for company. A guest arrives which gladdens him immensely. The Puppeteer shows his affection in different ways. Despite being suspicious of his pandering, the guest is curious to know what lies behind the friendly face.

JAZ SEM MATI ZEMLJA / HYCHA GUAIA / I AM MOTHER EARTH

Sandra Reyes (Bauhaus University Weimar)
Nemčija/Germany, 2017, digital, 3'40"



V jeziku kolumbijskih staroselcev »Hycha Guaia« pomeni: »Jaz sem Mati Zemlja.« Šaman izpije napitek iz halucinogene rastline, ki mu pravijo »yajé«. To ga odpelje na pot po zemeljskem, podzemnem in nadzemljskem svetu, na kateri skuša povezati kozmos, naravo in človeka.

In the language of Colombian indigenous people, "Hycha Guaia" means "I am the Mother Earth". A Shaman drinks a beverage made of a hallucinogenic plant, commonly known as "yajé". He starts to travel through the terrestrial, underground and superior world, trying to connect the cosmos, nature and the human being.

JEGULJA / L'ANGUILLA / THE EEL

Silvia Bassoli, Giacomo D'Ancona, Maria Virginia Moratti (Centro Sperimentale di Cinematografia Torino)
Italija/Italy, 2018, digital, 7'37"



Prijateljstvo med otrokoma, ki skupaj odraščata na podeželju Padske nižine, se prekine, ko se eden od njiju z družino odseli. Po zaslugi jegulje, klica iz globin Zemlje, se bosta spet srečala kot odrasla. Film je posvečen deželi in ljudem pokrajine Reggio Emilia, ki jih je leta 2012 prizadel potres.

The friendship between two children raised together in the Po Valley countryside is lost when one has to move with his family. They will meet again as adults, thanks to the eel, a call from the depths of the earth. The film is dedicated to the land and the people of the Emilia region, shaken by the earthquake in 2012.

THE GREEN BIRD

Pierre Perveyrie, Maximilien Bougeois, Marine Goalard, Irina Nguyen-duc, Quentin Dubois (MOPA)
Francija/France, 2017, digital, 6'45"



Zeleni ptič izleže prvo jajce. Naredil bo vse, da se iz njega izvali mladič.

A Green Bird lays its first egg. It's going to try everything to make it hatch.

MLADI TALENTI EVROPE II EUROPEAN YOUNG TALENTS II

TAKE ME PLEASE

Olivér Hegyi (Moholy-Nagy University of Art and Design Budapest)
Madžarska/Hungary, 2017, digital, 13'51"



Film prikaže razhod in vse, kar sledi: fant se obotavlja, dekle se naveliča, fant sreča dekletovega novega fanta, kar ga pretrese bolj, kot je pričakoval, fant hoče pobegniti in je prepričan, da nima več razloga za življenje, nato se spet srečata in ponovno zaljubita, navsezadnje pa morata priznati, da se jima resnično ne bo izšlo.

The film shows a breakup and everything that follows: the boy is hesitant, the girl gets bored with it, the boy meets the girl's new boyfriend, which is a bit more shocking than expected, the boy wants to escape, he believes his life is over, then they meet again, and fall in love again, but in the end, they have to admit that it really doesn't work.

V SMETNJAKU / V POPELNICI / IN A DUMPSTER

Daria Kashcheeva (FAMU – Academy of Performing Arts in Prague)
Češka/Czech Republic, 2017, digital, 2'16"



Kratka animirana utopična grozljivka o odnosu med mestom, človekom in smetmi.

A short animation horror utopia about the relationship between the city, man and garbage.

NA ZDRAVJE! / NA ZDROWIE! / BLESS YOU!

Paulina Ziółkowska (Polish National Film School in Lodz)
Poljska/Poland, 2018, digital, 4'45"



Pozor: nalezljivo! V vrvežu urbanega življenja bacili letajo v vse smeri. Po nesreči stojiš ob napačnem nosu in je v hipu po tebi. In kaj se zgodi, če se kar naprej okužuješ? Film z ekspresionističnimi barvami ter nadrealnimi oblikami in liki zastavlja vprašanja o naših medsebojnih stikih.

Warning: contagious! Germs fly around wildly in the hustle and bustle of urban life. You stand next to the wrong nose, and it happens in a flash. And what happens if you keep on infecting yourself? Employing expressionistic colour and surreal forms and figures, this animation poses questions about our interactions with one another.

POTAPLJAČICA / LA PLONGEUSE / THE DIVER

Iulia Voitova (La Poudrière)
Francija/France, 2018, digital, 4'09"



Profesionalna potapljačica je v programu intenzivnega treninga z medklici neusmiljenega piskanja trenerjeve piščalke. Ko je že povsem izčrpana, naredi konec potapljanju in obišče maserja.

A professional diver undergoes an intense training regime punctuated by relentless blasts on her trainer's whistle. Utterly exhausted, she refuses to dive again and decides to visit a masseur.

CALIGO

Naomi Erlich, Julia Kost (Lucerne University of Applied Sciences and Arts)
Švica/Switzerland, 2018, digital, 4'40"



Clio se spopada z notranjim demonom, ki ga dogodki v njenem življenju še okrepijo. V tem boju s samo sabo je violončelo njeno edino orožje.

Through the events in Clio's life, her inner demon grows in strength. A fight with herself in which the cello is her only weapon.

HREPENENJE / PINING

Caibei Cai (Royal College of Art)
VB/UK, 2017, digital, 2'15"



Nedosegljivo občutje.
An unobtainable feeling.

MONO NO AWARE

Emilija Juzeliūnaitė (Vilnius Academy of Arts)
Litva/Lithuania, 2017, digital, 6'12"



Trije papirnati ljudje, en dan. Iz enolične rutine jih predrami dogodek, ki jih spodbudi, da se ustavijo, zaživijo v sedanjem trenutku ter razmislijo o času in lastni minljivosti. Three paper humans, one day. In the mundane routine, they encounter a situation that provokes them to stop and exist in the present – thinking about time and their own fragility.

TOREK / TUESDAY

Sofia Negri (Middlesex University)
VB/UK, 2018, digital, 1'40"



Film ne govori o konkretnem dogodku, temveč o vzdušju osamljenega otroštva, ki ga vsak teden poživijo samoumevno srečanje. Trije otroci nekje med resničnostjo in fantazijo spremenijo svoje majhno, neznano mesto v razburljivo prizorišče sanj, obenem pa spoznajo, da je najti svoj prostor pod soncem težka naloga. Tuesday is not about a particular event, it's the atmosphere of a lonely childhood brightened up by an unspoken appointment every week. Between reality and fantasy, three kids transform a small anonymous town in an exciting stage for their dreams, and at the same time learn that finding our place in the world is not easy.

PREHRANSKA VERIGA / TOIDUAHEL / FOOD CHAIN

Mari Kivi, Liis Kokk (Estonian Academy of Arts)
Estonija/Estonia, 2018, digital, 8'30"



Po eni strani je to umazano delo, po drugi strani pa je izdelek izvrsten.
On the one hand, it's dirty work and on the other, a gorgeous product.

RHIZOMA

Santiago Pérez Rodríguez (Kask Ghent)
Belgija/Belgium, 2018, digital, 3'



Psi in daljnovidni drogovi. Frekvence mesa in električni lajež. Moreče vzdušje, v katerem se pomeša živalsko, organsko in industrijsko.
Canines and transmission towers. Frequencies of flesh and electric howls. A disturbing atmosphere where the animal, the organic and the industrial blend.

STUCK IN THE MIDDLE

Denis Fleurion, Etienne Bonafini, Romain Marchetti, Cécile Minaud, Julien Adoum, Léo Nezot (Supinfocom Rubika)
Francija/France, 2018, digital, 5'50"



Štirje prijatelji iz Francije na poti po ZDA. Sredi puščave ustavijo zelo čudnemu avtostoparju. Takrat se njihovo potovanje zaplete.
Four French friends on a road trip through the United States. In the middle of a desert, they take a really strange hitchhiker. From this moment, their journey won't go as well as they thought.

HEGEMONIJA PRAZNINE / HÉGÉMONIE DU VIDE / A BLANK CONTROL

Maëva Jacques (ENSAV La Cambre Brussels)
Belgija/Belgium, 2017, digital, 6'48"



Izlet v svet pod nadzorom ptičjeglavih ljudi, ki so povsem brez čustev.
A trip into a world controlled by bird-headed men completely devoid of emotion.

PROSTI DNEVI / PRÁZDNINY / DAYS OFF

Filip Blažek (FAMU – Academy of Performing Arts in Prague/Maur Film/Filmtalent Zlín)
Češka/Czech Republic, 2018, digital, 10'44"



Preblizu, a predaleč?! Dva soseda, hrup gradbišča, zvok televizorjev in zatrta čustva.
Too close but too far?! Two neighbours in the noise of building work, the hum of television sets and hushed up feelings.

DOVOLJ / ENOUGH

Anna Mantzaris (Royal College of Art)
VB/UK, 2017, digital, 2'23"



Trenutki izgubljenega nadzora nad sabo.
Moments of lost self-control.

MLADI TALENTI EVROPE III EUROPEAN YOUNG TALENTS III

WOO-HOO!

David Štumpf (FAMU – Academy of Performing Arts in Prague)
Češka/Czech Republic, 2018, digital, 6'38"



Alkohol, joški, obup. In sredi vsega tega popolna konjska ljubezenska zgodba.
Alcohol, boobs, despair. And in the middle of it, a perfect horse love story.

JUNE

Isis Leterrier (EMCA Angoulême)
Francija/France, 2017, digital, 2'



Poletje je tu!
Summer's here!

PET KORAKOV DESNO / 五步轉右 / FIVE STEPS TO THE RIGHT

Aggie Pak Yee Lee (Estonian Academy of Arts)
Estonija/Estonia, 2017, digital, 6'56"



Ko ne razmišljaš in narediš pet korakov preveč, lahko obtičiš v prostoru brez izhoda. Kako se osvoboditi, ko ti poide vsa moč in se vsaka ideja dobesedno odbije od stene?
When, mindlessly, you make five steps too many, you can get stuck in the place with no way out. How to free yourself when you have no strength left and all ideas – literally – bounce off the wall?

FUSE

Shadi Adib (Filmakademie Baden-Württemberg)
Nemčija/Germany, 2018, digital, 7'18"



Mišnica se sproži, tržnica se prebudi. Skupina moških razgreto razpravlja, kako ubiti žival v skatlici. Drug za drugim se trudijo prekositi sadistično fantazijo predhodnika in celo predlog tujca, da bi bitjce izpustili na prostost, se izkaže za gnusno manipulacijo. A ko se pošastna igra nadaljuje in uide izpod nadzora, žrtev in mučitelj doleti enaka usoda.
A mousetrap snaps shut, a market place awakens. A group of men heatedly discuss how to kill the animal in the little box. One after the other, they try to trump each other's sadistic fantasies, and even a stranger's suggestion to let the creature loose turns out to be a sick manipulation. But as the macabre game unfolds and spirals out of control, both victim and tormentor suffer the same fate.

BUCKET FULL OF CRABS

Katarina Blažič (School of Arts University of Nova Gorica)
Slovenija/Slovenia, 2018, digital, 0'30"



Geto je kot vedro rakovic. Ribiči vedra z naloženimi rakovicami nikoli ne zaprejo s pokrovom. Preprosto ga pustijo odprtega, saj rakovice druga drugo vlečejo na dno, namesto da bi si pomagale uiti na svobodo.
Ghetto is like a bucket full of crabs. When fishermen catch the crab, they never cover the lid. They just let the crabs be there, in the open bucket, because instead of helping each other get out of the bucket, the crabs keep pulling each other down.

REM

Artur Hanaj (Polish National Film School in Lodz)
Poljska/Poland, 2017, digital, 3'00"



REM: faza spanca, ki priključuje sanje. Film je poskus upodobitve teh hipnagogičnih podob brez pripovedi. V procesu brisanja sanj iz spomina se drobci nezavednega medsebojno preHITEVAJO in razgrajujejo.
REM: the stage of sleep which invokes dreams. The film attempts to depict these hypnagogic visions, which are presented without narration. Fragments of the unconscious overtake and dismantle one another in the process of obliterating the dream from memory.

RULES OF PLAY

Opis filma Merlin Flügel (Offenbach University of Art and Design/Merlin Flügel)
Nemčija/Germany, 2018, digital, 7'34"



Gruča utrujenih obiskovalcev igrišča se ponoči zbere za zadnji spopad.
A group of tired playground visitors meet at night for a last contest.

OSAMLJENOST / SAMOTNOŠĆ / LONELINESS

Igor Kawecki, Betina Božek (Jan Matejko Academy of Fine Arts Krakow)
Poljska/Poland, 2017, digital, 8'25"



Film, ustvarjen po predlogi istoimenske kratke zgodbe Bruna Schultza, prinaša spoj literarnega sveta ter osebnih občutij in izkušenj avtorjev. Osamljenost je rana, ki jo zadajo odsevajoci se spleti neubesedenih čustev in intimnih občutkov človeka v njegovem metafizičnem doživljanju življenja.
Based on Bruno Schultz's short story of the same title, this is a compilation of literary world and authors' own emotions and experiences. Loneliness is a stab taken at mirroring tangles of undescribed emotions and internal feelings of a man in his metaphysical experiencing of life.

OBRNJENE VLOGE / FLIPPED

Hend Esmat, Lamiia Diab (Bristol School of Animation)
VB/UK, 2018, digital, 4'54"



Film govori o absurdnosti sveta, v katerem so vloge otrok in odraslih obrnjene. Opisuje dan bizarnih na glavo postavljenih srečanj, ki razkrivajo dinamiko odnosov. Otroci se morajo spopasti z otročjimi, od sebe veliko večjimi odraslimi in njihovo nepredvidljivo naravo, odrasli pa medtem pozabijo na vse svoje obveznosti in spet postanejo otroci.
Flipped explores the absurdity of a world where the roles of kids and adults are switched. The story follows a day full of bizarrely reversed interactions, unravelling the dynamics of this relationship. The kids are challenged to deal with the big size difference and unpredictable nature of the childish adults, while adults gain back kids' qualities, let go of all responsibilities and become children once again.

O, BOG / O JEZU / OH GOD

Betina Božek (Jan Matejko Academy of Fine Arts Krakow)
Poljska/Poland, 2017, digital, 3'48"



Stvarnost, predstavljeno v filmu, bi lahko opisali kot inercijo ali kaos. Liki nimajo volje, da bi kakorkoli ukrepali, so pasivni in ravnodušni, nezmožni soustvarjati svojo realnost. Avtorica izriše svet, ki izgublja prvotno obliko, izgublja svojo identiteto. »O, bog« kot osrednje izhodišče zajema vse: grimaso, vzdih in tihi izraz obupa ob naši nebogljenosti.
The reality presented in the film might be described as inertia or chaos. The characters feature a lack of willingness to take any action, they are passive and indifferent, unable to create their own reality. The author presents a world that loses its original shapes, loses its identity. "Oh God" as the main theme combines it all: grimace, sigh and a quiet whisper of despair over our own impotence.

ADORABLE

Cheng-hsu Chung (Royal College of Art)
VB/UK, 2018, digital, 5'43"



Animirani film upodablja pot queerovca, ki raziskuje svojo seksualnost in queerovsko skupnost, ter ponazori pogled na sodobno queerovsko družbo in fantazije o svobodni fluidnosti družbenega spola. S tem želi zrcaliti resnični položaj skupnosti, v kateri diskriminacija, svoboda in ljubezen hodijo z roko v roki.
An animated film that presents a journey of a queer person where he explores his sexuality and the queer community; the film illustrates an observation of the modern queer society and fantasies toward the freedom of gender fluidity. This work is to reflect the real situation of the community where discriminations, freedom, and love coexist.

SEA

Marharita Tsikhanovich (University of West Bohemia)
Češka/Czech Republic, 2017, digital, 3'49"



Melanholična in minimalistična pripoved v animirani obliki o minljivosti bivanja in lahkotnosti časa, o iluziji svobode in osamljenosti majhnega človeka v morju življenja. Melancholic and minimalistic narration in the form of animation about the transience of being and the levity of the time, about the illusion of freedom and the loneliness of a little man in the sea of life.

BOUTÈY

Adeline Faye (La Poudrière)
Francija/France, 2017, digital, 4'04"



Santo Domingo, 1780. Ostareli suženj po imenu Toussaint zbeži v gozd, da bi osvobodil duha svoje pokojne žene. Santo Domingo, 1780. Toussaint, an old slave, escapes to the forest to free the spirit of his dead wife.

ŽAR / BARBEQUE

Jenny Jokela (Royal College of Art)
VB/UK, 2017, digital, 5'44"



Film, ki gledalca odpelje na instinktivno potovanje v svet spopadanja s posttravmatsko stresno motnjo, raziskuje in upodablja občutja sramu in ločenosti od telesa. Barbeque is a visceral journey about coping with the post-traumatic stress disorder, exploring and visualizing feelings of shame and disembodiment.

ROŽA! / BLOEM? / FLOWER FOUND!

Jorn Leeuwerink (University of the Arts Utrecht)
Nizozemska/The Netherlands, 2017, digital, 6'46"



Sredi gozda raste čudovita rdeča cvetlica. Ko nenadoma izgine, je miš neutolažljiva. Ptič jo odpelje skozi gozd, da bi skupaj našla cvetlico, in pridružijo se jima še druge živali. Ko že mislijo, da so jo izsledili, stvari uidejo izpod nadzora.

A beautiful red flower stands in the middle of the forest. When it suddenly disappears, Mouse is very sad. Bird takes Mouse around the forest to search for the flower and other animals join in too. Then they think they've found the flower and things quickly get out of hand.

MLADI TALENTI EVROPE IV EUROPEAN YOUNG TALENTS IV

SWEET SWEAT

Jung Hyun Kim (Estonian Academy of Arts)
Estonija/Estonia, 2018, digital, 6'13"



Otrok spoznava erotični odnos med staršema. Prevzet in radoveden vzame vajeti v svoje roke.

A child recognizes the erotic relationship between parents. Curious but overwhelmed, the child takes control.

PRETIRAVAŠ / NIE MASZ DYSTANSU / YOU ARE OVERREACTING

Karina Paciorkowska (Polish National Film School
in Lodz)
Poljska/Poland, 2017, digital, 3'57"



Risani animirani film, ki zastavlja vprašanja o položaju žensk v sodobni realnosti. Nastal je (žal) po navdihu vsakdanjega dogajanja, izjav javnih oseb in medijev.

A hand-drawn animation that attempts to ask questions about the place of women in the modern reality. The film is (unfortunately) inspired by everyday life, statements of public figures, and the media.

IZ OČI V OČI / FACING IT

Sam Gainsborough (National Film and Television
School)
VB/UK, 2018, digital, 7'32"



Shaun se ne vklopi v družbo. Ne da bi želel biti sam, a nekako se vedno počuti izločenega iz sveta okoli sebe. Ko v natrpanem pubu čaka starše, se pogumno trudi družiti z neverjetno srečno množico, a bolj ko se trudi, bolj je neuspešen. Ko gre vse samo še na slabše, se mu v misli prikrajajo boleči spomini, ki so ga izoblikovali v človeka, kakršen je.

Shaun doesn't fit in. it's not that he wants to be alone but, somehow, he always feels isolated from the world around him. Whilst waiting for his parents in a busy pub, Shaun struggles valiantly to join in with the admirably happy people in the crowd, but the more he tries, the more he goes awry. As everything in the pub goes from bad to worse, Shaun finds himself confronted by the painful memories that made him who he is.

BASAVI! ZAPOJ! / BASAVI! CHANTE! / BASAVI! SING!

Janis Ausel (La Poudrière)
Francija/France, 2018, digital, 3'56"



Cigani se kljub mrazu in vranam ne predajo, njihove kitare ne potihnejo.

The gypsies keep going, clutching tier guitars, despite the cold and the crows.

VERTIGO

Liāna Mihailova (Art Academy of Latvia)
Latvija/Latvia, 2018, digital, 3'25"



Skupina prijateljev uživa v poletnem kopanju in potapljanju ob vznožju pečine, nato pa protagonist nepričakovano ostane zadaj: od prijateljev ga loči nepremostljiv rob pečine in razraščajoči se strah. Animirani film, ki ga je navdihnil pojav akrofobije, strahu pred višino. While having an exciting summer swim and diving one after another in the water at the foot of a cliff, the main character is unexpectedly separated from the rest of his group of friends by an unsurpassable edge of the cliff and amplified experience. An animation inspired by the phenomenon of acrophobia, fear of heights.

V HIPU / AUGENBLICKE / A BLINK OF AN EYE

Kiana Naghshineh (Filmakademie
Baden-Württemberg)
Nemčija/Germany, 2018, digital, 3'55"



Trije pogledi na en trenutek – njen, njegov in naš.
Three perceptions of one moment – hers, his and ours.

OČE / THE FATHER

Daniel Quirke (Middlesex University)
VB/UK, 2018, digital, 4'11"



Očeta, ki žaluje za sinom, muči travmatičen občutek krivde, ki se udejanja v podrobnostih njegovega vsakdanjega okolja.
Mourning the death of his son, a father is tortured by the trauma of guilt, manifested in the minutiae of his everyday surroundings.

MAŠINA SPOMINA / MEMORY MACHINE

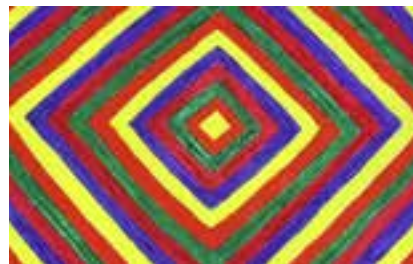
Kristina Kokalj (Academy of Fine Arts and Design
Ljubljana)
Slovenija/Slovenia, 2018, digital, 4'25"



Utripajoč in hrupen zbor nejasnih podob, ki naj bi, če 'mašina' deluje, sprožale refleksije in ustvarjale konsistentne gmote spominov.
A pulsating, noisy chorus of blurry images that should – if "the machine" works – trigger reflection and produce consistent bulks of memories.

VEČNOST / VĚČNOST / ETERNITY

Yea-eun Jang (Academy of Arts, Architecture and
Design in Prague)
Češka/Czech Republic, digital, 2017-18, 3'52"



Večnost: stvari, ki se v življenju ponavljajo. 1) Rojstvo – začetek vsega. 2) Razvoj – ko rastejo korenine in ljudje rastejo iz matere narave. 3) Nasilje – za štirimi stenami in v svetu. 4) Moč piramide – ki še ni preteklost. 5) Lahkost in teža. 6) Domišljija – izkušnje, znanje, zavedno in nezavedno, sanje. 7) Čustva – sreča, jeza, žalost in potrnost.
Eternity: Things happening repeatedly in life 1) Birth – The beginning of everything; 2) Development – As roots grow, and humans grow from the mother nature; 3) Violence – Domestic and worldwide; 4) Power of Pyramid – It is somehow still left in life; 5) Lightness and Heaviness; 6) Imagination – Experience, knowledge, consciousness and unconsciousness, dreams; 7) Emotions – Happiness, anger, sadness, and depression.

MIXED MATERIALS

Anna Van Riel (Kask Ghent)
Belgija/Belgium, 2017, digital, 6'30"



Dva mlada diplomanta umetniške smeri sta odločena, da se podata v svet umetnosti in uspeša. A nič se ne odvija po pričakovanjih ... Še dobro, da se lahko človek vedno zateče k babici.
Two young art grads are very determined to throw themselves into the art world and to be successful. But not everything goes as planned... Fortunately there's always grandma.

GOZDNA KRALJICA / QUEEN OF THE FOREST

Gabriela Sibilska (Goldsmiths, University of
London)
VB/UK, 2018, digital, 3'20"



Osebnostna zgodba o streznitvi, ki spremlja izgubo ljubljenega človeka. Kratki film prikaže, kako se univerzalno ciklična narava človeške izkušnje prepleta s skrajno intimnim procesom spopadanja z izgubo. Preprosti slog risbe in naracije podčrta vsebinski zasuk in priključitve otroških spominov, ki sicer ostanejo razdrobljeni in neizrekljivi.
A deeply personal story about the disillusionment coming with the loss of a close one. This short film positions the universally cyclical nature of human experience as being interwoven with the intensely personal process of coming to terms with loss. The naive style of drawing and narration serves the thematic return to, and archiving of, childhood memories that otherwise remain fragmented and ineffable.

BREZ KOSTI / BOTVIEREN / DEBONED

Elise Eetesonne (Royal Institute for Theatre,
Cinema and Sound)
Belgija/Belgium, 2018, digital, 4'50"



Mlado dekle po imenu Sara pride v bolnišnico. Iz sprejemne pisarne jo pošljejo v čakalnico, kjer naj bi počakala zdravnika. Ko se ta pojavi, se ne zmeni zanjo in ji pred nosom zapre vrata. V čakalnico pride še drugi pacient. V nasprotju s Sarino je njegova težava vidna: na glavi ima rano, iz katere mu meži polnilo, kot staremu plišastemu medvedu. Zdravnik ga takoj sprejme.

Sara, a young girl, walks into a hospital. At the reception desk, she is sent to the waiting room. She waits for the doctor. When he appears, he ignores her and closes the door on her. Another patient enters the waiting room. He has a visible affliction, unlike Sara. He has a head wound, with stuffing leaking out like an old teddy bear. The doctor invites him into his office instead of Sara.

PROSTA KOLESA / ROUES LIBRES / FREE WHEELS

Jacinthe Falon (ENSAV La Cambre Brussels)
Belgija/Belgium, 2017, digital, 3'35"



Pozor, v mesto so se vrnila kolesa!
Beware! Bicycles are back in town!

EYES FOR ALICE

Marian Obando (UAL: Central Saint Martins)
VB/UK, 2018, digital, 5'10"



Štirje prijatelji se zberejo, štiri glave se
raztresejo.

Four friends gather, four minds scatter.

POETIKA ANIMA

Kriss Sagan (Academy of Performing Arts
Bratislava)
Slovaška/Slovakia, 2018, digital, 5'14"



Nenarativni animirani film po predlogi lirične pesmi, ki je nastala s sintezo režiserkininih dnevniških zapiskov. Preštevni simboli in vizualne metafore se z izvirno ambientalno glasbo Frederica Robinsona stkejo v zgodbo z bogatim interpretativnim potencialom o ženski, ki svoj obup v fluidnem prostoru-času pretvori v novo obliko.

A non-narrative animated film based on a lyrical poem created by the synthesis of director's diary notes. Countless symbols and visual metaphors, along with the original atmospheric music by Frederic Robinson, create a story rich with interpretations about a woman who transforms her disheartenment within a fluid spacetime.

STUFFED

Élise Simoulin, Édouard Heutte, Clotilde Bonnotte,
Anna Komaromi, Marisa Di Vora Peixoto, Helena
Bastioni (Supinfocom Rubika)
Francija/France, 2018, digital, 6'34"



Čustveno nestabilen maček doživi nenavadno srečanje, ki mu pomaga odrasti in premagati jezo.

An emotionally unstable cat makes a strange encounter that helps him to grow up and learn to overcome his anger.

**SLONOV
TEKMOVALNI
PROGRAM**
THE ELEPHANT
IN COMPETITION



SLONOV TEKMOVALNI PROGRAM I THE ELEPHANT IN COMPETITION I

MUHA / FLIEGE / FLY

Julia Ocker (Studio Film Bilder)
Nemčija/Germany, 2018, digital, 3'37"



Tri žabe se sprejo zaradi slastne muhe. A ta muha jih lahko še nekaj nauči.
Three frogs are fighting over a tasty fly. But there is something the fly can teach them.

NUTZ

Denis Alenti (Recircle)
Hrvaška/Croatia, 2017, digital, 2'31"



Sally je prijazna, mila sedemletna veverica. Njena brata dvojčka, kikiriki Pea in kokos Koko, imata pet let, najmlajša sestra, želodka Oak, pa tri. Skupaj imajo majhno popravilnico, v kateri po najboljših močeh popravijo vsako težavo, ki muči njihove prijatelje.
Sally is a good and gentle seven-year-old squirrel. She and her twin brothers, five-year-old peanuts Pea and coconut Koko, and youngest three-year-old sister acorn Oak have a small repair shop. They will do their best to fix and repair any problem their friends have.

MIRIAM GRE NA IZLET K JEZERU / MIRIAM JÄRVE ÄÄRES / MIRIAM BY THE LAKE

Riho Unt, Sergei Kibus (OÜ Nukufilm)
Estonija/Estonia, 2017, digital, 5'



Miriam odide na družinski izlet k jezeru. Po dolgem in napornem dnevu se družina zvečer namesti v šotor. Kokoš pa ne more spati, zato se odpravi na sprehod. Zunaj sliši strašljive nočne glasove in vidi oči, ki mežikajo v temi. Za dokaz posname pošasti okoli sebe s fotoaparatom. Zjutraj si vsi ogledajo, kaj jo je prestrašilo.
Miriam's family is outing by the lake. After a long and tiring day, the whole family is resting in the tent, only Hen can't sleep. She goes out for a walk. She hears a lot of frightening night sounds and sees eyes blinking in the dark. Hen grabs the camera to take photos of the monsters surrounding her. In the morning, everybody can see what Hen was afraid of.

S SKUPNIMI MOČMI / UN TRAVAIL DE FOURMIS / STRENGTH IN NUMBERS

Anais Sorrentino (Les Films Du Nord/La Boîte... Productions)
Francija, Belgija/France, Belgium, 2017, digital, 6'51"



Nekega hladnega jesenskega dne se medved med kopanjem v reki prehladi. Ko spet pride v svojo jamo, tako močno kihne, da se sproži ogromna skala in mu zapre izhod. Mimoidoča mravlja in njeni prijatelji, jazbec, volk, los in bizon, se skupaj z medvedom na vso moč trudijo, a skale ne morejo premakniti. Nato pa mravlja dobi boljšo idejo.
On a cold autumn day, a bear catches a cold while bathing in the river. Back in his cave, he sneezes so hard that a huge boulder falls across the entrance, trapping him inside. Even with the help of a passing ant, and her friends badger, wolf, moose and bison, try as they might, they cannot move the rock. But the ant has a better idea...

KAKO COCO PREŽIVI DAN / KOKOSHA / COCO'S DAY

Tatiana Moškova (Soyuzmultfilm)
Rusija/Russia, 2017, digital, 4'20"



Coco je majhen krokodil, ki se skriva pred snežnimi viharji, raziskuje podvodne svetove in se celo spremeni v Godzila – vse to med štirimi stenami enega stanovanja.
Meet Coco, a little crocodile who hides from blizzards, explores underwater worlds and even turns into Godzilla – and all inside one flat!

**MALO IZGUBLJEN /
UN PEU PERDU / A BIT LOST**

Hélène Ducrocq (Citron Bien)
Francija/France, 2017, digital, 5'10"



Sovica pade iz gnezda in pristane na tleh. Zdaj je izgubljena, mame pa nikjer! Z dobronamerno pomočjo nove prijateljice neverice se sovica odpravi iskat živali, ki ustrezajo opisu mame sove.

Little Owl has fallen from his nest and landed on the ground. Now he is lost, and his mummy is nowhere to be seen! With the earnest help of his new friend Squirrel, Little Owl goes in search of animals that fit his description of Mummy Owl.

**PRINC KI-KI-DO; SUPERDO /
PRINCE KI-KI-DO; SUPERDO**

Grega Mastnak (Zavod Ozor)
Slovenija/Slovenia, 2018, digital, 5'04"



Nekega jutra v Ki-Ki-Dojev gozd prileti čuden ptič – Superdo. Našemljen je v stilu superjunakov in leti s pomočjo škornjev na reaktivni pogon. Z nevarno goljufijo in priliznjenim šarmom povsem osvoji srca gozdnih prebivalcev. Zdi se, da je Princ Ki-Ki-Do v lastnem gozdu povsem odveč.

One morning, a strange bird – Superdo lands in Ki-Ki-Do's forest. It is dressed up in the style of superheroes and flies with the help of jet-propelled boots. With a dangerous fraud and soapy charm, he conquers the hearts of the forest inhabitants. It seems that Prince Ki-Ki-Do has become entirely superfluous in his own forest.

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

JAZBEČAR / DACHSUND / DACKEL

Julia Ocker (Studio Film Bilder)
Nemčija/Germany, 2018, digital, 3'37"



Jazbečar ne razume, zakaj njegovo zadnjo plat ves čas tišči lulat.

The dachshund doesn't get why its behind always has to pee.

**BELA VRANA / BIJELA VRANA /
WHITE CROW**

Miran Miošić (Zagreb film)
Hrvaška/Croatia, 2018, digital, 9'05"



Majhna bela vrana se ne ujame najbolje z jato črnih vran. Prav nasprotno, pogosto se ji posmehujejo in jo ustrahujejo. Ko pa se za njihovo življenjsko okolje začnejo viharne časi, jim prav mala bela vrana pomaga najti boljše bivališče.

Little White Crow is not the perfect match in the flock of black crows. On the contrary, she is often laughed at and bullied. But when the flock environment goes through turbulent changes, little White Crow helps them find a better place to live.

**MAČEK MURI - KOSILO /
MURY THE CAT - LUNCH**

Jernej Žmitek (Invida)
Slovenija/Slovenia, 2018, digital, 11'36"



Muri je Maci obljubil, da jo pelje na kosilo k Črnemu mačku. Ampak ... »Pri Črnem mačku straši!« zakriči Žane, najboljši kuhar v Mačjem mestu. Muri in prijatelji se pogumno odpravijo na lov za skrivnostnim duhcem, Maca pa medtem postane že pošteno lačna.

Mury has promised to take Missy for a lunch at the Chat Noir restaurant. But... "Chat Noir is haunted!" screams Jean, the greatest cook in Cat City. Mury and his friends bravely set out to solve the mystery of the scary ghost. Meanwhile, Missy is getting really hungry...

**LAČNI VOLKEC / TROP PETIT LOUP /
THE HUNGRY LITTLE WOLF**

Arnaud Demuyne (Les Films Du Nord/La Boîte...
Productions)
Francija, Belgija/France, Belgium, 2017, digital, 8'25"



Ljubek, vendar pretirano samozavesten volčji mladič nekega dne sklene, da je že dovolj velik, da se sam odpravi na lov. Najti hoče lahek plen, a vsi, ki se jim približa, so zanj preveliki – ali preveč pretkani. Svobodna priredba ruske pravljice prinaša šaljivo, razposajeno zgodbo, ki se pogosto zabava na mladičkov račun.

A cute but over-confident wolf cub decides one day that he is big enough to go hunting on his own. He sets out to find a willing prey, but all that he approaches are too big for him... or rather too cunning. This loose adaptation of a Russian children's tale, *The Little Wolf* is a tongue-in-cheek romp with lots of laughs at the wolf cub's expense.

**KO PADE NOČ / BEI NACHT
ERWACHT / NIGHT MOVES**

Falk Schuster (Animated Stories)
Nemčija/Germany, 2017, digital, 4'25"



Sredi noči, ko vsi trdno spijo, se po sobi potepajo smešne oblike in razposajene pošasti. Vse to kar kliče k raziskovanju! Njihove nočne dogodivščine prekine šele prva jutranja zarja. A mrak je že tik za vogalom.

Deep in the night when everyone is fast asleep, funny shapes and jolly beasts rumble through the bedroom. There is so much to discover! Only the break of dawn will put an end to their nightly adventures. But dusk is only a stone's throw away.

KUAP

Nils Hedinger (Prêt-à-tourner)
Švica/Switzerland, 2018, digital, 7'38"



Paglavec zamudi priložnost, da bi odrasel v žabo, zato ostane zadaj, čisto sam. A v ribniku ne zmanjka stvari, ki jih je treba odkriti, in pomlad gotovo spet pride naslednje leto. Film prinaša drobno zgodbo o odraščanju.

A tadpole somehow misses out on becoming a frog and is left behind, alone. But there is much to discover in the pond and spring is sure to come again next year. A little story about growing up.

SLONOV TEKMOVALNI PROGRAM III THE ELEPHANT IN COMPETITION III

PAV / PFAU / PEACOCK
Julia Ocker (Studio Film Bilder)
Nemčija/Germany, 2018, digital, 3'37"



Pav je na odru velik zvezdnik. A zasluge za slavo si lastijo tudi njegova peresa, ki zahtevajo svoj kos pogače.
The peacock is a big star onstage. His feathers, however, want a fair share of the fame.

SMEŠNA RIBA / DRÔLE DE POISSON / FUNNY FISH
Krishna Chandran A. Nair (Folimage/Nadasdy Film)
Francija, Švica/France, Switzerland, 2017, digital, 6'20"



Jata rib sredi oceana odhiti na pomoč rdeči ribi, ki plava na gladini. Na vso moč se trudijo, da bi jo spravile pod gladino, kjer bi lahko zadihala, saj ne vedo, da je riba pravzaprav balon.
In the middle of the ocean, a school of fish comes to the rescue of a red fish floating on the surface of the water. They try to do everything they can to help it come back into the water and breathe, unaware that it is in fact a balloon.

GELATO - SEDEM POLETIJ SLADOLEDNE LJUBEZNI / GELATO - DIE SIEBEN SOMMER DER EISLIEBE / GELATO - SEVEN SUMMERS OF ICE CREAM LOVE
Daniela Opp (Daniela Opp)
Nemčija/Germany, 2017, digital, 12'18"



Med Roso in Molly je skoraj 80-letna razlika, a ju na čaroben način poveže ljubezen do sladoleda. Si lahko predstavljate, da te slastne dobrote nekoč sploh niso poznali? Rosa si lahko. V njej se prebudijo spomini na prva poletja sladoledne ljubezni.
Almost 80 years separate Rosa and Molly, however, the love for ice cream connects the two magically. Can one imagine that something this wonderful was once completely unknown around here? At least Rosa can. She looks back on her first few summers of ice cream love.

PLASTIČNA GODZILA BALTIKA / ITÄMEREN MUOVIGODZILLA / THE PLASTIC GODZILLA OF THE BALTIC SEA
Ambulance (Animaatiokopla)
Finska/Finland, 2018, digital, 3'06"



Pozor, katastrofa, prihaja plastična Godzila Baltika! Film je nastal ob pomoči prostovoljcev, ki so poleti leta 2017 zbrali in animirali smeti na obali v Helsinkih.
The Plastic Godzilla of the Baltic Sea! Coming soon! It's catastrophic!!! The film was made with the help of volunteers who collected and animated trash on a beach in Helsinki in the summer of 2017.

PET MINUT DO MORJA / PIAT MINUT DO MORIA / FIVE MINUTES TO SEA
Natalia Mirzozjan ("Peterburg" Animation Studio)
Rusija/Russia, 2018, digital, 7'05"



Mama hčeri naroči, da mora pet minut ostati na suhem, preden gre spet lahko v vodo. Teh pet minut se deklici vleče kot neskončnost. Poskusi se zamotiti z opazovanjem drugih ljudi na plaži, ki te minute preživljajo na različne načine. Prav vsi pa čakajo, da pride na vrsto njihovo »plavanje«.
Mom tells her daughter to have a five-minute break before she's allowed to swim again. Those five minutes seem like eternity to the little girl. She's trying to entertain herself by watching other beach goers who spend their own five minutes in different ways. However, everyone is waiting for their own "swim".

**PLANET Z - JAJCE PRESENEČENJA /
PLANEETTA Z - YLLÄTYSMUNA /
PLANET Z - SURPRISE EGG**

Maria Björklund (Pyjama Films)
Finska/Finland, 2017, digital, 6'50"

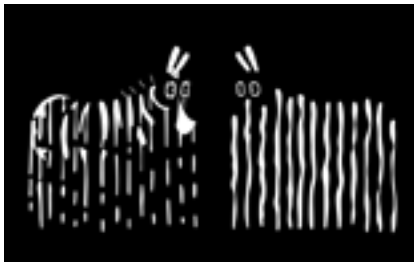


Tora je tigru podobno bitje, ki ima dvoje ust. Ko želi nekaj prigrizniti, naleti na kup jajc, a iz tistega, ki ga izmakne, se v njenih ustih nekaj izvali! Iz jajca pride Pinki, ki je tako ogabnega okusa, da ga Tora ne more pojesti. Potem pa se ga niti znebiti ne more – Pinki namreč misli, da je Tora njegova mama.

Tora, a two-mouthed tiger-like creature, is looking for something to eat. It runs into a pile of eggs, but the egg Tora snatches from it hatches in its mouth! Out comes Pinki, who tastes so disgusting Tora can't eat it, but it seems Tora also can't get rid of Pinki, who seems to think Tora is its mother.

**PRAVE ČRTE / VDOL' E POPERYOK /
BETWEEN THE LINES**

Maria Koneva (Aqwarius Film)
Rusija/Russia, 2017, digital, 4'23"



Zebra ugotovi, da imajo vsi na svetu partnerja, le ona je povsem sama. Odloči se poiskati ljubezen in že obupa, nato pa vendarle odkrije še eno zebro. V abstraktnem plesu ljubezni končno najde črte, ki se do potankosti prilegajo njenim.

A Zebra finds she is completely alone in a world where everyone has a partner. So she searches for her love, despairs, but finally finds another Zebra. These two match each other perfectly in their abstract love dance.

**ZLATA ŽELVA / LA TORTUE D'OR /
THE GOLDEN TORTOISE**

Celia Tisserant, Celia Tocco (Les Films Du Nord/La Boîte... Productions/Pictanovo)
Francija, Belgija/France, Belgium, 2018, digital, 11'52"



Ribič in njegova žena sta srečna v svojem skromnem domu. Nato pa ribič некоč v mrežah najde želvo z zlatim oklepom. Želva mu obljubi, da mu bo izpolnila vse želje, če jo osvobodijo. Ganljiva priredba stare pravljice pripoveduje o tem, kako ljudje pogosto podležejo lakomnosti.

A fisherman and his wife live together happily in their humble dwelling. One day, the man finds a tortoise with a golden shell caught in his nets. The tortoise promises the fisherman that all his wishes will come true if he lets her go free. This touching version of a traditional tale illustrates how greed often gets the better of men and women.

**TEORIJA ZAHODA / TEORIA ZAKATA /
THE THEORY OF SUNSET**

Roman Sokolov (Peterburg Animation Studio)
Rusija/Russia, 2017, digital, 8'48"



Marljivi kolesar sredi noči prečka zimski gozd. Pomembno nalogo ima: pravočasno mora prižgati nov dan.

Deep in the night, a dedicated cyclist traverses a wintry forest. His challenge is to make sure the new day gets off to a fresh and timely start.

**ŽIRIJA SE
PREDSTAVLJA**
JURY PROGRAMME



JEAN-BAPTISTE GARNERO: FILMSKI PROGRAM JEAN-BAPTISTE GARNERO: FILM PROGRAMME

Izbrani filmi žirantov bodo predvajani na otvoritvi in zaključku festivala ter kot predfilmi pri projekcijah tekmovalnega programa./
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ŽIRIJA SE PREDSTAVLJA
JURY PROGRAMME

Peter Foldes, fant s svetlo prihodnostjo

Peter Foldes (1924–1977), Madžar po rodu, nato Britanec in naturalizirani Francoz, je s svojim protejskim slogom v zgodovini francoskega in svetovnega animiranega filma pustil četrstoletni pečat. Podobno kot pri popartu mu je uspelo v delih izraziti osupljivo poroznost med različnimi oblikami umetnosti; ko se je upiral utesnjevanju v en sam slog, je tako z njim ustvaril distanco. Razvil je jezik, ki je komuniciral z univerzalnimi figurami in pogosto pomembnimi sporočili. Podobno kot Émila Cohla je tudi njega izjemna lahkost risanja, ki je izžarevala obrtniško izpiljenost in liričnost, dvignila nad sodobnike. Njegova zabavna in čustvena dela so dopolnjevala dobo tako imenovanih »resnih« animiranih filmov, namenjenih odraslemu občinstvu.

V tej dovršeni karieri, hvaljeni s strani sodobnikov, ko se je zaporedno ali sočasno ukvarjal s slikarstvom, filmom, grafiko in videom, danes pogosto spregledamo izjemno bogastvo in raznolikost njegovega ustvarjanja tik na pragu avantgarde. Ob koncu 60. let se je z dostopnostjo novih tehnologij Foldesovo raziskovanje razširilo na računalniško generirane podobe. Te tehnike je sprejel, ne da bi pri tem žrtvoval svojo linijo ali svojega domiselnega duha.

Jean-Baptiste Garnero

Peter Foldes, a Boy with a Bright Future

For a quarter century, Peter Foldes (1924–1977) – originally Hungarian, then British and later French by adoption – marked French and world animation history with his protean style. Very much as with pop art, Foldes was able to convey the astonishing porosity among all forms of art in his works, refusing to be hemmed in by a specific style and thereby distinguishing himself from it. He developed a grammar which spoke in universal tropes and frequently relevant messages. Similar to Émile Cohl, his incredible ease in drawing raised him above his contemporaries thanks to the draughtsmanship and lyricism emanating from his works. Fun and emotional, they supplemented the era of the so-called "serious" animated films aimed at adult audiences.

Today we tend to overlook – in spite of an accomplished career admired by his peers wherein he was successively and simultaneously a painter, film maker, graphic artist and video producer – the immense abundance and diversity of his work right at the cusp of the avant-garde. At the end of the 60's, the availability of new technologies expanded the scope of his research to include computer-generated images. Foldes embraced these techniques without sacrificing his line-stroke or his imaginative spirit.

Jean-Baptiste Garnero

HITREJE / PLUS VITE / FASTER

Peter Foldes (Films Europart (ORTF))
Francija/France, 1965, digital, 7'57"



Poslovnež in njegova tajnica potujeta po svetu: ker ju priganja čas, uporabljata čedalje hitrejša oblike transporta. A business man and his secretary travel around the world: Rushed for time, they use faster and faster modes of transport.

FANT S SVETLO PRIHODNOSTJO / UN GARÇON PLEIN D'AVENIR / A BOY WITH A BRIGHT FUTURE

Peter Foldes (Films Europart (ORTF))
Francija/France, digital, 1965, 7'



Grafična variacija, v kateri novorojeni otrok požre mater in se spremeni v krvoločno pošast. Neka glasba ga gane, da se pomiri, a se kmalu vrne k pustošenju. Nato ga nekaj pomečka. A graphic variation where a new-born baby devours its mother, then turns into a bloodthirsty monster. Some music touches him. He calms down a bit, then returns to his destructive ways, before getting squashed.

LAKOTA / LA FAIM / HUNGER

Peter Foldes (NFB)
Kanada/Canada, 1974, digital, 11'25''



Režiser Peter Foldes v tem animiranem kratkem filmu upodobi pogrezanje človeka v pohlep in lakomnost. Hitro razkrajajoče in nenehno prelivajoče se podobe ustvarijo nasprotje med preobiljem in pomanjkanjem. Filmska satira, ki je eden prvih primerov rabe računalniške animacije, nas svari pred pretiranim uživaštvom v svetu, ki ga še vedno pestita lakota in revščina. In this animated short, director Peter Foldes depicts one man's descent into greed and gluttony. Rapidly dissolving and ever-evolving images create a contrast between abundance and want. One of the first films to use computer animation, this satire serves as a cautionary tale against self-indulgence in a world still plagued by hunger and poverty.

ŽIRIJA SE PREDSTAVLJA
JURY PROGRAMME

ONKRAJ ČASA / AU-DELÀ DU TEMPS / BEYOND TIME

Peter Foldes (Films Europart (ORTF))

Francija/France, 1976, digital, 4'40"



Kratki film je izsek iz zadnjega, nedokončanega celovečerca Petra Foldesa *Au-delà du temps/Beyond time*, ki je nastal po predlogi starogrškega romana Dafnis in Hloa.

This short is an extract from Peter Foldes' last unfinished feature film *Au-delà du temps/Beyond time* adapted from the Greek novel Daphnis and Chloe.

LUCA TÓTH: FILMSKA RETROSPEKTIVA LUCA TÓTH: FILM RETROSPECTIVE

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Nelagodno navdušujoča animirana telesa

Luca Tóth predstavlja izstopajoč glas sodobnega mladžarskega animiranega filma, v katerem so v zadnjih desetih letih najvidnejše neodvisne kratke animirane filme ustvarile ženske režiserke. Od bizarnih utrinkov, kot je dvominutni *Same Old, Same Old* (2014), do daljših del, kot je *Superbia* (2016), poetično razkošni animirani kratki filmi Luce Tóth prisegajo na eksperimentalni način pripovedovanja in živahno, v slikarskem slogu izdelano vizualno podobo, ki jo dopolnjujejo njeni značilni prekipevajoče bujni človeški liki.

Po diplomu iz animacije na Univerzi Moholy-Nagy za umetnost in oblikovanje v Budimpešti in magistriju na Royal College of Art v Londonu je Luca Tóth z diplomskim filmom *Radovedna leta* (2013) osvojila priznanje žirije v Annecyju. Sanjski film z intuitivno, mitično pripovedjo o odraščanju treh mladostnikov raziskuje teme, kot so spolno prebujanje, miti, ki naseljujejo našo kolektivno podzavest, in medgeneracijski prepad. Avtorica svoj film opisuje kot »asociativno psihološko popotovanje«, ki te potopi pod dolge valove svetlih las nekega božanskega bitja, brezbržno ležečega na zofi.

Superbia (2016), njen profesionalni debi, je bil leta 2016 povabljen na Teden kritikov v Cannes. Film gledalca ponovno izzove z nekonvencionalnim, abstraktnim načinom pripovedovanja in potopitvijo v omamni svet, ki ga spremlja nenavadno oblikovani zvok. *Superbia* upodobi mitično vzporedno vesolje, na glavo obrnjeno različico skrajno razdvojene sodobne družbe, v kateri amazonke zasedajo moške vloge in oblike, moški pa so zadržani, občutljivi in rojevajo otroke skozi penis. Film je izraz avtoričine goreče kritike predsodkov o spolu kot sile, ki bistveno sooblikuje današnjo družbo.

Njen najnovejši film *Lidérc úr* (2018) bo v bližnji prihodnosti šele zakorakal na festivalsko prizorišče. Delo, ki je tokrat z vidika likov in ritma bolj zadržano, je melanholična komorna drama o ljubezni, ki se vrti okoli osamljenega užitarja in njegovega uglajenega, a na videz čudaškega miniaturnega plešastega spremljevalca, ki mu je kot boleč žulj zrasel iz prsnega koša tik nad srcem.

Vsi animirani filmi Luce Tóth – avtorica sama jih opisuje kot »ostre, predrzne, neskesane in ljubeče« – krožijo okoli človeških teles. V neskončen užitek ji je animirati te bizarne, strastne, preobilne in tresoče like – na nelagodno navdušenje nas, gledalcev.

Anna Ida Orosz
strokovnjakinja za zgodovino animiranega filma

A queasy delight of animated bodies

Luca Tóth is a distinct voice in contemporary Hungarian animation, in which the most striking independent animated short films have been delivered by female directors over the past ten years. Ranging from bizarre supershots like the 2-minute-long *Same Old, Same Old* (2014) to such lengthy pieces as *Superbia* (2016), Luca Tóth's poetically extravagant animated short films are committed to experimental storytelling, and a vivid, painterly visual design, which is made complete with her signature bustling corpulent human characters.

Having received her BFA at the animation department of the Moholy-Nagy University of Art and Design Budapest, and her MFA at the Royal College of Art in London, Luca Tóth's graduation film *The Age of Curious* (2013) won the Jury Distinction at Annecy. An intuitive, mythical tale of coming-of-age of three youngsters, this dreamlike film explores themes like sexual awakening, the myths lying in our collective unconscious or generational gap. Luca Tóth describes her film as "an association-based psychological journey", which immerses you under a God-like creature's long cascades of blond hair, who is carelessly lying on a sofa in a backroom.

Superbia (2016), her first professional film, was invited to be screened at La Semaine de la Critique in Cannes in 2016. The film challenges the audience again with unconventional, abstract storytelling and a dazzling, immersive visual world, accompanied by unusual sound design. *Superbia* depicts a mythical parallel universe, which is the upside-down version of modern day's heavily divided society, in which amazons take manly roles and shapes, while men are reserved, delicate and are capable of giving birth to infants through their penis.

The film reflects its creator's dedication to the criticism of gender preconceptions, a major force shaping today's society.

Luca Tóth's latest film, *Mr. Mare* (2018) is yet to hit the festival scene in the near future. This time more restrained in terms of characters and overall pace, her latest film is a melancholic chamber drama about love, which revolves around a lonesome, pleasure-seeking male character, and his refined but awkward-looking miniature bald-headed companion who grew out of his chest as a painful blister, just above his heart.

Described by their creator as "harsh, bold, unapologetic, and loving", all Luca Tóth's animated films orbit around human bodies. She finds endless pleasure in animating these bizarre, intense, obese, and wobbling figures to the queasy delight of us, the audience.

Anna Ida Orosz
Animation film historian

RADOVEDNA LETA / THE AGE OF CURIOUS

Luca Tóth (Royal College of Art)
VB/UK, 2013, digital, 7'40"



Zgodba o treh najstnikih, ki se s svojo neukročeno naravo soočijo na sanjski poti. Film govori o Berti, Vincentu in Alexu, ki se odločijo pokukati Bogu pod lase.

A story about three young teenagers facing their inner wildness through the dream-like path. The animation is about the journey of Berta, Vincent and Alex, who one day decide to peek under the hair of God.

SUPERBIA

Luca Tóth (Fakt Visual Lab/Boddah/Maur Film/Artichoke)
Madžarska, Češka, Slovaška/Hungary, Czech Republic, Slovakia, 2016, digital, 15'45"



Prebivalci nadrealistične dežele Superbie, kjer moški in ženske živijo v ločenih družbah, se morajo soočiti s spremembami, ki jih sproži prvi enakopravni par v njihovi zgodovini.

The native people of the surrealistic land of Superbia, where men and women form separate societies, face the changes sparked by the first equal couple in their history.

SAME OLD, SAME OLD...

Luca Tóth (Fakt Visual Lab/Luca Tóth)
Madžarska/Hungary, 2014, digital, 2'48"



2 minuti in 48 sekund čiste jeze.
2 minutes 48 seconds of pure frustration.

MICHAEL FREI: FILMSKA RETROSPEKTIVA MICHAEL FREI: FILM RETROSPECTIVE

Izbrani filmi žirantov bodo predvajani na otvoritvi in zaključku festivala ter kot predfilmi pri projekcijah tekmovalnega programa./
The films of the Jury Programme will be shown at the opening and closing ceremonies and before Competition Programme screenings.

Prsti na delu – poklon Michaelu Freiu

So ljudje, ki se v estonskem animiranem filmu ne znajdejo. Pravijo, da je čuden, nadrealističen ali absurden. Drugi pravijo, da nima nobenega smisla. Pri tem oboji spregledajo, da taka mistifikacija pogosto zakriva povsem logičen pogled na svet, ki je bil, je in bo najverjetneje tudi ostal prav preklemano čuden. Ker smo obtičali v binarnih vlogah, prepogosto ne vidimo, da so realnost in vse njene ponovitve, cikli in reprize pravzaprav veličastno absurдни. Neka bistra glava je nekoč izjavila, da je ključ do srečnega življenja enostavno sprejeti vso njegovo absurdnost.

Kje sem ostal?

Saj res. Michael Frei.

On ni Estonec. Švicar je, se mi zdi (je res važno?). Je pa študiral v Talinu in ustvaril film (*Not About Us*, 2011) na Estonski akademiji umetnosti pod vodstvom estonskega mojstra animacije Priita Pärna. Se vidi.

Čeprav Frei ni podpisal veliko filmov (a je med njimi vsesplošno hvaljeni *Plug & Play*, 2013) in je ustvaril tudi nekaj igrice za mobilnike (med drugim tisto, ki spremlja *Plug & Play*), se je po zaslugi močnega glasu in edinstvene vizualne podobe že uveljavil. Njegov svet je igriv in razmišljujoč in se ponaša z na videz abstraktnim smislom za humor, izza katerega pa kriči žgoča skrb za družbo, ki ima težave s povezovanjem (ali odklapljanjem).

Njegov svet je polariziran. Njegovi liki živijo črno-belo življenje in v prizadevanju, da bi našli nekaj ljubezni in intimnosti podobnega, nenehno govorijo ter počnejo eno in isto. Film *Plug & Play* (ki ga je Frei – kako primerno glede na to, da je prst orodje dotika in povezovanja – ustvaril zgolj s kazalcem) bi lahko označili za domiselno variacijo legendarnega skeča montypythonovcev *The Argument Clinic*. Protagonisti (namesto glav imajo vtiče in vtičnice) drdrajo nasprotje tega, kar je pred njimi povedal njihov tovariš, ne kot posledico kakršnegakoli logičnega razmisleka, temveč bolj kot obupan poskus, da bi bili drugačni, da bi našli nekaj približno podobnega jazu.

Vse skupaj je precej žalostno. Človek je dopustil lastni zdrs v popredalčkanost in predprogramiranost; obtičal je v ponavljanju istih besed in scenarijev, najverjetneje v upanju, da bodo ti nekoč rodili drugačen izid – kot nesrečna pasja neroda, ki misli, da bo tokrat le ujela svoj rep.

Nekateri temu pravijo blaznost.

In tudi je.

A vendarle igramo dalje ... Ker je na svoj živce parajoči način zabavno.

In zdi se, da je to edino, kar zares obvladamo na tej naši poti skozi zabavišni park življenja.

Chris Robinson

Finger Gang – Saluting Michael Frei

There are some who can't put their finger on Estonian animation. They call it strange, surreal, or absurd. Others call it meaningless. What they both miss is that often such mystification cloaks a very logical take on a world that was, is, and likely will remain: pretty fucking strange. Stuck in our binary roles, we too often fail to recognise that reality and all its repetitions, cycles and replays, are actually beautifully absurd. In fact, some smart guy somewhere once said that the key to a happy existence was to just accept and embrace the absurdity of it all.

Where was I?

Right. Michael Frei.

He is not Estonian. He's Swiss, I think (does it really matter?). He did study in Tallinn though and made a film (*Not About Us*, 2011) at the Estonian Academy of the Arts under the guidance of the Estonian animation master, Priit Pärn. It shows.

Although Frei has only made a couple of films (including the widely praised, *Plug & Play*, 2013) along with some mobiles games (including one for *Plug & Play*), he has already established himself with a strong voice and distinctive visual design. His world is playful and meditative, containing a seemingly abstract sense of humour that oh-so-thinly veils a more pressing concern for a society that struggles to (dis)connect.

Frei's world is polarized. His characters live a black and white existence where they say and do the same stuff over and over again in a struggle to find some semblance of love and intimacy. In *Plug & Play* (which Frei made, fittingly – given that the finger is a tool for touching and connecting – using only his index finger) – a sort of clever variation on Monty Python's classic sketch, The Argument Clinic – the protagonists (who have electrical plugs or sockets for heads) just spout the opposite of whatever their companion has said, not from any realm of logic but more out of a desperate attempt to be different, to locate some sloppy appearance of self.

It's all kinda sad though. Humanity has let itself become compartmentalized and pre-programmed, stuck repeating the same words and scenarios, possibly in the hopes that one day they will lead – like the poor dumb dog who thinks "this time I will finally catch my tail" – to a different result.

Some call that lunacy.

It is.

Yet, we play on... because it's fun in some maddening way.

And it's all we really seem to know as we navigate through this funhouse of an existence.

Chris Robinson

NOT ABOUT US

Michael Frei (Estonian Academy of Art/Michael Frei)
Estonija, Švica/Estonia, Switzerland, 2012, digital, 4'



Ona in on. Vsak na svoji strani stropa brez zavedanja obstoja drugega nevede ponavlja iste poteze. Belo in črno, svetloba in tema, moški in ženska. Nasprotja, ki se dopolnjujejo in prodirajo drug v drugega. Ritual prižiganja luči v realističnem okolju sproži čustveno iskrico, imaginarni prostor, oropan resničnosti, pa jima omogoči snidenje.

She and he. Separated by a ceiling, unaware of each other's existence, unknowingly repeat the same gestures. White and black, light and darkness, a man and a woman. Opposites that complement and penetrate each other. The ritual of switching on the light in a realistic scenery triggers a spark of feelings while surreal space, devoid of reality, enables their meeting.

PLUG & PLAY

Michael Frei (HSLU Luzern)
Švica/Switzerland, 2013, digital, 6'



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

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

ŠPELA ČADEŽ: FILMSKA RETROSPEKTIVA ŠPELA ČADEŽ: FILM RETROSPECTIVE

Izbrani filmi žirantov bodo predvajani na otvoritvi in zaključku festivala ter kot predfilmi pri projekcijah tekmovalnega programa./
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Špela Čadež – filmska pripovedovalka in subtilna animatorka

Ko sem prvič videl Špelin študentski film *Zasukanec*, nisem mogel verjeti, da je režiserka tako močnega avtorskega prvenca Slovenka. Špela se je v animacijo zaljubila po naključju, ko se je udeležila animacijske delavnice med študijem interaktivnega oblikovanja na Akademiji za medijske umetnosti v Kölnu. Z diplomskim lutkovnim animiranim filmom *Ljubezen je bolezen*, ki so ga navdihnile sanje, je usvojila vse potrebne animacijske trike. Izbi-
ra tehnike lutkovne animacije se je izkazala za pravilno. Sledila je tradiciji, ki je zgodovinsko pomembna za razvoj slovenskega animiranega filma, in jo nevede ponesla na višjo kakovostno raven. Po diplomji je štiri leta skrbno pilila svoj profesionalni prvenec *Boles* in z njim dosegla največji mednarodni uspeh v zgodovini sodobnega slovenskega filma. To je izjemna zgodba o vztrajnosti avtorske vizije, trmi in ljubezni do filmske umetnosti. V stop animaciji filma *Boles* je toliko »mirovanja«, kot ga je pred njo uspelo doseči le redkim mojstrom. Odločitev, da v priredbi kratke zgodbe Maksima Gorkega z naslovom *Njen ljubimec* uporabi slovenščino in tako izvirno oblikovan likom vdahne posebno melodijo, je bila tvegana, vendar se je na koncu spet izkazala za pravilno. Med produkcijo filma sta Špela in njen življenjski partner Grega Zorc (eden najpomembnejših neodvisnih gledaliških igralcev v Sloveniji), ki je tudi soscenarist filma, postala starša, zato je še toliko bolj neverjetno, da je Špeli uspelo ob tem voditi njeno majhno ekipo in pripeljati produkcijo do uspešnega zaključka.

S svojim zadnjim kratkometražnim animiranim filmom *Nočna ptica* je Špela naredila še en kakovosten avtorski presežek. Čeprav ji je z vidika lastnega umetniškega izražanja ljubša tehnika lutkovne animacije, se rada preizkuša v različnih tehnikah in se poigrava s formo. V *Nočni ptici* je tehniko kolaža izbrala zaradi neomejenih možnosti pri prikazu prostora. Film je bil sneman na multiplan mizi, ki jo je Špela rešila pred odvozom na deponijo odpisanih predmetov nacionalne televizije. Mizo je priredila in jo montirala v svoj studio v 6. nadstropju nekdanje upravne enote v Šiški. V zadnjem letu ta studio obišče vedno več mednarodnih animatorjev in producentov, ki jih zanima Špelin analogni način dela in sodelovanje z njo pri novih projektih. Špela Čadež je s svojimi filmi Ljubljano vrnila na svetovni zemljevid avtorskega animiranega filma.

Igor Prassel

Špela Čadež – A cinematic storyteller and subtle animator

When I first saw Špela's student film *Mate to Measure*, I could not believe my eyes that a Slovenian director had made such a strong authorial debut. Špela fell in love with animation by chance, attending a puppet animation workshop during her interactive design studies at the Academy of Media Arts in Cologne. With her diploma puppet animation film *Lovesick*, which was based on her dream, she learned all the animation tricks there are to know. Her choice of the technique of puppet animation has proved right. She followed a tradition that is historically important in the development of Slovenian animation. Without knowing it, Špela brought this tradition to the highest level of quality. After graduation, she spent 4 years carefully mastering her professional debut film *Boles* and achieved the biggest international success in the history of contemporary Slovenian cinema. It is an unbelievable story of persistence of the authorial vision, stubbornness and love for the art of cinema. There is so much "stillness" in the stop motion animation of *Boles* that only few masters have managed to achieve before. The decision to use the Slovenian language to adapt Maxim Gorky's short story *Her Lover* to bring a distinctive melody to her originally built characters was risky, but at the end, again, it had proved right. During the production of *Boles*, Špela and her co-writer and life partner Grega Zorc (one of the most important Slovenian independent theatre actors) became parents, which made it all the more unbelievable that she managed to direct her small team in order to bring the production to a successful end.

With her latest animated short, *Nighthawk*, Špela made another qualitative leap as an auteur. Even if her preferred technique in terms of artistic expression is puppet animation, she likes to try her hand at various techniques, playing with form. In *Nighthawk*, she opted for the cut-out technique for its limitless possibilities in depicting space. The film was made using a multi-plane animation stand which Špela salvaged from disposal after it was scrapped by the national television, adjusted and installed in her studio on the 6th floor of the former municipal administrative office building in Ljubljana. In the past year, the studio has been welcoming an increasing number of international animators and producers interested in the her analogue approach and possible future collaborations with her. With her films, Špela Čadež has put Ljubljana back on the world map.

Igor Prassel

LJUBEZEN JE BOLEZEN / LIEBESKRANK / LOVESICK

Špela Čadež (Academy of Media Arts Cologne)
Nemčija/Germany, 2007, 35 mm, 8'30"



Težko je pozdraviti bolečino v srcu, neusahljive solze in zmešano glavo ... K sreči pa ne tudi nemogoče.

Pain from the heart, never drying tears and turned around heads are difficult to treat, but fortunately not incurable...

BOLES

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



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

Filip lives in a poor neighbourhood, dreaming of writer's glory and a luxurious life. One day his neighbour Tereza, an elderly prostitute, knocks on his door, asking him to write a letter for her fiancé.

NOČNA PTICA / NIGHTHAWK

Špela Čadež (Finta, RTV Slovenija, Bonobostudio)
Slovenija, Hrvaška/Slovenia, Croatia, 2016, digital,
8'46"



Jazbec obleži na lokalni cesti v gozdu. V mraku se mu približa policijska patrulja. Policisti med postopkom ugotovijo, da žival ni mrtva, kakor so bili obveščeni, temveč se je najedla prezrelih hrušk. Ko hočejo obnemogleža spraviti na rob ceste, se ta prebudi in dogajanje popelje v nenavadno smer ...

A badger lies motionless on a local road. A police patrol approaches the body in the dark. They soon realise that the animal is not dead; the badger is dead drunk from overripe pears! When the police attempt to drag the creature off the road, he wakes up and things take a strange turn.

ORANŽNA JE NOVA ČRNA - NA KRATKO/ ORANGE IS THE NEW BLACK: UNRAVELED

Špela Čadež (Finta/Netflix)

Slovenija, VB, Singapur/Slovenia, UK, Singapore,
2017, digital, 3'40"



Animirani promocijski spot za peto sezono Netflixove serije *Oranžna je nova črna* s povzetkom najpomembnejših prizorov predhodnih sezon.

An animated recap commissioned by Netflix depicting memorable scenes from previous seasons of "Orange Is the New Black" to promote the show's fifth season.

MARC BERTRAND: FILMSKI PROGRAM MARC BERTRAND: FILM PROGRAMME

Razširjeni stereo: NFB Kanada

Filmski projekti, ki se jih loteva kanadski Nacionalni filmski svet, so vedno znova veličasten odraz kulturne raznolikosti Kanade, eksperimentalni filmi NFB pa pričajo o njihovi inovativnosti. Marc Bertrand, ki pri NFB kot producent deluje od leta 1998, predstavlja devet filmov, ki na različne načine eksperimentirajo s stereoskopsko in 3D animirano produkcijo. *Kroženje je kroženje* ter *Zdaj je čas* pogosto označujejo za prva stereoskopska animirana filma v zgodovini. *Falling in Love Again* prinaša igriv glasbeni pogled na kulturne mite in klišeje, povezane z ljubeznijo, *Črne oči* so animirana priredba istoimenske otroške knjige Gillesa Tiboja; *Drux Flux*, *Stolp БАШНЯ* in *Gloria Victoria* pa sestavljajo trilogijo, v kateri v Bolgariji rojeni režiser Théodore Ushev razmišlja o odnosu med umetnostjo in močjo. *Po sledi Champlaina* je prelomen stereoskopski 3D eksperiment o Samuelu de Champlainu, ustanovitelju Quebeca, ki je nastal v produkciji NFB ob 400-letnici ustanovitve mesta.

Marc Bertrand ob filmskem programu pripravlja predavanje, na katerem bo odgovoril na vprašanja, kako deluje stereoskopija, zakaj ustvarjati filme v 3D in ali je mogoče stereoskopske 3D animirane filme izdelovati za malo denarja – pa tudi na katerokoli drugo vprašanje, ki mu ga boste zastavili.

Stereo Expanded: National Film Board of Canada

Time and again, film projects initiated by the National Film Board of Canada impressively reflect the country's cultural diversity. The Board's experimental films are proof of its own innovative character. Marc Bertrand, producer for the NFB since 1998, presents 9 films which experiment in different ways with stereoscopic and 3D animated film: *Around Is Around* and *Now Is the Time* are often referred to as the first stereoscopic animation films ever made. *Falling in Love Again* is a playful, musical attempt to look at the cultural myths and clichés associated with love, *Private Eyes* is an animated adaptation of Gilles Tibo's children's book *Black Eyes*; while *Drux Flux*, *Tower Bawher* and *Gloria Victoria* make up a trilogy on the relationship between art and power, directed by the Bulgarian born director Théodore Ushev. The film *Facing Champlain* is a ground-breaking stereoscopic 3D experiment about the founder of Quebec, Samuel de Champlain, and was produced by the NFB to celebrate the 400th anniversary of the founding of Quebec.

Marc Bertrand will be conducting a masterclass during this program, answering questions such as: How does stereoscopy work? Why make films in 3D? Can 3D animation film be made economically? Or any other question you will want to ask him.

ZDAJ JE ČAS / NOW IS THE TIME

Norman McLaren (BFI)

VB/UK, 1951, digital, 3'



Eden od dveh 3D filmov (drugi je *Kroženje je kroženje*), ustvarjen za Britanski festival (Festival of Britain) po naročilu Britanskega filmskega inštituta. Fotografirani papirnati izrezki in podobe, narisane neposredno na filmski trak, so animirani sličico za sličico. Stereoskopski pogled je omogočilo fotografiranje in risanje po dveh slik (ene za levo oko, druge za desno) z nadzorovanim zamikom elementov na eni sliki glede na tiste na drugi. Ustvarjen je bil tudi ročno narisani zvok, ki je bil posnet na dva različna trakova za stereoskopsko predvajanje.

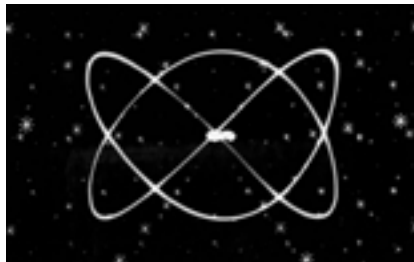


Along with *Around Is Around*, one of two 3-D films commissioned by the British Film Institute for the Festival of Britain. Photographed paper cutouts and images drawn directly on film stock were given single-frame animation. Stereoscopy was achieved by photographing and drawing two visuals (one for the left eye, one for the right eye) with controlled displacement of the elements in relationship to each other. The hand-drawn sound was also composed and recorded on two separate bands for stereoscopic playing.

KROŽENJE JE KROŽENJE / AROUND IS AROUND

Norman McLaren (BFI)

VB/UK, 1951, digital, 7'38"



Drugi od dveh 3D filmov (prvi je *Zdaj je čas*), ki ju je Norman McLaren po naročilu Britanskega filmskega inštituta ustvaril za Britanski festival. Avtor je pri tem fotografiral gibljive vzorce na osciloskopu, ki z nadzorovanim zamikanjem slik za levo in za desno oko dobijo stereoskopsko obliko.

The second of the two 3-D films – the first is *Now Is the Time* – commissioned by the British Film Institute to Norman McLaren for the Festival of Britain. It photographs moving oscilloscope patterns given stereoscopic form through the control of different left-eye and right-eye image positions.

ČRNE OČI / LES YEUX NOIRS / PRIVATE EYES

Nicola Lemay (NFB)

Kanada/Canada, 2011, digital, 14'22"



Matthewa ni nikoli strah teme, saj ga obdaja že vse življenje. Oči skriva vsepovsod: v rokah, nogah, predvsem pa v ušesih. Ta teden mu mama in oče pripravljata presenečenje za rojstni dan in on komaj čaka, da izve, kaj to je! Film režiserja Nicole Lemayja je 3D stereoskopska animirana priredba istoimenske otroške knjige, ki jo je Gilles Tibo leta 1999 objavil pri založbi Éditions Soulières.

Matthew is never afraid of the dark because he has been surrounded by it all his life. He's got eyes hiding everywhere: in his hands, in his feet and especially in his ears. This week, his mother and father are preparing a surprise for his birthday and he can hardly wait to find out what it is! Directed by Nicola Lemay, *Private Eyes* is a 3D stereoscopic animated adaptation of Gilles Tibo's book for children published in 1999 by Éditions Soulières.

FALLING IN LOVE AGAIN

Munro Ferguson (NFB)

Kanada/Canada, 2003, digital, 3'23"



Stereoskopski glasbeni animirani kratki film, ustvarjen po pesmi *Falling in Love Again* Friedricha Hollanderja, igrivo pristopa h kulturnim mitom in klišejem o ljubezni, obenem pa slavi radosti tega občutja. Avtor je v projektu uporabil programsko orodje SANDDE (za ustvarjanje risanih stereoskopskih animiranih vsebin), ki omogoča bolj organski slog stereoskopske animacije. Opomba: besedilo pesmi je v angleščini.



Stereoscopic, musical, animated short based on the popular song "Falling in Love Again" by Friedrich Hollander. Playful approach to cultural myths and clichés about love yet at the same time celebrating the joy of the experience. The project used the SANDDE (stereo animation drawing device) system for creating more hands-on looking stereoscopic animation. Note: Musical lyrics in English.

DRUX FLUX

Théodore Ushev (NFB)
Kanada/Canada, 2008, digital, 4'47"



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

Partly figurative, partly abstract, *Drux Flux* is an animation film of fast-flowing images showing modern people crushed by industry. Inspired by *One-Dimensional Man* by the philosopher Herbert Marcuse, the filmmaker deconstructs industrial scenes and their terrifying geometry to show the inhumanity of progress. A film without words.

STOLP БАШНЯ / TOWER BAWHER

Théodore Ushev (NFB)
Kanada/Canada, 2005, digital, 3'46"



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



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

GLORIA VICTORIA

Théodore Ushev (NFB)
Kanada/Canada, 2012, digital, 6'56"



Film se odvija na še tlečem pogorišču divjega 20. stoletja ob spremljavi navdihujoče »invazijske« teme Šostakovičeve Leningrajske simfonije (št. 7). Glasba, ki z motivi bolera spominja na vojaško koračnico, se prelije čez podobe bojišč in pokolov od Dresdna do Guernice, od španske državljanske vojne do Vojne zvezd. To je tako simfonija v službi vojaškega stroja, ki razvname množice, kot umetnost, ki žaluje za mrtvimi, izrazi svoj bes in poziva k miru. *Gloria Victoria* je tretji film trilogije, ki se ukvarja z odnosom med umetnostjo in močjo. To je delo izjemno nadarjenega filmskega ustvarjalca in vsestranskega umetnika, mojstra kolaža in reciklaže, ki pričara vse od nadrealizma do Drakule in iz grozot razkosanih trupel priklíče kubistične tvorbe. Theodore Ushev z množico citatov, aluzij in referenc v imenu miru zrežira bobnečo nočno moro.

Gloria Victoria unfolds on the still-smouldering rubble of a furious 20th century, propelled by the exalting "invasion" theme from Shostakovich's Leningrad Symphony (No. 7). Resembling a military march with bolero overtones, the music sweeps over imagery of combat fronts and massacres, leading us from Dresden to Guernica, from the Spanish Civil War to Star Wars. It is at once a symphony that serves the war machine, that stirs the masses, and art that mourns the dead, voices its outrage and calls for peace.

Gloria Victoria is the third film in a trilogy on the relationship between art and power. It is the work of an exceptionally gifted filmmaker and multi-faceted artist, a virtuoso of collage and recycling who conjures up everything from surrealism to Dracula, and makes cubist constructions emerge from the horror of dismembered bodies. Through a multitude of quotations, allusions and references, Theodore Ushev orchestrates a thundering nightmare in the name of peace.

SLEPA VAYSHA / VAYSHA L'AVEUGLE / BLIND VAYSHA

Théodore Ushev (NFB)
Kanada/Canada, 2012, digital, 8'14"



Vaysha je že vse od rojstva zelo posebno dekle. Z levim očesom lahko vidi samo preteklost, z desnim samo prihodnost, v sedanjosti pa ne more živeti. Bi si morala iztakniti eno oko in zaživeti v začasni realnosti drugega? Ali pa je obsojena na opazovanje sveta s tega begajočega gledišča? *Slepaya Vaysha* je ekspresionistično delo, izdelano v treh ločenih različicah: kot 2D film, stereoskopski 3D film in VR-film.

Vaysha is not like other little girls: she was born with a left eye that sees only the past and a right eye that sees only the future, and she cannot live in the present. Should she poke out one of her eyes so that she can live in the other's temporal reality? Or is she doomed to perceive the world from this perplexing perspective? *Blind Vaysha* is an expressionistic work that's been created in three distinct versions: 2D, stereoscopic 3D and virtual reality (VR).

ŽIRIJA SE PREDSTAVLJA
JURY PROGRAMME

ŽIRIJA SE PREDSTAVLJA
JURY PROGRAMME

**PO SLEDI CHAMPLAINA /
CHAMPLAIN RETRACE / FACING CHAMPLAIN**

Jean-François Pouliot (NFB)
Kanada/Canada, 2008, digital, 22'41"



Umetnici Mélissi Hébert – fiktivni potomki prvega naseljenca v Novi Franciji – naročijo portret raziskovalca in ustanovitelja mesta Quebec Samuela de Champlaina. Umetnica v svojem studiu, ki gleda na mogočni stari del Quebeca, poskuša ujeti bistvo portretiranja. Prepadi med svetovi, čuti in razsežnostmi ne nadoma zbledijo in umetnica skozi raztrgano platno vstopi v tretjo dimenzijo, s tem pa v prostrani svet vizionarskega raziskovalca. Film, ki je v produkciji NFB Kanada nastal ob 400-letnici mesta Quebec in v spomin na njegovega ustanovitelja Samuela de Champlaina, prinaša prelomno 3D stereoskopsko izkušnjo.



Artist Mélissa Hébert - fictional descendant of the first colonist in New France - is commissioned to paint a portrait of Samuel de Champlain, explorer and founder of Quebec City. In her studio overlooking Quebec's magnificent Old City, the artist tries to grasp the essence of the man. Suddenly, divisions between worlds, senses and dimensions melt away and the artist passes through a tear in the canvas into the third dimension – and into the visionary explorer's expansive world. To celebrate the 400th anniversary of Quebec City and its founder, Samuel de Champlain, the National Film Board of Canada produced *Facing Champlain*, a ground-breaking 3-D stereoscopic experience.

**POSEBNE
PREDSTAVITVE
SPECIAL
PROGRAMMES**



POSEBNA PROJEKCIJA OB ODPRTJU FESTIVALA SPECIAL OPENING SCREENING

PADEC RIMA / RÓMA BUKÁSA / THE FALL OF ROME

Balázs Turai (Boddah/Adriatic Animation)
Madžarska, Hrvaška/Hungary, Croatia, digital,
2018, 23'



Po koncu velike vojne se peščica preživelih zbere v postapokaliptičnem raju kupole. Tam se še naprej vznemirjajo zaradi inflacije, notranje opreme in horde mutiranih žabjih ljudi, ki se zbirajo pred vrati, da bi požrli njihove otroke. Carlovi otroci kljub nevarnosti zapustijo kupolo in se soočijo s sovražnikom.



After the Great War, the few survivors huddle together in the post-apocalyptic paradise of the Dome. There they continue to worry about inflation, interior furnishing and the hordes of mutant frog-people waiting at the gates, eager to devour their children. Despite the danger, the children of Carl venture outside the Dome and confront the Enemy.

KLOBUK / LE CHAPEAU / THE HAT

Michèle Cournoyer (NFB)
Kanada/Canada, 1999, digital, 6'



Dekle dela kot erotična plesalka v baru. Spomni se dogodka iz otroštva, ko jo je neki obiskovalec telesno zlorabil. Miselno popotovanje spet prebudi boleče spomine, med drugim jo preganja slika klobuka. Grobe in hitre skice v črnem tušu se stekajo v zaporedje mučnih, a izjemnih preobrazb.

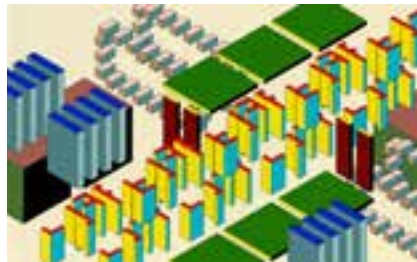


A young woman works as an exotic dancer in a bar. She recalls an incident from her childhood in which she was physically abused by a male visitor. This inner journey brings back painful memories, including the obsessive image of a hat. Black-ink drawings, spare and rapidly executed, flow together in a succession of troubling and striking metamorphoses.

SVETOVNI JAGODNI IZBOR I BEST OF THE WORLD I

DREAMLAND

Mirai Mizue (Canal+/CaRTe bLaNChe/Mirai Films)
Francija, Japonska/France, Japan, 2018, digital,
4'55"



Retrofuturistične strukture se razraščajo in utripajo na sintetično baročno glasbeno podlago. Geometrična veličina v skrajnem razkošju. Ta čarobni izometrični svet nastane iz nič, nato pa raste in raste. Pozabite na krčenje: več je več.

Retro-futuristic structures proliferate and pulsate to synthetic baroque music. Geometric grandeur with maximum opulence. This magic isometric world is created from nothing and continues to grow. Forget reduction: more is more.

RIDE

Paul Bush (Ciclope Filmes/Ancient Mariner Productions)
Portugalska, VB/Portugal, UK, 2018, DCP, 5'42"



Film, ki se pokloni legendarnemu motorističnemu oblikovanju ter kulturi 50. in 60. let, sličico za sličico animira nepregledno množico motorjev. Motorist pripravi svoj motor ter se odpravi na poveljevano potovanje po podeželju in v prihodnost.

Hundreds of motorbikes are animated frame by frame in this homage to the iconic motorcycle design and culture of the 1950's and 60's. A rider prepares his bike and departs on an idealised journey into the countryside and into the future.

BLOEISTRAAT 11

Nienke Deutz (Lunanime/Need Productions/Windmill Film/Beast Animation)
Belgija, Nizozemska/Belgium, The Netherlands, 2018, DCP, 9'41"



Neločljivi prijateljici zadnje otroške poletne počitnice preživljata v kratkočasnju pred hišo. Ko poletni dnevi minevajo, se njuni telesi čedalje bolj spreminjata in oblikujeta, med njiju pa se naseli nelagodje. Kot da bi puberteta trdno sklenila, da pretrga njuno prijateljsko vez.

Inseparable best friends spend their last summer holiday of childhood amusing themselves around the house. As summer progresses, their bodies start to morph and shift and an awkwardness descends on their friendship. Puberty seems determined to interrupt their bond.

32-RBIT

Victor Orozco Ramirez (Victor Orozco Ramirez)
Nemčija, Mehika/Germany, Mexico, 2018, digital,
7'45"



Moja babica je bila prepričana, da je človek edina žival, ki dvakrat naredi isto napako, jaz pa sem bil prepričan, da je vse mogoče popraviti s CTRL+Z.

Kratki filmski esej o mojem lastnem internetu, vzporednem svetu, kjer izguba spomina, napake, nadzor in odvisnost umažejo vse in vsakogar.

My grandmother was convinced that the only animal that made the same mistake twice is the human being and I was convinced that everything can be fixed with CTRL+Z.

An essay short film about my very own Internet, a parallel world where memory loss, errors, surveillance and addiction smear everything and everyone.

MR. DEER

Mojtaba Mousavi (RedDeer Studio)
Iran/Iran, 2018, digital, 9'

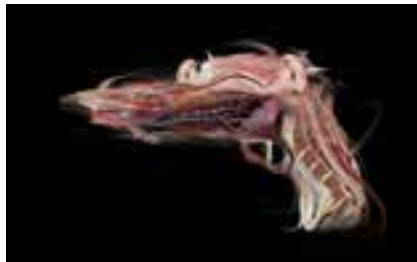


Zgodba se odvije v neznanem času na porušeni sodobni podzemni železnici. Ljudje v tej družbi imajo živalske obraze, pozabili so na človeškost in etiko, greha pa se ne branijo. Vendar se nekdo z jelenjim obrazom trudi družbo prenoviti.

The story is narrated in an unknown time, in a ruined modern subway. People in this society have animal faces, they have forgotten humanity and ethics and they do not avoid sins. There is someone with a deer face who is trying to reform the society.

BAVURE

Donato Sansone (Autour de Minuit)
Francija/France, 2018, digital, 4'40"



Na začetku je bil Madež. Čopič razkrije bitje v gvašu, ga razpre, preoblikuje, zasuka, dopolni. Iz te bliskovite evolucije se dvigne osvajalec. In the beginning was the Stain. A paintbrush reveals a being of gouache, opens him, transforms him, twists him, completes him. From this accelerated evolution arises a conquering being...

RERUNS

Rosto (Studio Rosto Ad/Autour De Minuit/A Private View)
Nizozemska, Francija, Belgija/The Netherlands, France, Belgium, 2018, digital, 14'15"



Vse je drugače, vendar se ni nič spremenilo. Izlet skozi potopljen blodnjak spominov in sanj. Everything's different but nothing has changed. A trip through a sunken maze of memories and dreams.

V REDU SEM / I'M OK

Elizabeth Hobbs (Animate Projects/Elizabeth Hobbs/NFB)
VB, Kanada/UK, Canada, 2018, digital, 6'04"



Leto 1915. Burno ljubezensko razmerje ekspresionističnega umetnika Oskarja Kokoschke z Almo Mahler se dramatično konča, ko on kot prostovoljec odide na bojišča prve svetovne vojne. Animirani film nam prek umetnikovih grafik in slik pokaže, kako sta Kokoschko zaznamovali bolečina ob razhodu in travmatična izkušnja vojne.

It is 1915. Expressionist artist Oskar Kokoschka's tempestuous love affair with Alma Mahler ends dramatically and he volunteers to fight in the First World War. This animated film explores Kokoschka's frame of mind following his heartbreak and the traumatic experience of war, by reflecting on the artist's prints and paintings.

V SENCAH / ENTRE SOMBRAS / BETWEEN THE SHADOWS

Mónica Santos, Alice Guimarães (Animais Avpl/Vivement Lundi/Um Segundo Filmes)
Portugalska, Francija/Portugal, France, 2018, digital, 13'25"



Natalia, ujetnica monotone službe, se poda na lov za ukradenim srcem. V svetu, kjer je mogoče srce položiti na banko, se protagonistka znajde pred dilemo: dati svoje srce ali ga obdržati zase.

Trapped in a tedious job, Natália engages in a search for a stolen heart. In a world where hearts can be deposited in a bank, the protagonist faces a dilemma: give her heart or keep it to herself.

SVETOVNI JAGODNI IZBOR II BEST OF THE WORLD II

DRUŽBA PRIHODNOSTI, DRUGI DEL: TEŽA TUJIH MISLI / WORLD OF TOMORROW EPISODE TWO: THE BURDEN OF OTHER PEOPLE'S THOUGHTS

Don Hertzfeldt (Bitter Films)
ZDA/USA, 2017, digital, 23'



V nadaljevanju filma *Družba prihodnosti* Hertzfeldt na novo postavi zakone znanstvene fantastike in predstavi neverjetne ideje o tehnologiji, komunikaciji, prihodnosti in sedanjosti. Pri tem se vrne k liku štiriletne deklice Emily Prime, ki je nastala po podobi njegove nečakinje (ta deklici tudi posodi glas). V filmu jo obiščejo njeni lastni kibernetski kloni iz prihodnosti, ki se predajajo zgodovinskemu turizmu.

In *World of Tomorrow's* sequel, Hertzfeldt reinvents science fiction's laws and displays overwhelming ideas about technology, communication, the future and the present, picking up the character of Emily Prime, a 4-year-old girl inspired by his niece (who voices the character), and is visited by a series of her own cybernetic clones from the future who are making historic tourism.

LOV / LA CHASSE / THE HUNT

Alexey Alekseev (Am Stram Gram)
Francija/France, 2017, digital, 5'36"



Razočaranja kratkovidnega in neškodljivega lovca, ki je na lov v gozd namesto psa po poti vzal zajca. Nobena žival ni bila poškodovana ...

The disappointments of a short-sighted and harmless hunter who took with him by mistake a rabbit instead of his dog to go hunting in the forest. No animal has been injured...

A FLY IN THE RESTAURANT

Chen Xi, An Xu (Congrong Film)
Kitajska/China, 2017, digital, 6'20"



V neki restavraciji na Kitajskem natakariji in natakarike lovijo muhe, medtem ko gostje jedo.

In a restaurant in China, waiters and waitresses try to swat flies while a number of diners eat their food.

FLAT DOG TOWN

Max Andersson (Nail Films)
Švedska/Sweden, 2018, digital, 6'15"



Vsakdanje življenje ploskih psov. Berlinska ulična poezija in zadnje role Kodachroma. The everyday life of flat dogs. Street poetry of Berlin and the last rolls of Kodachrome.

SIMBIOSIS CARNAL

Rocío Álvarez (Zorobabel/Camera etc)
Belgija/Belgium, 2017, digital, 10'11"



Poetični prikaz ženske seksualnosti skozi zgodovino. A poetic history of feminine sexuality through the ages.

BREXICUTED

Chris Shepherd (Autour de Minuit)
Francija/France, 2018, digital, 6'



Satiričen animirani film se ukvarja z vprašanjem, zakaj Velika Britanija izstopa iz EU. Vrsta britanskih likov, ki so jih intervjuvali dan po izglasovanem brexitu, spregovori o razlogih za svojo odločitev.

This satirical animation considers why Brexit is happening. A variety of British characters, interviewed the day after the UK voted to leave the EU, speak about what motivated their decision.

ŽIVA MEJA / HEDGE

Amanda Bonaiuto (California Institute of the Arts)
ZDA/USA, 2018, digital, 6'05"



Družina obišče bizarro pogrebno podjetje. Mama se nauči postati vdova.

A family visits a bizarre funeral home. A mother learns about becoming a widow.

MOJA MALA KOZA / マイリトルゴート / MY LITTLE GOAT

Tomoki Misato (Tokyo University of the Arts)
Japonska/Japan, 2018, digital, 10'13"



Mama koza reši svoje kozličke iz volčjega trebuha, vendar ne najde Torukuja, svojega najstarejšega sina. Kje je Toruku?!

The mother goat rescues her little goats from the wolf's belly. But, she can't find Toruku, her eldest son! Where is Toruku?!

V OBJEMU / ETREINTES / EMBRACED

Justine Vuylsteker (Offshore/NFB)
Francija, Kanada/France, Canada, 2018, digital, 5'



Ženska stoji pred odprtim oknom in zre v črne oblake, ki temnijo obzorje. Ljubi dva moška – tistega, ki jo spremlja v sedanjosti, in tistega, ki je zaznamoval njeno preteklost. Otrpla se bori s spomini, ki jih v njej prebujajo različni predmeti, nebo – vse. V oblakih se pojavi par v strastnem objemu.

Standing before an open window, a woman gazes at black clouds darkening the horizon. She loves two men—the one who shares her present, and the one who marked her past. Frozen, she struggles against surging memories evoked by objects, the sky—everything. In the clouds, a passionately intertwined couple appears.

SVETOVNI JAGODNI IZBOR III BEST OF THE WORLD III

PADEC / LA CHUTE / THE FALL

Boris Labbé (Sacrebleu Productions)
Francija/France, 2018, digital, 14'22"



Ko se na Zemljo spustijo nebesna bitja in spri-
dijo njeno prebivalstvo, se zamaje svetovni
red. To je začetek tragičnega padca, ki privede
do rojstva temeljnih nasprotij: krogov pekla
in nebes.

As celestial beings descend to Earth vitiating
its population, the world's order unbalances.
This is the beginning of a tragic fall that leads
to the birth of crucial opposites: Hell and Hea-
ven's circles.

FEST

Nikita Diakur (Nikita Diakur)
Nemčija/Germany, 2018, digital, 2'55"



Predmestna blokovska zabava. Rave, brezpi-
lotnik, žar in sladoled. Nato pa adrenalinska
točka. Po navdihu in v posnemanju YouTuba.
A suburban block party. Rave, drone, bbq and
ice cream. Then a stunt. YouTube inspired and
simulated.

SLUTNJA / AGOURO / AUGUR

David Doutel, Vasco Sá (Bando À Parte / Zéro De
Conduite)
Portugalska, Francija/Portugal, France, 2018,
digital, 15'16"



Ostra zima zamrzne gladino reke v bližini hiše,
kjer živita bratranca. Globoko v hladnem ve-
tru, ki potegne tisti dan, se odnos med njima
zaostruje, dokler grobst ne doseže skrajnega
roba.

A harsh winter freezes the surface of a ri-
ver, close to a house where two cousins live.
Immersed in the cold wind that rises that
day, the rudeness of their relationship grows,
reaching its limit.

AÉROBIE

Bastien Dupriez (Bastien Dupriez)
Francija/France, 2017, digital, 3'52"



Kolesar se na velodromu požene po stezi.
On a velodrome track, a cyclist is getting into
his race.

SESTRI IN NJUNA SOBA / LA CHAMBRE DES FILLES / THE SISTERS' BEDROOM

Claire Brogneux (Les Films De L'autre)
Kanada/Canada, 2018, digital, 6'35"



Louise se veseli, da bo lahko na samem v sobi,
ki jo deli s sestro, odprla svojo škatlo zakla-
dov. Ne ve pa, da sestra vohuni za njo pod
posteljo. Film govori o čutnosti prek prisrčne,
a tudi erotične izkušnje nenamernega stika
med sestrama.

Louise enjoys a private moment to open her
treasure box in the room she shares with her
little sister. She does not know that her sister
has been hiding under her bed to spy on her.
The film deals with sensuality through a both
charming and erotic experience of an involun-
tary interaction between two sisters.

EGG

Martina Scarpelli (Miyu Productions/Late Love Production)
Francija, Danska/France, Denmark, 2018, digital, 12'07"



Ženska je zaklenjena v hišo skupaj z jajcem. Jajce poje, se pokesa. Ga ubije. Jajce pusti umreti od lakote.
A woman is locked in her home with an egg. She eats the egg, she repents. She kills it. She lets the egg die of hunger.

SOLAR WALK

Réka Bucsi (The Animation Workshop – Norlum)
Danska/Denmark, 2018, digital, 21'



Potovanje posameznikov in njihovih stvaritev v času in prostoru. Dejanja imajo smisel zgolj z vidika posameznika, ni pa smisel nujen z vidika osončja. Film govori o melanholiji in sprejemanju kaosa kot nečesa lepega in kozmičnega. Strast do ustvarjanja se zrcali v edinstveni igrivi strukturi same obrti animiranja.
Solar Walk shows the journey of individuals and their creations on through time and space. Any meaning of action is only existent from the perspective of the individual, but never mandatory when looking at it from the perspective of a solar system. It's about the melancholy of accepting chaos as beautiful and cosmic. Passion for creation is projected through the unique and playful texture of the animation craft itself.

KINOTRIPOV SVETOVNI JAGODNI IZBOR IV KINOTRIP PRESENTS: BEST OF THE WORLD IV

FLOREANA

Lou Morton (The Animation Workshop/Lou Morton)
Danska, ZDA/Denmark, USA, 2018, digital, 4'05"



V prihodnosti se na nekem samotnem otoku ljudje pripravljajo na pomembno misijo.
On a remote island in the future people are preparing for an important mission.

DEDI SE SKRIVA / MON PAPI S'EST CACHE / MY GRANDPA IS HIDING

Anne Huynh (Folimage)
Francija/France, 2018, digital, 7'11"



Dedek vnuku pojasni, da bo moral po njegovi smrti prevzeti skrb za njegovo cvetlično gre-dico. Sledi ganljiv, poetičen pogovor o izgubi ljudi, ki jih imamo radi, in sledeh, ki jih pustijo za sabo.
A grandfather explains to his grandson that he'll have to take care of his flower garden after he dies. What follows is a touching and poetic discussion about losing your loved ones and the marks they leave behind.

3RD DATE

Veronica Solomon (Bendpanic/Veronica Solomon)
Nemčija, Romunija/Germany, Romania, 2018,
digital, 0'55"



Gospodična Gazela pripravlja večerjo za svojega novega fanta, gospoda Medveda. Vse kaže, da bo sledil vroč zmenek. Nato pa ...
Miss Gazelle is preparing dinner for her new boyfriend Mr Bear. Everything seems perfect for a hot date. But then...

BLATO / BŁOTO / MUD

Alicja Błaszczynska (Polish National Film School In
Lodz/Fumi Studio/Alicja Błaszczynska)
Poljska/Poland, 2018, digital, 12'32"



Protagonistka prekine zvezo s fantom, ki je dolgočasen in še osladna darila ji nosi. Ne-potrebno darilo, ki ji ga pokloni v spomin na njuno zvezo, pa je začarano. Dekletovo življenje se po razhodu začne dobesedno pogrezati v blato.
The protagonist wants to break up with her boyfriend, who is not only boring but also brings her sentimental gifts. But the unwanted present, given as a memento of their time together, has magic properties. After the split-up, the girl's life literally starts sinking in a swamp.

CARLOTTA'S FACE

Valentin Riedl & Frédéric Schuld (Filmstahl/
Fabian&Fred)
Nemčija/Germany, 2018, digital, 5'



Ko se Carlotta pogleda v ogledalo, ne prepozna odseva v njem. Čudovito animirani portret govori o tem, kako obrazna slepota zmede otroka, ki se trudi razumeti svet okoli sebe, in kako je Carlota prav po zaslugi te redke nevrološke motnje odkrila dar umetniškega izražanja.
When Carlotta looks in the mirror, she doesn't recognize the image reflected back at her. This beautifully animated portrait explores the confusion that face blindness causes for a young child trying to make sense of her world, and ultimately, how this rare neurological condition gave Carlotta the gift of artistic expression.

WANDA

Denise Hauser (Klipp & Lim)
Norveška/Norway, 2018, digital, 13'05"



Wanda se v šoli dolgočasi, doma pa je naveličana staršev, ki se nenehno prepirajo. Zato pobegne v gozd. K sreči ima dobro družbo. Bored in school and tired of her arguing parents, Wanda escapes into the woods. Luckily, she has good company.

BOBO

Andrej Rehak (Zagreb film/Anima)
Hrvaška/Croatia, 2018, digital, 14'04"



Zgodba o malem Bobu, ki je bil najmanjši deček na svetu. Kadarkoli so se otroci razvrščali po velikosti, je Bobo pristal na repu. Odrasli so bili zanj kot velikani iz pravljic. Bobo je bil tako majhen, da so starši pri vratih izdelali poseben majcen vhod. Njegova največja želja je bila, da ne bi bil več najmanjši deček na svetu. Zato je nekoč v dežju šel ven, da bi zrasel.
This is a story about little Bobo, who was the smallest little boy in the world. Whenever the kids were sorting by size, Bobo was the last in line. Adults looked to him like giants from fairy tales. Bobo was so small that his parents made a special small entrance at the door. Bobo's greatest wish was to no longer be the smallest boy in the world. That is why one day, little Bobo went out in rain in order to grow bigger.

MAČKOVE SOLZE / LE CHAT QUI PLEURE / THE CAT'S REGRET

Alain Gagnol, Jean-Loup Felicioli (Folimage/
Lunanime)
Francija, Belgija/France, Belgium, 2018, digital,
8'37"



Desetletnemu fantu, ki sovraži svojega bratca, mama za kazen ukaže, da mora popoldan preživeti s strašljivim starim gospodom. A ko fant odkrije njegovo pošastno skrivnost, se nauči pomembne življenjske lekcije.
A ten-year-old boy who hates his little brother is punished by his mother and has to spend an afternoon with a scary old man. The boy will learn a lesson about life when he discovers the old man's terrible secret.

GUAXUMA

Nara Normande (Les Valseurs/Vilarejo Filmes)
Francija, Brazilija/France, Brasil, 2018, digital,
14'06"



S Tayro sva odraščali na obali na severovzhodu Brazilije. Bili sva neločljivi. Morski veter v meni obudi vesele spomine.

Tayra and I grew up on a beach in the north east of Brazil. We were inseparable. The sea breeze brings me back happy memories.

VZHODNOEVROPSKA IN SREDNJEEVROPSKA PANORAMA I EASTERN AND CENTRAL EUROPEAN PANORAMA I

SUBLIMIRANJE / SUBLIMATION

Gašper Trček (Academy of Fine Arts and Design
Ljubljana)
Slovenija/Slovenia, 2017, digital, 2'29"



Glasbena animacija je utrinek iz Trčkovega kratkega, a bogatega življenja. Poje o minljivosti in kako jo doživljamo. »Gašper Trček je bil človek svetlobe. Odprt proti svetu in soncu. Vesoljski popotnik, ki je tudi sedaj nekje na poti. In mi potujemo za njim, ko pobiramo iskrice njegove ustvarjalnosti, da z njimi osvetlimo pot okrog sebe.« (Prof. Milan Erič)
This musical animation presents moments from Gašper's short, but very rich life. It gives a sophisticated perspective on the transitory nature of life. "Gašper Trček was a child of light. A traveller through space, travelling somewhere along his way also at this very moment. And we are travelling with him, picking his sparks of creativity to enlighten our own ways." (Prof Milan Erič)

DOTIK / DOKOSVANE / TOUCH

Velislav Kazakov (Nagual)
Bolgarija/Bulgaria, 2018, digital, 7'10"



Oblikuje se nov svet. Nepopoln, neurejen, kaotičen svet, ki mu vladajo spletke in brezsrčnost. Prosti delci različnih živali in rastlin so v nenehnem boju. Nato pa ... se kaos spremeni v zaključeno sliko.

A new world is forming. An imperfect, unorganized chaotic world dominated by cruelty and intrigue. Loose parts of different animals and plants constantly fight each other. Suddenly... the chaos turns into a finished picture.

JAGODOŽERI / MAASIKAÕGIJAD / STRAWBERRY EATERS

Mattias Mälk (Eesti Joonisfilm)
Estonija/Estonia, 2018, digital, 14'40"



Paru, ki goji jagode, polje uničijo požrešni polži. Novo življenje si poskusita ustvariti v mestu, a ko ona razkrije, da pričakujeta otroka, paranoični mož posumi, da imajo tudi tukaj prste vmes polži.

Two strawberry farmers' field is destroyed by ravenous snails. The couple tries to start a new life in the city but when the woman announces they're expecting a child, the paranoid man suspects that snails are behind that as well.

CEDRIC'S CAR

Aleksander Kurilov (Kurilov Group Creative Studio)
Moldavija/Moldova, 2018, digital, 2'10"



Obsesivno-kompulzivni avtomobilski entuziast se bojuje z naravo, časom in samim sabo, da bi zaščitil in obvaroval svoj ponos in srečo – ljubljeni avtomobil.

An obsessive-compulsive gear-head battles nature, time and himself in an attempt to protect and conserve his pride and joy – his much beloved car.

BUČMANA / DUMBHEADS

Matic Perčič (Tricircle Studio)
Slovenija/Slovenia, 2018, digital, 4'26"



Dva butasta vesoljska popotnika hočeta zbrati vse zelene pošasti, kar jih je v vesolju. Ko se prvi poskus lova izjalovi, skleneta izmakniti zelenega kameleona s planeta Zemlja. Vendar to ne bo lahka naloga. Nepredvidljivi mojster preobleke povzroči pravo zmedo in Bučmana izgubita svojo vesoljsko ladjo. Jima bo kdaj uspelo oditi z Zemlje?

Two dumb space explorers are searching for all green monsters all over the universe. After the first unsuccessful capture, they decide to steal a green chameleon from planet Earth. But this job will not be so easy. The unpredictable master of camouflage makes a big mess and Dumbheads lose their space ship. Will they ever leave planet Earth?

INHERITANCE

George Mpaourdas, George Kalofolias (Trout)
Grčija/Greece, 2018, digital, 5'48"



Po obzorju strašijo duhovi pozabljenih mest. Pokrajina je skalnata in prazna, iz nje štrli le nekaj palm. Prah, do koder seže pogled. Na tej negostoljubni zemlji se pojavi nenavadna postava. Film je znanstvenofantastično popotovanje v globine človeške psihe, v tisto, kar nas opredeljuje, in v spomine, ki jih ohranjamo ali potlačimo.

Ghosts of abandoned cities haunt the horizon. The landscape is rocky and empty, only a few palm trees stand out. As far as the eye reaches, dust. A strange figure emerges in this inhospitable land. Inheritance is a sci-fi journey into the depths of the human psyche, the things that define us and the memories we choose to keep or bury.

LABIRINT / ЛАБИРИНТ / LABYRINTH

Stepan Koval, Oleksandr Kolodii (Novatorfilm)
Ukrajina/Ukraine, 2017, digital, 8'03"



Kaj je z labirintom razen tega, da je labirint? What about the labyrinth, except that it is a labyrinth?

2 MINUTI DO POLNOČI / TWO MINUTES TO MIDNIGHT

Tina Drašič, Karmen Slovska, Žiga Rebolj (Tina Drašič, Karmen Slovska, Žiga Rebolj)
Slovenija/Slovenia, 2018, digital, 6'26"



Na sprehodu čez mesto moškega iz zamaknenosti predrami nevsakdanji stik z brezdomko. Ker se odzove z jezo, s tem sproži verigo nadnaravnih reakcij.

When walking through the city, a man is shaken from his reverie by a curious encounter with a homeless woman. His angry reaction sets off a series of surreal reactions.

**DUBIOZA KOLEKTIV: RESNIČNOST /
DUBIOZA KOLEKTIV: RIJALITI /
DUBIOZA KOLEKTIV: REALITY**

Toni Huml (Inetdesign)
Bosna in Hercegovina/Bosnia and Herzegovina,
2017, digital, 4'20"



Glasbeni videospot o vzponu ambicioznega mladeniča do slave.

A music video about an aspiring star's rise to fame.

MORNING ROUTINE

Peter Ferlan (Academy of Fine Arts and Design
Ljubljana)
Slovenija/Slovenia, 2018, digital, 3'



V zgodnjih jutranjih urah nežna rožnata svetloba prebujajočega se dne obsije pobeljene gore. Ničesar ni, kar bi zmotilo spokojnost trenutka, razen nekaj ptic, ki zarežejo čez nebo. Nenadoma pa nekaj pritegne mojo pozornost: s kotičkom očesa v daljavi opazim črno piko, ki pospešuje po strmih bregu bližnjega hriba. Ta črna pika ne more biti nihče drug kot »hitri Franc«, lokalna legenda.

in the early morning, a rosy light of the rising day glows above the white-capped mountains. Nothing disturbs the tranquillity of the moment, save from some birds cutting across the sky. Suddenly, I catch a glimpse of a black moving dot in the distance, speeding down the steep slopes of the nearby peak. This little black dot must be »Fast Franc«, a legend among the local people.

VOJKO

Janja Kosi (Academy of Fine Arts and Design
Ljubljana)
Slovenija/Slovenia, 2018, digital, 1'57"

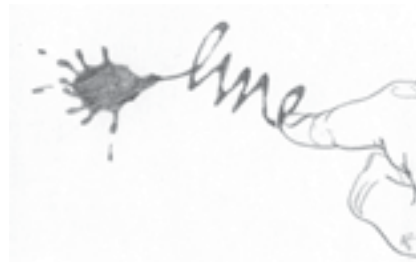


Lenivca Vojka zaposluje gospodinjsko opravilo: pranje dlake. Od kdaj pa se lenivci ukvarjajo s pranjem? Ali to sploh znajo početi? Kot se izkaže, pranje Vojku ne gre prav dobro od rok. Nekaj gre narobe in dlaka se skrči. Kaj zdaj? Ali to pomeni, da bo moral Vojko odslej po svetu hoditi gol?

Sloth Vojko is dealing with the daily task of washing his fur. But since when have sloths been doing laundry? Can they even do it? It turns out that doing laundry isn't one of Vojko's strengths. Something goes wrong and the fur shrinks. What now? Does that mean that from now on, Vojko has to run through the world naked?

... SMELL THE COFFEE

Mia Paller (Academy of Fine Arts and Design
Ljubljana)
Slovenija/Slovenia, 2018, digital, 1'28"



Prva črta je nastala iz kavnega madeža. Navdih za film sem našla v vsakdanjih trenutkih prevzetosti ali zamišljenosti, ko se človek zastrmi v banalno malenkost, ki jo ima pred očmi, denimo kavni madež. Beseda »line«, črta, ki se izpiše iz madeža, se začne razraščati v prelivajoče se podobe, povezane z osebnimi asociacijami, domišljijo in spomini.

From a blot of strange coffee, I drew the first line. I found inspiration for this film in everyday moments of rapture or thoughtfulness, when a person stares into a banal detail in front of them – a blot of coffee for instance. When writing the word 'line' out of it, the word itself starts transforming into shifting images related to personal associations, imagination and memories.

SCREAM

Petra Balekić (Petra Balekić)
Hrvaška/Croatia, 2018, digital, 8'20"



Spomini na izgubljeno življenje skozi oči ljubimcev, ki ju je ločila vojna.

Memories of a lost life seen through the eyes of two distant lovers separated by war.

DOTIK / TOUCH

Petar Zekić (Academy of Fine Arts and Design
Ljubljana)
Slovenija/Slovenia, 2018, digital, 5'13"



Nestabilno psihološko stanje posameznika, ki temelji na vsakdanjem stresu urbane kulture, predstavljeno z razmerjem med resničnostjo in sanjami, prekinja mejo med realnim in nadrealnim.

The unstable psychological state of an individual arising from the everyday stress of urban culture, rendered as the relationship between reality and dreams, blurs the line between the real and the surreal.

ASPARAGOREST

Sofija Kruglikova (Academy of Fine Arts and Design Ljubljana)
Slovenija/Slovenia, 2018, digital, 1'54"



Ljudje v gozdu željno iščejo šparglje, grabijo jih še več in več. Vsi prežijo nanje, čeprav se ti lahko pod nogami namesto šparglja znajde kača. Možnost, da bi jih našel še več, ti ne da miru. Z gozdom in s šparglji se preprosto zliješ. Kdo zdaj v gozdu nabira koga? Ali ljudje nabirajo šparglje ali ravno nasprotno?

In the forest, people are excited by the process of finding more and more asparagus. Everyone preys on asparagus, which can be confused with snakes underfoot. Asparagus is here, the process of searching more and more does not let you go. And now you are already part of this forest and asparagus. So who collects whom in the forest? Do people collect asparagus or vice-versa?

VRVOHODEC / ON THE ROPE

Dea Biličič (Academy of Fine Arts and Design Ljubljana)
Slovenija/Slovenia, 2018, digital, 5'13"



V stolpnici visoko med oblaki živi otožen, osamljen mož. Ko strmi skozi okno in gleda ptice, ki svobodno letajo po nebu, opazi nekaj, česar ni še nikoli prej. Odloči se, da bo tvegati in se sprehodil po vrvi.

In a tall building high between the clouds, lives a sad, lonely man. While he's staring through the window, watching the birds flying freely in the sky, he notices something he never has before. He decides to take a risk and walk on the rope.

LJUBEZEN / LOWE / LOVE

Aleksandra Wit (Polish National Film School in Lodz)
Poljska/Poland, 2017, digital, 7'50"



Ježu se zdi, da mu žena, kokoš, ne vrača ljubezni. Lisici se zdi, da z jazbecem nimata nič skupnega. Križi in težave z neujemanjem v animirani obliki.

Hedgehog feels unloved by his wife, Hen. Vixen is unable to find anything in common with Badger. The problem of various mismatches presented in animated form.

VZHODNOEVROPSKA IN SREDNJEEVROPSKA PANORAMA II EASTERN AND CENTRAL EUROPEAN PANORAMA II

LAST CIGARETTE ON EARTH: A STEAMPUNK ADVENTURE

Matic Grgič (Lalaland)
Slovenija/Slovenia, 2018, digital, 1'05"



V svetu vzporedne prihodnosti nebo naseljujejo leteče lokomotive in mehanski heli-konji, oblake prebadajo nebotičniki in luna je velikansko odlagališče odpadkov, ki jo v zraku drži parni pogon. Nekje v tem ogromnem *steampunk* svetu se drobna zgodba začne in konča z zadnjo cigareto na Zemlji. To je pustolovščina s tatvino in begom, ki se iz majhnega razraste v veliko. In vsi ste vabljeni, da se pridružite.

In a parallel-future world, flying locomotives and mechanical heli-horses populate the sky, skyscrapers protrude from the clouds and the moon is a huge garbage dump kept afloat by steam power. Somewhere in that huge steampunk world, a small story begins and ends with the last cigarette on earth. It's a heist & chase adventure, building up from small to large. And you're all invited.

FLY US TO THE MOONS

Lia (Lia)
Avstrija/Austria, 2017, digital, 5'44"



Med potovanjem umetnice Lie na Luno algoritmi uidejo z vajeti: pred očmi se nam pojavijo okretne, v polmesec zavite roke, ki zaživijo svoje življenje.

On the artist LIA's journey to the moon, the algorithms go crazy: appearing before our eyes are very agile, sickle-shaped arms that develop a life of their own.

INTRODUCTION TO EPILOGUE

Indra Sproge (Infinitybox)
Latvija/Latvia, 2018, digital, 9'

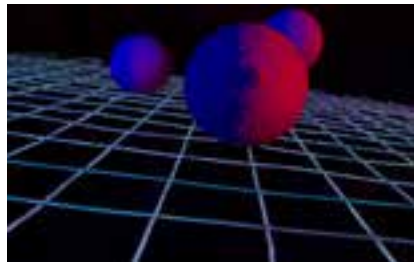


Pisan alegorični film o strahu pred smrtjo. Življenje bo vedno dopolnilo življenjsko dobo in se vedno končalo s smrtjo. In konec bo vedno nov začetek.

A colourful, allegorical film about the fear of death. Life will always last a lifetime and it will always end in death. And the end will always be a new beginning.

RIGHT NOW

Katrin Novaković (Katrin Novaković)
Hrvaška/Croatia, 2018, digital, 4'44"



Ljubi me in ljubi me prav zdaj. Ampak pazi, kdo gleda.

Love me and love me right now. But beware who's watching.

AUUUNA / AÚÚÚNA / AUUUNA

Lina Šuková (Academy of Performing Arts
Bratislava)
Slovaška/Slovakia, 2018, digital, 7'35"



Deklica Lina živi v strahu pred pošastmi, ki se skrivajo v temi pod njeno posteljo. Nekoč jo sence izpod postelje pogoltnejo in potopi se v temen gozd. Tam sreča volkuljo in kmalu spozna, da v gozdu ni tako strašno, kot je mislila, in da volkulja ni nevarna sovražnica, temveč njena zaveznica.

Lina is a girl living in fear of the monsters hiding in the dark underneath her bed. One day, the shadows from under the bed eat her up and she sinks into a dark forest, where she meets a she-wolf. Lina learns that the forest isn't as scary as she imagined it to be and that the she-wolf is a friend rather than a dangerous enemy.

WARREGO VALLES - HUMAN BODY GAME

Ana Romih (Anja Romih)
Slovenija/Slovenia, 2018, digital, 3'53"



V svetu videoiger, kjer se elementi iz narave in veselja strojev prepletajo z vrtoglavo hitrostjo in agresivnostjo, mora vijoličnopolta junakinja opraviti več fizičnih nalog. Za vzdrževanje telesne dinamike ter ohranjanje akrobatskih in borilnih spretnosti prejme nekaj odmerkov botoksa. Ob kompulzivnem odmerjanju pa se njeno telo začne čudno vesti in ji onemogoči, da bi se prebila do konca igre. In a videogame world where elements from nature and machine worlds are interlacing very rapidly and aggressively, a purple skinned female character has to do several physical tasks. To maintain her body dynamics, acrobatics and fighting skills, she receives several "botox boosts". Compulsive botox boosting shortly causes her body to act strange as she fails to finish the game.

TRENUTEK / AN INSTANT

Ana Vičič (Academy of Fine Arts and Design
Ljubljana)
Slovenija/Slovenia, 2018, digital, 2'56"



Ribnik. Zvoki okolja. Valovanje. Mir ... Družba. Vsakdanje obveznosti. Hitenje ... Dilema. Zlata ribica ni bila ne po videzu ne po vedenju podobna drugim ribam v jati. Plavanje brez smisla in cilja jo je dušilo. Nekoč se je odločila, da premaga strah in skoči ven. Skočila je in se znašla – navidezno in zares – v povsem novem okolju. Pond. Sounds of the environment. Waving. Serenity... Society. Everyday obligations. Haste... Dilemma. The Goldfish did not look nor be like her fellow fishes in the flock. Swimming without any sense and purpose was suffocating her. At one point she decided to overcome her fear and jump out. She jumped out of the water and found herself – fictitiously and genuinely at the same time – in a completely new environment.

SATURN V LEVU / SATURN U LAVU / SATURN IN LEO

Anna Šagadin (Animation and New Media
Department University of Zagreb)
Hrvaška/Croatia, 2018, digital, 4'44"



V vesolju, kjer ne vladajo enotni zakoni fizike, na vsakem planetu živi eno samo bitje in prosti čas je zanje hudo breme. Vsak ga preživlja na drugačen način. Ukvarjajo se z nesmiselnimi rečmi in v odsotnosti smisla sami sebi postavljajo umetne cilje. Pri tem ne vedo, da so bili ustvarjeni zgolj za zabavo osamljenega človeka. In the outer space with no common physical laws, where on each planet lives but one creature, they're faced with the heaviness of free time. Each of them spends it differently, indulging in useless activities and setting artificial goals for themselves due to the lack of purpose, not knowing they were created merely for one lonely person's amusement.

UMETNIK IZ JEČE / UMJETNIK IZ TAMNICE / A DUNGEON ARTIST

Davor Međurečan (Kreativni sindikat)
Hrvaška/Croatia, 2018, digital, 8'23"



Zgodba o človeku, ki hrepeni po občutku svobode.

A story of a man who longs for a sense of freedom.

SELFISH

Lukáš Figel (Academy of Performing Arts Bratislava)
Slovaška/Slovakia, 2017, digital, 10'20"



Ribič Augustine je ponosen na svojo zbirko rib. Da bi jo dopolnil, mora ujeti še zadnjo ribo, ki mu manjka. Toda naloga ne bo tako preprosta. Z njegovimi nenavadnimi metodami ribarjenja ne bo nič. Ne da bi pomislil na posledice, se odloči za radikalen ukrep, to pa povzroči popolno uničenje. Da bi ujel ribo, bo žrtvoval vse, kar ima.

Fisherman Augustine is proud of his fish collection. To complete it, he must catch the last fish that is missing. But it will not be as simple as it may seem. His unusual fishing methods all come to nothing. He decides to solve this problem radically without thinking about the consequences, which leads to complete destruction. To catch the fish he will sacrifice everything he has ever had.

RIBJA JUHA / FISH SOUP

Dora Kaštrun (Academy of Fine Arts and Design Ljubljana)
Slovenija/Slovenia, 2018, digital, 2'58"



Začne se pri družinskem kosilu, kjer Tone ni navdušen nad juho. Med zdolgočasenim mešanjem po krožniku naleti na trnek. Najdba ga preseneti, to pa povzroči, da svet morja prelavi realno situacijo. Voda začne vdirati skozi stene in Tone se znajde v morju.

It all starts with a family meal, where Tone is not too happy about the soup. While stirring the soup listlessly, he comes across a fishhook. Shocked by the discovery, he finds the reality submerged by rising sea. Water starts gushing through the walls, and Tone finds himself inside a marine environment.

KONTRAST / CONTRAST

Barbora Bárková (Academy of Performing Arts Bratislava)
Slovaška/Slovakia, 2017, digital, 4'24"



Nadrealistična upodobitev nezdravega odnosa, v katerem eden od para zgolj jemlje in ničesar ne daje.

A surreal depiction of a toxic relationship, when one only takes but never gives.

NEW NEIGHBOURS

Andrea Mannino, Sara Burgio, Giacomo Rinaldi (Centro Sperimentale di Cinematografia Torino)
Italija/Italy, 2018, digital, 5'50"



Beli nacionalist Donald ne prenese novih sosedov, njegova majhna hči pa komaj čaka, da se bo lahko igrala z novimi prijatelji. Film se v hudomušnem ozračju v slogu 30. let sprašuje o možnosti integracije in mirnega sobivanja. Donald, a white nationalist, cannot stand the arrival of the new neighbours, while his little daughter can't wait to play with a new friend. In a funny 1930s-style atmosphere, the film questions the possibility of integration and our peaceful coexistence.

MORAY

Mariela Schöffmann (Mariela Schöffmann)
Avstrija/Austria, 2017, digital, 3'07"



Koralni grebeni so največje strukture, ki so jih na svetu ustvarila živa bitja. Po številu vrst se uvrščajo med najbolj raznolike ekosisteme, so tako tekoč tropski svet oceana. Enako pestre pa so nevarnosti, ki so jim ti občutljivi sistemi izpostavljeni. Film upodobi zgolj drobec tega. 2018, leto koralnega grebena.

Coral reefs are the largest structures created by living beings worldwide. They are among the most species-rich ecosystems, so to speak the tropics of the oceans. Equally diverse are the threats to which these sensitive systems are exposed. The film indicates only a small fraction of it. 2018, the year of the coral reef.

MUCCICHINO

Alessandro Tontini (Alessandro Tontini)
Italija/Italy, 2018, digital, 3'10"



Deček ponoči prečka reko. Mama mu drži svetilko. Potem pa svetilka ugasne in deček se začne utapljati.

A young boy crosses a river by night. His mother holds the light for him. The light goes off and he starts drowning and drowning.

FIFI FATALE

Mária Kralovič (Bfilm)
Slovaška/Slovakia, 2018, digital, 13'47"



Ob njeni lepoti ti zastane dih, njen ples in gibanje te spremljata še v sanjah. V tesnem pozabljenem baru večeri pripadajo njej, samo njej. Točaj je usodno zaljubljen vanjo, redne stranke so očarane. Nato pa se pojavi nepričakovan gost, mladenič, ki razkrije skrivnost njene privlačnosti.

Her beauty is breath-taking, and the way she dances and moves will haunt your dreams. In a tiny forgotten bar, the evenings belong to her and her only. The bartender is desperately in love with her, the patrons are mesmerized. That is until a surprise guest turns up – a young man who uncovers the secret of her powers.

VZHODNOEVROPSKA IN SREDNJEEVROPSKA PANORAMA III EASTERN AND CENTRAL EUROPEAN PANORAMA III

THE MONK

Žarko Ivanov (Flipbook Production)
Makedonija/Macedonia, 2018, digital, 12'08"



V majhnem samostanu, skritem ob jezeru v skalnatem gorovju daleč od civilizacije, si osamljen mlad menih zapolnjuje čas s slikanjem fresk svetnikov. Ko nekega spokojnega sončnega dne sedi v svojem malem čolnu sredi jezera in ribari, nenadoma zasliši ženske glasove. Je to skušnjava? Je to preizkus za njegovo vest?

In a small monastery, hidden in the rocky mountains by a lake far from civilization, a lone-some young monk paints frescos of saints on the walls. On a quiet sunny day, while fishing in his small rowboat in the middle of the lake, he suddenly hears female voices. Is he being tempted? Is his conscience being tested?

APERTURE

Emanuele Kabo (Emanuele Kabo)
Italija/Italy, 2018, digital, 2'27"



Kratki film dokumentira režiserjevo prizadevanje, da bi znova navezal odnos s svojim rojstnim mestom.

The short documents the director's effort to re-build the relationship with his hometown.

MALLEUS DEI

Dino Krpan (Diedra)
Hrvaška/Croatia, 2018, digital, 14'04"



17. stoletje gre h koncu. Svet kipi od novih idej in odkritij. Po vsej Evropi rastejo univerze in kavarne. Podeželskih skupnosti pa se napredek ni prav močno dotaknil. Ljudje se redno zbirajo na sejnih in pri nedeljskih mašah, občasno se udeležujejo tudi javnih usmrtitev. It's the end of 17th century. The world is brimming with new ideas and discoveries. Universities and coffeehouses are emerging all over Europe. However, progress hasn't much affected provincial communities. People regularly gather at fairs and Sunday Mass, but occasionally also attend public executions.

OPHELIA

Tobias Xhaxhiu (Tobias Xhaxhiu)
Albanija/Albania, 2018, digital, 4'52"



Nad gradom Elsinor se zgrinjajo oblaki blaznosti in izdajstva. Mlada Ofelija, ki je po očetovem umoru in Hamletovi zavrnitvi povsem na tleh, neko otožno jutro odide na sprehod onkraj zidov palače. Pod težo nenavadnih pojavov in pretresena od lastnih čudnih misli se približuje sklepnemu dejanju svojega kratkega, tragičnega življenja. Clouds of madness and betrayal are surrounding the castle of Elsinore. On a morning full of dreariness, the young lady Ophelia, destroyed by the murder of her father and Hamlet's refusal, decides to take a walk outside the palace. Under the oppression of peculiar phenomena and trembled by grotesque thoughts of her own mind, Ophelia keeps getting closer to the final act of her short, tragic life.

GENO

Dato Kiknavelidze (Lira Production Studios)
Gruzija/Georgia, 2017, digital, 12'54"



Krastačji samec Geno in njegovi sosedje morajo poiskati novo življenjsko okolje, ko jim ribnik, kjer živijo, uniči gradbišče. Geno gleda samo nase. A spoznal bo, da bodo lahko preživeli le, če bodo združili moči. Toad Geno and his neighbours are forced to seek a new habitat because a construction site invades the pond where they live. Geno cares only of himself. But he'll realize that only in collaboration they'll be able to survive.

BIG DATA

Veronika Hozjan (Academy of Fine Arts and Design Ljubljana)
Slovenija/Slovenia, 2018, digital, 2'26"



Animirani film parafrazira današnjo družbo interneta, v kateri so ljudje postavljeni v virtualno omrežje kot množica podatkov. Podatki nas identificirajo, vendar pa so zelo občutljivi za zlorabe. A tudi če živimo v virtualnosti in imamo svobodno voljo, nas v resnici usmerja »veliki drugi« – sistem, v katerem delujemo. The animation paraphrases today's Internet society, where people are placed in a virtual network like a multitude of data. While identifying us, data is also the most sensitive point of abuse. However, even if we live in virtuality and have free will, we are still guided by the "Big other": the system in which we operate.

ZVEZEK / ZESZYT / THE NOTEBOOK

Aleksandra Rylewicz (Jan Matejko Academy of Fine Arts Krakow)
Poljska/Poland, 2018, digital, 6'26"



Dogajanje se začne v sobi glavnega junaka, ki globoko spi. Pred njegovo posteljo je zvezek, ki se odpre in nas, gledalce, uvede v drugačen svet. The action begins in the room of the main character, deep in sleep. In front of his bed, there is a notebook, which opens and introduces us – the viewers – to a different world.

KAR OD NEKOD / OUT OF NOWHERE

Žiga Stupica (School of Arts University of Nova Gorica)
Slovenija/Slovenia, 2018, digital, 5'22"



Na zapuščeni cesti sredi vroče puščave delavec Tone popravlja cestno svetilko. Na vsem lepem prileti mimo neznani leteči predmet in strmoglavi v pesek. Iz njega skoči majhen vesoljček in jezen začne popravljati pokvarjeno vesoljsko ladjo. Tone mu ponudi pomoč, vendar ga vesoljček napačno razume in misli, da mu hoče ladjo ukrasti. Zgodba se zaključí z laserji. On a deserted road in the middle of a hot desert, street worker Tone is fixing a lamp on the side of the road. Out of the blue, an Unknown Flying Object flies by and crashes into the sand. Out of it jumps a small alien, who angrily tries to fix his broken spaceship. Tone offers to help, but the alien misunderstands him and thinks he is trying to steal his ship. The story ends with lasers.

ZUNAJ SEZONE / SEZON UTÁN / OFF SEASON

Orsolya Láng (Moholy-Nagy University of Art and Design Budapest)
Madžarska/Hungary, 2018, digital, 10'15"



V majhni ribiški vasi je zunaj sezone dan enak dnevu. Prebivalci živijo drug ob drugem kot elementi pokrajine. A droben nihaj je dovolj, da se rutina prekine. Posebni dnevi se razkrijejo šele, ko se približajo svojemu koncu.

In a small fishing village in the off season, a day is like another. The inhabitants live side by side like the elements of the landscape. But a small sway is enough to break the routine, and the closed worlds become close word. Special days reveal themselves only when they come close to their end.

IF YOU CAN

Hanna Rybak (UMCS Lublin)
Poljska/Poland, 2017, digital, 1'13"



Animirani film, ki razburka misli in črpa navdih v citatu Winstona Churchilla. Osnovni namen je pokazati na težave v življenju razvajenega sodobnega človeka in dokazati, kako malo v resnici potrebujemo, da smo srečni.

A thought-provoking animation based on a quote by Winston Churchill. The main idea is to point out the problems of the spoiled modern man's life and to show how little we actually need to be happy.

PARANOJA PARANOJE

Katarina Jukić (Animation and New Media Department University of Zagreb)
Hrvaška/Croatia, 2018, digital, 4'34"



Vsak človek se mora vse življenje spopadati z obveznostmi in dolžnostmi. Za večino je to samo nevšečnost, nekatere pa muči prava tesnoba ob misli, da bi jim pri najpreprostejših opravilih lahko spodletelo, kar pogosto povzroča nespečnost ali nočne more. Studoš piše seminarsko nalogo in strah, da dela ne bi končal pravočasno, ga pahne v nočno moro z nadzemeljskim občutkom.

Throughout their life, each person needs to deal with certain obligations and responsibilities. While most people only feel discomfort, some people experience anxiety about performing even the simplest tasks the wrong way, which often causes insomnia or nightmares. Studoš, while working on a seminar, experiences a surreal feeling through a nightmare based on his fear of not finishing his work on time.

JOURNEY

Marek Jasaň (Artichoke/Animation People/Academy of Performing Arts Bratislava)
Slovaška, Češka/Slovakia, Czech Republic, 2018, digital, 8'40"



Zgodba o človeku, ki sanjari, da bi vstopil v glave ljudi okoli sebe, jim ukradel sanje, želje in osebne izkušnje ter z njimi napolnil svojo miselno praznino.

The story of a man who daydreams of entering the minds of people around him, stealing their dreams, desires and personal experience in order to fill his own, empty mind.

NAJBOLJŠE EVROPSKE ŠOLE I BEST EUROPEAN SCHOOLS I

MOTH

Ewa Łuczak (National Film and Television School)
VB/UK, 2018, digital, 11'38"



Film izriše zgodbo o družini v stiski skozi oči osemletne Mabil. Ker jo starši čustveno zane-marjajo, deklica pobegne v svet fantazije, kjer živi njen namišljeni prijatelj, da bi tam našla tolažbo in toplino. Ko pa jo družinske težave dohitijo, mora sprejeti pretresljivo odločitev. To je pripoved o osamljenosti, pasteh eskapizma, pa tudi o sprejetosti.

Moth tells the story of a troubled family through the eyes of 8-year-old Mabil. Emotionally neglected by her parents, she escapes to a world of fantasy inhabited by her imaginary friend, seeking comfort and affection. When she is faced with her family's struggle she is forced to make a heartbreaking decision. It is a tale of loneliness, dangers of escapism and ultimately – acceptance.

PLEN / PREY

Dal Park (Royal College of Art)
VB/UK, 2017, digital, 2'12"



Kratki film o vroče-hladnem odnosu. Dekle, staro dobrih dvajset let, se mora spopasti z materino boleznijo in neizbežno smrtjo, ki se pojavi v obliki črnega leva.

Prey is a short story about a love-hate relationship. A young girl in her early twenties is faced with her mother's sickness and impending death, which appears in the shape of a black lion.

KONTAKT

Mari Kivi (Estonian Academy of Arts)
Estonija/Estonia, 2018, digital, 4'50"



Instinktivna potreba po dotiku je rodila zas-vajajoč odnos, po zaslugi katerega se pranje lahko nadaljuje v neskončnost.

The instinctive need for the contact has created an addictive relationship, which helps to keep up the endless washing cycle.

MORSKE POŠASTI / LES MONSTRES MARINS / SEA MONSTERS

Perrine Pype (ENSAV La Cambre Brussels)
Belgija/Belgium, 2017, digital, 6'59"



Film v obliki dokumentarca odstira pogled na morske pošasti iz globin in legend. Ta bitja drugo drugemu križajo pot na dnu morja in najbolj nenavadna niso vedno tista, ki se taka zdijo na prvi pogled.

In the form of a documentary, this film uncovers sea monsters from the deep and from legends. These creatures cross each other's paths at the bottom of the sea, and the strangest aren't always those we believe to be so.

UTELEŠENJE / WCIELENIE / INCARNATION

Barbara Rupik (Polish National Film School in Lodz)
Poljska/Poland, 2017, digital, 4'45"



Kri, prst in muhe nad umirajočim truplom ustvarjajo srhljivo vzdušje razkroja. Pred to naturalistično, gnusno kuliso se odvije kratka zgodba o življenju in smrti. Vzajemni vpliv teh dveh pojavov je neizbežen prav toliko kot soodnosnost človeka in narave. Toda nekdo bo v tem boju za ravnovesje v naravi moral priznati poraz.

Blood, dirt and flies above a dying corpse create a frightening atmosphere of decomposition. A short story of life and death takes place in this naturalistic, disgusting scenery. The mutual influence of these two phenomena is unavoidable, just like a correlation between a man and nature. Yet, someone will have to lose in this struggle for balance in nature.

JOČI! / PLEURE! / CRY!

Laura Nicolas (ENSAV La Cambre Brussels)
Belgija/Belgium, 2017, digital, 4'40"



Grob. Žalostna babica. Zmedena deklica. Trije žalujoči, ki ji bodo vse povedali.

A grave. A sad grandma. A confused little girl. Three mourners who will tell her everything.

NORMA

Agata Mianowska (Polish National Film School in Lodz)
Poljska/Poland, 2017, digital, 7'05"



Dekleti se trudita ustrezati sodobnim lepotnim merilom. Vsaka je drugačna, nobena pa se v svoji koži ne počuti dobro. Norma in njena sosedica na različne načine iščeta občutek samosprejetosti.

Two young girls are trying to fit into the modern canons of beauty. Each of them is different, but none feels good in their own skin. Norma and her neighbour try different methods to gain the feeling of self-acceptance.

TRIPTIH / TRIPTYCH

Katia Lom (National Film and Television School)
VB/UK, 2018, digital, 8'24"



Kratki film, v katerem hči ob praznjenju hiše pokojnega očeta razmišlja o poteh časa in spomina. Pripoved, naslonjena na resnično zgodbo režiserkine matere, ki je leta 1951 pri štirih letih s starši ponoči skozi gozd pobegnila iz Češkoslovaške, briše mejo med fiktivnim in dokumentarnim.

A short film reflecting on the nature of time and memory as a daughter empties her late father's home. Based on the true story of the director's mother escaping Czechoslovakia in 1951 at the age of four with her parents through the woods at night, the narrative blurs the line between fiction and documentary.

DRUGI / INNY / THE OTHER

Marta Magnuska (Polish National Film School in Lodz)
Poljska/Poland, 2018, digital, 4'47"



Ljudje med čakanjem na prihod skrivnostnega prišleka ugibajo, kdo to je. Izriše se zamegljena slika tujca in njegova navzočnost skorajda že postane otipljiva. Začetno vznemirjenje množice se prelevi v tesnobo.

While waiting for the arrival of the mysterious newcomer, people keep on guessing who he is. The blurry vision of the stranger takes shape, making his presence feel almost real. The initial excitement of the crowd turns into anxiety.

MOŽ S PTICAMI / L'HOMME AUX OISEAUX / THE MAN WITH BIRDS

Quentin Marcault (La Poudrière)
Francija/France, 2017, digital, 4'25"



Prebivalci gorske vasice, ki jo je sneg odrezal od sveta, pričakujejo prihod moža s pticami, ki naznanja konec zime.

The inhabitants of a mountain village cut off by the snow await the arrival of the Man with birds, the sign that winter is over.

HERMANOVO VZDUŠJE JE PRERASTE V MALODUŠJE / HERMAN BROWN IS FEELING DOWN

Dan Castro (Royal College of Art)
VB/UK, 2018, digital, 6'05"



Hermanov umirjeni pisani svet nenadoma zmoti nekaj glasnega in stresnega. Film, ki združuje digitalno animacijo in tradicionalne tehnike risanja s črnilom na filmski trak, govori o življenju, tesnobi in metodah spopadanja z obema.

Herman's quiet, colourful world is suddenly interrupted by something loud and stressful. Combining digital animation with traditional ink-on-film techniques, *Herman Brown* is a film about life, anxiety, and learning how to cope with both.

300 G/m2

Kamila Kučíková (Estonian Academy of Arts/Your Dreams Factory)
Estonija, Slovaška/Estonia, Slovakia, 2018, digital, 5'33"



Monodrama belega/belega papirja.
It's a monodrama of a white-white paper.

**ZVEZDICA / PETIT ASTRE /
LITTLE STAR**

Etienne Baillieu (La Poudrière)
Francija/France, 2017, digital, 4'07"



Devetletni Alexis se bo prvič sam peljal z vlakom. V istem času več tisoč kilometrov oddaljena vesoljska sonda ponovno vzpostavi stik z Zemljo.
Nine-year-old Alexis is about to take a train for the first time. At the same time, thousands of miles away, a space probe is about to re-make contact with Earth.

**NAJBOLJŠE
EVROPSKE
ŠOLE II
BEST EUROPEAN
SCHOOLS II**

**TANGO HREPENENJA / TANGO
TĘSKNOT / TANGO OF LONGING**

Marta Szymańska (Polish National Film School in Lodz)
Poljska/Poland, 2018, digital, 5'22"



Naslikana zgodba o izjemni naravi tanga, ki ni zgolj erotični ples, poln poželenja ali agresije, temveč predvsem poln bolečine. Tango pomeni hrepenenje, »otožno misel, ki jo izplešeš«. A painted story about the extraordinary nature of tango, which is not only erotic, full of desire or aggression, but mainly is full of sorrow. Tango is longing, it is "a sad thought that is danced".

**PRAVI TRENUTEK / WŁAŚCIWY
MOMENT / THE RIGHT MOMENT**

Zofia Dabrowska (Polish National Film School in Lodz)
Poljska/Poland, 2018, digital, 4'56"



Ko ti siva realnost pride do živega, se zapreš med štiri stene. Niti pomisliš ne, da je morda že za soslednjimi vrati nekdo, ki vidi stvari podobno. Preprosta, vedra zgodba o tem, da se vse zgodi ob pravem trenutku. When the grey reality gets you down, you lock yourself in your four walls. It might not even cross your mind that there could be someone, just next door, who sees things in a similar way. A simple and light story about the fact that eventually everything comes at the right moment.

PRVI STIKI / PREMIERS CONTACTS / FIRST CONTACTS

Vaiana Gauthier (La Poudrière)
Francija/France, 2018, digital, 4'10"



Tahiti, 1767. Dekle opazuje prve stike med njeno skupnostjo in Evropejci, ki so pripluli na ladjah. Navzočnost slednjih se začne počasi odražati v njenem vsakdanjem življenju. Tahiti, 1767. A young girl watches the first contacts between her community and Europeans who arrived by ship. Little by little, their presence starts to change her daily life.

FANT RIBA / FISHBOY

Anita Bruvere (National Film and Television School)
VB/UK, 2018, digital, 8'42"



Fant riba živi v temi, kjer se zaradi dogodkov iz preteklosti počasi pogreza v občutek krivde. Dekle Laura v njegov mračni svet vnaša žarek upanja. Fantu pa preteklost kljub njenim prizadevanjem ne da miru in naposled ogrozi oba. FishBoy lives in darkness, his guilt about the past slowly consuming him. His girlfriend Laura is a light of hope in his dark world. Despite her efforts, FishBoy's past continues to chase him, eventually putting both him and Laura in danger.

VSAKDANJI KLEPET / A DAILY CHAT

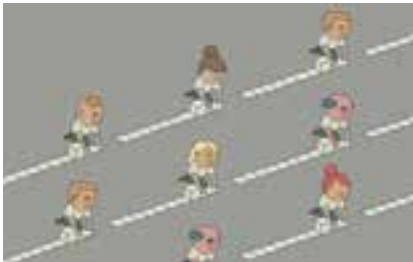
Cheng-hsu Chung (Royal College of Art)
VB/UK, 2017, digital, 5'03"



To je nesmiselna debata. Ko zaljubljenca gradita zvezo, vsak trenutek zapolnita s tišino, šepetom, smehom ali kriki. This is a nonsense debate. When lovers build up a relationship, they fill in every moment with silence, whispers, laughter and screaming.

NAPIHNJEN / COUPS DE POMPE / PUMPED UP

Marion Ichard (La Poudrière)
Francija/France, 2017, digital, 4'18"



Monsieur Icard je šef, ki doseže vse, kar si zamisli. Nekoč ga obiščejo delničarji podjetja. Monsieur Icard, a real go-getter of a boss, is paid a visit by his shareholders.

HOMO / TAPETTES / FAGS

Alexis Vandersmissen (ENSAV La Cambre Brussels)
Belgija/Belgium, 2017, digital, 5'40"



Prevpraševanje moškosti. Oblike kričečih barv se med razraščanjem privlačijo, odbijajo in medsebojno pogojujejo. An exploration of manhood. Forms with flashy colours attract, repel, influence themselves as they grow up.

RDEČA GARAŽA / GARAGE ROUGE / RED GARAGE

Max Litvinov (La Poudrière)
Francija/France, 2017, digital, 4'03"



Fant si po napadu ne upa več od doma. Following an assault, a young boy is too scared to leave his home.

**MOJ BRAT ČUDAK /
MÓJ DZIWNY STARSZY BRAT /
MY STRANGE ELDER BROTHER**

Julia Orlik (Polish National Film School in Lodz)
Poljska/Poland, 2018, digital, 12'25"



Zgodba o odnosu med mlado žensko, ki si na vso moč prizadeva začeti uspešno kariero, in njenim ekscentričnim bratom.

A story about the relationship between a young woman who really wants to succeed in her working life and her eccentric brother.

GOŠČAVA / CHWAST / THICKET

Adrianna Matwiejczuk (Polish National Film School In Lodz)
Poljska/Poland, 2017, digital, 4'10"



Dekle muči huda sramežljivost. Večino časa preživi doma v razmišljanju in sanjarjenju. Nato pa jo telefonski klic spodbudi, da še zadnjič poskusi premagati svoje strahove.

A young girl is struggling with extreme shyness. She spends most of her time at home, thinking and dreaming. One day she receives a phone call from a distant friend and decides to give herself one last try in overcoming her fears.

SPANJE / DORMIR / SLEEPING

Mathilde Roy (La Poudrière)
Francija/France, 2018, digital, 4'05"

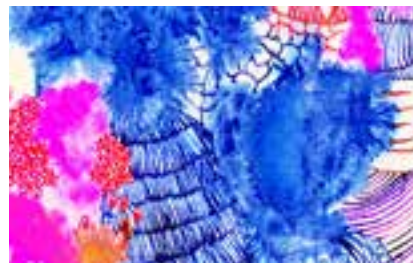


V stanovanju ponoči vsi mirno spijo – vsi razen najstnice, ki ji drobni zvoki ne pustijo zatisniti očesa.

In a flat by night, everybody is sleeping peacefully, except a teenage girl hold awake by few little noises.

**POROZNO TELO / LE CORPS
POREUX / THE POROUS BODY**

Sofia El Khyari (Royal College of Art)
VB/UK, 2018, digital, 6'15"



Mlada ženska, ki živi v svoji glavi, se vrne k morju, da bi našla ravnovesje. Ko se potopi v vodo, se potopi pod lastno kožo in predre svoj psihološki ovoj.

A young woman who lives in her thoughts goes back to the sea to centre herself. As she dives into the water, she dives under her skin and penetrates her psychological wrapping.

**LUBENICA / LA PÂTÊQUE /
THE WATERMELON**

Tiantian Qiu (La Poudrière)
Francija/France, 2018, digital, 3'38"



Sestri se neko poletno popoldne spričkata o tem, kako pravično razdeliti polovico lubenice.

One summer afternoon, two sisters squabble about how to share equally one half of a watermelon.

MADŽARSKA NA OBISKU HUNGARY VISITING

Stopnje svobode Bežen pogled v zgodovino madžarskega animiranega filma

Čeprav se zgodovina madžarskega animiranega filma piše že več kot 100 let, je produkcija tako imenovanega "trik filma" postala profesionalna dejavnost šele sredi 30. let 20. stoletja. Najbolj znana delavnica je bila tedaj Coloriton Studio, ki so ga ustanovili János Halász, Félix Kassowitz in Gyula Macskássy. Nadarjeni animatorji (denimo George Pal [roj. György Marczincsák], John Halas [roj. János Halász] ali Jean Image [Imre Hajdú]), ki so zapustili Madžarsko zaradi političnih razlogov ali v iskanju boljših življenjskih razmer, so se v tujini razvili v priznane avtorje in soustvarjali svetovno zgodovino animiranega filma.

Po drugi svetovni vojni je na Madžarskem, podobno kot v vseh državah vzhodnega bloka, država postala edini mecen kulture in vzpostavila izjemno dejaven animacijski studio, ki je večnoma deloval na področju otroškega filma ter za namene javnega servisa in izobraževalnih programov. Državni Pannónia Filmstudio je leta 1951 pomagal ustanoviti Gyula Macskássy, ki velja za očeta madžarskega animiranega filma, in najiminitnejši animirani filmi iz 50. let so prav njegove priredbe pravljic.

Produkcijo animiranega filma, ki je dosegla vrhunec (tako kvantitativno kot kvalitativno) v obdobju od 60. do 80. let in v veliki meri pod taktirko studia Pannónia iz Budimpešte, pogosto omenjajo kot zlato dobo madžarskega animiranega filma. Produkcija celovečernih animiranih filmov se je začela leta 1973 s priredbo priljubljene epa iz 19. stoletja *János vitéz* v režiji Marcella Jankovicsa. Poleg konvencionalnih animiranih celovečercev za širše občinstvo (katerih priljubljenost pri madžarski publiki s časom ni upadla) pa so k mednarodnemu

slovesu madžarskega animiranega filma pripomogli tudi slogovno drznejši eksperimentalni celovečerci: med njimi dokumentarni muzikal *Habfürdő* (1979) slikarja Györgya Kovásznaia ali burleskna pikselacija *Suli-buli* (1985) Ferenca Varsányija. Jankovicsevo ambiciozno bajeslovno fantazijo *Sin bele kobile* (Fehérlófia, 1981) so leta 1984 na Olimpijskem festivalu umetnosti v Los Angelesu uvrstili med 50 najboljših animiranih filmov vseh časov. V slikarskem slogu izdelani viteški film *Daliás idők* (1984) Józsefa Gémesa je leta 1985 na festivalu v Annecyju osvojil prvo nagrado v kategoriji celovečernega filma.

Če sta finančni temelj za studio Pannónia postavili produkcija serij od 60. let dalje in produkcija celovečernih filmov, ki se je postavila na noge v 70. letih, pa je madžarski animirani film doživel preporod v 60. letih predvsem po zaslugi kratkega filma. V primerjavi z literaturo, gledališčem in igranimi celovečerci so režiserji animiranih filmov pod rahljajočo se diktaturo uživali večjo stopnjo svobode, saj je animirani film še vedno veljal za manj resno zvrst umetnosti, ki je namenjena predvsem otrokom. Po navdihu izjemnega vizualnega in tematsko-narativnega obrata, ki ga je v 50. letih uprizorila modernistična animacija (predvsem v filmih zagrebške šole), je korenite spremembe v svojem pogledu na začetku 60. let doživel tudi madžarski animirani film. Vse desetletje so bili v vzponu intelektualni karikaturni filmi, na produkcijo bolj eksperimentalne animacije pa so vplivali tudi inovativni oblikovni jezik neoavangardnega slikarstva, zahodnoevropski oglaševalski grafični slog in vzhodnoevropski plakat. Podobno kot pri igranem celovečernem filmu v 70. letih je tudi v animiranem filmu rasla tendenca po neposrednem upodabljanju družbenih tematik, kar je več ustvarjalcev na tem področju spodbudilo k rabi dokumentarnih pristopov. Animirani film je za državni aparat postal "prestižni žanr" in s filmi

so na mednarodnih festivalih demokratičnega Zahoda dokazovali obstoj umetniške svobode v komunističnem režimu, čeprav isti filmi doma pogosto niso bili dostopni širši javnosti. V 60., 70. in 80. letih so madžarski animirani filmi osvojili nekaj prestižnih nagrad v mednarodni konkurenci, med njimi nominacijo za oskarja (*Sizif*, 1975), dve zlati palmi (*Pretep*, 1977; *Moto Perpetuo*, 1981) in oskarja (*A légy*, 1980) – prvega za madžarski film.

Po padcu berlinskega zidu leta 1989 se je dotlej kontinuirana produkcija televizijskih serij prekinila in novoustanovljeni studii so morali preživeti s tujimi naročili. Državni studio Pannónia je izgubil osrednjo vlogo in nastalo je nekaj novih produkcijskih hiš, bodisi neodvisno ali pa po zaslugi tistih, ki so se od omenjenega studia odcepili (npr. Varga, Kecskemétfilm, C.A.K.O.). Pripadniki mlajše generacije ustvarjalcev, ki se je začela uveljavljati na začetku novega tisočletja – ko je zaradi razmaha digitalnih tehnik ustvarjanje animiranega filma postalo cenejše in bolj razširjeno –, so v veliki meri prelomili s filozofskimi tradicijami madžarske umetnosti animiranega filma in raje razmišljajo v okvirih pripovedi in žanra. Izjemni uspehi prvega desetletja novega tisočletja so prihajali sporadično, med drugim glavna nagrada v Annecyju (*Okrožje!* [Nyócker, 2005]), nominacija za oskarja (*Maestro*, 2007) in nominacija za bafto (*Log Jam*, Aleksej Aleksejev, produkcija Studio Baestarts, 2009). Nedvomno največji uspeh novega tisočletja je madžarskemu animiranemu filmu prinesel celovečerec *Okrožje!* režiserja Árona Gauderja in scenarista Erika Nováka, ki prinaša hudomušen pogled na vzhodnoevropsko družbo skozi oči najstnikov.

Po zaslugi nedavnih premikov na področju animiranega filma v srednji Evropi najbolj avtonomni filmi danes nastajajo na delavnicah izobraževalnih ustanov. Na Madžarskem najvidnejša dela ustvarijo na oddelku za animacijo Univerze za umetnost Moholy-Nagy v Budimpešti. V izboru "najboljših diplomskih filmov univerze MOME" so v središču pozornosti številne odločne avtorice, katerih filmi najbolj izstopajo vizualno, pripovedno in tematsko. Številni med njimi nagovarjajo gledalca s kompleksnimi družbenimi vprašanji o ženskem telesu in vlogi ženske v današnji družbi.

Anna Ida Orosz
strokovnjakinja za zgodovino animiranega filma

Degrees of Freedom A short peek into the history of Hungarian animation

Although the history of Hungarian animation goes back over 100 years, the so-called 'trick film' production only turned professional in the mid-1930s. Coloriton Studio was the best-known workshop at that time, founded by János Halász, Félix Kassowitz and Gyula Macskássy. Talented animation artists (for example, George Pal [born György Marczincsák]; John Halas [born János Halász], or Jean Image [Imre Hajdú]) who emigrated from Hungary for reasons to do with politics or livelihood, became renowned representatives of universal animation history abroad.

After World War II, in Hungary, similarly to each of the Eastern Bloc countries, the state became the sole patron of culture, and a busy animation studio was maintained mainly for children's films, public-service and educational productions. It was Gyula Macskássy who assisted the foundation of the state-owned Pannónia Filmstudio in 1951. The finest animation films of the 1950s were reworkings of children's tales made by Gyula Macskássy, revered as the father of Hungarian animation.

The peak of animation film production (both in terms of quantity and quality) during the 1960-80s, which was largely conducted at Pannónia Film Studio, Budapest, is often called the golden age of Hungarian animation. The production of full-length animated films began in 1973 with the adaptation of the popular 19th-century verse epic *János vitéz* (*Johnny Corncob*), directed by Marcell Jankovics. Apart from mainstream animated feature films (the popularity of which has not faded with time among Hungarian audiences), stylistically

bold experimental full-length films added to the international fame of Hungarian animation: the list includes the painter György Kovásznai's documentary musical *Habfürdő* (*Foam Bath*, 1979), or the pixilated burlesque film *Suli-buli* (*Schooltime Blues*, 1985) by Ferenc Varsányi. Marcell Jankovics's mythical fantasy film, *Fehérlófia* (*Son of the White Mare*, 1981) is an ambitious composition, which was selected among the 50 greatest animated films of all time at the 1984 Olympic Arts Festival in Los Angeles. The painted knight film *Daliás idők* (*Heroic Times*, 1984) by József Gémes won first prize for a feature film at the 1985 Annecy Festival.

Whereas series film production starting in the 1960s, and feature film production getting off the ground in the 1970s established the financial foundations for Pannónia, it was mainly thanks to short films that Hungarian animation film underwent a renewal in the 1960s. In comparison to literature, theatre and live-action feature films, animation directors enjoyed a greater degree of freedom under the softening dictatorship, since animated film was still seen as a less serious art form, intended primarily for children. Being inspired by the striking visual and thematic-narrative turn of modernist animation in the 1950s (especially in the films of the 'Zagreb School'), the outlook of Hungarian animation also went through essential changes in the early 1960s. Intellectual caricature films proliferated throughout the decade, while the innovative design language of Neo-Avantgarde painting, West European advertising graphics, and East European poster art also influenced more experimental-type animations. Similarly to what happened in live-action feature films during the 1970s, there was an increasing demand for a direct portrayal of social topics in animation films as well. As a result, several animation filmmakers began using documentary methods. Animation film became a "prestige genre"

for the state apparatus: the films were used to prove the existence of artistic freedom in the Communist regime as represented in international festivals of the democratic West, while often these films were not accessible to the wider public in their home countries. In the 1960s, 1970s, and 1980s, Hungarian animations won some highly prestigious awards at international film competitions, including an Oscar-nomination (*Sisyphus*, 1975); two Palme d'Or prizes (*Küzdők / Fight*, 1977; *Moto Perpetuo*, 1981) and an Academy Award (*A légy / The Fly*, 1980) – the very first Academy Award for a Hungarian motion picture.

After the Wall came down in 1989, regular production of TV-series was discontinued and the newly formed studios had to subsist on foreign commissions. The state-owned Pannónia Studio lost its central role but several others were created, either independently of Pannonia or founded by people who had broken from it (e.g. Varga, Kecskemétfilm, C.A.K.O.). Members of the younger generation of animation artists who began to emerge at the beginning of the new millennium – when due to the spread of digital techniques animation filmmaking became less expensive and more widespread – have broken to a large extent with the philosophical traditions of Hungarian animated art and tend to think rather in terms of narrative and film genres. The outstanding

successes of the first decade of the new millennium came sporadically, including an Annecy Crystal (*Nyócker [District!]*, 2005), an Oscar-nomination (*Maestro*, 2007), and a BAFTA-nomination (*Log Jam* directed by Alexei Alexeev, produced by Studio Baestarts, 2009). Unquestionably, the greatest success of the 2000s in Hungarian animation was the full-length animation *The District!* The film directed by Áron Gauder and written by Erik Novák offers a humorous portrayal of contemporary Eastern European society from the perspective of teenagers.

Thanks to the recent reshuffling of animated film production in Central Europe, the most autonomous animations are now being produced in the workshops of educational institutions. In Hungary, the most striking pieces are realized in the animation department of the Moholy-Nagy Art University in Budapest. In the selection of "Best of MOME graduation films", the spotlight is taken by many strong female artists whose films are probably visually, narratively and thematically the most remarkable. Many engage the viewers in the complex social issues of the female body and women's role in today's society.

Anna Ida Orosz
animation film historian

RETROSPEKTIVA: MADŽARSKI ANIMIRANI FILM I HUNGARIAN ANIMATED FILM RETROSPECTIVE I

NAJBOLJŠI DIPLOMSKI FILMI UNIVERZE MOME BEST OF MOME GRADUATION FILMS

ŠTUDENTI MOME RAZSTAVLJAJO /
MOME STUDENTS EXHIBITED
Balassijev inštitut/Balassi Institute
Odprtje razstave/Exhibition opening:
28. november, 19:00

POSEBNE PREDSTAVITVE
SPECIAL PROGRAMMES

ORSOLYA / URSULA
Bella Szederkényi
Madžarska/Hungary, 2009, digital, 8'



Ko začne Orsolya hoditi po rokah, se ji razkrije svet, postavljen na glavo.
One day Orsolya begins to see the world upside down because she starts to walk on her hands.

JAZ SEM SIMON / SIMON VAGYOK / I AM SIMON
Tünde Molnár
Madžarska/Hungary, 2009, digital, 11'



Zaradi nekoliko drugačne perspektive lahko Simon svet okrog sebe komentira z nezamenljivim sarkazmom. Sobo si deli z najstniškima dvojčkoma, toda svobodnega se počuti samo na travnikih zunaj mesta, kjer s prijatelji uživajo v odprtosti prostora. Ko pa se eden od njih poškoduje, se odnosi med njimi za zmeraj spremenijo.
A slightly different perspective allows Simon to comment on the world around him with unmistakable sarcasm. He shares a room with two adolescent twins, but he only feels free in the meadows outside the city, where he meets with friends to enjoy the feeling of free space. But when one is injured, their relationships are forever slightly changed.

DIPENDENZA
Panna Horváth-Molnár
Madžarska/Hungary, 2013, digital, 12'



Grotesken animirani film brez dialogov o hrstu preproste pameti po imenu Bubu, ki dela na ribji tržnici in je kot kužek zaljubljen v na videz krhko, a odločno sodelavko Angelo. Nekoč se na živahni tržnici pojavi mišičast tujec, čedni Tulip, ki postavi bizarno harmonijo para na glavo.
Grotesque animation with no dialogue about Bubu, a huge, simple-minded, sturdy fish market worker, slavishly in love with his colleague, the seemingly fragile but strong-minded Angela. One day, a muscular, attractive stranger, the handsome Tulip turns up at the busy fish market to dishevel the couple's bizarre harmony.

DOM / OTTHON / HEARTH
Bálint Gelly
Madžarska/Hungary, 2012, digital, 5'30''



Tri starke v čolnu, ki ga vozi možki. Dekle na strehi kadi cigareto. Družina se zbira pri kosilu. Animirani kratki film po predlogi kratke zgodbe *Tanyai lány* pisatelja Ádáma Bodorja. Three old women sitting in a boat, a man rowing. A girl smoking a cigarette on a rooftop. A family preparing for lunch together. An animated short, based on Ádám Bodor's short story "Farm Girl".

SYMPHONY NO. 42
Réka Bucsi
Madžarska/Hungary, 2013, digital, 10'



Film predstavi 47 opažanj o iracionalnih povezavah med človekom in naravo.
Symphony no. 42 presents 47 observations in the irrational connections between human and nature.

POSEBNE PREDSTAVITVE
SPECIAL PROGRAMMES

**PAPIRNATI SVET / PAPÍRVILÁG /
PAPER WORLD**

Dávid Ringeisen, László Ruska
Madžarska/Hungary, 2013, digital, 2'30''



Oglas za WWF Madžarska na ravni mikrosve-
ta prikaže vrednote, ki jih zagovarja WWF.
An image film for WWF Hungary in which the
values that WWF stands for, become visible
on the level of a micro-world.

**ZVOK LIZANJA / A NYALINTÁS
NESZE / THE NOISE OF LICKING**

Nadja Andrasev
Madžarska/Hungary, 2015, digital, 9'



Žensko vsak dan med negovanjem eksotičnih
rastlin opazuje sosedov maček. Sprevrženi
ritual se zaključi, ko maček izgine. Naslednjo
pomlad žensko obišče posebnež.
A woman is watched every day by the ne-
ighbour's cat, as she takes care of her exotic
plants. Their perverted ritual comes to an end
when the cat disappears. Next spring a peculi-
ar man pays her a visit.

**VULKANSKI OTOK / VULKÁNSZIGET /
VOLCANO ISLAND**

Anna Kata Lovrity
Madžarska/Hungary, 2016, digital, 9'



Na nekem otoku sredi oceana imajo sile na-
rave še vedno enako moč kot v pradavnini.
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 har-
mony with herself and nature. When her awa-
kening 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.

VEZ / KÖTELÉK / BOND

Judit Wunder
Madžarska/Hungary, 2016, digital, 10'



Ženska živi v popolni samoti in si srčno želi lju-
bezni. 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 creatu-
re that looks like a cat... New bonds evolve as
she gives birth to three kittens, but the crea-
ture disappears and she is left with the happi-
ness of motherhood and the loss of her lover.

**DOMAČA ZABAVA / HÁZIBULI /
PARTY**

Dániel Bárány
Madžarska/Hungary, 2016, digital, 4'



Doma se odvije zabava. Začne se z nedolžno
pijačo in klepetom, nadaljuje z glasbo, gostje
pa kar prihajajo in prihajajo. Vase zlijejo toliko
alkohola, da se zabava sprevrže v katastrofo.
Film je nastal po navdihu romana *Vercoquin et
le plancton* Borisa Viana.
A house party coming to life from the be-
ginning to the end. Starting with simple drin-
king and chatting, which is followed by music,
and the guest just keep on arriving. They
drink so much that the party becomes a ca-
tastrophe. The film was inspired by the novel
Vercoquin et le plancton by Boris Vian.

RETROSPEKTIVA: MADŽARSKI ANIMIRANI FILM II HUNGARIAN ANIMATED FILM RETROSPECTIVE II

ZGODOVINSKI MEJNIKI I HISTORICAL MILESTONES I

SCHMOLLOVA SIMFONIJA / SCHMOLL SZIMFÓNIA / SCHMOLL SYMPHONY

Gyula Macskássy, György Szénásy, Félix Kassowitz
(Macskássy Studio)
Madžarska/Hungary, 1939, digital, 2'



Oglasni film za loščilo za čevlje znamke Sch-
moll, izdelan v tehniki abstraktne stop-moti-
on animacije.
An abstract stop motion commercial adverti-
sing the shoe polish brand "Schmoll".

KONCERTISSIMO / KONCERTISSIMÓ / CONCERTISSIMO

József Gémes (Pannonia Film Studio)
Madžarska/Hungary, 1969, 35 mm, 3'



V koncertno dvorano postavljena risana
prispodoba oboroženih napadov in neukih
množic. Film je leta 1968 na festivalu kratkega
filma v Krakovu osvojil posebno nagrado zlati
zmaj.
A cartoon allegory set in a concert hall abo-
ut armed aggression and the ignorance of
the crowd. The film won the Golden Dragon
Special Prize at the 1968 Krakow Short Film
Festival.

VALOVNE DOLŽINE / HULLÁMHOSSZOK / WAVELENGTHS

György Kovásznai (Pannonia Film Studio)
Madžarska/Hungary, 1970, digital, 9'



Film z nepričakovanimi, absurdnimi kombi-
nacijami slik in risb, ki nastajajo pod fotoa-
paratom, upodobi naključne in razdrobljene
zvočne vtise ob poslušanju radia.
The film follows the random and fragmen-
tary sound impressions of the radio through
unexpected surreal combinations of under-
-the-camera paintings and drawings.

SIZIF / SIZIF / SISYPHUS

Marcell Jankovics (Pannonia Film Studio)
Madžarska/Hungary, 1974, 35 mm, 2'



Likovna mojstrovina o človekovem večnem
boju. Film je bil nominiran za oskarja.
This Oscar-nominated film is a graphic
masterpiece about the eternal human
struggle.

FIŽOLOV SVET / BABFILM / SCENES WITH BEANS

Ottó Foky (Pannonia Film Studio)
Madžarska/Hungary, 1975, digital, 12'



Kako je videti naša družba od zunaj? Ozrite se
na svet, sestavljen iz stotin fižolčkov, v družbi
bitja od nekod drugod.
How does our society look like from the outsi-
de? Take a look with an external creature on a
world filled with hundreds of beans.

HEJ, TI! / HÉ, TE! / HEY, YOU!

Péter Szoboszlai (Pannonia Film Studio)
Madžarska/Hungary, 1976, digital, 7'



Agresija rodi agresijo. *Hej, ti!* pronicljivo upodobi, kako preganjani postane preganjalec. Aggression bears aggression: *Hey You!* is a precise depiction of how the persecuted becomes the persecutor.

ROUNDINO

Csaba Szórády (Pannonia Film Studio)
Madžarska/Hungary, 1977, digital, 2'



Absurdna, minimalistična komedija o mučitelju in mučeniku. An absurd and minimalist comedy about the torturer and the tortured.

HAM HAM / HAMM / GOBBLE-GOBBLE

István Bányaí (Pannonia Film Studio)
Madžarska/Hungary, 1977, digital, 6'



Zgodba o človeku, ki je nekoč odšel na večerjo v fino restavracijo, na koncu pa pojedel vse veselje. A story of a man who one day went out to have dinner in a posh restaurant but ended up eating the whole universe.

PRETEP / KÜZDŐK / FIGHT

Marcell Jankovics (Pannonia Film Studio)
Madžarska/Hungary, 1977, 35 mm, 3'



Kipar ustvarja kip, kip pa oblikuje njega. The sculptor is making a statue, and, in turn, is being fashioned by the statue.

MOTO PERPETUO

Béla Vajda (Pannonia Film Studio)
Madžarska/Hungary, 1980, 35 mm, 10'



Zgodba o natrpanem dvigalu v večnem gibanju in malem človeku, ki hoče noter – tihi boj brez konca. Film je leta 1982 osvojil zlato palmo za najboljši kratki film. A story of a crowded perpetual motion lift in which a little man wants to get in – a quiet struggle with no end. Winner of Palme d'Or for Best Short Film in 1982.

MUHA / A LÉGY / FLY

Ferenc Rofusz (Pannonia Film Studio)
Madžarska/Hungary, 1980, 35 mm, 3'



Z oskarjem nagrajeni animirani film Ferenca Rofusza je začetnik izjemne nove tehnike animiranja ozadja. Edinstven je tudi način pripovedovanja zgodbe skozi oči muhe, užete v hiši – tovrstna naracija je bila značilna prav za umetnost vzhodnoevropskega bloka. This Academy Award winning animation by Ferenc Rofusz pioneered a magnificent new technique of background animation. Telling the story from the P.O.V. of a fly trapped within a house was also a unique state of art from the Eastern European block.

AD ASTRA

Ferenc Cakó (Pannonia Film Studio)
Madžarska/Hungary, 1982, 35 mm, 2'



Poetična ponazoritev razmer, v katerih množica ohromi ustvarjalne reformatorje.

A poetic illustration of how creative reformers can be paralysed by the mass.

KOLAČKI / SÜTI / SCONES

Gyula Nagy (Pannonia Film Studio)
Madžarska/Hungary, 1984, 35 mm, 10'



Ko babica pusti skledo testa samo v shrambi, se začnejo dogajati čudne reči.

Things go wild when a bowl of dough is left on its own in the pantry at grandma's.

SVETLOBA PRED ZORO / FÉNYEK VIRRADAT ELŐTT / LIGHTS BEFORE DAWN

Sándor Békési (Pannonia Film Studio)
Madžarska/Hungary, 1984, 35 mm, 4'



V napravi za optične iluzije Charlesa-Émila Reynauda oživi majcen vilinski par. Film je liričen poklon izumitelju optičnega gledališča in očetu animacije.

A tiny costumed fairy couple come to life in the optical illusion machine of Charles-Émile Reynaud. The film is a lyrical tribute to the creator of the Théâtre Optique and the forefather of animation.

RETROSPEKTIVA: MADŽARSKI ANIMIRANI FILM III HUNGARIAN ANIMATED FILM RETROSPECTIVE III

ZGODOVINSKI MEJNIKI II HISTORICAL MILESTONES II

VETER / A SZÉL / WIND

Csaba Varga (Pannonia Film Studio)
Madžarska/Hungary, 1985, 35 mm, 7'



Likovni eksperiment z drobcí prizorov, ki pripoveduje o smrtni tišini pred veliko kataklizmo.

A graphic experiment with scene-shreds of a great silence before a large cataclysm.

COPRNIKI / GARABONCIÁK / WIZARDS

Dóra Keresztes, István Orosz (Pannonia Film Studio)
Madžarska/Hungary, 1985, 35 mm, 5'



V slikarski tehniki animiran čarovniški urok, ki črpa navdih v folklori.

A painterly animated spell based on folklore.

**ZBOGOM, OTOČEK! /
ISTEN VELED, KIS SZIGET! /
FAREWELL, LITTLE ISLAND!**

Sándor Reisenbüchler (Pannonia Film Studio)
Madžarska/Hungary, 1987, 35 mm, 13'



Ganljiva elegija vasi na otoku sredi reke, ki jo uniči sodobna tehnologija.

A powerful elegy to a village set on an island in the river, which is drowned by modern technology.

**POZOR, STOPNICE! / VIGYÁZAT
LÉPCSŐ! / MIND THE STEPS!**

István Orosz (Pannonia Film Studio)
Madžarska/Hungary, 1989, 35 mm, 6'



Absurdno zavite stopnice starega bloka v Budimpešti pripovedujejo o samotnih in družabnih dogodkih. Je kje izhod?

The paradoxically winding stairs of an old apartment house in Budapest reflect both individual and social events... Is there a way out?

MY BABY LEFT ME

Milorad Krstić (Varga Studio)
Madžarska/Hungary, 1995, 35 mm, 9'



Vzdih in kriki v nevrotični, seksualni odisejaji brez predaha. Delo je bilo leta 1995 v Berlinu nagrajeno s srebrnim medvedom za kratki film.

Sighs and screams in a neurotic, never-stopping sex-odyssey. The film was the winner of the Short Film Silver Bear in 1995.

**NOV DAN / EGY ÚJABB NAP /
ANOTHER DAY**

Pál Tóth (Paja Film)
Madžarska/Hungary, 1998, digital, 9'



Učna ura biologije, o kateri se nikoli ne govori.

A lesson in biology, never talked about.

**MRTVA VODA / HOLTÁGBAN /
DEAD WATER**

Tibor Bánóczki (Pannonia Film Studio)
Madžarska/Hungary, 2002, 35 mm, 6'



Čudovito naslikan animirani film o zapuščenem počitniškem letovišču, starem vlaku, izmozganem starem železničarju, nesreči in dveh dekletih, ki čakata, kjer nihče več ne čaka.

A beautifully painted animation about a deserted holiday resort, an old train, a worn-out old railwayman, an accident and two girls who wait there, where no one waits anymore.

MAESTRO

Géza M. Tóth (KEDD Studio)
Madžarska/Hungary, 2004, digital, 5'



Maestro se za zaveso pripravlja na veliki nastop. Zadnjih pet minut se počasi izteka. Film je bil leta 2006 nominiran za oskarja za najboljši animirani kratki film.

Five minutes before the big performance Maestro is getting ready behind the curtain. Time is slowly ticking away. The film was nominated for the Academy Award for Best Animated Short Film in 2006.

ČRTA ŽIVLJENJA / ÉLETVONAL / LIFE LINE

Tomek Ducki (MOME)

Madžarska/Hungary, 2007, digital, 6'



Bližnje srečanje v svetu, kjer so pravila določena, poti ozke, napake usodne in kjer ni vrnitve. Zveni znano?

A close encounter in a world where rules are set, the paths are narrow, mistakes are fatal, and there's no way back. Sounds familiar?

ARIADNINA NIT / ARIADNÉ FONALA / ARIADNE'S THREAD

Attila Bertóti (Sapientia University/Inforg Studio)

Romunija, Madžarska/Romania, Hungary, 2009, digital, 9'



Prisotni so vsi ključni elementi starogrškega mita: labirint, Minotaver, Tezej, Ariadna in seveda nit. Tezej se nežno poslovil od svoje ljube in vstopi v labirint. Odločno išče pošast z mečem v roki in je pripravljen na boj. Medtem nič hudega sluteči Minotaver tava po blodnjaku.

The basic story of the Ancient Greek myth is given: the labyrinth, the Minotaur, Theseus, Ariadne and of course, the thread. Theseus bids tender farewell to his beloved and steps into the maze. He searches for the monster resolutely, his sword drawn and ready to fight. In the meantime, suspecting nothing, the Minotaur roams the labyrinth.

BALKON / BALKON / BALCONY

Dávid Dell'Edera (METU)

Madžarska/Hungary, 2016, digital, 7'



Ulice stanovanjskega naselja v mestnem središču se kopljejo v opoldanski vročini in tišini. V senci bližnjega privoza nekaj otrok igra nogomet. Stanovalci se zadržujejo doma in se ukvarjajo z vsakodnevnimi opravili. Pred blokom nekdo nenadoma začne kričati. Stanovalci mu počasi pritegnejo, potem pa človek utihne in odkoraka dalje. Spet je vse tiho.

Midday heat and silence engulfs the streets of the downtown housing estate. A couple of kids play football in the shade of a nearby driveway. Residents huddle themselves up in their flats, doing their daily activities. In front of the panel building a man suddenly starts yelling. More and more inhabitants start joining, but the man stops and strolls on. It's quiet again.

RETROSPEKTIVA: MADŽARSKI ANIMIRANI FILM IV HUNGARIAN ANIMATED FILM RETROSPECTIVE IV

CELOVEČERNI FILM OKROŽJE! THE DISTRICT!, ANIMATED FEATURE FILM

OKROŽJE! / NYÓCKER! / THE DISTRICT!

Madžarska/Hungary, 2004,
digital, 85'

V madžarščini s slovenskimi
in angleškimi podnapisi /
In Hungarian with Slovenian
and English subtitles

Režija/Directed by: Áron
Gauder
Scenarij/Screenplay: Máriusz
Bari, Viktor Nagy, Erik Novák,
László Jakab Orsós
Animacija/Animation: Igor Bóka
**Scenografija/Production
Design:** Szabolcs Pálfi
Glasba/Music: Zsolt Hammer,
Alex Hunyadi, Ádám Jávorka,
Viktor László, Spacecafe
Montaža/Editing: Kincso
Palotás
Glasovi/Voices: L.L. Junior,
László Szacsavay, Győző Szabó
Producent/Producer: Erik
Novák
Produkcija/Production:
Lichthof Productions Ltd.



Dogajanje se ne odvija v Veroni,
temveč v najbolj zaprtem getu
v Budimpešti. Protagonisti niso
Capuleti ali Montegi, temveč
rivalski madžarski klani in Romi.
Zgodba ne govori o ljubezni,
temveč o denarju in nafti.

It's not Verona but the most
closed ghetto in Budapest. They
aren't the Capulets or the Mon-
taigus, but rival Hungarian clans
and gypsies. It's not about love,
but money and petrol.

Zgodba se odvije v razvpitem
budimpeškem osmem okrožju,
tamkajšnji različici Harlema, kjer
živi precej velika romska in pri-
seljenska skupnost, ter središču
vzhodnoevropske prostitucije,
ki ga poseljujejo stereotipni liki
urbanega postsocialističnega
geta. Karnevalska zgodba se
iz shakespearejanske romance
razvije v nacionalno in globalno
družbeno satiro.

Film *Okrožje!* je nastal kot niz-
koprorračunski 3D animirani celo-
večerec, ki naj bi bil po prvotnem
načrtu televizijska serija in ga
pogosto označujejo za madžar-
ski *South Park*. (Digitalni 3D liki,
izrezani iz papirja, so bili obliko-
vani po vzoru znanih madžarskih
igralcev.)

The film takes place in Buda-
pest's notorious District Eight,
the local "Harlem", home to a
relatively large Roma and immi-
grant population and the centre
of East European prostitution,
populated by the urban post-
-socialist ghetto's stereotypical
characters. The film's carniva-
lesque storyline proceeds from
a Shakespearean romance to a
national and global social satire.

District! was produced as a low-
-budget 3D animation feature,
which was originally intended for
a TV-series, and is often referred
to as the Hungarian *South Park*.
(The digital 3D paper cut-out
characters of the film were mo-
delled on well-known real-life
actors from Hungary.)



- Nagrade (izbor):**
- kristal za najboljši celovečerni film,
Mednarodni festival animiranega
filma v Annecyju, 2005
 - najboljši eksperimentalni film
in najboljša vizualna podoba,
Madžarski filmski teden, 2006
 - nagrada za animirani celovečerni
film, Mednarodni festival
animiranega filma Krok, 2005
 - nagrada za animirani celovečerni
film, Mednarodni festival
animiranega filma v Ottawi, 2005
 - nagrada za najboljši animirani
celovečerni film, Katalonski
mednarodni filmski festival v
Sitgesu, 2005
 - nagrada za najboljši animirani
celovečerni film, Animafest Zagreb,
2012



- Awards (selection):**
- Cristal for Best Feature at Annecy
International Animated Film
Festival, 2005
 - Best Experimental Film and Best
Visual Design at Hungarian Film
Week, 2006
 - Best Animated Feature at Krok
International Animated Films
Festival, 2005
 - Animated Feature Award at
Ottawa International Animation
Festival, 2005
 - Best Animated Feature Film at
Sitges – Catalan International
Film Festival 2005
 - Best Animated Feature at
Animafest Zagreb, 2012

RETROSPEKTIVA: MADŽARSKI ANIMIRANI FILM V HUNGARIAN ANIMATED FILM RETROSPECTIVE V

CELOVEČERNI FILM SIN BELE KOBILE SON OF THE WHITE MARE, ANIMATED FEATURE FILM

SIN BELE KOBILE /
FEHÉRLÓFIA /
SON OF THE WHITE MARE
Madžarska/Hungary, 1981,
35 mm, 81'
V madžarščini s slovenskimi
in angleškimi podnapisi /
In Hungarian with Slovenian and
English subtitles

Režija/Directed by: Marcell
Jankovics
Scenarij/Written by: Marcell
Jankovics, László György,
László Arany
Animacija/Animation: Edit
Baksa, Marcell Jankovics, Edit
Szalay, Csaba Szórády, János
Uzsák, László Ujváry
Glasba/Music: István Vajda
Montaža/Editing: Magda Hap
Glasovi/Voices: György
Cserhalmi, Vera Pap, Gyula
Szabó, Mari Szemes, Ferenc
Szalma, Szabolcs Tóth
Producent/Producer: Román
Kunz
Produkcija/Production:
Pannonia Film Studio



Zgodba filma *Sin bele kobile* temelji na starodavnem ljudskem izročilu in je sestavljena iz pradavnih pripovedk Skitov, Hunov, Avarov in drugih nomadskih plemen, črpa pa tudi iz skupne zakladnice zgodb z vsega sveta. Osrednji lik je Fehérlófia (sin bele kobile), mož z nadnaravnimi močmi, ki se bojuje z zmaji in se srečuje z mitičnimi bitji iz časov pred našim. *Sin bele kobile* je dih jemajoč animirani film, ki navduši predvsem s svojo vizualno platjo – z bogatimi, živahnimi barvami v kombinaciji z žarečimi pasteli. Rezultat je sanjav kalejdoskop, sestavljen iz prečudovitih tonov. Predloga za film je zgodba Lászla Aranyja.

Based in ancient folklore, the story of Fehérlófia is culled from ancient tales of the Scythians, Huns, Avars and other nomad tribes, and it taps into a shared collection of stories from around the world. The story's main character is Fehérlófia (Son of the White Mare), who is a man with superhuman power that wrestles dragons and meets mythical creatures from before our time. *Son of the White Mare* is a breath-taking animation, the main impact of which is wholly aesthetic with rich vibrant colours mixed with glowing pastels. The result is a dreamy kaleidoscope of entrancing hues. Based on the story of László Arany.

Jankovicseva inovativna mojstrovina je priredba prastarih legend starodavnih nomadskih ljudstev (kot so Huni, Avari in Madžari), zgodba pa se dotika tudi sodobne realnosti vojn 20. stoletja in s smogom nasičenih velemest. Delo v zgodovini animiranega filma zaseda posebno mesto: tako po vizualni upodobitvi kot po načinu pripovedovanja bi ga najbolj opisali kot abstraktno interpretacijo pravljic. Kot radikalen primer ornamentalnega sloga zgradi sanjski vizualni svet, ki se rojeva iz nenehne navzočnosti preobrazb, spreminjanja barv in ponavljajočih se podob strel, razbitin in mandal.

Jankovics's cutting-edge masterpiece is an adaptation of the ancient legends of the early nomadic Steppe people (such as the Huns, the Avars, and the Magyars), while its story stretches until the times of 20th-century warfare and smog-filled contemporary metropolises. The film has a rather special position in the history of animated films because it can be best described as an abstract version of tales, both in its visual representation and its storytelling. Being a radical example of the ornamental style, the film produces a dream-like visual world, which is created from the continuous presence of metamorphoses, changing of colours, and recurring images of lightnings, shatters, and mandala.



Nagrade (izbor):
• eden od 50 najboljših animirani
filmov vseh časov, Los Angeles,
1984



Awards (selection):
• Among the 50 Best Animated
Films Ever, Los Angeles, 1984

RETROSPEKTIVA: MADŽARSKI ANIMIRANI FILM VI HUNGARIAN ANIMATED FILM RETROSPECTIVE VI

SODOBNI FILMI ZA OTROKE CONTEMPORARY ANIMATIONS FOR CHILDREN

brez dialogov/no dialogue, 7+

**ZAJEC IN JELEN / NYUSZI ÉS ŐZ /
RABBIT AND DEER**
Péter Váczi (MOME)
Madžarska/Hungary, 2012, digital, 17'



Harmonično, brezskrbno prijateljstvo med zajcem in jelenom se znajde na preizkušnji, ko začne jelen obsedeno iskati formulo za tretjo dimenzijo. Nenadna nesreča ga pahne v svet, ki ga ne pozna. Zdaj morata z zajcem premagati prepreke med dimenzijami in spet najti pot drug do drugega.

Rabbit and Deer live happily and carelessly until their friendship is put to the test by Deer's new obsession to find the formula for the 3rd dimension. After an unexpected accident Deer finds himself in a new world, unknown to him. Separated by dimensions the two characters have to find the way back to each other.

**DOLGOLASA GOSPA / HÖLGY HOSSZÚ
HAJJAL / LADY WITH LONG HAIR**
Barbara Bakos (MOME)
Madžarska/Hungary, 2012, digital, 9'



Stara gospa Toupee rada peče češnjeve kolače, ki ga imajo vnuki tako zelo radi. Ko se nekoč pripravi k peki, opazi nekaj nenavadnega. Iz njene čudovite, velikanske fige se izvije pramen las in ji vztrajno pada na obraz. A ona noče, da bi se ji lasje razpletli.

Mrs. Toupee is an old lady who likes to make her grandchildren's favourite cherry cake. One day, when she starts baking cookies for the family, she notices something extraordinary. A tuft of her beautiful, enormous bun keeps falling into her face. She tries to prevent her hair from coming loose.

ALL THAT CATS
Mátyás Lanczinger (MOME)
Madžarska/Hungary, 2009, digital, 5'



Zabavna animirana miniserija o mačkah, ki »beatboxajo«.

Funny animated miniseries about beatboxing cats.

FIN
Katalin Glaser (MOME)
Madžarska/Hungary, 2008, digital, 10'



Namesto konkretne zgodbe zaporedje drobnih prizorov. Ti vzbudijo različna občutja, skupaj pa se spletejo v subjektivni pogled na fantazijo in resničnost.

Instead of a particular story, a series of successive small scenes. These scenes provoke different feelings, but all in all from a subjective view of the fantasy and the real world...

**AMBASADORJI VESOLJA /
A KOZMOSZ NAGYKÖVETEI /
AMBASSADORS OF THE COSMOS**
Béla Klingl (KGB)
Madžarska/Hungary, 2017, digital, 9'



Kratki film o obisku zunajzemeljske civilizacije na planetu Zemlja pred 54 leti. Na nesrečo človeštva pa tisti, ki so takrat dejansko doživeli srečanje z Nezemljani, niso bili pripadniki človeške vrste.

A short film about an alien civilisation's very first visit to planet Earth, which took place 54 years ago, when – to the misfortune of humanity – the witnesses of the actual alien encounter were not members of the human race.

MIMIK

Petra Varga (MOME)
Madžarska/Hungary, 2016, digital, 4'



Dva mimika v parku jesta nevidno kosilo, ko mimo pride golob.

Two mime artists are having their invisible lunch in the park when a pigeon walks by.

HUGO BUMFELDT

Éva Katinka Bognár (MOME)
Madžarska/Hungary, 2015, digital, 12'



Film o vesoljskem dečku Hugu, ki živi na majhnem oddaljenem planetu. Nekoč za darilo dobi svojega prvega domačega ljubljence – čisto pravega potapljača z Zemlje.

The film is about an alien boy, Hugo, who lives on a small, far-away planet. One day he gets his first pet as a present – a real scuba diver taken from Earth.

HEY, DEER!

Örs Bárczy (METU)
Madžarska/Hungary, 2015, digital, 6'



Za ljubkega jelena, ki živi na severnem polu in rad pije kakav, je življenje postalo neznosno: sumljivi nočni potresi dan za dnevno povzročajo zmedo.

The life of an adorable, cocoa-drinking deer living up at the North Pole has become unbearable since suspicious earthquakes at night are causing a mess every day.

RETROSPEKTIVA: MADŽARSKI ANIMIRANI FILM VII HUNGARIAN ANIMATED FILM RETROSPECTIVE VII

ZGODOVINSKI FILMI ZA OTROKE HISTORICAL ANIMATIONS FOR CHILDREN

brez dialogov/no dialogue, 4+

SVINČNIK IN RADIRKA / A CERUZA ÉS A RADÍR / THE PENCIL AND THE RUBBER

Gyula Macskássy, György Várnai (Pannonia Film Studio)
Madžarska/Hungary, 1960, digital, 10'



Svinčnik in radirka sta neločljiva prijatelja, ki uživata živahno, občasno navzkrižno življenje na animatorjevih praznih listih papirja. Film je predstavljal eno pionirskih del novega vala madžarske animacije v 60. letih.

The pencil and the rubber are inseparable friends who live their busy and sometimes conflicted lives on the animator's empty sheets of paper. The film was one of the pioneers of the new wave of Hungarian animation in the 1960s.

DVOBOJ / PÁRBAJ / DUEL

Gyula Macskássy, György Várnai (Pannonia Film Studio)
Madžarska/Hungary, 1961, digital, 10'



Jedrski znanstvenik se spopade z generalom Marsom glede rabe sodobne »čarobne paličice«, jedrske energije. Simbolični protivojni, a projedrski film je leta 1961 v Cannesu osvojil posebno nagrado žirije.

An atomic scientist gets into a fight with General Mars about the use of the modern day "magic wand", nuclear power. This emblematic anti-militaristic yet pro-nuclear film was given the Special Prize of the Jury in Cannes in 1961.

**RIBIČ NA LUNI / A HOLDHORGÁSZ/
THE ANGLER ON THE MOON**

Tibor Csermák (Pannonia Film Studio)
Madžarska/Hungary, 1964, 35 mm, 8'



Dečka med guganjem v parku zajame vihar
veter in ga odnese na luno.

A little boy is carried away to the moon by a
stormy wind while he is swinging in the park.

**MALI AVTO S SEDMIMI PIKAMI /
A HÉTPÖTTYŐS AUTÓ / A LITTLE
CAR WITH SEVEN DOTS**

Zsolt Richly (Pannonia Film Studio)
Madžarska/Hungary, 1973, digital, 7'



Mestni fant obožuje dirkanje z avtom po sre-
dišču mesta. Nekoč pa pusti natrpane ulice za
seboj in se odpravi raziskovat lepote narave s
svojim novim Volkswagnovim hroščem, ki je v
resnici majhna rdeča pikapolonica s sedmimi
pikami.

An urban guy is crazy about car racing down-
town. One day, however, he leaves the busy
streets of the city behind, to go exploring the
wonders of nature with the help of his newly
purchased Volkswagen Beetle, which turns
out to be a little red ladybird with seven dots.

**LISICA IN KROKAR / A RÓKA ÉS A
HOLLÓ / THE FOX AND THE RAVEN**

Ferenc Cakó (C.A.K.Ó. Studio)
Madžarska/Hungary, 2003, 35mm, 10'



Navdušujoča animacija gline v priredbi znane
ljudske pripovedke o lisici, krokarju in koščku
sira.

An exhilarating claymation adaptation of the
well-known folk tale about the fox, the raven
and a piece of cheese.

**RETROSPEKTIVA RÉKE BUCSI
RÉKA BUCSI RETROSPECTIVE**

SYMPHONY NO. 42

Réka Bucsí (MOME Budapest)
Madžarska/Hungary, 2013, HD, 10'



Film z nekonvencionalnim načinom pripove-
dovanja predstavi subjektiven svet v 47 prizo-
rih. Mali pripetljaji, prepleteni z asociacijami,
izražajo nerazumno soodvisnost našega
okolja. Nerealni prizori temeljijo na interakciji
med človekom in naravo.

Applying an unconventional narrative, the film
presents a subjective world through 47 scenes.
The small events, interlaced by associations,
express the irrational coherence of our surro-
undings. The surreal situations are based on
the interactions of humans and nature.

LOVE

Réka Bucsí (Passion Pictures Paris/Boddah)
Francija, Madžarska/France, Hungary, 2016, digital,
14'30"



Kratki film v treh poglavjih, ki prek vpliva na
oddaljeno osončje govori o naklonjenosti.
V abstraktnih haikujevskih situacijah se na
nekem planetu razkrivajo spremembe atmo-
sfere, ki so posledica spremenljive gravitacije in
svetlobe. Utripajoči planet na različne načine
združuje svoje prebivalce.

A short film describing affection in three
different chapters, through an impact on
a distant solar system. Abstract haiku-like
situations reveal the change in atmosphere on
one planet, caused by the change of gravity
and light. This pulsing planet makes the inha-
bitants become one with each other in various
ways.

DON'T KNOW WHERE GOING

Réka Bucsi, Peter Millard (Q21 Artists-in-Residence/
RékaBucsi/Peter Millard)
Avstrija, Madžarska, VB/Austria, Hungary, UK, 2016,
digital, 1'26"

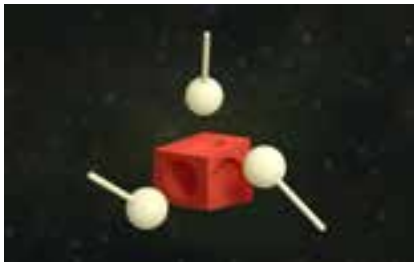


Animacijski projekt, ki je nastal v sodelovanju Réke Bucsi in Petra Millarda. Film je animirani dialog dveh animatorjev. Prvi nariše drobno sekvenco, drugi animator nariše naslednjo in tako kar naprej brez načrta še kakšnih 750 sličic (1 minuto). Vsebina se izoblikuje naravno, zgolj iz asociativnih gibljivih podob.

A collaborative animation project by Réka Bucsi and Peter Millard. The film is an animated dialogue between the two animators. One animator draws a small sequence and the next animator draws the next sequence going on and on straight ahead without a plan for roughly 750 frames (1 minute). Content will form itself naturally, only through associative moving images.

SOLAR WALK

Réka Bucsi (The Animation Workshop – Norlum)
Danska/Denmark, 2018, digital, 21'



Potovanje posameznikov in njihovih stvaritev v času in prostoru. Dejanja imajo smisel zgolj z vidika posameznika, ni pa smisel nujen z vidika osončja. Film govori o melanholiji in sprejemanju kaosa kot nečesa lepega in kozmičnega. Strast do ustvarjanja se zrcali v edinstveni igrivi strukturi same obrti animiranja.

Solar Walk shows the journey of individuals and their creations on through time and space. Any meaning of action is only existent from the perspective of the individual, but never mandatory when looking at it from the perspective of a solar system. It's about the melancholy of accepting chaos as beautiful and cosmic. Passion for creation is projected through the unique and playful texture of the animation craft itself.

ANIMIRANI DOKUMENTARCI ANIMATED DOCUMENTARIES

THE WHY CYCLE

Reinhold Bidner (Reinhold Bidner)
Avstrija/Austria, 2017, digital, 6'01"



Šest avstrijskih ustvarjalcev animiranih filmov govori o animaciji. Intervjuvance in njihove odgovore je Reinhold Bidner upodobil in animiral v abstraktnem osebnem slogu, ki pa se kljub temu naslanja na zgodovino animiranega filma. Vizualne drobce so dodali tudi intervjuvanci sami.

Six Austrian animation artists talk about animation. In the next step, the interviewees and their answers were visually portrayed and animated by Reinhold Bidner in a rather abstract but animation-(history)-related and personal way, and with small visual fragments by the interviewees.

MIKROPREDEL / MICRODISTRICT

Ivelina Ivanova (University of Westminster)
VB/UK, 2017, digital, 4'



Drobci vsakdanjih medčloveških stikov, ritmično zmontirani v celoto, ki govori o odnosu med človekom, arhitekturo in naravo v kontekstu bolgarskih postsocialističnih stanovanjskih sosesk.

Snapshots of everyday human interactions assembled in a rhythmic montage that explores the relationship between men, architecture and nature in the context of Bulgarian post-socialist residential neighbourhoods.

PREGON / ŠTVANICE / CHASE

Michaela Režová (Academy of Arts, Architecture and Design in Prague)
Češka/Czech Republic, 2017, digital, 11'30"



Hokej na ledu ni kot vsak šport. Na Češkem in Slovaškem nobena druga disciplina ni tako močno prepletena s kulturo, politiko in družbo. Film raziskuje te povezave v pogovorih s pričami nekdanjih svinčenih časov, pa tudi trenutkov slave.

Ice-hockey is not just some sport. It is related to the culture, politics and society of the Czechs and Slovaks like no other! *Chase* looks for these connections in talks with witnesses of the past dark times and moments of glory too.

CARLOTTA'S FACE

Valentin Riedl & Frédéric Schuld (Filmstahl/Fabian&Fred)
Nemčija/Germany, 2018, digital, 5'



Ko se Carlotta pogleda v ogledalo, ne prepozna odseva v njem. Čudovito animirani portret govori o tem, kako obrazna slepota zmede otroka, ki se trudi razumeti svet okoli sebe, in kako je Carlota prav po zaslugi te redke nevrološke motnje odkrila dar umetniškega izražanja.

When Carlotta looks in the mirror, she doesn't recognize the image reflected back at her. This beautifully animated portrait explores the confusion that face blindness causes for a young child trying to make sense of her world, and ultimately, how this rare neurological condition gave Carlotta the gift of artistic expression.

HYPNAGOGIA

Magdalena Kvasničková (Academy of Arts, Architecture and Design in Prague)
Češka/Czech Republic, 2017, digital, 5'



Abstrakten kratki film, ki upodablja trenutke pogrezanja v spanec. V prepletu poetičnega in dokumentarnega načina opisuje in ilustrira vizualne senzorne pojave, ki jih izkusimo, ko prečkamo prag spanca. Pri tem črpa iz ustnih pričevanj intervjuvancev, ki doživljajo vizualne psevdohalucinacije.

An abstract short depicting the state of falling asleep. It describes and illustrates the visual sensory phenomena that are experienced when crossing the borders of sleep in a poetic and documentary way. It is based on oral testimonies of respondents who are experiencing visual pseudo-hallucinations.

HAENYO, ŽENSKE MORJA / HAENYO, LES FEMMES DE LA MER / HAENYO, THE WOMEN OF THE SEA

Éloïc Gimenez (Girelle Production)
Francija/France, 2018, digital, 5'15"



Film govori o potapljačicah *haenyo* z južnokorejskega otoka Jeju, pri čemer se nasloni na sedem idiomatičnih izrazov, ki jih uporabljajo na otoku. Animirane skice poudarjajo muzikalnost govorenega jezika.

The film focuses on the life of the Haenyo, the diving women of Jeju in South Korea, with 7 idiomatic expressions from the island. The animated sketches also highlight the musicality of the spoken language.

MINLJIVA JESEN / YUKU AKI / FLEETING AUTUMN

Vojtěch Domlátil (Vojtěch Domlátil)
Češka/Czech Republic, 2018, digital, 8'



Pretvorba poezije haikujev s strukturo zlogov 5-7-5 v animirani film s strukturo kadrov dolžine 5, 7, 5 sekund.

Transformation of Haiku poetry based on 5-7-5 syllables to the form of animated film using the 5-7-5 second shot structure.

KL

William Henne & Yann Bonnin (Zorobabel)
Belgija/Belgium, 2017, digital, 3'45"



Niz fotografij v hitrem menjavanju. Kraj se razkriva zgolj prek podrobnosti, upodobljenih v velikem planu. Prizorišče dogajanja je ogromno pokopališče v Zgornji Šleziji, ki se razteza na 42 km² in je znano po številnih motivih: železniških pragih in zakovicah, oknih, rdeči opeki, blatu in lužah, detajlih vagonov, vozlih bodeče žice ...

A succession of photos passes quickly. The place is revealed only through details framed in close-ups. The site is an immense cemetery stretching over 42 km², located in Upper Silesia, whose motifs are known: railway crossings and rivets, windows, red bricks, mud and puddles, details of wagons, knots of barbed wire...

SAHARA PALACE

Zélie Durand-Khalifat (Ikki Films)
Francija/France, 2018, digital, 8'34"



V hotelu Sahara Palace spokojnost, propadanje in pesek. Na tem krhkem kraju, ki ne pripada aktualnemu času, se prebudijo spomini nekega starega očeta. V intimnem dokumentarcu, ki združi volumsko animacijo in družinske arhive, Zélie Durand oživi duha svojega dedka.

Inside the Sahara Palace hotel, silence, dereliction and sand. It is in this fragile and out-of-time place that memories of an unknown grandfather appear. Zélie Durand brings back to life the ghost of her grandfather in an intimate documentary that mixes volume animation and family archives.

BLUE SKY ON MARS

Leena Jämskeläinen (Special Film Company)
Finska/Finland, 2018, digital, 6'28"



Znanstvenica govori o znanstveni fantastiki. Vesoljska raziskovalka dr. Sini Merikallio v animiranem dokumentarcu pripoveduje, kaj ji je v znanstveni fantastiki všeč in kaj ne, ter si zamisli lasten film. Za pričujoči izdelek pa ni zgolj prispevala misli, temveč je poskrbela tudi za večino animacije.

A scientist talks about science fiction. In this animated documentary, the space researcher, Sini Merikallio, PhD, tells about her sci-fi likes and dislikes, and envisions a film of her own. For this documentary, Merikallio did more than talking, since most of the animation is also done by her.

ZAHODNO VPRAŠANJE, VZHODNI ODGOVOR / WEST QUESTION EAST ANSWER

Dal Park (Royal College of Art)
VB/UK, 2018, digital, 6'26"



Animirani dokumentarec obravnava težave v komunikaciji med dvema generacijama (korejsko babico in njeno nemško vnukinjo) skozi prizmo njunega kulturnega in zgodovinskega ozadja. Film črpa navdih pri resničnem dogodku, ki ga je avtorica neko poletje doživela z babico.

An animated documentary that explores communication problems between two generations (a Korean grandmother and her German granddaughter) based on their cultural and historical background. This film is based on a true event I had with my grandmother one summer.

LAS DEL DIENTE

Ana Pérez López (Calarts)
ZDA/USA, 2018, digital, 5'28"



Punce so čudne. Dojenčki so čudni. Telesa so še posebej čudna. To je film o današnjem trenutku, o času, ko so ženske naveličane tega, da morajo izbirati med otrokom in kariero. Dnevi, ki anomalije v razmnoževalnem sistemu slavijo, namesto da bi jih stigmatizirali. Girls are weird. Babies are weird. Bodies are extra weird. *Las del diente* is a film about now, a time when women are tired of choosing between having kids and their careers. Days in which anomalies in the reproductive system are celebrated instead of stigmatized.

FOKUS NA STUDIO CARTOON SALOON CARTOON SALOON STUDIO IN FOCUS

Nočne lučke v gozdu: Cartoon Saloon

Neki tip po imenu Gabriel Garcia Marquez naj bi (nisem bil zraven) pripovedovalski slog svoje babice opisal kot pripovedovanje »o najbolj norih stvareh s povsem neprizadetim glasom«. Stara gospa naj bi mlademu Marquezu pripovedovala najrazličnejše nadnaravne in fantastične zgodbe, povesti in čenče mrtvo hladno, kot da bi bile nekaj najbolj običajnega.

Nekaj v tej Marquezovi izjavi se ujema z mojo izkušnjo ogleda treh neverjetnih animiranih celovečercov (*Skrivnost iz Kellsa, Pesem morja, Parvana – zgodba o neverjetnem potovanju*), ki so jih ustvarili v irskem studiu Cartoon Saloon.

V vseh treh filmih (nekoliko manj v *Parvani*) so meje med fantazijo in pogosto neizprosno realnostjo komaj opazne, ko se otroški protagonisti (vsi so se morali soočiti s smrtjo družinskega člana) podajo na pogumno pot, da bi razumeli, odrasli in našli luč v temnem, krutem, a v enaki meri tudi čarobnem in upanja polnem svetu.

Studio Cartoon Saloon, ki so ga leta 1999 ustanovili Paul Young, Tomm Moore in Nora Twomey, se podpisuje pod garnituro kratkih filmov, oglasov in televizijskih del, a najbolj so – po mojem skromnem mnenju – zaznamovali področje celovečernega animiranega filma, kjer so ustvarili trojico inovativnih, čudovito izdelanih filmov, ki v osupljivih ročno izrisanih podobah združujejo realizem, fantazijo, zgodovino in mitologijo.

Če se večina studiev v animiranih celovečercih izogiba tveganjem – in se raje držijo preverjenih, klasičnih linearnih pripovednih postopkov, oboroženih s klišejskimi in obrabljenimi tipi likov, ki prepogosto podcenjujejo raven razumevanja mladega občinstva –, pa studio Cartoon

Saloon, kot kaže, leti na krilih svoje estetske in konceptualne drznosti ter hkrati svojemu občinstvu zaupa, da bo sposobno razumeti različne plasti dela.

Če skrajšam: svojih gledalcev nimajo za bebce.

Zgodbe studia Cartoon Saloon (ki združujejo ljudske legende in umetnost, pripovedke in mite) so iskrene in težke. Pripovedi se odvijajo pred pogosto omamno slastnim, skoraj abstraktnim ozadjem – ki filmom vlije dodatni odmerek čarobnosti – in govorijo o bolečini, skrivnostnosti in brutalnosti življenja, kot ga izkušajo otroci, ki so doživeli precej hude udarce.

V jedru vsega, kar počnejo v studiu Cartoon Saloon, je zavedanje, kako pomembno je širiti zgodbe. Mladi protagonisti se od različnih odraslih (ja, odrasle dejansko obravnavajo spoštljivo, ne pa odrivajo in zasmehujejo kot dandanes v preštevilnih sodobnih filmih in televizijskih oddajah) učijo, da lahko življenjske smernice in modrosti najdemo v spominih, pripovedih in preteklih izkušnjah. V odmev slavne izjave Williama Faulknerja – »Preteklost ni nikoli mrtva, saj niti preteklost ni« – se otroci učijo, da preteklost sicer ni nekaj stalnega, lahko pa nam je kažipot po sedanjosti za prihodnost.

Konec koncev te poti nihče ne prehodi sam. Razsvetljevanje je skupno prizadevanje otroka in odraslega. Kljub temu pa je prav čudovito trmasta, naivna in odločna strast otrok – saj še ne poznajo hromečega dvoma, tesnobe in vdanosti v usodo, ki mučijo odrasle (npr. strica v *Skrivnosti iz Kellsa*, očeta v *Pesmi morja*, družino v *Parvani*) – tista, ki na koncu ponudi rešilno bilko in najde še tako medlo luč v temi.

Chris Robinson

Nightlights in the Forest: Cartoon Saloon

A guy named Gabriel Garcia Marquez allegedly (I wasn't there) described his grandmother's storytelling style as telling "the wildest things with a completely natural tone of voice." The old lady is said to have told the young Marquez all manner of supernatural and fantastic stories, tales, and gossip with a deadpan expression, as though they were the most normal things.

Something about that Marquez line overlapped with my experience of watching three striking animation features (*The Secret of Kells*, *Song of the Sea*, *The Breadwinner*) created by Irish studio, Cartoon Saloon.

In all three films (to a lesser degree in *The Breadwinner*), the boundaries between fantasy and an often harsh reality are barely discernible as the child protagonists (each of whom has suffered the loss of a family member) embark on bold quests in an attempt to comprehend, grow and find light in a dark, cruel, yet equally magical and hopeful, world.

Founded in 1999 by the trio of Paul Young, Tomm Moore and Nora Twomey, Cartoon Saloon has created an assortment of short films, commercials, and TV works, but their most impressive work, in my humble view, has been in feature animation, where they've created a trio of innovative and beautifully made films that fuse realism, fantasy, history and myth with striking handmade imagery.

While most studios shy away from risk taking in animation features – sticking instead to familiar classical linear narrative tropes armed with cliché and tired character types that too often fail to trust the comprehension

levels of their young audiences – Cartoon Saloon seems to thrive on being aesthetically and conceptually edgier while having faith that their audiences will grasp the layers of their work.

In short, they don't treat viewers like twits.

Cartoon Saloon's stories (incorporating folk legends and art, stories and myths) are honest and heavy. Accompanied by often dizzyingly delicious, almost abstract backgrounds – that give their films that extra dose of magic – the studio's work explores the pain, mystery, and, brutality of life as experienced through children who have been dealt some pretty harsh blows in life.

At the core of Cartoon Saloon's work is the importance of sharing stories. The young protagonists learn from various adults (yes, adults are actually treated with respect and not dismissed and mocked as they are in so many contemporary movies and TV shows these days) that guidance and wisdom can be found in memories, tales, and past experiences. Echoing William Faulkner's famous line, "the past is never dead, it's not even past", the children learn that while the past is not fixed, it can serve as a guide to the present for the future.

In the end, no one goes it alone. Enlightenment is a collaborative effort between child and adult. Yet, ultimately, it is the beautifully stubborn, naïve and determined passion of the children – ignorant of the crippling doubt, anxiety and resignation that haunts the adults (e.g. the Uncle in *Secret of Kells*, the father in *Song of the Sea*, the family in *The Breadwinner*) – that saves the day and finds the light, however dim, in the surrounding darkness.

Chris Robinson

O studiu Cartoon Saloon

Cartoon Saloon iz irskega Kilkennyja je animacijski studio, ki se ponaša z dvema nominacijama za oskarja ter nominacijo za bafto in so ga leta 1999 zasnovali Paul Young, Tomm Moore in Nora Twomey. Studio si je v mednarodni animacijski industriji ukrojl posebno mesto, naj bo z nagrajenimi kratkimi filmi ali s celovečerci in televizijskimi serijami. Leta 2010 je bil njihov celovečerni prvenec *Skrivnost iz Kellsa* nominiran za oskarja, leta 2015 je naslednji celovečerni film v režiji Tomma Moora, *Pesem morja*, režiserju prinesel drugo nominacijo za oskarja in prvo producentu Paulu Youngu.

Drugo sezono njihove večkrat nagrajene serije za predšolske otroke *Puffin Rock* predvajajo po vsem svetu. Leta 2017 je studio sklenil produkcijo animiranega celovečerca *Parvana* – zgodba o neverjetnem potovanju, ki je nastal po predlogi mednarodno hvaljenega mladinskega romana *The Breadwinner* kanadske avtorice Deborah Ellis. Trenutno je v produkciji novi celovečerni film Tomma Moora z naslovom *Wolfwalkers*.

About Cartoon Saloon

Kilkenny-based Cartoon Saloon is a twice Academy Award®- and BAFTA-nominated animation studio formed by Paul Young, Tomm Moore and Nora Twomey in 1999. From award-winning shorts to feature films and TV series, Cartoon Saloon has carved a special place in the international animation industry. In 2010 the studio's first feature film, *The Secret of Kells*, was nominated for an Academy Award®, and in 2015 Tomm Moore's follow-up feature, *Song of the Sea*, garnered him a second Oscar® nomination and a first nomination for producer Paul Young.

Season 2 of Cartoon Saloon's multi-award-winning *Puffin Rock* preschool series is currently being broadcast around the world. In 2017, Cartoon Saloon have finished production on the animated feature film *The Breadwinner*, based on the internationally acclaimed young adult novel of the same name by Canadian author Deborah Ellis. Currently they are producing Tomm Moore's new feature film *Wolfwalkers*.

SKRIVNOST IZ KELLSA / THE SECRET OF KELS

Irskja, Francija, Belgija / Ireland, France, Belgium, 2009, 35 mm, 75' v angleščini s slovenskimi podnapisi / In English with Slovenian subtitles (8+)



Režija/Directed by: Tomm Moore
Sorežija/Co-directed by: Nora Twomey
Scenarij/Screenplay: Fabrice Ziolkowski
Umetniški direktor/Art director: Ross Stuart
Zgodboris/Storyboard: Rémi Chayé
Montaža/Editing: Fabienne Alvarez-Giro
Avtor glasbe/Original Music by: Bruno Coualis
Glasba/Music: Kila
Glasovi/Cast: Evan McGuire (Brendan), Mick Lally (Aiden), Christen Mooney (Aisling), Brendan Gleeson (Cellach), Liam Hourrican (Brat Tang in Leonardo), Paul Tylac (Brat Assoua), Michael M Grath (odrasli Brendan), Paul Young (Brat Square)
Produkcija/Production: Cartoon Saloon, Les Armateurs, Vivi film, France 2 cinéma present
Kopija iz arhiva Slovenske kinoteke/ Slovenian Cinematheque Archive Print



Irskja v zgodnjem srednjem veku. Dvanajstletni deček Brendan živi v opatiji, ki jo vodi njegov stric Cellach. Ta je dal pred nenehnimi napadi Vikingov zgraditi obzidje. Nekega dne iz daljnih dežel v opatijo pribeži slaven iluminator Aiden, s seboj pa prinese nedokončano knjigo skrivne modrosti. Mladi Brendan kmalu pokaže zanimanje za iluminiranje in Aiden ga kljub negotovanju strica vzame za pomočnika. Brendan se mora za dokončanje knjige podati za zidove opatije v začaran gozd, poln mitoloških bitij in skrivnostnih poti. V gozdu ga spremlja maček Pangur Ban, spoznata pa tudi skrivnostno Aisling.

Ireland in early Middle Ages. Brendan, a boy of twelve, lives in an abbey headed by his uncle Cellach, who has had a wall constructed due to constant assaults by the Vikings. One day, the celebrated illuminator Aiden arrives from foreign lands, carrying an unfinished book that contains hidden wisdom. The young Brendan soon shows interest in illuminating. Despite the objections by Brendan's uncle, Aiden takes the boy for his assistant. To help complete the book, Brendan has to exit the abbey walls and go into the enchanted forest brimming with mythical creatures and secret paths. In the forest, he is accompanied by the cat Pangur Ban and together they meet the mysterious Aisling.

**PESEM MORJA /
SONG OF THE SEA**

Irska, Danska, Belgija, Luksemburg, Francija/
Ireland, Denmark, Belgium, Luxemburg, France,
2014, DCP, 93',
v angleščini s slovenskimi podnapisi /
In English with Slovenian subtitles
(7+)



Režija/Directed by: Tomm Moore
Scenarij/Screenplay: William Collins,
Tomm Moore
Umetniški direktor/Art Director:
Adrien Merigeau
Montaža/Editing: Darragh Byrne
Glasba/Music: Bruno Coulais
Glasovi/Voices: David Rawle, Brendan
Gleeson, Lisa Hannigan, Fionnula Flanagan,
Lucy O'Connell, Jon Kenny, Pat Shortt
Producenti/Producers: Claus Toksvig Kjaer,
Tomm Moore, Paul Young
Koprodukcija/Co-production:
Melusine Productions, The Big Farm,
Nørlum, Superprod
Produkcija/Production: Cartoon Saloon
Distributer/Distribution: Karantaniija
cinemas

Štiriletni deček Ben živi v svetilniku na samo-
tnem irskem otoku z očetom, nosečo mamo
in psom Cujem. Neke noči mama skrivnostno
izgine, za njo pa ostane mala dojenčica Saoir-
se. Na Saoirsin šesti rojstni jo babica, ki je na
obisku, najde na obali premraženo in odeto
v svetlečo belo tjulnjo kožo. Oče kožo jezo
zaluča v morje, babica pa oba otroka na silo
odpelje »na varno« v mesto. Ben spozna, da
je njegova sestra zadnji selki, pol človek, pol
tjulenj, in je edina, ki lahko pomaga v skale za-
čaranim vilincem. A za to potrebuje svojo tjul-
njo kožo. Da bi pomagal Saoirse, se Ben poda
na razburljivo potovanje v svet mitoloških
bitij, o katerih mu je pripovedovala mama.



Four-year-old Ben lives in a lighthouse on an
isolated Irish island with his father, pregnant
mother and dog Cú. One evening the mother
mysteriously disappears, leaving behind an in-
fant, Saoirse. On Saoirse's sixth birthday her
grandmother finds her on the beach, shivering
with cold and wrapped in white sealskin. Her
father angrily throws the skin into the sea,
and the grandmother takes the children to live
with her in the city. Ben realises that his sister
is the last selkie, a creature half human half
seal, and the only one who can help the faeries
bewitched into rocks. But she needs her se-
alskin to do that. Coming to his sister's help,
Ben embarks on an exciting adventure into the
world of mythological creatures his mother
told him about.

**PARVANA - ZGODBA O NEVERJETNEM
POTOVANJU /
THE BREADWINNER**

Irska, Luksemburg, Kanada/Ireland, Luxemburg,
Canada, 2017, DCP, 93'
v angleščini s slovenskimi podnapisi /
In English with Slovenian subtitles
(11+)

Režija/Directed by: Nora Twomey
Scenarij/Screenplay: Anita Doron (po
romanu/based on The Breadwinner
Deborah Ellis)
Umetniška direktorja/Art Directors: Reza
Riahi, Ciaran Duffy
Montaža/Editing: Darragh Byrne
Glasba/Music: Jeff Danna, Mychael Danna
Glasovi/Voices: Saara Chaudry, Soma
Chhaya, Laara Sadiq, Shaista Latif, Ali
Badshah, Noorin Gulamgaus
Izvršni producenti/Executive Producers:
Angelina Jolie, Gerry Shirren, Mimi Polk
Gitlin, Jon Levin, Regina K. Scully, Eric
Beckman, David Jesteadt, Mary Bredin,
Frank Falcone, Karim Amer, Jehane Noujaim
Producenti/Producers: Anthony Leo,
Andrew Rosen, Paul Young, Tomm Moore,
Stephan Roelants
Distributer/Distribution: Westend Films



Enajstletna Parvana z družino živi v eni sami
sobici majhnega stanovanjskega bloka v od
vojne razdejeni afganistanski prestolnici
Kabul. Pod talibsko oblastjo odrašča ob zgod-
bah, ki ji jih pripoveduje oče, medtem ko mu
Parvana pomaga na tržnici, kjer za preživetje
drugim bere in piše pisma. Nato pa očeta nekega dne aretirajo in Parva-
nino življenje se za vselej spremeni. V času in
deželi, kjer ženske ne smejo zapustiti doma
brez spremstva moškega, družina ostane
brez tistega, ki je še edini lahko služil denar ali
zgolj odšel po nakupih. Da bi pomagala svojim bližnjim, se Parvana
odloči, da se bo ostrigla, se preoblekla v fanta
in začela preživljati družino.



Eleven-year-old Parvana lives with her family
in one room of a tiny apartment building in
war-torn Kabul, Afghanistan. Living under
Taliban rule, Parvana grows up listening to
stories told by her father while helping him in
the marketplace where he reads and writes
letters for people to earn a living. One day, her father is arrested, and Par-
vana's life is changed forever. In a time and
place where women are not allowed to leave
home without men, her family is left without
someone who can earn money or even shop
for food. To help her family, Parvana decides to cut her
hair and disguise herself as a boy, turning her-
self into the breadwinner for the family.

**CELOVEČERNI
ANIMIRANI FILMI
ANIMATED
FEATURE FILMS**



POSEBNA PROJEKCIJA SPECIAL SCREENING TA VELIČASTNI KOLAČ!, OH WILLY ... THIS MAGNIFICENT CAKE!, OH WILLY...

TA VELIČASTNI KOLAČ! / THIS MAGNIFICENT CAKE! / CE MAGNIFIQUE GÂTEAU!

Belgija, Francija, Nizozemska/Belgium, France, The Netherlands, 2018, digital, 44'
V nizozemščini, francoščini, jezikih aka in malinke s slovenskimi in angleškimi
podnapisi/In Dutch, French, Aka and Malinke with Slovenian and English subtitles

Režija in scenarij/Written and Directed by: Marc James Roels,
Emma De Swaef

Fotografija/Photography: Marc James Roels

Umetniška direktorja/Art directors: Marc James Roels,
Emma De Swaef

Animacija/Animation: Elodie Poncon, Patricia Sourdès, Iris
Alexandre, Mirjam Plettinx, Andreas De Ridder

Zvok in glasba/Sound and Music: Bram Meindersma

Montaža/Editing: Marc James Roels, Emma De Swaef

Glasovi/Voices: Jan Declair, Wim Willaert, Goua Grovogui,
Gaston Motambe, Angelo Tijssens, Sébastien Dewaele

Producenti/Producers: Steven De Beul, Ben Tesseur, Koen
Vermaanen

Produkcija/Production: Beast Animation, Vivement Lundi!, Pedri
Animation

Distribucija/Distribution: New Europe Film Sales



Filmski omnibus, postavljen v kolonialno Afriko poznega 19. stoletja, pripoveduje zgodbe petih različnih likov: razrvanega kralja, Pigmejca srednjih let, ki dela v luksuznem hotelu, propadlega poslovneža na odpravi, izgubljenega nosača in mladega dezerterja.

An anthology film set in colonial Africa in the late 19th century telling the stories of five different characters: a troubled king, a middle-aged Pygmy working in a luxury hotel, a failed businessman on an expedition, a lost porter and a young army deserter.



»Ta veličastni kolač! je izjemna, rahločutna in izvirna stop animacija, ki se izmakne času in tankočutno drsi med realnostjo in iluzijo, ko pripoveduje o sanjah in življenjih, ki so jih poteptale strahotne, okrutne, nečloveške posledice kolonializma tako pri nedolžnih kot krivcih, pri dobričinah in podležih. S ščepcem magičnega realizma nas odnese v nekakšno sanjsko pokrajino, kjer nikoli zares ne vemo, kje smo, in nikoli nismo povsem prepričani, ali je to, kar se likom dogaja, resnično ali ne. Begajoče na najlepši način.«

- Chris Robinson,
Animation World Network



"This Magnificent Cake! is an astonishing, sensitive and original stop motion work that eschews time and subtly drifts between reality and illusion as it explores the crushed dreams and lives caused by the disastrous, brutal and inhuman effects of colonialism on both the innocent and guilty, and the good and the awful. With dashes of magic realism, we are placed in a sort of dreamscape where we're never quite sure where we are, and never quite sure if what the characters are experiencing is real or not. It's wonderfully disorientating."

- Chris Robinson,
Animation World Network

Nagrade (izbor):

- uradni izbor, program Štirinajst dni režiserjev, Cannes, 2018
- posebna omemba žirije, TIFF, 2018
- velika nagrada za najboljši celovečerni film, Animafest Zagreb, 2018
- nagrada Andréja Martina, Mednarodni festival animiranega filma v Annecyju, 2018
- nagrada občinstva, Mednarodni festival kratkega filma Vila do Conde, 2018
- nagrada anim'est, Filmski festival Anim'est v Bukarešti, 2018
- velika nagrada za celovečerni film, Festival animiranega filma v Ottawi, 2018

Awards (selection):

- Official Selection Cannes Directors' Fortnight 2018
- Special Jury Mention at TIFF, 2018
- Best Feature Film Grand Prix at Animafest Zagreb, 2018
- Prix André Martin at Annecy International Animated Film Festival, 2018
- Audience Award, Vila do Conde International Short Film Festival, 2018
- Anim'est Trophy at Bucharest Anim'est film festival, 2018
- Feature Film Grand Prix at Ottawa Animation Film Festival, 2018

OH WILLY...

Emma De Swaef, Marc James Roels
(Beast Animation/Polaris Film
Production/Vivement Lundi!/Il Luster
Production)
Belgija, Francija, Nizozemska/
Belgium, France, The Netherlands,
2011, DCP, 16'50''



Willy se je prisiljen vrniti k svojim naturističnim koreninam, a njegov vzpon med plemenite divjake je polomija.

Forced to return to his naturist roots, Willy bumbles his way into noble savagery.

**KAPITAN MORTEN IN KRALJICA PAJKOV /
KAPTEN MORTEN LOLLIDE LAEVAL /
CAPTAIN MORTEN AND THE SPIDER QUEEN**

Estonija, Irska, Velika Britanija, Belgija/
Estonia, Ireland, UK, Belgium, 2018, DCP, 76'
V angleščini s slovenskimi podnapisi/
In English with Slovenian subtitles, 7+

Režija/Directed by: Kaspar Jancis
Sorežija/Co-Directors: Henry Nicholson, Riho Unt
Avtor knjižne predloge/Original story: Kaspar Jancis
Scenarij/Screenplay: Mike Horelick
Direktorja animacije/Animation Directors: Märt Kivi, Sam Turner
Direktor fotografije/Director of Photography: Ragnar Neljandi
Scenografija/Set Design: Riho Unt
Izvirna glasba/Original music by: Pierre Yves Drapeau
Montaža/Editing: Keith Ó Gairbhín
Glasovi/Voices: Cian O'Dowd (Morten), Brendan Gleeson, Ciarán Hinds, Pauline McLynn, Tommy Tiernan, Michael McElhatton, Jason Byrne, Neil Delamere, Susie Power
Producenti/Producers: Paul Cummins, Kerdi Kuusik-Oengo, Robin Lyons, Mark Mertens
Produkcija/Production: Nukufilm, Áras Telegael, Calon, Grid Animation, Umedia
Distribucija v Sloveniji/Distribution in Slovenia: Fivia d.o.o.



Desetletni Morten je sanjav deček. Njegov oče je kapitan ladje Salamander in je pogosto na poti. Za Mortena skrbi teta Anna, ki mu hudobno nalaga nove in nove zadolžitve. Morten se rad igra z ladjico in njegova posadka so žuželke. Nekoč se čudežno pomanjša in zbudi se na svoji mali ladjici! Navdušen je nad novo vlogo kapitana, ampak on in prav zlovešče spominjajo na odrasle iz njegovega »resničnega« sveta. Bliža se nevihta in ladjica se potaplja. Morten jo mora rešiti in najti pot nazaj v resničnost.

Morten is a 10-year-old dreamer. His father sails the seas on his ship, The Salamander. Morten is taken care of by Aunt Anna, who is an evil task-master. Morten plays with a toy boat with insects for crew. One day, Morten is magically shrunk and awakes on his toy boat! He is thrilled to be a Captain, but the bugs are as big as he is and they eerily resemble adults from his "real" world. A storm is coming and the toy ship is sinking. Morten must save the ship and return to the real world.

»Film je nastal po predlogi otroške knjige z naslovom *Seiklus Salamandril* (Dogodivščina na ladji Salamander) Kasparja Jancis, ki je izšla poleti 2010. Pri Nukufilmu smo vse od 50. obletnice leta 2007 iskali idejo za celovečerec, in ko sem prebral knjigo, se je vse poklopilo.«
- Andres Mänd, Nukufilm

»Fenomen 'ladje norcev' izvira iz srednjeveške literature. Gre za sarkastično pesem o ladji, ki pluje brez cilja, brez kapitana. Vsak potnik na ladji uteleša eno človeško slabost. Film *Kapitan Morten in kraljica pajkov* se navdihuje pri istem viru: deček se znajde sam na ladji, ki simbolizira obsesivni svet odraslih, kjer vlada nezaupanje. Obenem govori o negotovosti, razdraženi po podzavesti otroka, ki hrepeni po starševski roki. Žuželke, ki poosebljajo ljudi, karikirajo naše dnevno hitenje, ki se nam zdi tako izjemno pomembno. Vse dogajanje je postavljeno v dva svetova, ki odražata drug drugega. Našega junaka odnese v čuden fantazijski svet. Ta izkušnja in vse, kar se tam nauči, mu vlijeta moč, da začrta novo življenjsko pot. To je zgodba o osvobajanju.«
- Kaspar Jancis

"The film is based on the children's book 'Seiklus Salamandril' (Adventure on the Salamander) by Kaspar Jancis, which came out in summer 2010. Nukufilm had been looking for a feature film idea since its 50th Anniversary in 2007 and when I read the book it looked like a perfect match."
- Andres Mänd, Nukufilm

"'Ship of Fools' dates back to late medieval literature. It's a sarcastic poem about a ship that sails aimlessly, without a captain. Every passenger on that ship impersonates a human vice. The film has been inspired by the same source: a boy finds himself on a ship that symbolises an obsessive world of grown-ups where distrust prevails. At the same time, it describes uncertainty that nests in the subconsciousness of a child who misses parental care. Insects impersonating humans are also caricatures of our daily bustling that seems too important for us. All the events take place in two worlds that reflect each other. Our hero is transferred into a weird fantasy world. The experiences and the lessons learned give him strength to set his life on a new path. It is a story about gaining independence."
- Kaspar Jancis



Nagrade (izbor):
• nagrada za najboljši animirani celovečerni film, Festival za otroke in mlade Schlingel, Chemnitz, 2018



Awards (selection):
• Best Animated Feature award at Schlingel festival for children and young people, Chemnitz, 2018

MIRAI / MIRAI NO MIRAI / MIRAI OF THE FUTURE

Japonska/Japan, 2018, digital, 98'

V japonščini s slovenskimi podnapisi / In Japanese with Slovenian subtitles, 7+

Režija in scenarij/Written and directed by: Mamoru Hosoda

Direktorja animacije/Animation Directors: Hiroyuki Aoyama, Ayako Hata

Umetniška direktorja/Art Directors: Takashi Otori, Yohei Takamatsu

Izvirna glasba/Original Music: Takagi Masakatsu

Izvirna uvodna in zaključna skladba/Opening and Ending Theme Song:

Tatsuro Yamashita

Mešanje zvoka/Sound Mixer: Yoshio Obara

Zvočni efekti/Sound Effects: Kenji Shibasaki

Montaža/Editing: Shigeru Nishiyama

Glasovi/Voices: Moka Kamishiraishi (Kun), Haru Kuroki (Mirai), Gen Hoshino (oč/Father), Kumiko Aso (mama/Mother), Mitsuo Yoshihara (skrivnostni mož/Mysterious man), Yukko Yoshiko Miyazaki (babica/Grandmother), Koji Yakusho (dedek/Grandfather)

Generalni producent/General Producer: Nozomu Takahashi

Producenti/Producers: Yuichiro Saito, Takuya Ito, Yuichi Adachi, Genki Kawamura

Produkcija/Production: Studio Chizu

Distribucija v Sloveniji/Distribution in Slovenia: Društvo za oživiljanje zgodbe 2 koluta



Mali Kun preživlja srečno otroštvo vse do trenutka, ko se rodi njegova sestra Mirai. V središču zanimanja staršev takrat vstopi deklica, on pa postaja čedalje bolj ljubosumen in se počasi zapira vase. Zatočišče rad poišče na vrtu, kjer raste čarobno družinsko drevo, in nenadoma ga odnese v fantazijski svet, kjer se preteklost in sedanjost pomešata. Tam drugega za drugim sreča svoje sorodnike v različnih življenjskih obdobjih: mamo kot majhno deklico, pradedka kot živahnega mladeniča in sestrico kot najstnico.

Prek teh dogodivščin Kun pride do pomembnih spoznanj o sebi.

Kun, a little boy, enjoys a happy childhood until the arrival of his baby sister, Mirai. As the new baby becomes the centre of his parents' attention, he becomes increasingly jealous. Little by little, he withdraws into himself. In the backyard where he likes to take refuge, grows a magical family tree. Kun finds himself suddenly catapulted into a fantastic world where the past and the present mingle. One after another, he meets his relatives at different ages: his mother, as a little girl; his great-grandfather, as an energetic young man; and his little sister, as a teenager. Through these adventures, Kun is able to discover his own story.

Štiriletni deček ima precej omejen pogled na svojo okolico in režiserju se je zdelo, da bi to najlepše ponazoril s hišo in vrtom. Sklenil je, da morata ta dva igrati pomembno vlogo v zgodbi, saj za otroka predstavljata pravo veselje. Zasnovano hišo so zaupali arhitektu, ki je pri projektu sodeloval, kot da načrtuje čisto pravo hišo. Podrobno je preučil prostor, svetlobo in materiale. In nastala je hiša, ki ni niti tipično japonska niti zahodnjaška; z zaporedjem podestov in odsotnostjo pregrad še najbolj spominja na gledališki oder.

»S hišo, vrtom in običajno družino sem hotel vzbuditi vtis velikega bivanjskega kroga in velikega kroga življenja, ki ga tkemo vsi, vsak posebej. Najpomembnejših življenjskih tem se rad lotavam tako, da izhajam iz drobnih dogodkov. Prek razvedrilnega medija sem se hotel poglobiti v nove načine izraza, ki bi bili v koraku s konceptom družine v njeni najnovejši obliki. In čeprav film morda na zunaj ni senzacionalen, je izraz moje globoke osebne ambicije.«

- Mamoru Hosoda

As a four-year-old boy has a rather limited perception of his environment, Mamoru Hosoda decided, what better to illustrate this idea than the house and the garden? They should play an important part in the story because to children, they are like an entire universe. Therefore, the design of the house was enlisted to an architect who worked on the project as though he were planning an actual house, carefully studying the space, the light, and the materials. This resulted in a house that is neither typically Japanese nor western, one more akin to a theatre stage with its succession of landings and absence of partitions.

"Through a house, a garden, and an ordinary family, I wanted to evoke the great cycle of existence and this circle of life that we all weave, individually. I like using the small events in our lives as a basis to tackle its most important themes. Using entertainment as a medium, I wanted to explore a new means of expression that would be in sync with the concept of family in its newest forms. And although it may not be sensational in appearance, this film carries my deep personal ambition."

- Mamoru Hosoda



Nagrade (izbor):

- nominacija za najboljši animirani celovečerni film, Azijsko-pacifiške filmske nagrade, 2018
- nominacija za najboljši celovečerni film, Filmski festival v Hamburgu, 2018
- nominacija za nagrado občinstva v sekciji Temps 0, Festival novega filma v Montréal, 2018
- nominacija za najboljši animirani celovečerni film, Katalonski mednarodni filmski festival v Sitgesu, 2018
- nominacija za najboljši celovečerni film, Mednarodni filmski festival v Valladolidu, 2018
- uradni izbor, program Štirinajst dni režiserjev, Cannes, 2018



Awards (selection):

- Nomination for Best Animated Feature Film at Asia Pacific Screen Awards 2018
- Nomination for Best Feature at Hamburg Film Festival 2018
- Nomination for Temps 0 People's Choice Award at Montréal Festival of New Cinema 2018
- Nomination for Best Animated Feature Film at Sitges – Catalanian International Film Festival 2018
- Nomination for Best Feature Film at Valladolid International Film Festival 2018
- Official Selection Cannes Directors' Fortnight 2018

OTOK PSOV / ISLE OF DOGS

Nemčija, ZDA/Germany, USA, 2018, digital, 101'
V angleščini in japonščini s slovenskimi podnapisi /
In English and Japanese with Slovenian subtitles

Režija/Directed by: Wes Anderson

Zgodba/Story by: Wes Anderson, Roman Coppola, Jason Schwartzman, Kunichi Nomura

Scenarij/Screenplay by: Wes Anderson

Direktor fotografije/Director of Photography: Tristan Oliver

Direktor animacije/Animation Director: Mark Waring

Scenograf/Production Designers: Adam Stockhausen, Paul Harrod

Izvirna glasba/Original Music by: Alexandre Desplat

Montaža/Editing: Ralph Foster, Edward Bursch

Glasovi/Voices: Bryan Cranston, Koyu Rankin, Edward Norton,

Bob Balaban, Bill Murray, Jeff Goldblum, Kunichi Nomura, Akira

Takayama, Greta Gerwig, Frances McDormand, Akira Ito, Scarlett

Johansson, Harvey Keitel, F. Murray Abraham, Yoko Ono, Tilda

Swinton, Ken Watanabe, Mari Natsuki, Fisher Stevens, Nijiro

Murakami, Liev Schreiber, Courtney B. Vance

Producenti/Produced by: Wes Anderson, Scott Rudin, Steven Rales

And Jeremy Dawson, Octavia Peissel

Produkcija/Production: American Empirical Pictures, Indian

Paintbrush, Studio Babelsberg

Distribucija/Distribution: Blitz Film & Video Distribution



Film pripoveduje o Atariju Kobajašiju, 12-letnem varovancu pokvarjenega župana. Ko je z odlomkom zaukazan izgon vseh psov mesta Megasaki na orjaško smetišče, se Atari poda na samotno misijo: z miniaturnim turbopropellerskim letalom odleti na smetiščni otok, da bi našel svojega psa in telesnega stražarja Spotsa. Tam se zanj v družbi krdel novih prijateljev mešančkov začne epopeja, ki bo odločila o usodi in prihodnosti vse prefekture.

Isle of Dogs tells the story of Atari Kobayashi, 12-year-old ward to corrupt Mayor Kobayashi. When, by Executive Decree, all the canine pets of Megasaki City are exiled to a vast garbage-dump, Atari sets off alone in a miniature Junior-Turbo Prop and flies to Trash Island in search of his bodyguard-dog, Spots. There, with the assistance of a pack of newly-found mongrel friends, he begins an epic journey that will decide the fate and future of the entire Prefecture.

»Vse zasluge za to, da je bila kot prizorišče izbrana Japonska, ima japonski film. Obožujemo Japonsko in hoteli smo narediti nekaj, kar bi se zares navdihovalo v japonskih filmih, zato smo na koncu združili pasji film in japonski film.«
- *Wes Anderson*

»Ta zgodba je nekaj popolnoma novega z vsemi številnimi ravni, na katerih deluje, s tematikami vodenja, avtoritete, krutega ravnanja z živalmi, obravnave posameznikov in skupin in podobno. Prisotne so vse te globlje plasti, vendar zgodba tudi povsem samostojno deluje na preprosti ravni zares očarljivega potovanja dečka in njegovega psa. Osupljivo je, kako je Wesu uspelo v film vgraditi toliko plasti in kljub temu doseči, da kot pustolovščina deluje konsistentno celovito.«
- *Mark Waring, direktor animacije*

"The Japanese setting came entirely because of Japanese cinema. We love Japan, and we wanted to do something that was really inspired by Japanese movies, so we ended up mixing the dog movie and Japan movie together."
- *Wes Anderson*

"This story is a completely new thing with the number of levels that it is playing at, with all the themes of leadership, authority, animal cruelty, the treatment of individuals and groups, and more. All those deeper levels are there, but it also works perfectly on the level of just being a really lovely journey of a boy and his dog. It's fascinating how Wes has built so many layers into this and yet made it feel so consistently whole as an adventure."
- *Mark Waring, animation director*



»Nekaj zafrkancije in pogovorov, in ko se za kaj zazdi, to je to, si Wes zapiše opombo v zvezek. Jason kaj reče in rodi se ideja ali košček dialoga. In potem se včasih živimo v like. /.../ Nato sledi obdobje medenja in zbiranja materiala in potem pride obdobje, ko se začne pisanje. In ker je to animirani film, se pisanje v resnici nadaljuje še skozi vso produkcijo.«
- *Roman Coppola*



"There's banter, discussion, and then when something feels right, Wes will make a note of it in his notebooks. Jason will say something that'll spark off an idea, or a piece of dialogue. And then, sometimes, we'll assume the roles of the characters. [...] Then there's a gestation period of gathering materials, and then there's another phase where the writing begins, and because it is an animated film, the writing really continues through production."
- *Roman Coppola*

**RUBEN BRANDT - ZBIRATELJ / RUBEN BRANDT,
A GYŰJTŐ / RUBEN BRANDT, COLLECTOR**

Madžarska/Hungary, 2018, DCP, 94'

V angleščini s slovenskimi podnapisi/In English with Slovenian subtitles

Predloga, režija in oblikovna zasnova/Written, directed and designed by: Milorad Krstić

Scenarij/Screenplay: Milorad Krstić, Radmila Roczkov

Direktorja fotografije, kamera/Cinematographers, Camera: Milorad Krstić, László Marcell

Umetniški direktor, scenograf/Art Director, Production Design: Milorad Krstić

Izvirna glasba/Original Music: Tibor Cári

Oblikovanje zvoka/Sound Design: Danijel Daka Milošević

Montaža/Editing: Milorad Krstić, László Marcell

Glasovi/Voices: Iván Kamarás (Ruben Brandt), Zalán Makranczi

(Kowalski), Gabriella Hámori (Mimi)

Producenti/Producers: Péter Miskolczi, János Kurdy-Fehér, Milorad Krstić, Hermina Roczkov, Radmila Roczkov

Produkcija/Production: Ruben Brandt Production

Distribucija/Distribution: Hungarian National Film Found



Slavni psihoterapevt Ruben Brandt se hoče znebiti hudih nočnih mor in verjame, da se bo to zgodilo, ko iz svetovno znanih muzejev in zasebnih zbirk ukrade 13 slik. Ko udari njegova tatinska tolpa, v kateri so tudi štirje njegovi pacienti, niso varni niti največji: Louvre, Tate, Uffizi, Hermitage, MoMA. »Zbiratelj« hitro postane najbolj iskani lopov. Gangsterji in lovci na glave ga zasledujejo po vsem svetu, nagrada na njegovo glavo pa se vztrajno približuje milijonu dolarjev. Skupina zavarovalnic za razrešitev primera najame zasebnega detektiva in vodilnega strokovnjaka za kraje umetnin Mika Kowalskega.

Ruben Brandt, a famous psychotherapist, is forced to steal 13 paintings from world-renowned museums and private collections to prevent his suffering from terrible nightmares. Accompanied by four of his patients, he and his gang of thieves strike regularly and with great success: The Louvre, Tate, Uffizi, Hermitage, MoMA. 'The Collector' quickly becomes the most wanted criminal. Gangsters and headhunters chase him around the world while the reward for his capture keeps rising, approaching a hundred million dollars. A carter of insurance companies entrusts Mike Kowalski, a private detective and leading art theft expert, to solve the case.

Ruben Brandt – zbiratelj je fantazijski opus, ki združuje elemente trilerja, filma noir in akcijske pustolovščine. To je umetniški, ekspresivni avtorski film z izjemno vizualno podobo. Ne glede na to, od kod je Krstić črpal navdih, je v film poskusil vključiti kar največ referenc, da bi se tako poklonil svojim najljubšim filmskim in umetniškim delom.

»Film je zgrajen v dveh plasteh: prva je akcijska kriminalna zgodba, ki lahko nagovori širši krog gledalcev. Druga plast pa je časovno plutje po valovih umetniškega in filmskega sveta 20. stoletja: od Caravaggia do Picassa, od Einsteina do Hitchcocka ter od Elvisa do Rockyja; *Ruben Brandt* je pisana mešanica sodobnih in klasičnih umetniških del. Kar zadeva mojo risbo v tem filmu, upam, da se bo ljudem zdela nenavadna in domišljjsko bogata. Če se navežem na Godarda, ki je rekel, da je fotografija resnica in film resnica, ki se ponovi 24-krat v sekundi, bi rekel, da je zame risba domišljija, animirani film pa domišljija, ki se ponovi 24-krat v sekundi.«

- Milorad Krstić

Ruben Brandt, Collector is a fantasy opus comprising thriller, film noir and action-adventure elements. *Ruben Brandt* is an art-house, expressive film d'auteur with exceptional visuality. Regardless of where the inspiration came from, Krstić tried to include as many references as he could in *Ruben Brandt, Collector* to pay tribute to his most loved works of cinema and art.

"This film is built on two layers: the first one is an action-propelled crime story that a broader base of cinemagoers can relate to. The second layer presents a time surf over the waves of the 20th century's art and movie world: from Caravaggio to Picasso, Eisenstein to Hitchcock, and from Elvis to Rocky, *Ruben Brandt* is a colourful blend of modern and classical pieces of art. Concerning my drawings in this film, I do hope that people will find them peculiar and imaginative. Building up on Godard, who said that photography is truth and the cinema is truth twenty-four times per second, I would say that for me drawing is imagination and animated film is imagination twenty-four times per second."

- Milorad Krstić



Nagrade (izbor):

- najboljši celovečerni film, Filmski festival Anim'est v Bukarešti, 2018
- nominacija za nagrado Variety Piazza Grande, Mednarodni filmski festival v Locarnu, 2018



Awards (selection):

- Best Feature Film at Bucharest Anim'est film festival, 2018
- Nomination for Variety Piazza Grande Award at Locarno International Film Festival 2018

SAMOUNI ROAD / LA STRADA DEI SAMOUNI / SAMOUNI ROAD

Italija, Francija/Italy, France, 2018, digital, 129'

V arabščini s slovenskimi in angleškimi podnapisi/

In Arabic with Slovenian and English subtitles

Režija in fotografija/Direction and Cinematography: Stefano Savona

Scenarij/Screenplay: Stefano Savona, Léa Mysius, Penelope Bortoluzzi

Umetniški direktor animacije/Animation art director: Simone Massi

Animacija/Animation: Alessia Travaglini, Magda Guidi, Luca Di Sciullo, Virginia Mori, Mara Cerri

Zvok/Sound: Jean Mallet

Glasba/Music: Giulia Tagliavia

Montaža/Editing: Luc Forveille

Producenti/Producers: Penelope Bortoluzzi, Marco Alessi, Cécile Lestrade

Produkcija/Production: Dugong Films, Pico Films, Alter Ego, ARTE France Cinéma, Rai Cinema

Distribucija/Distribution: Doc & Film International



Na podeželskem robu Gaze se majhna skupnost kmetovalcev, razširjena družina Samouni, pripravlja na poročno slavje. To bo prvo praznovanje po koncu zadnje vojne. Amal, Fuad, njuni bratje in sorodniki so ostali brez staršev, domov in oljčnih nasadov. Soseska, v kateri živijo, se obnavlja. Medtem ko zasajajo nova drevesa in orjejo polja, pa se spopadajo še z najtežjo nalogo: sestavljanjem in dojemanjem preteklosti. Film prek spominov teh mladih preživelih izriše poglobljen, večplasten portret družine in njene zgodovine v luči tragičnega dogodka, ki jo je nepovrnljivo spremenil.

In the rural outskirts of Gaza City a small community of farmers, the Samouni extended family, is about to celebrate a wedding. It's going to be the first celebration since the latest war. Amal, Fuad, their brothers and cousins have lost their parents, their houses and their olive trees. The neighborhood where they live is being rebuilt. As they replant trees and plow fields, they face their most difficult task: piecing together their own memory. Through these young survivors' recollections, Samouni Road conveys a deep, multifaceted portrait of a family before, during and after the tragic event that changed its life forever.

Stefano Savona je po intimni kroniki vojne v Gazi leta 2008, kot jo je zabeležil v dokumentarnem filmu *Cast Lead*, hotel družini Samouni posvetiti še en film. Od samega začetka je vedel, da mora tokrat ustvariti nekaj drugačnega. Sprva je razmišljal o igranem filmu, potem pa se je pojavila ideja o animiranem. Omahoval je, dokler ni odkril dela Simoneja Massija.

»Animirane sekvence rekonstruirajo spomine protagonistov. Ničesar si nismo izmislili, vsi animirani deli filma temeljijo na zgodbah in pričevanjih članov družine Samouni, vključno s sanjskimi prizori. V animiranih sekvencah sem hotel ubrati enak pristop kot v preostalem filmu: oživiti sosesko, ki je resnično obstajala, skupaj s karizmatičnimi člani družine, ki je umrla v pokolu. Zato je bilo zame absolutno nujno, da film natančno, skoraj »arheološko« rekonstruiram hiše, mošejo, nasade – izgubljeni raj, kot so mi ga opisali protagonisti. Pomembno je bilo tudi, da so ti resnični liki v animiranih različicah prepoznavni in realistični.«

- Stefano Savona

Having recorded his intimate chronicle of the 2008 war in Gaza in *Cast Lead*, Stefano Savona wanted to make another film dedicated entirely to the Samouni Family. He knew that he had to make a different film. At first, he thought about making a fiction film, but then the idea of animation came up. He was hesitant until he discovered the animation work of Simone Massi.

»The animations reconstitute the memories of the protagonists. We did not invent anything, all the animation parts of the film are based on the stories and testimonies of the Samouni, including the dream sequences. I wanted to pursue the same approach in the animated sequences as in the rest of the film: they bring to life a district that really existed, along with the charismatic members of the family who died in the massacre. It was therefore absolutely essential for me that the film precisely reconstitutes, almost "archeologically", the houses, the mosque, the orchards – this paradise lost as told to me by the film's protagonists. It was also important that these real characters be recognizable and realistic in their animated versions.»

-Stefano Savona



Nagrade (izbor):

- uradni izbor, program Štirinajst dni režiserjev, Cannes, 2018
- nagrada zlato oko, Filmski festival v Cannesu, 2018
- nominacija za nagrado documentaire extraordinaire, Mednarodni filmski festival v Bergnu, 2018
- nominacija za nagrado za najboljši film s področja človekovih pravic, Mednarodni festival dokumentarnega in kratkega filma Dokufest, 2018



Awards (selection):

- Official Selection Cannes Directors' Fortnight 2018
- Golden Eye award at Cannes Film Festival, 2018
- Nomination for Documentaire Extraordinaire award at Bergen International Film Festival, 2018
- Nomination for Human Rights Award at Dokufest International Documentary and Short Film Festival, 2018

ŠVICAR CHRIS / CHRIS THE SWISS

Švica, Hrvaška, Nemčija, Finska/Switzerland, Croatia, Germany, Finland, 2018, digital, 90'

V nemščini, švicarski nemščini, angleščini in španščini s slovenskimi in angleškimi podnapisi/In German, Swiss German, English and Spanish with Slovenian and English subtitles

Režija in scenarij/Written and Directed by: Anja Kofmel

Fotografija/Cinematography: Simon Guy Fässler

Vodja animacije/Head of Animation: Simon Eltz

Umetniški direktor/Art Director: Serge Valbert

Glasba/Music: Marcel Vaid

Oblikovanje zvoka/Sound Design: Markus Krohn

Montaža/Editing: Stefan Kälin

Glasovi/Voices: Joël Basman (Chris), Susanne-Maria Wrage

(pripovedovalka v nemščini/German Narrator), Megan Gay

(pripovedovalka v angleščini/English Narrator)

Producenti/Producers: Samir, Siniša Juričić, Heino Deckert, likka Vehkalahti

Produkcija/Production: Dschoint Ventschr Filmproduktion AG, Nukleus Film, MA.JA.DE. Filmproduktion, IV Films

Distribucija/Distribution: Urban Distribution International, Nukleus Film



Hrvaška, januar 1992. Sredi divjanja vojne ob razpadu Jugoslavije mladega švicarskega novinarja Chrisa najdejo mrtvega v skrivnostnih okoliščinah. Oblečen je v uniformo mednarodne najemniške vojske. Anja Kofmel je bila njegova sestrčna. Kot majhna deklica je čednega mladeniča občudovala; zdaj se kot odrasla ženska odloči, da bo raziskala njegovo zgodbo in skušala ugotoviti, kako je bil Chris v resnici vpleten v spopade. *Švicar Chris* je zgodba o mladem Švicarju, ki se je izgubil v mrčnem, okrutnem svetu.

Croatia, January 1992. In the midst of the Yugoslav Wars, Chris, a young Swiss journalist is found dead under mysterious circumstances. He was wearing the uniform of an international mercenary group. Anja Kofmel was his cousin. As a little girl, she used to admire this handsome young man; now a grown-up woman, she decides to investigate his story, trying to understand what really was the involvement of Chris in the conflict ... *Chris the Swiss* is the story of a young Swiss who got lost in a dark and brutal world.

20 let po Chrisovi smrti se njegova sestrčna, režiserka Anja Kofmel, poda na lov za odgovori. Odpravi se po sledi Chrisovih zadnjih korakov, začenši z dnevom smrti, pri čemer jo usmerja njegov dnevnik. Pogumna preiskava jo vodi k njegovi družini in pričam tedanjega časa, kot so Chrisovi novinarski tovariši in plačanci mednarodne brigade PIV, ter celo k nekdanjemu teroristu Carlosu Šakalu, ki so bili vsi globoko vpleteni v to vojno.

»Za preplet animacije in dokumentarnega sem se odločila, ker sem se tako lažje spopadla s kompleksno tematiko. Svoje raziskovalno delo in srečanja s pričami tedanjega časa sem upodobila na način klasičnega dokumentarca, animacija pa mi je omogočila, da sem subjektivno interpretirala zgodbo ter prikazala krutost in brezup vojne. Bratrančeva zgodba me je vodila v srhljiv svet; obvladujejo ga moški, ki netijo sovraštvo in ustrahujejo civilizacijo zaradi osebnih ambicij po oblasti. Pokazala mi je, kako krhke so strukture naše družbe in kako malo je treba, da razkrojiš mirno sobivanje – ne zgolj v nekdanji Jugoslaviji, temveč kjerkoli po svetu.«
- Anja Kofmel

20 years after Chris died, his cousin, director Anja Kofmel goes hunting for clues. Beginning with the day of his death and with Chris' diary as a guide, she starts to retrace his last steps. Her courageous investigation leads to Chris' family members and contemporary witnesses such as his journalist comrades, mercenaries of the PIV and even to ex-terrorist "Carlos the Jackal", all personalities who were deeply involved in this war.

"I decided to mix animation and documentary in order to cope with the complex subject. I'm capturing my research and my encounters with contemporary witnesses by means of a classical documentary, whereas the animation allows me to interpret the story and bring the cruelty and despair of war to life in a subjective way. My cousin's story leads me into an eerie world dominated by men who stir up hatred and intimidate the civilization to reach their power-driven goals. It shows me how fragile the structures of our society are, how little it takes to corrode a peaceful cohabitation – not only in former Yugoslavia but anywhere in the world."
-Anja Kofmel



Nagrade (izbor):

- zlata nagrada Zagreba, Animafest Zagreb, 2018
- velika nagrada žirije za najboljši celovečerni film, Festival animiranega filma Anibar, 2018
- velika nagrada, Evropski festival fantastičnega filma v Strasbourgu, 2018
- uradni izbor, program Teden kritike, Cannes, 2018



Awards (selection):

- Golden Zagreb Award at Animafest Zagreb, 2018
- Grand Jury Prize for best feature film at Anibar Animation Festival, 2018
- Grand Prize at Festival Européen du Film Fantastique de Strasbourg, 2018
- Official Selection Cannes Critic's Week 2018

VOLČJA HIŠA / LA CASA LOBO / THE WOLF HOUSE

Čile/Chile, 2018, DCP, 74'

V španskem in nemškem jeziku z angleškimi in slovenskimi podnapisi/In Spanish and German with English and Slovenian subtitles

Režija/Directed by: Cristobal León, Joaquín Cociña

Scenarij/Written by: Cristobal León, Joaquín Cociña, Alejandra Moffat

Fotografija/Photography: Cristobal León, Joaquín Cociña

Animacija/Animation: Cristobal León, Joaquín Cociña

Oblikovanje/Design: Cristobal León, Joaquín Cociña, Natalia Geisse

Oblikovanje zvoka/Sound Design: Claudio Vargas

Montaža/Editing: Cristobal León, Joaquín Cociña

Glasovi/Voices: Amalia Kassai, Rainer Krause

Producenta/Producers: Niles Atallah, Catalina Vergara

Produkcija/Production: Diluvio, Globo Rojo Films

Distribucija/Distribution: Diluvio



Maria sredi Čila pobegne iz primeža sekte nemških verskih fanatikov in se zateče v neko hišo. Tam jo pozdravita edina prebivalca: pujsa. A že kmalu se začne hiša odzivati na njeno čustvovanje. Živali se počasi spremenita v človeka in hiša postane svet iz nočne more. Film, ki je nastal po navdihu razvpitega primera sekte Colonia Dignidad iz osrednjega Čila, prinaša neverjetno domiselno pravljico, prepojeno z elementi ljudske tradicije in upodobljeno v osupljivi stop animaciji.

María finds refuge in a house after escaping from a sect of German religious fanatics in Chile. She is welcomed inside by its only inhabitants: two pigs. Before long, though, the house begins to react to the young woman's feelings. The animals slowly turn into humans and the house becomes a nightmarish world. Inspired by the infamous case of the Colonia Dignidad, in central Chile, *La casa lobo* is a strikingly creative fairy tale steeped in folklore and crafted out of remarkable stop-motion animation.

»Najini filmi so za naju rituali, uroki ali čarobni izreki. Ta film si zamišljava kot urok, v katerem si ena zavest skuša podrediti drugo, in kot projekcijo vseh obsesij sekte, najverjetneje pa tudi samega Čila: pokornosti, vere, rase in odnosov z zunanjim svetom. Ko sva začela sodelovati pri ustvarjanju kratkih filmov, nisva vedela, ali delava kratki film ali umetniški video, ali ustvarjamo delo, ki bo po formi bolj narativno ali abstraktno. Hotela sva preprosto ustvarjati avdiovizualna dela, kjer bi bile organskost, snovnost in nestalnost v samem jedru zgodbe.

Z *Volčjo hišo* sva dobila možnost ustvariti celovečerni film, v katerem se različni elementi – lepota, strah, kaos in sama narativnost – rodijo iz istih nestalnih elementov, ki so v nenehnem spreminjanju. To je zgodba o mladi ženski, ki se skriva v hiši, pa tudi zgodba o fizičnem in umskem svetu, ki razpada, se uničuje in vedno znova obnovi.«

- *Cristóbal León in Joaquín Cociña*

"For us, our films are rituals, incantations or spells. We imagine the film as an incantation in which one consciousness tries to subdue another and also a projection of all the obsessions of the sect and probably also of Chile: obedience, faith, race and relationship with the outside world. When we began to work together on our short films we didn't know whether we were making a short film or a video art piece; whether we were creating a work that would be more narrative-driven or abstract in its form. All we wanted was to make audiovisual works where the organic, the material, and the precarious were at the root of the story itself.

The Wolf House presents us with the possibility to create a feature film where the various elements of beauty, fear, disorder and the narrative itself are born from the same precarious elements that are in permanent states of change. It is the story of a young woman who is hiding in a house, but it is also the story of a physical and mental world that falls apart, destroys itself and renews itself time and again."
- *Cristóbal León and Joaquín Cociña*



Nagrade (izbor):

- Caligarijeva nagrada, 68. Berlinale, 2018
- najboljši celovečerni animirani film, FicMonterry Mehika, 2018
- najboljši latinskoameriški film, Festival latinskoameriškega filma v Quito, Ekvador, 2018
- priznanje žirije, Filmski festival v Annecyju, 2018
- posebna omemba ob podelitvi nagrade GNCR, FidMarseille
- posebna omemba žirije, Filmski festival Future Bologna



Awards (selection):

- Caligari Prize at 68th Berlinale, 2018
- Best Animated Feature Film at FicMonterry Mexico, 2018
- Best Latin American Film at Quito Latin American Film Festival Ecuador, 2018
- Jury Distinction at Annecy Film Festival (France), 2018
- GNCR Prize Special Mention at FidMarseille (France)
- Special Mention of the Jury at Future Film Festival Bologna (Italy)

SLON:
VZGOJNO IZOBRAŽEVALNI
PROGRAM ANIMIRANIH
FILMOV ZA ŠOLE IN DRUŽINE
THE ELEPHANT:
EDUCATIONAL ANIMATION
FILM PROGRAMME FOR
SCHOOLS AND FAMILIES



ODPRTJE PROGRAMA SLON OPENING OF THE ELEPHANT

SESTRA VETRA SISTER OF THE WIND

Glasba in zvok imata poleg vizualnega v animiranem filmu pomembno vlogo. Nekateri animirani filmi pa likovno podobo povsem podredijo glasbi. Ob njih lahko odmislimo običajno logiko naracije in se prepustimo poplesavanju animiranih podob v ritmu glasbe. Kar nekaj takih filmov smo prejeli v letošnjem izboru za otroški program Slon na Animateki. Pri nekaterih gre za zlitje glasbe in animiranih podob, spet drugi so iz glasbe črpali navdih za zgodbo. Zato smo se odločili, da del programa namenimo prav filmom z glasbeno tematiko. Izmed vseh smo jih izbrali šest, ki se po tehnični plati med seboj razlikujejo od risane do 3D računalniške animacije. Vse pa povezuje glasba – in v njenem imenu tokrat odpiramo Slonov otroški program.

Andreja Goetz

The visual aspect aside, music and sound play an important role in an animated film. Some animations even subject their visual element to music entirely. In such cases, we can put aside the usual narrative logic and surrender to the animated images dancing to the rhythm of the music. A number of such animations were submitted to this year's selection for Animateka's Elephant programme of films for children. In some of them, music and animated images are fused, whereas others are based on music as inspiration for their story. We have, therefore, decided to dedicate a special programme to music-themed animations. In terms of technology, the selection of six films ranges from drawn to 3D-computer animation, yet they are all brought together by music. And it is on behalf of music that the Elephant programme opens this year.

Andreja Goetz

GRANDS CANONS

Alain Biet (Girelle Production)
Francija/France, 2018, digital, 10'45"



Tisočero prekrivajočih se, zgoščenih in pomnoženih dokumentarnih risb oživi na platnu v zaporednem nizu in se splete v pravo vizualno simfonijo vsakdanjih predmetov. Superimposed, condensed, multiplied, thousands of documentary drawings in successive series come to life on the screen, composing a veritable visual symphony of everyday objects.

TEŽAVA S TROLI / THE TROUBLE WITH TROLLS

Alan Jennings (Alan Jennings)
ZDA/USA, 2018, digital, 2'55"



Skupina drznih trolov uprizori veličasten pobeg iz krempljev zavojevalskega velikana. A handful of daring trolls stage a great escape from their ogre captor.

BALADA O PIŠČALKI IN OGRlici / BALADA O FRULI I OGRlici / THE BALLAD OF PIPE AND NECKLACE

Martin Babić (Jaka produkcija)
Hrvaška/Croatia, 2018, digital, 11'55"



V kameni dobi je mlad Slovenec izdelal prvo piščalko, hrvaško dekle pa je ustvarilo prvo ogrlico na svetu. Mladi par se sreča in zaljubi. Ko se njuni plemeni spopadeta, se prične velika pustolovščina. In the Stone Age, a young Slovenian invented the first flute, and a Croatian girl invented the first necklace in the world. The young couple soon meet and fall in love, but their tribes go into open conflict. All this leads to a great adventure.

SESTRA VETRA / SISTER OF THE WIND

Patrick Jenkins (Patrick Jenkins)

Kanada/Canada, 2017, digital, 4'07"



Animirani film o odnosu med vetrom in flavto ter o azijski kulturi; nastal je v sodelovanju s flautistom Ronom Korbom, nominiranim za grammyja. Za igranje flavte zadostuje dih in ta priključuje zvok vetra. Veter, ki zapiha v flavto, je dih življenja.

An animated film about the relationship between the wind and the flute, and Asian culture, made in collaboration with Grammy nominated flutist Ron Korb. The flute is played with just breath, evoking the sound of the wind. The wind that blows the flute, is the breath of life.

ZLATA RENETA / KULDRENETT / GOLDEN REINETTE

Liis Kokk (Estonian Academy of Arts)

Estonija/Estonia, 2018, digital, 3'20"



Zgodba o možu in jablani. Trmasti poskusi moža, da bi dosegel jabolka, vržejo svet iz ravnovesja.

A story of a man and an apple tree. The stubborn attempts of man to reach the apples disrupt the balance of the world.

1 MÈTRE/HEURE

Nicolas Deveaux (Cube Creative)

Francija/France, 2018, digital, 8'37"



Ko se zapletamo v lastno človeško življenje, zamudimo tiste izjemne trenutke. Skupina polžev na krilu letala izvede čudovito spolzko koreografijo.

Caught up in our human lives, we miss out on the amazing. On an airplane wing, a company of snails performs a wonderfully slippery choreography...

SLONOVA PRODUKCIJSKA DELAVNICA THE ELEPHANT ANIMATION PRODUCTION WORKSHOP

Mestna knjižnica
Otona Župančiča/Oton
Župančič City Library,
ponedeljek–četrtek/
Monday–Thursday,
26.–29. 11., 15:00–19:00,
in sobota/and Saturday,
1. 12., 10:00–13:00
Delavnica je namenjena
mladim od 11 do 15 let./
The workshop is for ages
11–15.



PRODUKCIJSKA DELAVNICA RISANEGA ANIMIRANEGA FILMA Z ANKO KOČEVAR HAND-DRAWN ANIMATION PRODUCTION WORKSHOP WITH ANKA KOČEVAR

Pod mentorstvom animatorke Anke Kočevar bomo skupaj izdelali kratek risani animirani film v klasični tehniki risanja s tuši na papir. Urili se bomo v risanju likovne podobe karakterjev, učili se bomo animiranja hoje in nekaterih drugih akcij. Risani film bo po naših napotkih glasbeno in zvočno opremil Andrej Fon. Film bo predvajan na zaključni slovesnosti festivala Animatoka.

Anka Kočevar je ilustratorica, filmska animatorica in pedagoginja. Leta 2009 je diplomirala na ALUO v Ljubljani, smer slikarstvo. Je avtorica kratkih animiranih filmov: *Ex passu* (2009), *Daleč* (2011) in *Aj, zelena je* (2009). Od leta 2013 kot animatorica sodeluje pri otroški risani seriji *Prince Ki-Ki-Do*, je pa tudi avtorica likovne podobe in glavna animatorica kratkega animiranega filma *Gospod Filodendron in jablana* (2016) ter avtorica risanih in animiranih delov dokumentarnega filma *Tisoč ur bridkosti za eno uro veselja* (2018). Vrsto let redno ilustrira za literarni reviji *Ciciban* in *Cicido* ter revijo *Galeb*. Kot strokovna mentorica sodeluje pri nastajanju animiranih filmov otrok, med katerimi so prejemniki nagrad.



Participants will join the animator Anka Kočevar in making a short hand-drawn animation in the traditional technique of drawing with ink on paper. They will learn how to draw their characters, how to animate walk cycles and some other actions. Under their direction, Andrej Fon will add to the animation sounds and music. The film will be screened at the festival awards ceremony.

Anka Kočevar works as illustrator, animator and educator. In 2009 she graduated in painting from the Academy of Fine Arts and Design, Ljubljana. She has made several short animated films: *Ex passu* (2009), *Daleč* (2011), *Aj, zelena je* (2009). Since 2013, she has worked as animator on the animated series for children *Prince Ki-Ki-Do*. She also contributed the visual image to and worked as head of animation for the short *Mr. Philodendron and the Apple Tree* (2016) and created the drawn and animated sequences of the documentary *A Thousand Hours of Bitterness for a Single Hour of Joy* (2018). She has been contributing illustrations to magazines *Ciciban*, *Cicido* and *Galeb* for a number of years. She also mentors children creating their own animations, which include awarded films.

SLONOVE DELAVNICE ANIMIRANEGA FILMA THE ELEPHANT ANIMATION WORKSHOPS



MALI KAPITANI / YOUNG CAPTAINS

Delavnica animiranega filma s pomočjo zelenega ozadja /
Green screen animation workshop

Pionirski dom – Art center (Komenskega 9), četrtek/Thursday,
6. 12., 16:00–19:00
Od 7 do 11 let/For ages 7–11.

V tehniki piksilacije (premikanje ljudi namesto lutk) se bomo posneli na zelenem ozadju. Tega bomo kasneje odstranili in zamenjali s fotografijami različnih lokacij na poti od Art centra do Kinodvora. Na njih se bomo sami pomanjšali v velikost žuželk, prišli krmilo majcene ladje v svoje

roke in zapluli sobotni premieri *Kapitana Mortena in kraljice pajkov* naproti. Delavnica je priprava na premiero celovečernega animiranega filma *Kapitan Morten in kraljica pajkov*, ki bo na sporedu v soboto, 8. 12. 2018 ob 15. uri, v Kinodvoru. Za otroke od 7. leta starosti.

We will be recording ourselves in the pixilation technique (by moving people instead of puppets) against a green background. Then, we will remove and replace the screen with photographs of various locations on the way from the Art centre to Kinodvor. On the photos, we will be featured in insect-size: to take the helm of a tiny ship in our hands and head for the Saturday premiere screening of *Captain Morten and the Spider Queen*. The workshop will prepare us for the premiere screening of the animated feature *Captain Morten and the Spider Queen*, which is to take place on Saturday, 8 December, at 15:00 in Kinodvor. For children aged 7 and above.



ANIMIRANE NOVOLETNE KARTICE / ANIMATED NEW YEAR CARDS Delavnica optičnih igrac / Optical toys workshop

RogLab (Petkovškovo nabrežje 67), petek/Friday, 7. 12.,
16:00–20:00
Od 11 do 15 let/For ages 11–15.

S pomočjo laserskega rezalnika in računalniškega programa Scanimation bomo izdelali animirane kartice po principu delovanja optične igrace, imenovane *ombro cinema*. Gre za optično igraco, ki izvira s konca 19. stoletja in predstavlja tradicijo kitajskih senčnih lutk. Sestavlja jo

plast črnih vertikalnih črt, postavljenih čez črno silhueto risbo na belem papirju, ki prikazuje gibanje v dveh do štirih fazah. Ko papir z risbo povlečemo pod črtami, dobimo učinek gibanja. S takšno voščilnico boste prijetno presenetili svoje prijatelje.

Using a laser cutter and Scanimation software, participants will make animated cards based on the principle of the Ombro-Cinema optical toy. Originating in late 19th century, this toy is based on the tradition of Chinese shadow puppets. It is composed of a layer of black vertical lines which is to be placed over a black silhouette drawing on white paper depicting movement in two to four phases. The drawing being pulled under the lines results in the effect of movement. Such a card will be a lovely surprise for your friends.



OD SLIKOFRCA DO MINI FILMA S ZSUZSANNO KREIF / FROM FLIPBOOK TO MINI FILM WITH ZSUZSANNA KREIF

Kinodvor. Kavarna/Kinodvor Café, nedelja/Sunday, 9. 12., 11:00–13:00
Od 8 do 12 let/For ages 8–12.

Zsuzsanna bo po predstavitvi kratkih filmov v tehniki stop animacije, ki so ji v navdih, mlade udeležence uvedla v osnove te tehnike. Vodila jih bo skozi proces animiranja od najpreprostejše oblike, kot je slikofrc, do izdelave mini filma z animacijo plastelina, pri tem pa bodo spremljali tudi postopek digitalnega sestavljanja njihovega filma in sodelovali pri oblikovanju zvoka.

Zsuzsanna Kreif je režiserka animiranih filmov iz Budimpešte. Leta 2014 je diplomirala na univerzi Moholy-Nagy. Za diplomski film *Limbo Limbo Travel*, ki ga je režirala skupaj z Borbálo Zétényi, je prejela vrsto nagrad. Leta 2013 je sodelovala v animacijskem laboratoriju Animation Sans Frontieres, kar ji pri delu služi kot izjemno navdihujoča mednarodna izkušnja. Po diplomi je začela sodelovati pri ustvarjanju televizijske serije *Candide*, dela pa tudi kot samostojna ilustratorka.

After introducing stop motion shorts as her inspiration, Zsuzsanna will help the young participants to get to know the basics of the technique. They will be guided through the animation process from the simplest form: from creating a flipbook to the making of a mini short film of plasticine, as well as learning about the digital compositing of their film and creating some sound design.

Zsuzsanna Kreif is an animation director living in Budapest. She graduated from MOME in 2014 with the multi-awardwinner short film *Limbo Limbo Travel*, co-directed with Borbála Zétényi. She participated in the Animation Sans Frontieres Animation Production Lab in 2013, which was a very inspiring international experience in her professional carrier. After graduation she started working on the TV-series *Candide*, and also works as a freelance illustrator.

OSTRENJE POGLEDA NA ANIMATEKI! SHARPENING THE VIEW AT ANIMATEKA!



Od 3. do 9. decembra se podajamo v živopisni svet animacije, ki ga spoznavamo prek festivalskih sklopov s kratkimi in celovečernimi filmi, z mentorsko vodeno poglobljeno razpravo po projekcijah in številnimi pogovori z gostujočimi avtorji. Udeleženci pri pisanju ob pomoči mentorice vlečejo vzporednice med filmi z različnih koncev sveta, ki jih združuje podobna tematika ali avtorski pogled, spoznavajo animacijske tehnike in premišljajo o potezah, ki jih lahko na filmsko platno zariše le animacija.

Nastajanje besedil boste lahko spremljali v Festivalskem dnevniku na festivalski spletni strani in na našem blogu ostrenjepogleda.wordpress.com.

Izvajajo: Društvo za širjenje filmske kulture KINO!, mentorica: dr. Maja Krajnc, filmska teoretičarka in odgovorna urednica revije KINO!; asistent: filmski teoretik Robert Kuret.

Between 3 and 9 December, we are heading into the colourful world of animation. We will be discovering festival programmes composed of short and feature-length films, and participating in mentored in-depth discussions after screenings and numerous Q&A's with visiting filmmakers. With the help of the mentor, participants will be drawing parallels between films from across the globe that share similar themes or author's perspectives, learning about animation techniques and considering actions that can only be brought to screen by animation.

The texts created will be included in the Festival Diary run on the festival website and on our blog ostrenjepogleda.wordpress.com.

Run by: Kino! Society for Expanding Film Culture, Mentor: Dr Maja Krajnc, film theorist and Editor-in-Chief of KINO! magazine, assistant: film theorist Robert Kuret.

SLONOVA OTROŠKA ŽIRIJA THE ELEPHANT CHILDREN JURY



KATJA JAVORNIK

Sem Katja Javornik iz Ljubljane. Obiskujem 8. a razred OŠ Franceta Bevka. Moje največje veselje je risanje, poleg tega se učim igrati bobne in treniram karate. Kljub moji starosti še vedno zelo rada gledam risanke. Zato v prostem času najraje rišem, gledam animacije ali pa berem Mango. Moja najljubša animacija, pri kateri sem sodelovala, je *Zimski ples*. My name is Katja Javornik and I'm from Ljubljana. I'm in class 8a of the France Bevk Primary School. My biggest passion is drawing, and I also take drum lessons and karate classes. Despite my age I still enjoy watching cartoons, so what I most enjoy doing in my spare time is drawing, watching animations or reading manga. My favourite animation I worked on is called *Zimski ples*.



KOSTJA MLAKAR SMREKAR

Star sem 9 let, rad imam nogomet in druge športe. Živim v Trzinu, kjer hodim v 4. razred. Sem miren in dober človek. Igram harmoniko in treniram karate, najraje pa imam filme. I am 9 years old, I like playing soccer and do other sports. I live in Trzin, and I'm in year 4 of the primary school. I am a calm, nice person. I play the accordion and take karate classes, but the thing I enjoy most is films.



IUNA OSREDKAR

Ime mi je Luna Osredkar. Stara sem 12 let in hodim v 7. razred Osnovne šole Toneta Čufarja. V prostem času rada berem, športam in gledam filme. Sem zelo športen človek, štirikrat tedensko treniram odbojko, ki mi je zelo pri srcu.

My name is Iuna Osredkar. I am 12 years old and I'm in year 7 of the Tone Čufar Primary School. In my free time I like to read, do sports, and watch films. I am a very sporty person, I practice volleyball four times a week and I love it.



OSKAR F. PŠAKER

Ime mi je Oskar, sem v 7. razredu osnovne šole. Z animacijo sem se spoznal zelo zgodaj. Rad se ukvarjam s športom in imam rad živali. V prostem času sem zunaj, igram računalniške igre ali gledam animacije.

My name is Oskar and I'm in year 7 of the primary school. My first experience with animation was at a very young age. I like to do sports, and I love animals. I like to spend my spare time outdoors, playing computer games or watching animations.



ANA ŠTULAR

Sem Ana Štular in stara sem 11 let. Prihajam iz umetniške družine. Ukvarjam se z lutkarstvom, sodobnim plesom, risanjem stripov, igranjem klavirja in ustvarjanjem animiranih filmov. V zadnjem času me še posebej navdušuje pisanje pesmi.

My name is Ana Štular and I'm 11 years old. I come from a family of artists. My interests include puppetry, contemporary dance, drawing comics, playing the piano and making animations. I have also recently taken up writing poetry.

SPREMLJEVALNI PROGRAM EVENTS



ANIMATEKAPRO

4.-8. DECEMBER

Stara mestna elektrarna – Elektro Ljubljana / Old Power Station –
Elektro Ljubljana, Slomškova 18

AnimatekaPRO je festivalska platforma, na kateri se skozi serijo predavanj, okroglih miz, tematskih predstavitev in pogovorov z avtorji seznanjamo s pomembnimi temami na področju avtorskega animiranega filma. Vključuje tudi AnimatekaPRO Pitch, na kateri udeleženci iz prostora bivše Jugoslavije predstavljajo svoje projekte v nastajanju. Mednarodna žirija bo najboljši projekt nagradila z udeležbo na pitching dogodku CEE Animation 2019 v Trebonu.

Dogodek je nastal v ekskluzivnem partnerstvu s CEE Animation in v sodelovanju z Društvom slovenskega animiranega filma, Motovilo (CED Slovenija) in CED Portugalska ter Zavodom Bunker.

AnimatekaPRO is a festival platform enabling us to learn about the latest in the world of *auteur* animated cinema through a series of talks, debates, presentations and Q&As. The event includes the AnimatekaPRO Pitch for producers and animators from ex-Yugoslav countries to pitch their projects in development. An international panel of judges will award the best project with a chance to participate in the CEE Animation Pitching 2019 event at the Anifilm festival in Trebon.

Organised in exclusive partnership with CEE Animation and in collaboration with the Slovenian Animated Film Association, Motovila (CED Slovenia), CED Portugal and Bunker.



MOTOVILA



SPREMLJEVALNI PROGRAM
EVENTS

TOREK/TUESDAY, 4. DECEMBER

09:00 **AnimatekaPRO Pitch**

10:45 **Predstavitev regionalnih projektov v nastajanju /
Regional works in progress**

Chintis Lundgren, Draško Ivezić (Adriatic Animation): Manivald and the Absinthe Rabbits (animirana serija v razvoju/animated series in development)

11:00 **Producent v prvi osebi / Producer in Person**

Paul Young je soustanovitelj studia Cartoon Saloon, prejemnik nagrade IFTA ter nominirane za oskarja in bafto. Produciral je animirane celovečerne filme *Skrivnost iz Kellsa*, *Pesem morja* in *Parvana – zgodba o neverjetnem potovanju* ter dve sezoni izvirne TV-serije *Puffin Rock*, ki je bila sinhronizirana v 25 jezikov. Predseduje organizaciji Animation Ireland, ki zastopa animacijske studije na Irskem, in je finalist izbora za podjetnika leta, ki so ga pripravili v družbi Ernst and Young. Je tudi soustanovitelj festivala vizualnega pripovedništva Kilkenny Animated – letos je potekala prva izdaja –, ki predstavlja ustvarjalnost svetovno priznanih ilustratorjev, oblikovalcev, animatorjev in striparjev. *V sodelovanju s CEE Animation Workshop.*

Paul Young is a co-founder of Cartoon Saloon, an IFTA winner and Oscar® and Bafta nominee. He produced the animated features *The Secret of Kells*, *Song of the Sea*, and *The Breadwinner*. Paul also produced two seasons of *Puffin Rock*, an original TV series which has been dubbed into over 25 languages. Paul is Chairman of Animation Ireland, the representative body for animation studios in Ireland as well as an Ernst and Young Entrepreneur of the year finalist. 2018 was the inaugural year of Kilkenny Animated, a festival of visual storytelling co-founded by Paul to showcase the talents and profiles of world-renowned illustrators, designers, animators and cartoonists. *In collaboration with CEE Animation Workshop.*

12:15

Producent v prvi osebi / Producer in Person

Siniša Juričić (Nukleus film) nam bo predstavil težave in izzive pri švicarsko-hrvaški koprodukciji animirano dokumentarnega filma Anje Kofmel *Švicar Chris*. Animirani del filma je nastal v Zagrebu, kjer je zaradi raziskovanja temnih strani hrvaške domovinske vojne prišlo do ideološkega spopada s Hrvaškim audiovizualnim centrom. **Siniša Juričić** (Nukleus film) will speak about the complications and challenges faced when working on Anja Kofmel's animated documentary *Chris the Swiss*, a co-production of Switzerland and Croatia. As all animated sequences were made in Zagreb, the film's exploration of the dark side of the Croatian war of independence led to an ideological conflict with the Croatian Audiovisual Centre.

14:30

**Razglasitev zmagovalnega projekta AnimatekaPRO Pitch /
AnimatekaPRO Pitch award winner announcement**

14:45

Speciálka / Masterclass

Nuno Bernardo

Pripovedovanje zgodb v različnih digitalnih okoljih / Multiple Digital Platform Storytelling

Odperto predavanje Nuna Bernarda (BeActive), priznanega portugalskega strokovnjaka za digitalno pokrajino in spremembe v načinih pripovedovanja zgodb za različne platforme, je namenjeno širši strokovni javnosti. Poteka v okviru mednarodnega usposabljanja CEE Animation Workshop ter v sodelovanju s Centrom Ustvarjalne Evrope v Sloveniji in na Portugalskem. V angleščini. Število mest je omejeno. Obvezne prijave udeležbe do 3. decembra 2018 na: info@ced-slovenia.eu.

The masterclass by Nuno Bernardo (BeActive), an acclaimed Portuguese-based expert on the digital landscape and multiple platform storytelling, is open to all interested individuals across the industry. The event is held as part of CEE Animation Workshop in collaboration with Creative Europe Desks Slovenia and Portugal. The event will be in English and is open to a limited number of attendees. Registration is required by 3 December at info@ced-slovenia.eu.

SREDA/WEDNESDAY, 5. DECEMBER

10:00 **Zajtrk z avtorji / Breakfast with authors**

11:30 **Speciálka / Masterclass**

Uri Kranot (ANIDOX)

Anidox VR – »Po resnični izkušnji!« / Anidox VR – "Based on a true experience!"

Animacija v virtualni resničnosti je mediju dodala visoko umetniško vrednost. Narativno ali abstraktno, interaktivno ali opazovalno – razpon tega, kar je mogoče definirati kot »dokumentarno«, je precej širok: sami bi temu namesto »po resnični zgodbi« rekli »po resnični izkušnji«. ANIDOX:LAB se z razvojem in produkcijo animiranih dokumentarnih filmov ukvarja zadnjih pet let in podpira tako kratke kot dolge formate, od letošnjega leta pa pozornost usmerja tudi v pripovedovanje zgodb v virtualni resničnosti. Na delavnici bomo predstavili najnovejše delo ter študiji primera za *Nothing Happens*, instalacijo v virtualni resničnosti, ki jo predstavljamo na letošnji Animateki, in *Songbird*, VR-projekt po naročilu britanskega Guardian. Animation in Virtual Reality has proven to add high artistic value to the medium. Narrative driven or abstract, interactive or observational, the range of what could be defined as "documentary" is fairly wide: we would like to call them "based on a true experience", rather than "based on a true story". ANIDOX:LAB has been home to the development and production of animated documentaries for the past five years, supporting both short and long formats. As of this year the lab also focuses on storytelling in virtual reality. In this workshop we will showcase the latest works by the lab and case studies on *Nothing Happens*, a virtual reality installation presented at Animateka 2018, and *Songbird*, a new VR project commissioned by the Guardian.

SPREMLJEVALNI PROGRAM
EVENTS

12:30	Specialka / Masterclass Michael Frei in Mario von Rickenbach bosta govorila o sodelovanju v okviru filmsko-igričarskega dvojca, ki ustvarja interaktivne animacije. Zakaj bi hoteli, da je animacija interaktivna? Predavatelja bosta ponudila vpogled v svoje metode dela in pri tem predstavila proces razvoja projektov, kot sta <i>Plug & Play</i> in <i>KIDS</i> . Michael Frei and Mario von Rickenbach will talk about their collaborations as a filmmaker-gamemaker duo creating interactive animations. Why would you want to make an animation interactive? They will give insights into their working methods by showing the process behind projects like <i>Plug & Play</i> or <i>KIDS</i> .	12:45	V prvi osebi / In Person Luca Tóth <i>Biografija na strani 16. / See page 16 for biography.</i>	PETEK / FRIDAY, 7. DECEMBER		SOBOTA / SATURDAY, 8. DECEMBER	
10:00	Zajtrk z avtorji / Breakfast with authors			10:00	Zajtrk z avtorji / Breakfast with authors		
11:30	Okrogla miza: Animacija na Madžarskem / Panel: Animation in Hungary Madžarska je soseda na obisku na 15. ediciji festivala Animateka. O zgodovini in trenutnem stanju animiranega filma na Madžarskem se bomo pogovarjali z Anno Ido Orosz, filmsko zgodovinarico in programerko retrospektive Madžarska na obisku, ter z ostalimi madžarskimi gosti. <i>V sodelovanju z Balassijevim inštitutom Ljubljana.</i> Hungary is the visiting country at the 15th edition of the Animateka festival. The history and the current state of animation in Hungary will be discussed with film historian and curator of the 'Hungary Visiting' animation retrospective, Anna Ida Orosz, and other guests from Hungary. <i>In collaboration with the Balassi Institute.</i>	13:30	Primer dobre prakse / Case Study Presentation Projekt Polish Quality je namenjen mednarodni predstavitvi poljskih umetnikov in ponudnikov storitev na področju animiranega filma ter njihovega prispevka k mednarodni filmski produkciji, predvsem stop animaciji. Program je usmerjen v promocijo animatorjev in poleg tega predstavlja še druge umetniške profile, kot so oblikovalci likov in scenografi, lutkarji ter izdelovalci scenografije in rekvizitov tako na področju animacije kot pri igranih filmih in posebnih učinkih, pa tudi člane umetniških ekip, specializirane za snemanje animacij in mini-aturnega sveta, ali ponudnike storitev, specializirane za oblikovanje zvoka ter postprodukcijo zvoka in slike. The "Polish Quality" project is aimed at a worldwide presentation of Polish artists and service providers working in animation industry, and their contribution to international film production, especially stop motion animation. Besides having a strong focus on promoting animators, the program showcases artistic talent such as: character and set designers, puppet makers, set builders and prop makers, not just in the sphere of animation, but also for live action sets and special effects, as well as crew members specialising in animation and miniature capture or service providers specialising in sound design and sound and image post production.	11:30	Predstavitve regionalnih projektov v nastajanju / Regional works in progress Milanka Fabjančič, Kolja Saksida (Zvviks Animation): Liliana (kratki animirani film v produkciji / Animated Short Film in Production) Leon Vidmar, Kolja Saksida (Zvviks Animation): (Ne)zaželeni reči / Of Unwanted Things and People (celovečerni animirani film v produkciji / Animated Feature Film in Production)	11:30	V prvi osebi / In Person Réka Bucsí (1988) je neodvisna ustvarjalka animiranih filmov iz Madžarske. Diplomirala in magistrirala je na oddelku za animacijo Univerze Moholy-Nagy za umetnost in oblikovanje v Budimpešti. Njen diplomski film <i>Symphony no. 42</i> se je leta 2014 uvrstil v ožji izbor za oskarja. Filmi Réke Bucsí so bili prikazani v uradnih tekmovalnih programih kratkih filmov na festivalih, kot so Berlinale, SXSW, Sundance in Annecy, ter osvojili več kot 50 mednarodnih nagrad. Leta 2013/2014 se je udeležila evropske produkcijske delavnice animiranega filma Animation Sans Frontières (ASF). Bila je rezidenčna umetnica programov The Open Workshop v Viborgu na Danskem in Q21 na Dunaju. Njen profesionalni prvenec <i>LOVE</i> je bil nominiran za najboljši kratki film na evropskih filmskih nagradah leta 2017, najnovejši kratki film <i>Solar Walk</i> pa je doživel premiero na Berlinalu 2018 in tam osvojil Audijevo nagrado za kratki film. Réko kot režiserko zastopa produkcijska hiša Passion Pictures. <i>Retrospektiva filmov Réke Bucsí bo na ogled v nedeljo, 9. 12., ob 15. uri v Slovenski kinoteki.</i> Réka Bucsí (1988) is an independent animation filmmaker from Hungary. She earned her BFA and MFA at the animation department of the Moholy-Nagy University of Art and Design Budapest. Her graduation film <i>Symphony no. 42</i> was shortlisted for an Oscar in 2014. Her films were screened in official shorts competition programmes at Berlinale, SXSW, Sundance, Annecy, and won over 50 international awards. In 2013/2014 she attended Animation Sans Frontières (ASF), a European animation production workshop. She was an artist in residence at the Open Workshop in Viborg, Denmark, and at Q21 in Vienna, Austria. Réka's debut short film <i>LOVE</i> was nominated for best short film at the European Film Awards 2017. Her new short film <i>Solar Walk</i> premiered at the Berlinale 2018, and won the Audi Short Film Award. Réka is represented as a director by Passion Pictures. <i>A retrospective of films by Réka Bucsí screens on Sunday, 9 December, at 15:00 in the Slovenian Cinematheque.</i>
12:30	Specialka / Masterclass Martina Scarpelli in/and Lana Tankosa Nikolić (Late Love Production) O nastajanju kratkega filma Egg / The making of Egg			12:30	Specialka / Masterclass Jean-Baptiste Garnero (CNC) Alexandre Alexeïeff, Claire Parker : Krotilca senc/Shadow Tamers Virtuoznost filma <i>Noč na goli gori</i> (1934) ni zgolj plod umetniške genialnosti njegovih avtorjev, temveč tudi poezije, ki jo spiše posebej za to priložnost oblikovani instrument. Ustvarjalca Alexandre Alexeïeff (1906–1981) in Claire Parker (1906–1981) sta dejansko iznašla novo orodje, igličasti ekran, pri katerem svetloba na iglicah ponudi širok razpon zelenih gradacij sive. Z njim sta umetnika ustvarila nekaj pomembnih animiranih filmskih del. The virtuosity of the film <i>A Night on Bald Mountain</i> (1934) is not only due to the artistic genius of its authors but also to the poetry born of the instrument specially designed. The filmmakers Alexandre Alexeïeff (1906–1981) and Claire Parker (1906–1981) have indeed invented a new tool, the pinscreen, where the light on the pins offers the range of desired gradations of gray and on which they have made some major films of animation. <i>Biografija na strani 15. / See page 15 for biography.</i>		
13:15	Specialka / Masterclass Jean-Baptiste Garnero (CNC) Alexandre Alexeïeff, Claire Parker : Krotilca senc/Shadow Tamers Virtuoznost filma <i>Noč na goli gori</i> (1934) ni zgolj plod umetniške genialnosti njegovih avtorjev, temveč tudi poezije, ki jo spiše posebej za to priložnost oblikovani instrument. Ustvarjalca Alexandre Alexeïeff (1906–1981) in Claire Parker (1906–1981) sta dejansko iznašla novo orodje, igličasti ekran, pri katerem svetloba na iglicah ponudi širok razpon zelenih gradacij sive. Z njim sta umetnika ustvarila nekaj pomembnih animiranih filmskih del. The virtuosity of the film <i>A Night on Bald Mountain</i> (1934) is not only due to the artistic genius of its authors but also to the poetry born of the instrument specially designed. The filmmakers Alexandre Alexeïeff (1906–1981) and Claire Parker (1906–1981) have indeed invented a new tool, the pinscreen, where the light on the pins offers the range of desired gradations of gray and on which they have made some major films of animation. <i>Biografija na strani 15. / See page 15 for biography.</i>			13:15	Specialka / Masterclass Jean-Baptiste Garnero (CNC) Alexandre Alexeïeff, Claire Parker : Krotilca senc/Shadow Tamers Virtuoznost filma <i>Noč na goli gori</i> (1934) ni zgolj plod umetniške genialnosti njegovih avtorjev, temveč tudi poezije, ki jo spiše posebej za to priložnost oblikovani instrument. Ustvarjalca Alexandre Alexeïeff (1906–1981) in Claire Parker (1906–1981) sta dejansko iznašla novo orodje, igličasti ekran, pri katerem svetloba na iglicah ponudi širok razpon zelenih gradacij sive. Z njim sta umetnika ustvarila nekaj pomembnih animiranih filmskih del. The virtuosity of the film <i>A Night on Bald Mountain</i> (1934) is not only due to the artistic genius of its authors but also to the poetry born of the instrument specially designed. The filmmakers Alexandre Alexeïeff (1906–1981) and Claire Parker (1906–1981) have indeed invented a new tool, the pinscreen, where the light on the pins offers the range of desired gradations of gray and on which they have made some major films of animation. <i>Biografija na strani 15. / See page 15 for biography.</i>		
SPREMLJEVALNI PROGRAM EVENTS				SPREMLJEVALNI PROGRAM EVENTS			

12:15

Okrogla miza: Festivali in politika / Panel: Festivals and Politics

Sodelujejo ustvarjalci mednarodnih festivalov animiranega filma /
With international animated film festival programmers and pro-
ducers: Gerben Schermer, Chris Robinson, Yiorgos Tsangaris, Joni
Männistö, Tamás Patrovits, Thomas Renoldner, Igor Prassel

13:30

V prvi osebi / In Person

Kaspar Jancis (1975, Talin, Estonija) deluje kot skladatelj, umetnik,
scenarist in režiser. Že kot otrok je risal stripe in pisal zgodbe, ki jih je
opremiljal z ilustracijami. Svoje prve gibljive podobe je risal v vogale
šolskih zvezkov. Prve animacije je ustvaril med študijem na pedagoški
univerzi v Talinu. Nato je na Akademiji za umetnost in medijske študije
v Turkuju študiral animacijo pod mentorstvom Priita Pärna. Njegove-
mu prvemu animiranemu filmu *Romanss* (1999) so sledili *Weitzenberg
Street* (2003), *Frank in Wendy* (2005), *Marathon* (2006), *Krokodil*
(2009), *Villa Antropoff* (sorežiser Vladimir Leschiov) in *Piano* (2015).
Kapitan Morten in kraljica pajkov je njegov prvi celovečerni animirani
film.

Kaspar Jancis (1975) is a composer, artist, screenwriter and a direc-
tor. Already in childhood he was interested in making comic books
and writing stories with illustrations. His first moving images appe-
ared on corners of his school books. He made his first animations
while studying at the Tallinn Pedagogical University. Afterwards
he enrolled in the Turku Art and Media School in Finland to study
animation under Priit Pärn. His debut was *Romanss* (1999), followed
by *Weitzenberg Street* (2003), *Frank and Wendy* (2005), *Marathon*
(2006), *Crocodile* (2009), *Villa Antropoff* (co-dir. Vladimir Leschiov)
and *Piano* (2015).

Captain Morten and the Spider Queen is his debut animated feature.

14:30

Specialka / Masterclass

Marc Bertrand (NFB)

Prostor kot zadnja meja / Space – The Final Frontier

Vse od pojava novih interaktivnih medijev se morajo ustvarjalci ne-
nehno spraševati o prostoru, v katerem gledalcem ponujajo svoje
delo. Naj gre za gledališče ali videoigre, tradicionalno animacijo,
stereoskopijo, virtualno ali obogateno resničnost in multimedijske
instalacije, vprašanja so vselej enaka: Kakšno izkušnjo ponuja medij,
ki ga želimo uporabiti? Kakšen prostor ali vlogo želi avtor ponuditi
uporabniku v svojem delu? Kaj bo v gledalcu pustilo trajno sled? Po
več kot dvajsetletnem producerskem delu pri NFB si ta vprašanja
še vedno zastavljam pri vsakem projektu. Odgovori pa so čedalje bolj
kompleksni.

Since the advent of new interactive media, creators must constantly
re-evaluate the space they want to offer viewers in their work. From
theatre to games, traditional animation, stereoscopy, VR, AR and
multimedia installations, the questions remain the same; What is
the experience offered by medium that one wishes to employ? What
space or role does the author wish to offer in his work to the user?
What will remain imprinted in the spectator? As a producer for over
twenty years at the NFB, these are the questions I still ask myself for
each of my productions. The answers are becoming more complex.

Biografija na strani 12. / See page 12 for biography.

CEE Animation (nekdanj Visegrad Animation Forum) je mednarodna
platforma, katere cilj je podpirati filmske profesionalce z nudenjem
pomoči pri razvoju animacijskih projektov, mreženju ter promociji
ustvarjalnosti in animiranih del, z empiričnimi podatki pa tudi ponuditi
vpogled v industrijo animiranega filma v regiji.

CEE Animation Forum je dogodek, na katerem producenti navezujejo
stike tako med seboj kot s predstavniki predvajalcev iz regije srednje
in vzhodne Evrope. Nove talente in njihovo ustvarjalnost predstavljajo
evropskim producentom ter za projekte iščejo finančna sredstva in
distributerje. Tridnevni program obsega predstavitev projektov ter
druge predstavitve, razprave, individualna poslovna srečanja in filmske
projekcije.

CEE Animation (previously Visegrad Animation Forum) is an internati-
onal platform with the goal of supporting film professionals by helping
them develop animation projects, build networks, and promote talent
and animated works, and providing insight into the region's animation
industry by means of empirical observation.

The CEE Animation Forum is an event where producers build networks
among themselves and with the CEE region's broadcasters, present
new talents and their creative work for EU producers, and help find fi-
nancing and distribution for projects. The three-day programme offers
projects pitching and a number of presentations, debates, 1:1 meetings
and film screenings.



REPUBLIKA SLOVENIJA
MINISTRSTVO ZA JAVNO UPRAVO



RAZSTAVA / EXHIBITION

VR/360°/GAMES@ANIMATEKA

27. NOVEMBER–9. DECEMBER,

Muzej sodobne umetnosti Metelkova/
Museum of Contemporary Art Metelkova
Odprtje razstave/Exhibition opening: 27.
november, 19:00

Z razstavo na enem mestu združujemo naj-
boljše nove izkušnje virtualne resničnosti in
360-stopinjskega doživljanja avtorskega
animiranega filma: nekatera dela iz mednaro-
dnega izbora čakajo, da jih raziščemo, druga
nas vabijo k dejavni vključitvi v virtualni svet.
Predstavili bomo tudi nekaj prelomnih avtor-
skih interaktivnih videoiger.

With this exhibition, we are bringing together
a collection of the best new VR and 360°
experiences of author animated films: some
of these international works are waiting to
be explored, while others encourage guests
to actively participate in the virtual world. On
top of that, we will present also some groun-
dbraking authorial interactive videogames.

Razstavo si lahko ogledate v terminih:/The
exhibition is open on the following dates:
28. 11.–2. 12., 14:00–18:00
3. 12.–9. 12., 12:00–18:00
Za skupinske ogledje je potrebna predhodna
rezervacija na vr@animateka.si./Group visits
need to be booked at VR@animateka.si.
Več na:/More information: animateka.si.

SPREMLJEVALNI PROGRAM EVENTS

VSE / EVERYTHING

David O'Reilly (David O'Reilly)
Irska, ZDA/Ireland, USA, 2017, interaktivna igra/
Interactive Game, 6+
davidoreilly.com/everything



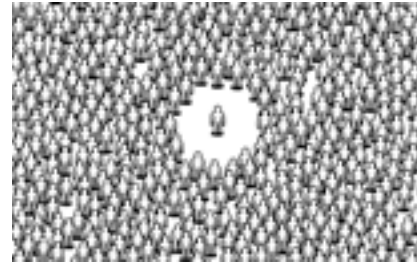
PLUG & PLAY

Michael Frei, Mario von Rickenbach (Etter Studio)
Švica/Switzerland, 2015, interaktivna igra/Intera-
ctive Game, 6+
plugplay.ch



KIDS

Michael Frei, Mario von Rickenbach (Playables/Dou-
ble Fine Presents)
Švica, ZDA/Switzerland, USA, interaktivna igra/
Interactive Game, 2018, 6+
playkids.ch



MUZEJ SIMETRIJE / MUSEUM OF SYMMETRY

Paloma Dawkins (NFB)
Kanada/Canada, 2018, VR-igra/VR-Game, 13+
nfb.ca/interactive/museum_of_symmetry



NOTHING HAPPENS VR

Michelle & Uri Kranot (Dansk Tegnefilm/Miyu)
Danska, Francija/Denmark, France, 2016, VR-ani-
macija/VR-Animation, 13+
tindrum.dk/project/nothing-happens



MALE STVARI / LES PETITES CHOSSES

Bandits Collective (Bands Collective/Picnic Studio)
Francija, VB/France, UK, 2017, VR-animacija/
VR-Animation, 6+
picnicstudio.tv/les-petites-chooses



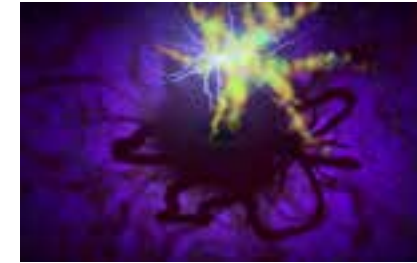
SLEPA VAYSHA VR / BLIND VAYSHA VR

Theodore Ushev (NFB)
Kanada/Canada, 2017, 360°-animacija/Animation,
13+
nfb.ca/interactive/blind_vaysha_vr



MINOTAVER / MINOTAUR

Munro Ferguson (NFB)
Kanada/Canada, 2014, 360°-animacija/Animation,
13+
nfb.ca/film/minotaur_en



SRČNO / HAVE HEART

Will Anderson (Will Anderson)
VB/UK, 2017, 360°-animacija/Animation, 13+
wanderson.co.uk/portfolio/have-heart-trailer



Produkcija/Production: Društvo za oživiljanje zgodbe
2 koluta v sodelovanju z Muzejem sodobne umetno-
sti Metelkova/Two Reels Association for Reanima-
tion of Storytelling in cooperation with Museum of
Contemporary Art Metelkova
Kuratorja razstave/Curators: Manu Weiss, Igor
Prassel
Financerji/Financed by: Mestna občina Ljubljana,
Pro Helvetia
Partnerji projekta/Partners: Vipano Multiverzum,
Virtual Era, vsi avtorji in producenti/all the authors
and producers

SPREMLJEVALNI PROGRAM EVENTS

DRUGE RAZSTAVE / OTHER EXHIBITIONS

ŠTUDENTI MOME RAZSTAVLJAJO / MOME STUDENTS EXHIBITED

28. november 2018–8. februar 2019
Balassijev inštitut/Balassi Institute, Barvarska steza 8
Odprtje razstave/Exhibition opening:
28. november, 19:00
Vodstvo po razstavi/Guided tour of the exhibition:
4. december, 17:00

Na razstavi Oddelka za animacijo Univerze Moholy-Nagy za umetnost in oblikovanje v Budimpešti (MOME) bodo na ogled novejša dela študentov oddelka z izborom najboljših filmov, plakatov, maket, umetniških del in projekcijo video mapiranja, ki dajejo vpogled v raznolikost dejavnosti v tem ustvarjalnem središču.

Animacijska skupnost akademije MOME je med ključnimi ustvarjalnicami in intelektualnimi središči madžarskega animiranega filma. Njene dejavnosti obsegajo vodenje univerzitetnega oddelka, ki ponuja diplomski in magistrski izobraževalni program animacije, pa tudi dejavnosti, ki segajo onkraj izobraževalnega sistema in njeno delo bistveno zaznamujejo. Pomembno vlogo igra razvoj talentov in vsebin v mednarodnem omrežju, vidne rezultate daje ustanavljanje in vodenje inkubacijskih programov. Izjemnega pomena je tudi produkcijska dejavnost, v okviru katere animacijski projekti nastajajo po naročilu madžarskih in mednarodnih partnerjev ali v sodelovanju z njimi.

Za širšo javnost MOME ANIM prireja festival animiranega filma (KISKAKAS) ter filmske premiere in razstave, za profesionalce pa konference in druge forume. Namen teh dejavnosti je okrepiti napredne trende v madžarskem animiranem filmu ter povečati njegovo mednarodno prepoznavnost in ugled. Vsi ti procesi pomagajo vedno novim generacijam mladih ustvarjalcev pri uspešnem začetku profesionalne poti ter poživljajo animirani film na Madžarskem in v širši regiji.

SPREMLJEVALNI PROGRAM
EVENTS



The exhibition of the Animation Department of the Moholy-Nagy University of Art and Design Budapest (MOME) will show recent works of its students with a best-of of its screening programs, posters, mock-ups, artworks and a video mapping projection which attempt to provide an insight into the variety of work done at this creative hub.

The Animation community at MOME is one of the defining creative workshops and intellectual centres of Hungarian animation. Its scope of activities cover the operation of the university department running the animation BA and MA educational programs, while its work is defined by activities that reach beyond education. Talent management and content development set in an international network play a significant role, an important outcome being the creation and operation of incubator programs. Production activities are of key importance, in the framework of which animation projects are commissioned by Hungarian and international partners, or realised in cooperation with them.

For the wide public, MOME ANIM organises an animation film festival (KISKAKAS), as well as film premieres and exhibitions, while also offering conferences and other forums for professionals. The aim is to strengthen the progressive trends of Hungarian animation, and at the same time increase its international visibility and acclaim. All these processes help generations of young animation professionals to successfully start their career, and contribute to the vivification of the genre in Hungary and the wider region.
<http://anim.mome.hu/en/>



RASTKO ČIRIČ: DNEVNIKI Z ANIMATEKE / ANIMATEKA DIARIES

3.–9. december
Slovenska kinoteka/Slovenian
Cinematheque
Odprtje razstave/Exhibition
opening: 3. december, 19:00

V dnevnikih, ki jih ustvarjam na svojih potovanjih in jih je zdaj že več kot sto, so zbrane risbe, beleške, fotografije in najrazličnejše dokumentarno gradivo, ki ga je moč nalepiti v zvezek. Prvi je nastal leta 1979 na Kornatih, zadnji pa letos v Tokiu. Od štirinajstih izdaj festivala Animateka sem se udeležil dvanajstih, in sicer na povabilo direktorja Igorja Prassla, čigar predlog je botroval tudi tej razstavi. Dokončani dnevnik so podobni potopisom, in prijatelji, ki sem jim dnevnik pokazal, so imeli vtis, da so bili tudi sami na teh potovanjih. Ustvarjanje albumov s potovanj

zahteva delo, a če spominov s potovanj ne ohranimo v tovrstnih albumih, najpogosteje pristanemo v vrečah, potem v kleti, na koncu pa v smetnjaku. Bolj ko se življenje izteka, bolj dragoceni postajajo spomini, ki vzbujajo vse močnejša čustva.

Rastko Čirič

The diaries I keep during my travels, of which there are already more than a hundred, include drawings, notes, photos and all kinds of documentary material that can be glued into a notebook. The first one was created in 1979 on the Kornati Islands and the last one this year in Tokyo. I was present at twelve out of the fourteen editions of Animateka at the invitation of its director Igor Prassel, whose suggestion has led to this exhibition. The completed diaries are like travelogues and the friends I showed them to had the impression of being on the journeys themselves. Making travel albums means work, but if memories from our journeys are not kept in such albums, they most often end up in bags, then the basement and in the end in the rubbish bin. As life draws nearer to its end, memories become more precious, arousing increasingly stronger emotions.

Rastko Čirič



ŠPELA ČADEŽ: V ZAKULISJU / BEHIND THE SCENES

3.–9. december
Kinodvor. Galerija/Kinodvor
Gallery
Odprtje razstave/Exhibition
opening: 3. december, 22:00

Na razstavi v Kinodvorovi Galeriji bodo na ogled lutke in scenografije iz treh kratkih filmov Špele Čadež, posnetih v tehniki stop animacije (animacija lutk in predmetov): diplomskega dela *Liebeskrank/Ljubezen je bolezen* (2007), filma *Boles* (2013) in povzetka televizijske serije *Oranžna je nova črna – na kratko* (2017), naročenega za londonsko spletno platformo Netflix. Predstavljen bo tudi kratki risani (oljna barvna risba na celuloidnih folijah) film *Nočna ptica* (2017), ki je bil analogno posnet v tehniki multiplana. Razstava

vključuje originalni sceni za filma *Liebeskrank/Ljubezen je bolezen* in *Boles* ter drugo ilustrativno gradivo o tehnologiji in postopkih dela pri produkciji. Vsi predstavljeni predmeti pričajo predvsem o glavni posebnosti režiserkinega pristopa k ustvarjalnemu procesu: ročni izdelavi scenske postavitve z lutkami, kostumi in rekviziti vred.

The exhibition in the Kinodvor Gallery features puppets and other items from three stop-motion animation shorts (puppet and object animation): Čadež's graduation film *Lovesick* (2007), *Boles* (2013), and *Orange Is the New Black: Unraveled* (2017), the series recap commissioned by Netflix. Also presented will be *Nighthawk* (2017), a hand-drawn short (oil paint on celluloid) shot in an analogue technique using a multiplane stand. The display also includes the original sets for *Lovesick* and *Boles*, and other items to illustrate the technology and work process behind her films. Above all, the exhibit speaks of the distinguishing feature of the director's approach to the creative process: making the entire set, complete with puppets, costumes and props, by hand.

SPREMLJEVALNI PROGRAM
EVENTS

ANIMIRANE ZABAVE / ANIMATED NIGHTS

Vsi dogodki so brezplačni. / Admission to all events is free of charge.

FUNKY VEČER / FUNKY EVENING: DJ UDO BRENNER

Torek/Tuesday, 4. december, 23:00
Kinodvor. Kavarna/Kinodvor Café



Udo Brenner je v prvi vrsti zbiralec ter DJ raznovrstne glasbe. Funk, jazz, latino ipd. V bistvu rola glasbo, ki ni preveč znana, a zato nič manj žmohtna. Je soustanovitelj Zelenega Sonca, tedenske oddaje na radiu Študent, in mesečnega partija z istim imenom v Gala Hali.

Udo Brenner is, first and foremost, an eclectic music collector and DJ. Funk, jazz, Latino, etc. – he spins music that is not too well-known, but no less zesty for it. Brenner is a co-founder of Zeleno Sonce, a weekly programme on the local Student Radio, and monthly party of the same name at Gala Hala, Metelkova.

MEDNARODNA ČAJANKA PRI GOSPODU KLOBUČARJU / DOWN THE RABBIT HOLE: INTERNATIONAL DINNER PARTY

Sreda/Wednesday, 5. december, 23:00
Kinodvor. Kavarna/Kinodvor Café



Tradicionalni večer spoznavanja več kot 100 mednarodnih gostov in njihove kulinarike bomo letos obarvali še tematsko. Sledite zajcu na pokušanje kulinaričnih dobrot z vseh koncev sveta!

A traditional evening of getting to know more than 100 international guests and their cuisine. This year, we are adding a theme: follow the rabbit and taste some great food from around the globe!

ANIMATEČNE KARAOKE / ANIMATEKA'S KARAOKE NIGHT

Četrtek/Thursday, 6. december, 23:00
Kinodvor. Kavarna/Kinodvor Café



Je treba še kaj dodati? Preverjeno formulo bomo uporabili tudi letos: animatorji + mikrofon = nepozabna noč. Pridružite se nam na tradicionalnem večeru animiranega petja in zabave.

Do we need to say more? The winning formula strikes again: animators + mike = a night to remember. Join us for the traditional evening of animated singing and fun.

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Tekmovalni program Mladi talenti Evrope/ European Young Talents Competition Programme: Igor Prassel, Ana Šturm
Kinotripov Svetovni jagodni izbor/Kinotrip presents: Best of the World: Andreja Goetz, Martina Peštaj, Igor Prassel, Santana Bojić, Patricija Dolenšek, Tina Jančič, Sara Janežič, Ema Paš, Ajda Rudolf, Lovro Smrekar, Neža Vadnjal
Program Slon/The Elephant Programme: Andreja Goetz, Martina Peštaj, Igor Prassel
Retrospektiva Madžarski animirani film/ Hungarian Animation Retrospective: Anna Ida Orosz

ŽIRIJE/JURIES

Velika žirija/Grand Jury: Marc Bertrand, Špela Čadež, Jean-Baptiste Garnero, Michael Frei, Luca Tóth
Študentska žirija/Student Jury: Dea Biličič, Dora Koštrun, Larisa Nagode, Anja Paternoster, Jošt Šeško, Petar Zekić,
Otroška žirija/Children Jury: Katja Javornik, luna Osredkar, Oskar F. Pšaker, Kostja Mlakar Smrekar, Ana Štular

O FESTIVALU THE FESTIVAL

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
Avtorici plakata/Festival Poster: Špela Čadež, Zarja Menart
Celostna podoba festivala/Festival Identity: Nina Urh
Dekoracija prizorišč/Venue Decoration: Nastja Mezek (vodja/Head), Stella Ivšek
Vodja službe za goste/Head of Hospitality: Jasna Čakarun
Asistentki službe za goste/Hospitality Assistants: Liza Berden, Ivana Drakulić

Koordinacija žirij/Jury Coordinators:

Vito Scagnetti, Andraž Kržič, Andrej Kamnik, Jelena Dragutinović

Katalog/Catalogue: Alenka Ropret (urednica/Editor), Maja Ropret (prevodi/Translations)

Fotografija/Photography: Katja Goljat, Andrej Firm

Video dokumentacija/Video Documentation:

Igor Sukur (vodja/Head), Theo Čož, Miha Šubic, Andrej Somer, Vjekoslav Mikez, Blaž Kumše, Veronika Zakonjšek

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), Robert Kuret (asistent/Assistant), ostrilke in ostrilci (attendees of the workshop Sharpening the View)

Prevajanje filmov/Translation of Films: Maja Lovrenov (vodja/Head), Daša Cerar, Denis Debevec, Gabriella Gaal, Diana Grden Jenko, Elida Hamzić, Miha Jenko, Andrej Leskovic, Aida Lončarević, Domen Kavčič, Janina Kos, Peter Koša, Maša Peče, Olga Tratar, Polona Kuzman

Sinhronizacija filmov/Film Dubbing: Katja Preša

Vodja festivalskega butika/Head of Festival Shop: Anja Cimerman

Prostovoljska brigada/Volunteer Brigade:

Eva Žgajner (vodja/Head), Matic Brinc, Tanja Božič, Živa Divjak, Marja Javornik Tizmonar
Vozniki/Drivers: Božo Pogačar (vodja/Head), Andrej Zupančič, Anja Muhvič, Andrej Pavlišič

ANIMATEKAPRO

Programski selektor/Programmer:

Igor Prassel

Koordinatorica/Coordinator: Saša Bach

Asistent/Assistant: Bine Bozovičar

Tehnična služba/Technical support: Polona Kuzman

V sodelovanju z/In collaboration with: Društvo slovenskega animiranega filma, Motovila (CED Slovenia), CED Portugal, Zavod Bunker
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DELAVNICE/WORKSHOPS

Produkcijska delavnica za otroke/Production Workshop for Children: Anka Kočevnar, Andrej Fon

Otroške delavnice/Children's Workshops:

Jelena Dragutinović, Andreja Goetz, Zsuzsanna Kreif, Anja Cimerman

V sodelovanju z/In collaboration with: Društvo za izvajanje filmske vzgoje Slon, Kinodvor, Mestna knjižnica Ljubljana, Pionirski dom, RogLab, Balassijev inštitut/Balassi Institute Ljubljana

RAZSTAVE/EXHIBITIONS

VR/360°/GAMES@ANIMATEKA

Avtorji/Authors: Will Anderson, Bandits Collective, Paloma Dawkins, Munro Ferguson, Michael Frei&Mario von Rickenbach, Michelle&Uri Kranot, David O'Reilly, Theodore Ushev

Kuratorja/Curators: Manu Weiss, Igor Prassel

Grafično oblikovanje/Graphic Design: Nina Urh

Postavitev razstave/Installation:

Bine Bozovičar, Marko Makuc, Vipano

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Koordinacija razstave/Exhibition

Coordinator: Saša Bach

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Avtorica in kuratorica/Author and

curator: Špela Čadež

Postavitev razstave/Installation: Žiga Lebar,

Bine Bozovičar

Grafično oblikovanje/Graphic Design: Nina Urh

RASTKO ČIRIČ: DNEVNIKI Z ANIMATEKE / ANIMATEKA DIARIES

Avtor/Author: Rastko Čirič

Kuratorici/Curators: Saša Bach, Sanja Čakarun

Postavitev razstave/Installation: Bine

Bozovičar

Grafično oblikovanje/Graphic Design: Rastko Čirič

Študenti MOME razstavljajo /

MOME Students Exhibited

Avtorji/Authors: Barbara Bakos, Réka Bucsi, Júlia Farkas, Kati Glaser, Árpád Hermán, Zsuzsanna Kreif & Borbála Zétényi, Dávid Ringeisen & László Ruska, Péter Vác

Kuratorji/Curators: MOME Anim

Grafično oblikovanje/Graphic Design: MOME

Anim

Postavitev razstave/Installation: Borbála

Mákó

Produkcija/Production: Balassijev inštitut/

Balassi Institute, MOME University

ZAHVALE/THANKS TO

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), Alik Kalagasidu (stiki z javnostjo/Public Relations), Tjaša Smrekar (vodenje projektov/Project Management), Ana Seta Pucihar (trženje in vodenje projektov/Marketing & Project Management), Maja Zrim (koordinator in organizator kulturnega programa/Project Management), Nika Autor (koordinator in organizator kulturnega programa/Project Management), Mojca Pagon (blagajna/Box Office), Matjaž Zalta (blagajna/Box Office), Gregor Mohar (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

Ivan Nedoh (direktor/Director), Darja Gartner (poslovna sekretarka/Head Secretary), Ana Šturm (odnosi z javnostmi/Public Relations), Igor Prassel (vodja programskega oddelka in urednik filmskega programa/Head of Programme Department and Film Programmer), Varja Močnik (urednica filmskega programa/Film Programmer), Kaja Bohorč (koordinatorica in organizatorica kulturnih programov/Coordinator and Organiser of Cultural Programmes), Matevž Jerman (asistent programskega oddelka in urednik Kinotečnika/Editor of Kinotečnik and Programme Department Assistant), Anja Naglič (vodja prevajalcev/Translation Coordinator), Antonija Todić (sodelavka v programskem oddelku/Programme Department Assistant), Gregor Brzin, Marko Turkuš, Gašper Milkovič Biloslav (kinooperaterji/Projectionists), Marta Matičič, Kaja Janjič, Nina Resnik (blagajna/Box Office), Ada Šadl Praprotnik, Alija Đogić, Fedja Šičarov, Jaka Planovšek, Jelena Radić, Maja Todić, Neža Kos, Nika Šturm (ekipa biljeterjev programskega oddelka/Team of Ushers in Programme Department), Darko Štrukelj (samostojni konservatorsko-restavratorski tehnik/Conservator-Restorer

Technician), Bojana Živec (samostojni konservatorsko-restavratorski tehnik/Conservator-Restorer Technician), Nadja Šičarov (konservatorsko-restavratorska sodelavka/Conservator-Restorer), Viktor Bertonec (Dvdteka in knjižnica/Library of Slovenian Cinematheque), Andrej Šprah (Založniško-raziskovalni odderek/Publishing Department), Maja Krajnc (koordinatorica in izvajalka Kino-katedre/Coordination and realisation of Kino-chair), Metka Dariš (vodja muzejskega oddelka/Head of Museum Department), Špela Čizman (višja kustosinja, MSFI v Divači/Senior Curator, MSFI in Divača), Martin Podrzavnik (samostojni muzejski tehnik/Museum Technician), Ciril Oberstar (glavni in odgovorni urednik revije Ekran/Editor-in-chief of Ekran), Mojca Hudolin (lektorica/Language Editor), Hana Jesih in Eva Mlinar (oblikovanje vizualnih komunikacij/Visual communications design), Samo Jurečič (voznik/Driver), Janko Žagar (hišnik/Janitor).

EKIPA ZAVODA BUNKER/ ZAVOD BUNKER TEAM

Nevenka Koprivšek (umetniška direktorica/Art Director), Mojca Jug (vodja programa Stare elektrarne in soprogramerka festivala Mladi levi/Head of programme for Stara elektrarna and co-programmer of Mladi levi Festival), Maja Vižin (producentka/Producer), Alma R. Selimović (vodja razvojnih projektov/Head of Development), Tamara Bračič Vidmar (vodja komunikacije in koordinatorka mednarodne mreže Balkan Express/Head of Communications and coordinator of international network Balkan Express), Igor Remeta (tehnični direktor/Technical Director), Andrej Petrovčič (tehnični koordinator/Technical Coordinator), Duško Pušica (tehnična ekipa/Technical team), Polona Vozel (administratorka/Administrator).

POSEBNE ZAHVALE/SPECIAL THANKS TO

Špela Čadež in/and Zarja Menart, Matija Šturm in/and Jožko Rutar (CEE Animation), Klemen Dvornik, Ana Lampret in/and Valerija Čokan (Zveza društev slovenskih filmskih ustvarjalcev), Sabina Briški, Ines Kežman in/and Maša Ekar (Center Ustvarjalna Evropa v Sloveniji), Rene Rusjan, Boštjan Potokar in/and Tina Smrekar (Univerza v Novi Gorici), Boštjan Botas Kenda, Peter Koštrun, Andrej Kamnik, Sara Vatovec in/and Matej Zonta (Univerza v Ljubljani), Biborka Molnár-Gábor in/and Ruth Hrelja (Balassijev inštitut Ljubljana), Adam Sadownik (Veleposlaništvo Republike Poljske), Jean-Luc Goester in/and Patricia Košir (Francoski inštitut v Sloveniji), Stefano Cerrato (Italijanski inštitut za kulturo v Sloveniji), Milena Lebar (Veleposlaništvo Švice), Nataša Sedminek (TAM-TAM), Paola Bristot (Viva Comix), Nataša Abrič in/and Peter Posarelli (Hotel Park), Tomaž Mrzljak in/and Anja Puc (City Hotel), Nina Petruna (Hostel Tresor), Polona Plešnar (Zeppelin Hostel), Marko Cerovšek (Barcaffe Black 'n' Easy), Rok Škerjanc

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Hvala vsem prijateljem in podpornikom Animateke! /A big thank you to all Animateka friends and supporters!

Nasvidenje na 16. Animateki (od 2. do 8. decembra 2019)! /See you at the 16th Animateka edition (2–8 December 2019)!

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Palača umetnosti je vodilna glasbena kulturna ustanova na Madžarskem, kjer redno nastopajo glasbeniki svetovnega slovesa. Na otroškem filmskem klubu, ki ga prirejamo v času adventa, bomo pa zgledu programa Palače umetnosti v Balassijevem inštitutu predvajali delo P. I. Čajkovskega Hrestač. Posnetek je nastal leta 2013. Narodni filharmonični orkester, ki je sodeloval pri tej uprizoritvi, pa je igral pod vodstvom svetovno znanega Zoltána Kocsisa.

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Of all the areas of Polish culture in which a foreigner requires guidance, cinema comes to mind first. Many are acquainted with its international stars, but few know the background story and the gems that haven't yet made it globally.

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Palestina, leto 64. Zgodovinar Zaharija, goreč pripadnik obskurne, preganjane židovske verske sekte, zbira pričevanja o življenju božjega izvoljenca iz Galileje. Ob pomoči vina in srebrnikov mu uspe pregovoriti starca Aarona, zadnjo živo pričo dogodkov, da mu razkrije resnično zgodbo o čudodelcu Ješui. A ta ni takšna, kot bi si je želel.

Sveto pismo nove zaveze je le skupek besedil, ki so jih po ustnem izročilu zapisali različni pisci mnogo let po dogodkih, ki jih opisuje, nato pa so jih še stoletja dodajali, odvezemali in prekrajali vse do različice latinske Vulgate v začetku 5. stoletja in njene dokončne potrditve na tridentinskem koncilu leta 1546. A kaj se je zgodilo v resnici? Kakšna bi bila lahko resnična zgodba o življenju Ješue, božjega izvoljenca, začetnika največje svetovne religije, okleščena vraževerja in blodenj, olepšav in pretiravanja, političnih kompromisov in cerkvenih dogem? Poskus povsem ateistične razlage življenja nekega mesije.

I. knjiga

Dežela ječi pod rimsko okupacijo. Ješua, sin druge žene tesarja iz Nazareta, se s tolpo brezdelnih ribičev klati po galilejski provinci. Preživljajo se z drobnimi krajami in izsiljevanjem. Posel jim cveti, a je nevaren, in ko srečajo uličnega čarodeja Asso, se odločijo za novo kariero.

II. knjiga

Ješuina tolpa raste in širi svoje delovanje. Vse dalje po judovskih pokrajinah gre glas o galilejčevih magičnih močeh in čudežnih ozdravljenjih, ki morajo biti gotovo božje delo. V Pereji trčijo na konkurenco – ob reki Jordan krščuje in pridiga sloviti prerok Janez Krstnik. A za dva božja izbranca je dežela premajhna.

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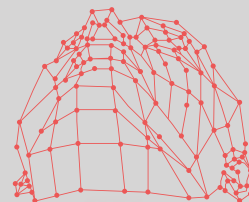
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