

5-11 ANIMATEKA DECEMBER 2016

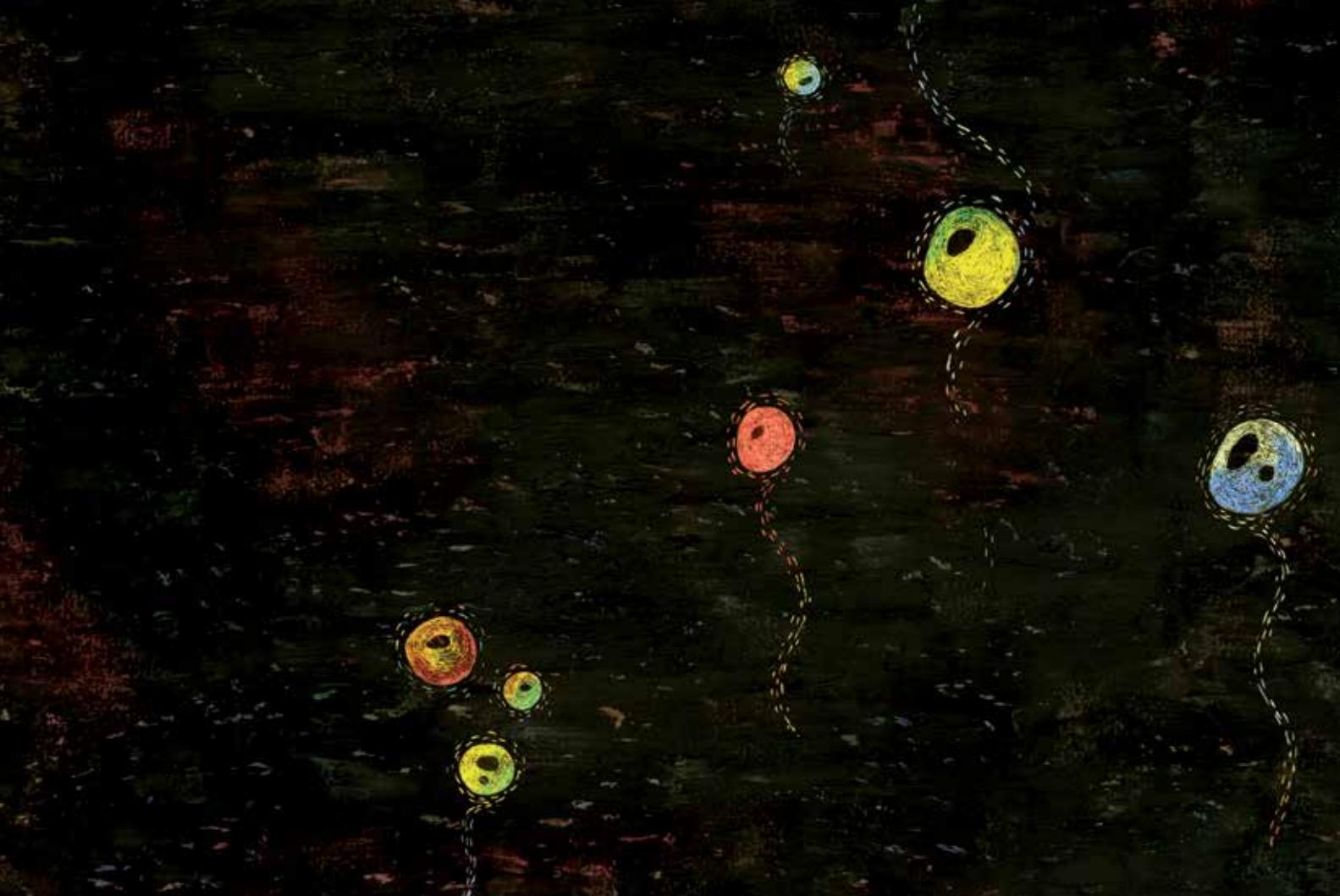
International Animated Film Festival - Ljubljana Slovenia
Mednarodni festival animiranega filma

Kinodvor

Slovenska kinoteka

Stara mestna elektrarna

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13. Mednarodni festival animiranega filma Animateka 2016

13th International Animated Film Festival Animateka 2016

Urednica/Editor: Alenka Ropret

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

Teksti/Texts: Milen Alempijević, Joni Männistö, Anna Ida Orosz, Nina Peče Grilc, Igor Prassel

Oblikovanje/Design: Nina Urh

Naslovница/Front cover: Joni Männistö

Prevod/Translation: Maja Ropret

Lektoriranje/Language Editor: Mojca Hudolin

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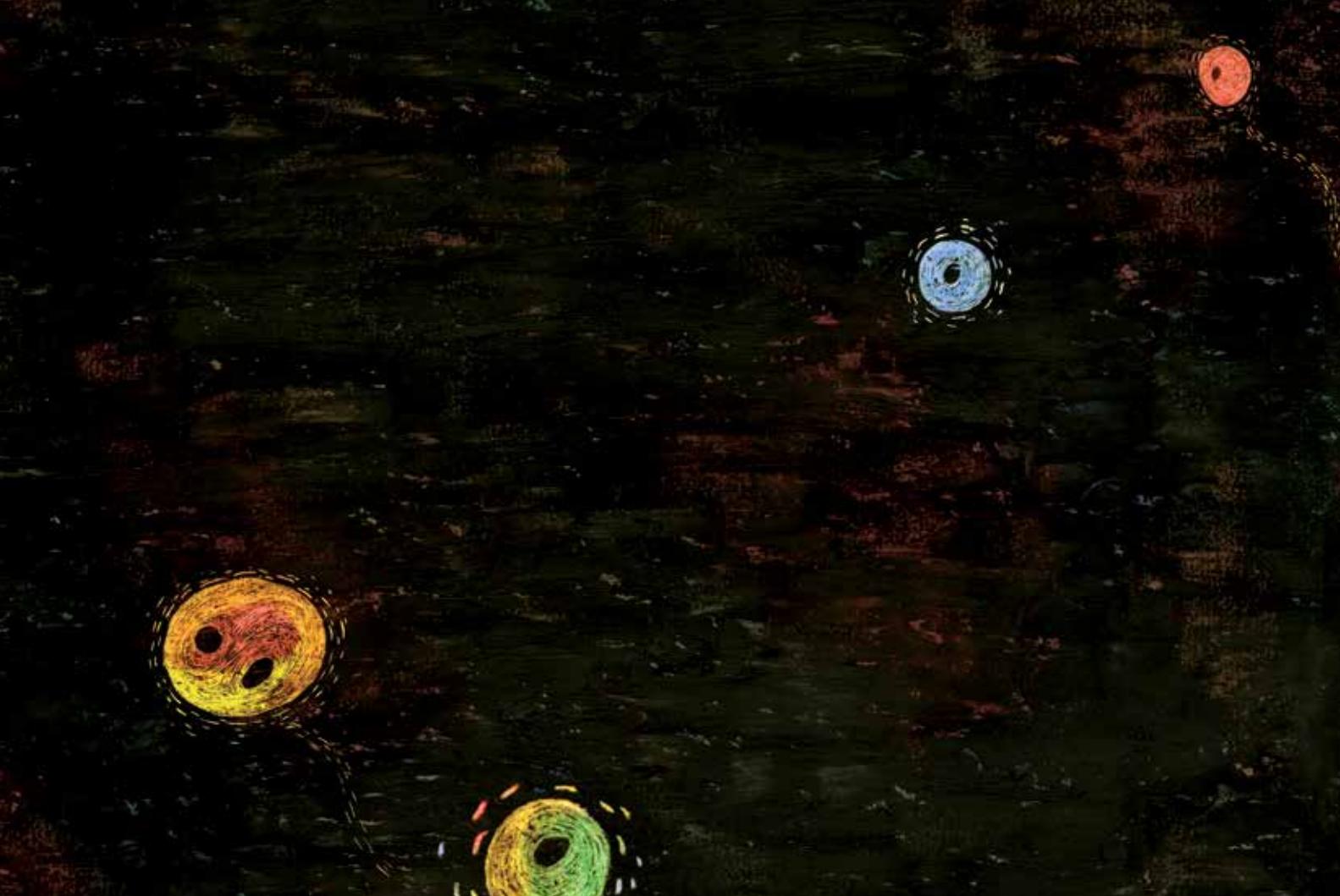
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Filmi z dialogi so opremljeni s slovenskimi podnapiši.
3D Film je del Retrospektive 3D računalniško animiranega filma

All films with dialogue are subtitled in Slovenian.
3D This film is part of the 3D Computer Animated Film Retrospective

Animirani filmi za nova občinstva

Animated Films for New Audiences

— Nina Peče Grilc,
direktorica Kinodvora
/Kinodvor Director

V Kinodvoru smo novo filmsko sezono začeli z možgansko nevihto o inovativnih načinih komunikacije z našimi občinstvimi. Kinematografi smo ustvarjalna, družabna in kulturna središča, katerih ozilje so odnosi med filmom in gledalcem. Tkemo jih z medsebojno komunikacijo, ki na sto in en način filmsko izkušnjo umešča v center filmske kulture, daje kinu dušo, utrip in razvija občinstvo. Kino sta film in gledalec, in nič drugače ni na festivalu. Animateka je eden osrednjih festivalskih programov v našem kinu. Težko ga pričakujemo vsi, ki dobro poznamo kinodruženja in animirani film. V letošnjem letu pa smo z Animateko sklenili zavezo, da animirani film skupaj približamo novim občinstvom. Prepričani smo, da so med rednimi obiskovalci Kinodvora še vedno mnogi, ki jim animirani film ni (več ali še) blizu, pa bi si lahko hitro premislili, če bi se prepustili strokovni presoji festivalskih kuratorjev. Zato smo letos Animateko povezali z nekaterimi priljubljenimi programi našega kina in skupaj nagovorili različna občinstva. Animirani film bo tako v času Animateke tudi *Za zamudnike in za nedeljski Zojtrk pri Kinodvoru s Sezamovim kotičkom*. Maratonska kinodruženja so že hit za odraslo publiko, Animateka pa je idealna priložnost za Slonov maraton. Slon bo ostril tudi filmski okus *Prvega abonmaja za najmlajše*, medtem ko bodo *Filmska srečanja ob kavi* ponudila animirani celovečerec za abonente v poznejših letih. Festivalski utrip med Animateko zagotovo privlači protagoniste *Kinotripa*, programa mladih za mlade, ki

The Kinodvor team started the new season by brainstorming ideas for innovative ways of communicating with our audiences. Cinemas are creative social and cultural hubs, and relationships between films and the audience are what keeps them alive. These relationships are built through mutual communication, which uses countless ways to place the cinematic experience at the heart of film culture: communication is the soul and the heartbeat of a cinema, and helps the cinema develop its audience. Films and the audience are what makes up a cinema – or a festival. One of the main festivals in our cinema, Animateka is eagerly awaited by all of us who like to socialise over films and are no strangers to animation. This year, our joint commitment with Animateka is to bring animated films closer to new audiences. We believe there are still many among the regular Kinodvor cinema goers who are no longer or not yet passionate about animated films, but would quickly change their minds if they let themselves be open to the professional judgement of the festival curators. This is why we have merged Animateka with some of the most popular programmes in our cinema to address various audiences. During Animateka, animated films will be screened as part of *Rain-Check Screenings* and *Sunday's Breakfast* at Kinodvor with *Sezam's free childcare*. Film marathons are already a hit with adult audiences, and Animateka is a perfect opportunity to have the Elephant marathon for children.

ga že drugo leto izvajamo v Kinodvoru. Napočil je čas, da oba festivala, Animateka in Kinotrip, stekata tesnejše prijateljske vezi in skozi *KUL abonma* zapeljeta film po svoje. Prav mladi so nam vedno znova v opomin, da je komunikacija veliko več kot golo informiranje in predstavitev programa. Je hkrati tudi motivacija in razvijanje odnosov, s katerimi gradimo ne le nova občinstva, temveč tudi nove skupnosti. Če bomo v naslednjih letih povečali krog ljudi, ki jih animirani film zanima in pritegne, ali pa so glede tega vsaj radovedni, je naš cilj dosežen. Ne zato, ker bi vehementno verjeli, da morajo ljudje gledati, kar pokažemo, vedeti, kar povemo, ali razmišljati, kot menimo, pač pa preprosto zato, ker utiramo poti filma do ljudi in obratno.

Ob začetku Animateke s srečno številko 13 želimo svojim filmskim sopotnikom ostro sliko in dober zvok, živahno utripanje in kritično misel, predvsem pa veliko radovednih gledalcev z vseh vetrov!

The Elephant programme will also spice up the taste of *My First Season Ticket* for our youngest audience, while the *Film Rendez-Vous* season ticket will include an animated feature film for senior citizens. The Animateka festival vibe is guaranteed to attract the protagonists of Kinotrip, a club for youngsters introduced last year. The time has come for the two festivals, Animateka and Kinotrip, to build a closer friendship and tailor cinema to their liking through the *KUL season ticket*. First and foremost, it is the young who keep reminding us that communication is a lot more than just providing information and posting the programme. It is also about encouragement and about working on relations, to develop not only new audiences, but also new communities. If in the coming years, we manage to increase the community of people interested in or attracted by, or at least curious about animated films, our goal will be achieved. Not because we arrogantly believe that people have to watch what we show, hear what we say, or think as we deem right, but simply because we help cinema thread its way towards people, and vice versa.

Let us start the lucky 13th edition of Animateka with best wishes to our “brothers-in-cinema” for a sharp image and good sound, a vibrant atmosphere and critical thought, but above all many curious filmgoers from all walks of life.

13. Mednarodni festival animiranega filma

Animateka – sr(e)čna 13. izvedba

13th International Animated Film Festival

Animateka – The Lucky 13th Edition

— Igor Prassel

Letošnja celostna podoba festivala, ki jo je ustvaril nadarjeni finski avtor Joni Männistö, predstavlja podmorski svet, v katerem plankton, hobotnica, meduza in riba živijo svoje vsakodnevno življenje. Do festivalskega plakata je riba z zaprtimi očmi meditativno v obliki fluorescentnih balončkov najavljala 13. Animateko. Poleti smo organizatorji izvedeli, da smo po 8 letih sofinanciranja letos za eno točko zgredili izbor na razpisu MEDIA Ustvarjalna Evropa in da smo na rezervni listi skupaj še z devetimi evropskimi filmskimi festivali. Ta novica nas je najprej šokirala, potem pa kreativno razjezila in začeli smo načrtovati finančno okrnjeno izvedbo. Takoj smo se dogovorili, da programa ne bomo zmanjševali in da bomo s pomočjo ekipe Kinodvora strateško začeli graditi skupno občinstvo. Tudi prvi izvedbi novega festivalskega programa **AnimatekaPRO**, ki bo festivalskim gostom od torka do četrtnika na novi lokaciji (Stara mestna elektrarna) nudila strokovne predstavitve in predavanja, se nismo odpovedali, zarezati pa smo morali predvsem pri gostoljubju in promociji. Nato pa smo tik pred zdajci prejeli neverjetno novico, da bomo festivali z rezervne liste sofinancirani. V tem duhu smo v koprodukciji s Kinodvorm, Slovensko kinoteko in zavodom Bunker pripravili

This year's festival identity, the work of talented Finnish author Joni Männistö, shows the underwater world where plankton, an octopus, a jellyfish and a fish live their everyday lives. Until the festival poster was made, the fish had had its eyes closed, announcing the 13th Animateka in deep meditation with fluorescent bubbles. During the past summer, our organising team was told that after 8 years of co-founding we were 1 point short of being selected for a grant from the Creative Europe - MEDIA programme, and that we were on the reserve list together with 9 other European film festivals. Although the news first came as a shock, the anger provoked creativity, and the planning of a financially trimmed edition began. Our first decision was not to cut down on programme and to start building a common audience with the help of the Kinodvor team. We would not give up **AnimatekaPRO**, our new industry platform intended primarily for festival guests, which was to feature presentations and masterclasses from Tuesday to Thursday at our new festival location (The Old Power Station). The two areas where the main budget cuts had to be made were hospitality and promotion. Then, at the last minute, we received incredible news: festivals from the reserve

eno ključnih edicij festivala, ki se namerava v prihodnosti z inovativnimi vsebinami in praksami ter s še obsežnejšim mednarodnim povezovanjem utrditi na zemljevidu evropskih filmskih festivalov. In riba je odprla oko!

Skozi selekcijsko sito se je letos v osrednje tekmovanje avtorskih kratkih animiranih filmov s področja Srednje in Vzhodne Evrope – za **nagrado občinstva HOPIN**, ki jo podeljuje podjetje HOPIN Slovenija, in **veliko nagrado mednarodne žirije STADIONSHOP**, ki jo podeljuje podjetje Transfera – prebilo 34 filmov. O nagradah bo letos odločala mednarodna žirija, ki jo sestavljajo Jóni Männistö (Finska / Estonija), Mauro Carraro (Italija / Švica), Chris Landreth (ZDA / Kanada), Paul Bush (Velika Britanija) in Sarah Saidan (Iran / Francija). Vsi žiranti se bodo festivalskemu občinstvu predstavili s svojimi filmskimi retrospektivami ali izbiri filmskih programov velikih mojstrov in mojstric zgodovine animiranega filma, ki bodo predvajani v Slovenski kinoteki.

V Evropskem tekmovalnem programu študentskih animiranih filmov predstavljamo mlade upe. 57 izvrstnih evropskih študentskih animiranih filmov se bo v štirih sklopih potegovalo za **nagrado Univerze v Novi Gorici in Univerze v Ljubljani za najboljši evropski študentski animirani film**, ki jo skupaj podeljujejo študentje obeh akademij. Festivalsko uspešnico, poimenovano **Svetovni jagodni izbor**, eklektično globalno selekcijo zmagovalnih kratkometražnih animiranih filmov iz festivalske sezone 2015–16, tradicionalno predstavljamo v štirih večernih programih.

list would be co-founded. In this spirit, we have organised in co-production with Kinodvor, the Slovenian cinematheque and Bunker one of the crucial editions of what aims to become – through innovative programmes and practices and an even stronger international character – a prominent event with a place on the map of European film festivals. And the fish opened its eyes!

In the running for this year's **HOPIN Audience Award**, presented by HOPIN Slovenija, and the **STADIONSHOP Jury Grand Prix**, presented by Transfer, is a shortlist of 34 original animated shorts in the main Eastern and Central European Competition Programme. The decision about awards is in the hands of an international jury, with members Jóni Männistö (Finland/Estonia), Mauro Carraro (Italy/ Switzerland), Chris Landreth (USA/Canada), Paul Bush (UK) and Sarah Saidan (Iran/France). The audience will have a chance to get to know the jurors through their retrospectives or their selections of films by other masters of the history of animated film, which will be screened in the Slovenian Cinematheque.

In the European Student Competition Programme we are presenting young up-and-coming animation filmmakers. In four slots, 57 superb European student animations will compete for the **University of Ljubljana and University of Nova Gorica Award for Best European Student Animated Film**, presented jointly by students of both art academies. The draw of the festival known as the **Best of the World**, an eclectic global selection of award-winning animated shorts from the 2015–2016 festival season, is traditionally shown in four evening slots.

Vzgojno-izobraževalni program animiranega filma **Slon** približuje animirani film vrtčevskim in osnovnošolskim otrokom, dijakom, staršem in učiteljem. Poleg štirih tekmovalnih programov kratkih animiranih filmov, prilagojenih za različne starostne skupine, ki bodo tekmovali za **nagrado otroške žirije za najboljši film v programu Slon :D'SAF!** – podeljujejo Društvo slovenskega animiranega filma – v letošnjem **Družinskem Slonu** predstavljamo dva svetovna jagodna izbora: **Slon se potepa** ter restavrirane in digitalizirane **klasike za otroke iz madžarskega filmskega arhiva.**

Letos vas še posebej vabimo na Slonov filmski maraton, v katerem si lahko v dveh dneh ogledate več kot 40 odličnih animiranih filmov! Več o programu Slon v posebni programske zgibanki in na www.slon.animateka.si.

Letos vam Animateka ponuja kar 8 celovečernih animiranih filmov: lutkovno animirano dramo o iskanju identitete **Anomalisa** (prvič v Sloveniji na velikem platnu); pustolovsko potovanje na Severni tečaj **Daleč na sever** (film bo predstavil producent Ron Dyens); špansko postapokaliptično pravljico **Psihonavta** (film bo predstavil animator Santiago Riscos); francosko znanstvenofantastično »steampunk« uspešnico **April in nenavadni svet**; poetično humanistično dramo **Rdeča želva**; lutkovno animirani hit festivalskih žirij in občinstev **Bučko** ter še dva tehnična (3D računalniška animacija) in scenaristična dragulja (zgodovinski drami o prvi svetovni vojni), in sicer na resničnih dogodkih osnovano pripoved o afriških otrocih-vojakih **Adama** ter osebno izpoved boksarja nežnega srca **Cafard**.

The **Elephant** Educational Animation Film Programme is bringing animation closer to preschool and primary school children, secondary school students, parents, and teachers. In addition to four slots of animated shorts for various ages competing for the :**D'SAF! Children Jury Award for Best Film in the Elephant Programme**, which is presented by the Slovenian Animated Film Association, the **Family Elephant** includes two global best-of programmes: **The Elephant Roams the World**, and restored and digitised **Children's Classics from Hungarian Film Archive**.

You are also warmly invited to take part in the Elephant Marathon, to see more than 40 exquisite animated films over just two days! To find out more about the Elephant programme, grab a copy of a special leaflet or see www.slon.animateka.si.

This year's Animateka programme includes eight animated feature films: **Anomalisa**, a puppet animation drama about discovering one's true identity (first theatre screening in Slovenia); **Long Way North**, an adventurous journey to the North Pole (to be introduced by producer Ron Dyens); **Psiconautas**, the **Forgotten Children**, a Spanish post-apocalyptic fairy tale (to be introduced by animator Santiago Riscos); the French sci-fi steampunk sensation **April and the Extraordinary World**; the poetic and humanistic drama **The Red Turtle**; the puppet animation **My Life As a Courgette**, a hit with festival juries and audiences; and two gems in terms of both technical execution (3D computer animation) and screenplay (historical dramas on WWI) – **Adama**, a tale based on true events about African child soldiers, and **Cafard**, a first-person account of a soft-hearted wrestler.

Med posebnimi predstavitevami se bodo letos na Animateki zvrstili še naslednji programi: obsežna tematska retrospektiva 3D računalniškega animiranega filma, erotika v animiranem filmu, animirani dokumentarni film, "Cartoon d'Or 2016", trije programi Vzhodno- in Srednjeevropskih filmov v Panorami in program najboljših evropskih šol animiranega filma. Ne zamudite tudi predavanj in specialk z oskarjem nagrajenega genja animacije Chrisa Landretha, 3D revolucionarja Maura Carrara in mojstra Paula Busha v sklopu platforme **AnimatekaPRO** v Stari mestni elektrarni!

Vabljeni tudi na ogled treh razstav v spremljevalnem delu festivala: retrospektivni pregled dela letošnjega »rezidenčnega umetnika« Jonija Männista, razstavo zakulisja lutkovnega animiranega filma *Slovo Leona Vidmarja* in retrospektivno razstavo *Kako sem zapravil svojih prvih 50 let* Dušana Kastelica.

Ujemite animirane dragulje in nepozabni utrip festivala, ki ga srčno za vas pripravljamo že trinajsto leto. In na zdravje!

Special programmes of this edition of Animateka include an extensive 3D Computer Animated Film Retrospective, Eroticism in Animated Film, Animated Documentaries, Cartoon d'Or 2016, Eastern and Central European films in three slots of Panorama, and a programme of Best European Animation Schools. Don't miss presentations and masterclasses given by the Academy Award winner and animation genius Chris Landreth, the 3D revolutionary Mauro Carraro, and the animation master Paul Bush as part of the AnimatekaPRO platform in the Old Power Station.

Join us also for three exhibitions, which will accompany the festival screenings: a retrospective insight into the work of this year's artist in residence, Joni Männistö, a glimpse behind the scenes of Leon Vidmar's puppet animation *Farewell*, and Dušan Kastelic's retrospective exhibit *How I wasted my first 50 years*.

Catch some true gems of animation cinema and the unforgettable festival vibe, which we've been creating for you passionately for 13 years. Here's to us!



žirija
jury

Paul Bush



Filmski ustvarjalec Paul Bush je najbolj znan po svojem delu na področju eksperimentalne stop animacije. Ustvaril je številne kratke in srednjemetražne filme, med drugim *The Cows Drama* (1984), *Njegova komedija* (1994), *Rumour of True Things* (1996), *Pohištvena poezija* (1999), *Dr. Jekyll in g. Hyde* (2001) in *Ko Darwin spi* (2004). Njegova dela, ki so osvojila vrsto nagrad, so bila prikazana na festivalih, v kinematografih, galerijah in po televiziji po vsem svetu. V zadnjem času so retrospektivo njegovega dela pripravili v Gentu, Torinu, Bogoti, Budimpešti, Montrealu, Bristolu in Londonu. Leta 2013 je v britanske kinematografe prišel njegov kritičko hvaljeni celovečerni film *Babeldom*.

Bush je leta 1981 začel poučevati in v južnem delu Londona ustanovil filmsko delavnico. Med letoma 1995 in 2001 je predaval v programu vizualnih umetnosti univerze Goldsmiths, od leta 2003 pa poučuje na National Film and Television School. Poleg tega je predaval, vodil delavnice in deloval kot mentor v številnih umetniških in filmskih programih po svetu, med drugim na univerzah Luzern, Centro Sperimentale di Cinematografia in Italiji, Royal College of Art in Harvard.

Paul Bush is a filmmaker best-known for experimental stop frame animation. He has made numerous short and medium length films including *The Cows Drama* (1984), *His Comedy* (1994), *Rumour of True Things* (1996), *Furniture Poetry* (1999), *Dr Jekyll and Mr Hyde* (2001) and *While Darwin Sleeps* (2004). He has won many awards and his films have been shown in festivals, cinemas, galleries and on television all round the world. There have been retrospective programmes of his films recently in Ghent, Turin, Bogota, Budapest, Montreal, Bristol and London. In 2013 his feature film *Babeldom* was released in UK cinemas to critical acclaim.

He began teaching in 1981 and established a film workshop in South London. He taught on the visual arts course at Goldsmiths between 1995 and 2001 and at the National Film and Television School since 2003. Bush has lectured, run workshops and tutored at numerous art and film courses around the world including Luzern University, Centro Sperimentale di Cinematografia in Italy, Royal College of Art and Harvard.

Mauro Carraro

Mauro Carraro se je rodil leta 1984 na severovzhodu Italije. Po študiju graviranja, fotografije in grafičnega oblikovanja na Politehnični univerzi v Milanu je akademsko pot nadaljeval v Franciji, na priznani univerzi Supinfocom Arles, kjer je leta 2010 zaključil študij računalniške animacije. Zdaj živi v Ženevi, kjer dela za filmski studio Nadasdy.

Njegov prvi profesionalni animirani kratki film *Hasta Santiago* je bil na festivalu v Annecyju leta 2014 izbran za najboljši prvenec, prejel pa je še več kot dva ducata nagrad drugod po svetu. Carraro je s svojo značilno tehniko, ki jo razvija že od zgodnjih del dalje, pustil pečat na nagrjenem celovečernem animiranem filmu *Medena koža* (2012), kjer je bdel nad kompozicijo. Njegov najnovejši šestminutni kratki film *Aubade* je bil v času produkcije izbran za zmagovalni projekt na pitch forumu festivala v Annecyju. Odtlej je bil uvrščen v program več kot 150 festivalov po svetu, kjer redno pobira nagrade.

Carraro je sodeloval v žirijah številnih filmskih festivalov, med drugim mednarodnega filmskega festivala Krok, filmskega festivala v Varšavi in festivala animiranega filma Best of the Best v Seulu.

Mauro Carraro was born in the north-east of Italy in 1984. After studying engraving, photography and graphic design at the Polytechnic University of Milan he continued his academic path in France. In 2010 he graduated from the renowned Supinfocom Arles, where he studied CG animation. He now lives in Geneva, Switzerland, where he works at Nadasdy Film studio.

His first professional animated short film *Hasta Santiago* was awarded as the Best Debut Film at Annecy Festival in 2014 and received over two dozen awards worldwide. With his signature-style technique evident already in his early works, Carraro contributed to the award-winning full-length animated film *Approved for Adoption* (2012) as compositing supervisor. Prior to its release in 2014 his latest six-minute short *Aubade* won the project pitch at the Annecy Festival. Since the release, it has been collecting awards and was selected for more than 150 festivals around the world.

Carraro has been jury member at a number of film festivals, including Krok International Film Festival, the Warsaw Film Festival and the Seoul Best of the Best Animation Festival.



Chris Landreth



Chris Landreth se je izšolal za strojnega inženirja, potem pa ugotovil, da bo ustvarjanje izvirnih psihedeličnih animiranih filmov bolj zabavno početje. Pridružil se je podjetju Alias Inc. (zdaj Autodesk), kjer je ustvaril dva računalniško animirana kratka filma, *konec* (1995) in *Bingo* (1998). Oba se ukvarjata s pripovedovanjem v povezavi s psihologijo človeka in fotorealistično animacijo likov. Ta pristop imenuje »psihorealizem«.

Nadaljeval ga je leta 2004 v animiranem dokumentarju *Ryan*, ki je nastal v produkciji kanadskega NFB in produkcijske hiše Copperheart Animation. Film je prejel več kot 60 mednarodnih nagrad, med drugim leta 2005 tudi oskarja. Landrethov naslednji film nosi naslov *Hrbtenica* (2009). Gre za zgodbo o mučnem zakonu in njegovih dramatičnih posledicah, ki se ukvarja z mračnimi, absurdnimi in neprijetnimi paradoksi soodvisnosti.

V svojem najnovejšem filmu z naslovom *Password v podzavesti* Landreth na komičen način upodobi miselnini proces nekega človeka, ki se obupano trudi priklicati v spomin ime starega prijatelja. Film je bil premierno prikazan na festivalu v Annecyju, kjer je v kategoriji kratkega filma osvojil glavno nagrado festivala – kristal.

Landreth je za svoj animirani filmski opus prejel Guggenheimovo štipendijo (2011) in trenutno kot zaslužni rezidenčni umetnik gostuje na oddelku za računalniško umetnost Univerze v Torontu.

Originally trained as a mechanical engineer, Landreth eventually decided that making unique, mind-bending animation would be much more fun. He then joined Alias Inc. (now Autodesk), where he created two CG-animated short films, *the end* (1995) and *Bingo* (1998). Both films explored storytelling based on human psychology as much as photorealistic character animation. He calls this approach "psychorealism".

Landreth continued this approach in his animated documentary *Ryan* in 2004, produced by the National Film Board of Canada and Copperheart Animation. *Ryan* received over 60 international awards, including an Academy Award in 2005. Landreth then created *The Spine* (2009), a story of a troubled marriage and its dramatic consequences, in a film that explores the dark, absurd and messy paradoxes of co-dependency.

Landreth's latest film is *Subconscious Password*, a comic exploration of one man's inner thought process as he desperately tries to recall the name of an old friend. *Subconscious Password* premiered at the Annecy International Animation Festival, where it was awarded the Festival's grand prize, the Annecy Crystal, for Best Short Film.

Landreth is the recipient of a Guggenheim Fellowship (2011) for his body of animated film work, and is currently a Distinguished Artist in Residence with the Department of Computer Science, University of Toronto.

Joni Männistö

Joni Männistö je leta 1981 na Finskem rojeni nagrajeni ustvarjalec na področju animiranega filma. Po diplomi na oddelku za animacijo umetniške akademije v Turku leta 2011 je postal dejaven član več finskih animacijskih kolektivov, ki se ukvarjajo tako s komercialnimi kot z umetniškimi projektmi. Med kolektivno ustvarjenimi deli so tako animirani filmi kot umetniške instalacije za razstave. Trenutno kot samostojni umetnik živi in dela v Talinu.

Männistö je med drugimi režiral filme *Post* (2008), *Jata* (2011) in *Electric Soul* (2013), ki so bili prikazani na številnih mednarodnih festivalih po svetu. Najnovejši deli njegove filmografije sta kolektivni produkciji *Re-Cycling* (2014) in *Črvina* (2016), pri katerih je sodeloval kot eden od animatorjev. Ob svojem filmskem ustvarjanju je tudi programski direktor festivala animiranega filma v Turku in gostujuči učitelj na tamkajšnji umetniški akademiji.

Joni Männistö is an award-winning animation filmmaker and animator born in 1981 in Finland. After graduating from the animation department of the Turku Arts Academy in 2011 he became an active member of several Finnish animation collectives that work on both commercial and artistic projects. The collective work includes animated films as well as art installations for exhibitions. He currently lives and works in Tallinn as a freelance artist.

Männistö has directed films such as *The Trap* (2008), *Swarming* (2011) and *Electric Soul* (2013), which have all been screened at numerous international festivals around the world. Recent additions to his filmography include collective productions *Re-Cycling* (2014) and *Wormhole* (2016), in which he worked as one of the animation artists. In addition to filmmaking Männistö acts as artistic director for the Turku Animated Film Festival and as a visiting teacher at the Turku Arts Academy.



Sarah Saidan



Sarah Saidan je iranska ustvarjalka na področju animiranega filma. Na Univerzi v Teheranu je magistrirala iz animacije, leta 2011 pa zaključila še študij na sloviti šoli za režijo animiranih filmov La Poudrière v Valencu v Franciji. Njen najnovejši film, *Beach Flags*, sta odkupila Arte in Netflix, prikazan pa je bil tudi na več kot 100 filmskih festivalih po svetu, tudi na Sundanceu in v Clermont-Ferrandu. Prejel je več nagrad, med drugim na festivalu Giffoni nagrado organizacije Amnesty International, na festivalu Anima v argentinski Cordobi pa veliko nagrado žirije.

Sarah Saidan is an Iranian animation filmmaker. She received her master's degree in animation from the Art University in Tehran and completed her studies at La Poudrière, the school of animation filmmaking in Valence, France, in 2011. Her latest film *Beach Flags* was purchased by Arte and Netflix and has been screened at over 100 film festivals around the world, including Sundance and Clermont-Ferrand. The film received the Amnesty International award at the Giffoni Festival and the Grand Jury Prize at the Anima Festival in Cordoba, Argentina, among other prizes.

The background of the image is a dark, textured surface, possibly a wall or a piece of fabric, with a subtle greenish-yellow glow. Overlaid on this are several glowing, organic shapes. In the lower-left corner, there is a large, yellow-orange circle with two black dots in its center, resembling a stylized eye or a cell. Below it is a smaller, blue circle with a single black dot. To the right of these are several thin, wavy lines in various colors (yellow, orange, red, green) that curve and twist across the frame. Some of these lines have small, glowing circular nodes along their length, similar to the main shapes.

nagrade
awards

VELIKA NAGRADA MEDNARODNE ŽIRIJE STADIONSHOP

STADIONSHOP JURY GRAND PRIX

Denarno nagrado v višini 1000 evrov podeljuje podjetje TRANSFERA, logistične storitve, d.o.o.

A monetary award in the amount of €1,000 is presented by TRANSFERA, logistične storitve, d.o.o.

NAGRADA UNIVERZE V LJUBLJANI IN UNIVERZE V NOVI GORICI ZA NAJBOLJŠI EVROPSKI ŠTUDENTSKI ANIMIRANI FILM

UNIVERSITY OF LJUBLJANA AND UNIVERSITY OF NOVA GORICA AWARD FOR
BEST EUROPEAN STUDENT ANIMATED FILM

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

A monetary award in the amount of €1,000 is presented jointly by the University of Ljubljana and University of Nova Gorica.

NAGRADA OBČINSTVA HOPIN

HOPIN AUDIENCE AWARD

Denarno nagrado v višini 1000 evrov podeljuje podjetje HOPIN Slovenija.

A monetary award in the amount of €1,000 is presented by HOPIN Slovenia.

NAGRADA OTROŠKE ŽIRIJE ZA NAJBOLJŠI FILM V PROGRAMU SLON :D'SAF!

THE :D'SAF! CHILDREN JURY AWARD FOR BEST FILM IN THE ELEPHANT
PROGRAMME

Denarno nagrado v višini 1000 evrov podeljuje Društvo slovenskega animiranega filma.

A monetary award in the amount of €1,000 is presented by the Slovenian Animated Film Association.



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SLOVO/FAREWELL

Leon Vidmar (ZVVIKS)

Slovenija/Slovenia, 2016, digital, 5'51"



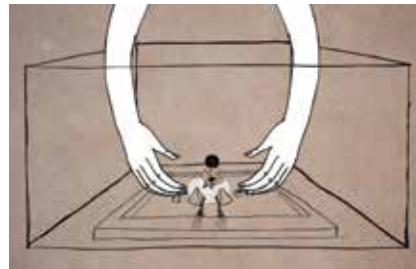
Lovro si, utrujen in žalosten, kopalno kad napolni z vodo. Zagleda se v kapljico, ki počasi polzi iz pipe. Ko pljuske v vodo, se spomni na dan, ko je z dedkom prvič lovil ribe. V mislih se preseli k ribniku, zvoki in predmeti v kopalnici ga spominjo na drobne detajle tistega dne. Spomin in realnost se zlijeta v eno.

Lovro is tired and sad. He fills the bathtub with water, looking at droplets dripping from the tap. As one hits the water surface, Lovro is reminded of the day he first went fishing with his grandpa. His thoughts take him to the fish pond, and the bathroom sounds and objects bring back memories of that day. Memory and reality merge into one.

PETROV GOZD/PETROVA ŠUMA/ PETER'S FOREST

Martina Meštrović (Kreativni sindikat)

Hrvatska/Croatia, 2016, digital, 8'25"



Univerzalna prispevka o različnosti, izražena s tremi barvami. Zgodba o naravnem in izključenem, normalnem in neobičajnem; dvoboj med priučenima binarnimi nasprotjem. Film odpira pomembno vprašanje: če naša narava nikogar ne ogroža, kdo ali kaj nam potem preprečuje, da bi izživeli življenje – bržkone edino, ki ga imamo – v vsej polnosti?

A universal parable about differences, told in three colours. A story about the natural and the excluded, the normal and the uncommon; a duel between learned binary oppositions. The film reflects on an important issue: If our nature isn't a threat to anyone, then who or what prevents us from living our life – possibly the only one we have – to the fullest?

PRAZNINA/TÜHI RUUM/EMPTY SPACE

Ülo Pikkov (OÜ Nukufilm)
Estonija/Estonia, 2016, digital, 10'17"



Desetletna deklica si za rojstni dan želi psa. Ko namesto tega dobi očeta, za katerega sploh ni vedela, da je še živ, je strašno razočarana.
Na dokumentarni zasnovi zgrajena animacija o sanjah, ki se v filmu naposled izpolnijo.

A 10-year old girl longed for a puppy as a birthday present. When instead of a puppy she got the father she had no idea was still alive, her disappointment was huge.

A documentary-based animation about a dream that eventually comes true in a film.

MOST ČEZ REKO/DIE BRÜCKE ÜBER DEN FLUSS/THE BRIDGE OVER THE RIVER

Jadwiga Kowalska (Jadwiga Kowalska)
Švica/Switzerland, 2016, digital, 5'45"



Moški na mostu, ločen od svoje največje ljubezni. Da bi jo še zadnjič videl, jo sklene poiskati v onstranstvu.
A man on a bridge, separated from the love of his life. Wanting to be with her one last time, he decides to go and seek her in the hereafter.

STEINWAY/LO STEINWAY/ THE STEINWAY

Massimo Ottoni (Istituto Luce Cinecittà)
Italija/Italy, 2016, digital, 17'30"



Med prvo svetovno vojno skupina avstrijskih vojakov na italijanski fronti med ruševinami najde klavir. Glasbilo med njimi ustvari krhko sozvočje prebujene človečnosti, a nesmiselno barbarstvo, ki ga skušajo pozabiti, je vselej v pripravljenosti, tik pod gladinom. During the Great War a group of Austrian soldiers on the Italian front find a piano in a ruin. The instrument catalyses the soldiers' most human feelings in a fragile understanding, but the meaningless barbarity they're trying to forget is always ready to burst.

BEEBOY

Sadko Hadžihasanović, Hanna Jovin (Sadko Hadžihasanović)
BiH, Kanada/Bosnia and Herzegovina, Canada, 2016, digital, 45"



Majhen deček se z urnimi koraki oddaljuje od gledalca, samozavestno – morda celo preveč – namenjen proti stolu (ki ni videti zelo stabilen). Ko prispe, začne plezati nanj, a vzpon v enaki meri kot odločnost zaznamuje negotovost. Nato pa se od nikoder prikažejo čebele in prekrijejo dečkov obraz. A little boy is walking briskly away from the viewer, heading confidently—perhaps over-confidently—to a waiting chair (and a not very stable-looking chair at that) and beginning to clamber up onto it—a climb made up of equal parts uncertainty and determination. Bees come from nowhere and gradually cover the boy's face.

ANALYSIS PARALYSIS

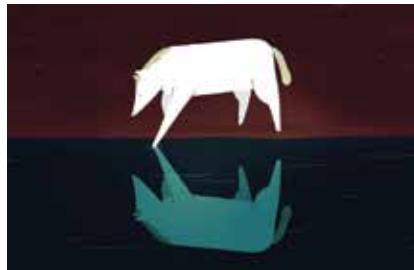
Anete Melece (Virage Film)
Švica/Switzerland, 2016, digital, 9'04"



Anton je izgubljen v svojih mislih, dokler ga rumeni škorenj ne pripelje do izhoda.
Anton is lost in his own head until one day a yellow boot brings him to an exit.

LOVE

Réka Bucsi (Passion Pictures Paris/Boddah)
Francija, Madžarska/France, Hungary, 2016, digital, 14'30"



Kratki film v treh poglavjih, ki prek vpliva na oddaljeno osorje govorji o naklonjenosti. V abstraktnih haikujevskih situacijah se na nekem planetu razkrivajo spremembe atmosfere, ki so posledica spremenljive gravitacije in svetlobe. Utrijajoči 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 inhabitants become one with each other in various ways.

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**GIBLJIVI ELEMENTI/POKRETNI
ELEMENTI/MOVING ELEMENTS**

Marko Tadić (Zagreb film/Kreativni sindikat)
Hrvatska/Croatia, 2016, digital, 6'30"



Film govori o kreativnih procesih nastajanja umetniških del. Sledimo avtomobilu, ki potuje skozi faze umetniškega procesa ter postaja del umetniških stvaritev, hkrati pa akter v abstraktnih postopkih ustvarjanja.

The film speaks about the creative processes that lead to the creation of works of art. As we follow a car that goes through the stages of the artistic process, it becomes a part of works of art, but also a player in the abstract processes of creation.

BEER BY CHARLES BUKOWSKI

Nerdo (Nerdo)
Italija/Italy, 2015, digital, 2'15"



Svobodna interpretacija pesmi Beer Charlesa Bukowskega, ki je manifest avtorjevega načina življenja. Sklenili smo vstopiti v avtorjeve misli, kar pa je nevaren podvig. To je možganski solo brez filtra, prípoved o običajni norosti, ki dokazuje, koliko samote in dekadentnosti se lahko skriva v možganih genija.

A free interpretation of the poem "Beer" by Charles Bukowski, the composition is a manifesto of the author's way of life. This is why we decided to go inside the author's mind, which is not a safe journey. A brain solo without a filter, a tale of ordinary madness, showing how much loneliness and decadence can be hidden inside a genius mind.

ČAKAOČA NOVO LETO/GAIDOT JAUNO GADU/WAITING FOR THE NEW YEAR

Vladimir Leschiov (LUNOHOD)
Latvija/Latvia, 2016, digital, 8'



Osamljena cestna pometičica prvi dan novega leta napiše pismo neznancu: o letu, ki ga je preživelu ob opazovanju letnih časov in sanjarjenju o čudežu za prihajajoče leto.

A lonely woman street cleaner's letter to an unknown person, written on the first day of the New Year: a year spent observing the seasons and dreaming of a miracle for the following New Year.

GLEDAM SLIKO/I LOOK AT THE PICTURE

Davorin Marc (Davorin Marc)
Slovenija/Slovenia, 2015, digital, 1'33"



Prepletanje. Pletenka.
Interlacing. Interlace.

PLANEMO

Veljko Popović (Lemonade 3d/Krupni kadar)
Hrvaška/Croatia 2015, digital, 13'25"

3D



Planemo je samotni popotnik, stražar galaksije. Je osirotelji svet, nebesno telo, ki je ob kaosu planetarnih migracij izgubilo mesto v svojem osončju. Kaj se zgodi v družbi, kjer vsi monotono opravljajo dnevne rutine, ko sistem nekoga izvrže? Lahko se zgodi, da se zelo hitro znajde brez primernega življenjskega okolja.

Planemo is a solitary wanderer, a sentinel of the galaxy. It is an orphaned world, a celestial body booted from its solar system by the chaos of planetary migration. In a society where everyone mindlessly orbits around their daily routines, what happens when a person gets ejected from the system? They might just find themselves rapidly pushed out of the habitable zone.

MINOTAVER/MINOTAURS/ MINOTAUR

Karlis Vitols (Air Productions/Klojhi Animation Studio)
Latvija/Latvia, 2016, digital, 8'30"



Medtem ko je njegov oče v službi, Minotaver išče prijatelje za igro. V neskončnem labirintu mu uspe najti samo mitološka bitja, ki so zaverovana v lastne cilje.

While his Dad is at work, the little Minotaur tries to find playmates. In the endless labyrinth, he only manages to meet mythological characters, busy with their own ambitions.

PTIČJA GRIPA/LINNUGRIPP/BIRD FLU

Priit Tender, Hefang Wei (Eesti Joonisfilm)
Estonija/Estonia, 2016, digital, 9'40"



Zgodba o moškem in kači, alkoholiziranem pingvinu in izginotju ptic. Zgodba o jablani in jabolkih, o koreninah in izkoreninjenosti. Zgodba o raju in izgonu iz njega.

A story about a man and a snake, an alcoholised penguin and the disappearance of birds. A story about an apple tree and apples, about roots and rootlessness. A story about paradise and about the expulsion from it.

A SINGLE ROSE CAN BE MY GARDEN... A SINGLE FRIEND, MY WORLD

Nils Hedinger (Nils Hedinger Trickproduktion)
Švica/Switzerland, 2016, digital, 2'35"



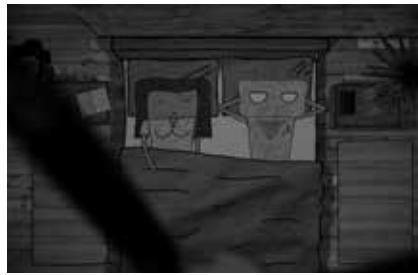
Prikupen film o pomenu prijateljstva.

A sweet film about the importance of friendship.

ALBERT

Felix Weisz (Felix Weisz)

Avstrija/Austria, 2016, digital, 7'10"



Albert vzbuja vtis obvladanosti. Nosi kravato in srajco, izza katere igrivo kukajo lično pristrižene dlake prsnega koša. V celoti gledano je Albert nekoliko pajkovsko računalniško animirani lik, ki živi na prav tako računalniško animiranem strukturno minimalističnem ozadju.

Albert makes a composed impression. He wears a tie and shirt, from which neatly trimmed chest hair somewhat playfully flashes through. In overall appearance, Albert is a slightly spidery computer-animated figure, who moves through life against a – likewise computer-animated – structurally-minimalist background.

ARIADNINA NIT/LE FIL D'ARIANE/ ARIADNE'S THREAD

Claude Luyet (Studio GDS/Luyet)

Švica/Switzerland, 2016, digital, 12'50"



Ariadna se igra z žogo, ko jo mama prekine in jo pokliče v hišo. Ariadna izgubi žogo, obenem pa tudi svoje otroštvo. 20. stoletje in Ariadnino življenje se odvijeta na njenem balkonu. Ko se približuje zadnji uri, znova najde izgubljeno otroštvo.

Ariadne is playing with a ball. She is interrupted as her mother calls her inside. She loses her ball, along with her childhood. The 20th Century and Ariadne's life play out on her balcony. As Ariadne nears the end of her life, she regains her lost childhood.

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programme III**

**POTUJOČA DEŽELA/PUTUJUĆA
ZEMLJA/TRAVELLING COUNTRY**

Vessela Dantcheva, Ivan Bogdanov (Compote Collective/
Bonobostudio)
Bolgarija, Hrvaška/Bulgaria, Croatia, 2016, digital, 13'38"



Nekoc v davnih časih je bila na hrbtni velikanskega konja čisto prava dežela, toda neumnost in pogoltost sta jo pokopali. Od nekdanje slave je ostal samo še konjski rep, ljudje pa živijo v senci nekdanje sreče. Toda spomin na preteklost je še kako živ in rodil se nova družba. Se bo zgodovina ponovila?

Once upon a time, there was a country on the back of a giant horse, but it was ruined by stupidity and greed. Now, only the horse's tail remains of its former glory, while the people live in the shadow of what used to be a happy world. Yet, the memory of the past is still vivid, and a new society is being born. Will the history repeat itself?

**TRI MUHE PO MERI/TRES MOSCAS A
MEDIDA/THREE FITTED FLIES**

Elisa Morais, María Álvarez (Sois de Traca/CreArt)
Španija, Litva/Spain, Lithuania, 2015, digital, 7'47"



Poletje v majhni vasi sredi pusti in sušnate osrednje Španije. Radovedni sosedje, obredi žalovanja, dolgočas, huda vročina in podtoni krvide so odličen teren za razraščanje norosti. Starka s spreženimi obredi poskuši obuditi od mrtvih pokojnega moža.

Summer in a small village in a plain and arid region of central Spain. Prying neighbours, mourning rituals, tediousness, extreme heat and undertones of guilt make a perfect soil for madness. The old woman will try to bring her late husband back by means of twisted rituals.

OBRAZ/SEJA/FACE

Jurgis Krasons (Kompānija Hargla/Krasivo Limited)
Latvija/Latvia, 2015, digital, 13'55"

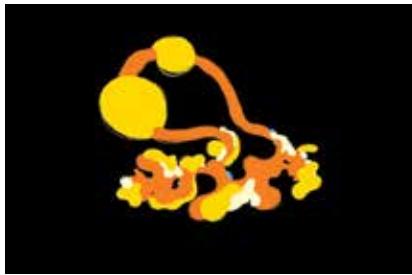


Njegova podoba v ogledalu je bila tako pomembna, da se nekoč tam ni našel.

His own image in the mirror was so important that once he didn't find himself there.

RALPH PLAYS D'OH!

Fabio Tonetto (Fabio Tonetto)
Italija/Italy, 2016, digital, 0'36"



Abstraktna animacija po navdihu Ralha Wigguma.
An abstract animation inspired by Ralph Wiggum.

MESTO DUHOV/GRAD DUHOVA/GHOST TOWN

Marko Dješka (Zagreb film)
Hrvatska/Croatia, 2016, digital, 12'11"



Ko se okoli zapuščenega mesta razbesni bitka, edini preostali prebivalec z vsakodnevno rutino bije svoj boj z osamljenostjo.

While a battle rages around an abandoned town, the remaining citizen fights his battle with loneliness through his daily rituals.

AU REVOIR BALTHAZAR

Rafael Sommerhalder (freihändler Filmproduktion GmbH)
Švica/Switzerland, 2016, digital, 9'35"



Strašilo, nevihta, zlomljena noga. Zveneč glas
morske školjke. Pogled nazaj. Odhod za vedno.
A scarecrow, a storm, a broken leg. The resonant
sound of a sea shell. Looking back. Leaving forever.

SUPERBIA

Luca Tóth (Fakt Visual Lab/MAUR film/Artichoke/Boddah)
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.

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programme IV**

ČRNINA/CZERN/BLACK

Tomasz Popakul (Tomasz Popakul)
Poljska, Japonska/Poland, Japan, 2016, digital, 14'05"



Astronauta zaradi jedrske vojne, ki nepričakovano izbruhne na Zemlji, običita na vesoljski postaji. Izgubila sta stik z Zemljo in vsi poskusi komunikacije z ekipo ali komever koli na domačem planetu so spodleteli. Zdaj lahko samo še opazujeta jedrske eksplozije na Zemljinem površju in poskusita nekako preživeti.

A pair of astronauts is trapped on an orbital space station because of a nuclear war that erupted unexpectedly on Earth. They lost contact with Earth and all attempts to communicate with their base or anybody else have failed. All they can do now is watch nuclear explosions taking place on the surface of the Earth and try to survive together somehow.

URBANIMATIO

Hardi Volmer, Urmas Jõemees (Voldik OÜ/OÜ Nukufilm)
Estonija/Estonia, 2016, digital, 8'10"



Poetičen prikaz evolucije in devolucije, staranja in hkrati nenehnega obnavljanja anonimnega mestnega okolja. Njegova edina sопotница in podpora je glasba, ki črpa ritmične strukture iz okoliških stavb in arhitektonskih kadenc. Na magičen način uprizarja dinamiko sobivanja kamna, betona, lesa in kovine. Magični realizem v najnaravnnejši obliki.

A poetical portrayal of the evolution and devolution, ageing yet also constant regeneration of an anonymous city sphere. Its only companion and support is the music, which draws its rhythmic structures from the surrounding buildings and architectonic cadences. It makes visible by magic the dynamics of the coexistence of stone, concrete, wood and metal. Magical realism in its most natural form.

OSSA

Dario Imbrogno (Withstand)
Italija/Italy, 2016, digital, 3'55"



Ves svet je oder. V tem gledališču se plesalka zave same sebe. Njena plesna dekonstrukcija v času in prostoru nam razkrije mehanizme, ki vlečejo niti. All the world is a stage. In this theatre a dancer becomes aware of herself. Her dance, destructured in time and space, shows us the mechanisms that pull the strings.

IT'S ABOUT TIME

Ivo Briedis (Atom Art)
Latvija/Latvia, 2015, digital, 6'02"



Sporočilo, ki ga prinese veter, prisili osamljenega moža, da se odpravi v mesto. Vendar na možovo željo, da bi zapustil prostor, nekdo nikakor noče pristati.

A message brought by the wind urges a lonely man to go out to the city, but there is someone who does not want him to leave the room.

LOCUS

Anita Kwiatkowska-Naqvi (WJTeam)
Poljska/Poland, 2016, digital, 10'09"

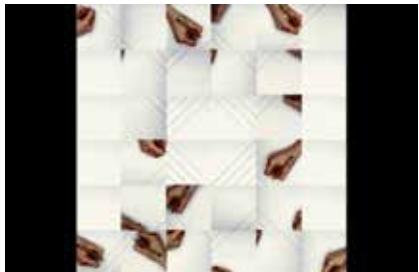


Ženska sredi noči sedi na praznem vlaku. Osamljena težko čaka, da se vrne k možu in sinu. Ko vlak nenadoma zavre, ženska pogleda skozi okno. Kar vidi, ji spremeni življenje.

A woman on an empty train in the middle of the night. Lonely, anxious to get back home to her husband and son. When the train suddenly brakes, she looks through the window. What she sees will change her life.

DOTA

Petra Zlonoga (Kinoklub Zagreb)
Hrvatska/Croatia, 2016, digital, 4'32"



Audiovisual tkanina, v kateri animirana linija predstavlja osnovno, ženski glas pa votek. Tista, ki tke, in tisto, kar je tkano, se prepletata v času.
An audiovisual weave in which an animated line represents the warp, while the female voice represents the filling. She who weaves and that what is woven intertwine through time.

NEMOGOČE FIGURE IN DRUGE ZGODBE II/FIGURY NIEMOZLIWE I INNE HISTORIE II/IMPOSSIBLE FIGURES AND OTHER STORIES II

Marta Pajek (Animoon), Polska/Poland, 2016, digital, 14'40"



Ženska se med hitenjem okoli hiše spotakne in pada. Ko vstane, ugotovi, da ima njen dom nekaj nenavadnih posebnosti: zgrajen je iz paradoksov, napolnjen z iluzijami, prekrit z vzorci.
The protagonist of the film is a woman who trips and falls while rushing around the house. She gets up, only to discover that her home has unusual features – it is built from paradoxes, filled with illusions and covered with patterns.

The protagonist of the film is a woman who trips and falls while rushing around the house. She gets up, only to discover that her home has unusual features – it is built from paradoxes, filled with illusions and covered with patterns.

NAPREDEK/FORTGANG/PROGRESS

Otto Alder (Gerd Gockell Filmproduktion)
Švica/Switzerland, 2016, digital, 4'12"



Napredek je eksperimentalni animirani film, v katerem na tisoče fotografij stare stavbe iz arhiva Otta Alderja oživi v animirani dokument začasnosti in ponovnega začetka.

Fortgang is an experimental animation in which thousands of photographs of an old building from the archives of Otto Alder are brought to life in an animated document of impermanence and recommencement.

NOĆNA PTICA/NIGHTHAWK

Špela Čadež (Finta/RTV Slovenija/Bonobostudio)
Slovenija, Hrvatska/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 policisti 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.



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TERME NA KONCU SVETA/ SPA KONIEC ŚWIATA/SPA END OF THE WORLD

Andrea Guizar (The Polish National Film, Television and Theatre School in Łódź), Poljska/Poland, 2016, digital, 9'20"



Na robu konca sveta je kraj, kjer si lahko virtualno odpočijete, si virtualno umijete lase, uživate v virtualni osvežilni savnji in se sladko razkomotite v neskončnem prostoru svojega virtualnega jaza. To so Terme na koncu sveta, svet, kjer predmetna in čutna resničnost nastopata zgolj in samo v obliki bitov informacij.

In the corner of the end of the world there is a place where you can virtually relax, virtually wash your hair, enjoy a virtual invigorating sauna session; deliciously spread in the infinite space of your virtual self. That's the Spa End of the world, a world where material and sensual realities are nothing but bytes of information.

ŠUMA/ŠUMA/SHUMA

Lucja Mrzljak (Estonian Art Academy)
Estonija/Estonia, 2016, digital, 6'12"



Voda sega do kolen. Če se bojite utopitve, stopite na stol. V drevesu je obraz.

Water is knee-high. If you are afraid of drowning, stand on a chair. There is a face in a tree.

V ENEM POTEGU/EIN TIEFER ZUG/ IN ONE DRAG

Alireza Hashempour (Filmakademie Baden-Württemberg)
Nemčija/Germany, 2016, digital, 3'05"



Pozno je. Nekdo pride iz stavbe, priže cigareto in jo pokadi v enem potegu. Ogorek ravnodušno odvrže – vse tako, kot vedno. Le da tokrat ... vsi cigaretni ogorki v mestu oživijo.

It's late in the evening. A man leaves a building, lights a cigarette and smokes it in one drag. He casually flicks the stub away – everything as always. Only this time... all the cigarette butts in the city become alive.

POILUS

Guillaume Auberval, Léa Dozoul, Simon Gomez, Timothé Hek,
Hugo Lagrange, Antoine Laroye, David Lashcari (Isart Digital Paris)
Francija/France, 2016, digital, 4'35"



V francoskih jarkih vlada mir. Pehota, »poilus«, se pripravlja za odhod na bojišče. Med njimi je mladi zajec Ferdinand, ki igra na orglice. Zazveni žvižg, napad se prične. Na nikogaršnji zemlji se Ferdinand prvič sooči s sovražnikom, strašnim bitjem.

In the French trenches, calm reigns. The “Poilus” are waiting to leave for the battlefield. Among them, Ferdinand, a young hare, is playing the harmonica. A whistling signal is given, the attack begins. It's on the no man's land that he first encounters his enemy, a horrible creature.

3D

GIGGINO 'O BELLO

Victoria Musci (La Poudrière)
Francija/France, 2015, digital, 4'10"



Karierni zločinec Nonno se skriva v kleti z vnukom Gigginom.

A career criminal called Nonno is hiding in a cellar with Giggino, his grandson.

SATURDAY SYMPHONY

Iris Frankhuizen (College of the Arts Utrecht)
Nizozemska/The Netherlands, 2015, digital, 2'58"



Animirani film o živahnem vzdušju v mestu na sončno soboto. Mnogim je ta prijetni občutek znan. Film se razvije kot simfonija, pri čemer daje poudarek nasprotju med umirjenostjo in vrvežem. An animation film about the atmosphere and excitement on a sunny Saturday in the city. For many, a familiar, warm feeling. The film builds up like a symphony with a focus on the contrast between serenity and liveliness.

MERLOT

Marta Gennari, Giulia Martinelli (Centro Sperimentale di Cinematografia Piemonte)
Italija/Italy, 2016, digital, 5'40"



V pravljičnem gozdu ostarela nergačka izgubi steklenico vina. Tako se sproži niz dogodkov, v katerem vsi liki – starka, poredna deklica, strahopetni nabiralec gob, neumni volk, jata ptic – odigrajo svojo začrtano vlogo, duhovita izmenjava sličic pa privede do nepričakovanega razpleta.

In a fairy-tale forest, a grumpy old lady loses a bottle of wine. This is the start of a chain of events where all the characters – an old lady, a naughty little girl, a cowardly mushroom seeker, a stupid wolf, a flock of birds – play their role, in a funny repartee between the film frames leading to an unexpected development.

VERSUS

Artūrs Lācis (Art Academy of Latvia)
Latvija/Latvia, 2016, digital, 3'57"



Versus je avtorjev poskus upodobitve intimnih misli in opažanj o družbi, ljudeh, nagonu in občutku pripadnosti.

Versus is the author's effort to portray personal thoughts and observations about society, humans, instincts and the sense of belonging.

CLEANING DAY

Veronica Solomon (Film University Babelsberg KONRAD WOLF)
Nemčija/Germany, 2016, digital, 1'28"



Čiščenje našega skupnega stanovanja ne bi smelo biti prevelika težava. Razen če ...
Cleaning our shared flat shouldn't be such a big deal.
Unless...

PRESSURE

Markus Tervola (Turku Arts Academy)
Finska/Finland, 2015, digital, 3'21"



Človekova trpežnost ima meje. Pisarniški delavec se spopada s čedalje hujšim stresom.
There is so much one can take. A salaryman tries to deal with the mounting stress.

TIGER

Pernille Kjaer (The Animation Workshop)
Danska/Denmark, 2015, digital, 5'44"



Tiger, raca in skrivenostna kocka otežujejo življenje Sidsel in njenemu dobremu prijatelju Olavu.
A tiger, a duck and a mysterious cube are making life difficult for Sidsel and her close friend Olav.

A PERDRE HALEINE

Leá Krawczyk (La Poudrière)
Francija/France, 2015, digital, 4'15"



Mladega čelista Emila na dan koncerta dušijo občutki tesnobe.

Emile, a young cellist, is overwhelmed by anxiety on the day of the concert.

FRANKFURTSKA ULICA 99A/ FRANKFURTER STR. 99A/ 99A, FRANKFURT STREET

Evgenia Gostner (Evgenia Gostner/Kunsthochschule Kassel)
Nemčija/Germany, 2016, digital, 5'



Smetar pri delu. Mačka na potepu po mestu. Srečanje med odmorom za kosilo. Zgodba o prijateljstvu. Omejene barve, izpusti in zgolj nekaj potegov s čopičem – ki so kot madeži kave ali packe marmelade – povežejo formo in vsebino. S preprostimi sredstvi izpovedana zgodba o vsakdanjih navadah, v katerih spodbujajo trenutki sreče, o vsakdanjem prijateljstvu med človekom in živaljo. A dustman at work. A cat on its ramble through the city. An encounter at lunch break. A story of friendship. Reduced colours, omissions and just a few brush strokes unite the form and subject – with coffee stains and blobs of jam one and the same. The story unfolds dealing with everyday rituals, with brief moments of happiness to be found in routines, with the common friendship between man and beast.

VEČ KOT VEM/ČÍM VÍC VÍM/ THE MORE I KNOW

Marek Naprstek (FAMU Prague)
Češka/Czech Republic, 2015, digital, 7'35"



Utrujejen starec se pripravlja na smrt. Nima se več česa batí in odloči se, da bo z nami delil skravnost svojega življenja. Ko sorodniki pred vrati nestрpno čakajo na delež nekoč njegovega imetja, nas on popelje na pot po svojih spominih. Katera bo tista temeljna resnica, ki jo bo posredoval?

A weary old man is getting ready to die. He has nothing more to fear and decides to share the secret of his life with us. While his relatives wait outside the door, eager to get a share from what was once his, he takes us on a journey through his memories. What will be the ultimate truth he chooses to pass on?

BRKI/VIIKSET/THE MOUSTACHE

Anni Oja (Turku University of Applied Sciences/Turku Arts Academy)
Finska/Finland, 2015, digital, 3'37"



To mesto ni dovolj veliko za njune brke.
This town is not big enough for the two of them. Nor
their moustaches.

THE OLD MAN AND THE BIRD

Dennis Stein-Schomburg (Ocean Pictures Filmproduktion/
Kunsthochschule Kassel)
Nemčija/Germany, 2015, digital, 7'10"



Mož, star kot svet, živi sam v odročni koči. Pozimi je
mraz tako hud, da se komaj premika. Ko se v okno
zaleti taščica in pade na tla, mora starec najprej
pomisliti. Potem odpre težka vhodna vrata in stopi
ven, da bi ji pomagal.

An old man, as old as the hills, lives alone in a remote
hut. The winter is so cold that he can barely move
his limbs. When a robin flies against his window and
falls to the ground, the old man first has to pause for
thought. Then he pushes open the heavy front door
and stomps outside to help the bird.

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KITTEN INSTINCT

Liesbeth Eeckman (School of Arts Ghent)
Belgijska/Belgium, 2016, digital, 16'43"



Nekoč v obdobju pozne krede strašni tiranozaver sanja o prikupni mucki. Te sanje zaznamujejo začetek novega obdobja v njegovem življenju. Trdno odločen, da bo mucko našel, opusti vsakodnevno rutino lova, prehranjevanja in spanja ter se odpravi raziskovat svet. Sometime in the late Cretaceous, a fierce Tyrannosaurus Rex dreams about a cute little kitten. It is a dream that ushers in a new phase of his life. Determined to recover the kitten, he abandons his daily routine of hunting, eating and sleeping and sets out to explore the world around him.

WILDFIRE

Hugues Opter, Pierre Pinon, Nicole Stafford, Valentin Stoll, Arnaud Tribout, Shang Zhang (Gobelins)
Francija/France, 2015, digital, 3'58"



Strastna gasilka in žena Ena je močno zaverovana v svoj poklic. Njeno navdušenje nad ognjem začne vplivati na družinsko življenje.

Ena, a passionate fire-fighter and wife, is very involved in her profession. Her fascination with fire reveals itself as it impacts her family life.

MIRROR

Anna Lytton (Anna Lytton/Academy of Media Arts Cologne)

Nemčija/Germany, 2016, digital, 5'17"



Dotakniti se in doživeti dotik, razkriti in prikriti. Linje svinčnika raziskujejo kožo, notranji svet, ki se izriše na zunanjosti površini telesa. V premikih se začne izražati odnos med telesom in avtoričnimi risbami. To touch and be touched, to reveal and conceal. Pencil lines exploring skin, an inner world made visible on the body's outer layer. Movements and gestures become manifestations of the relationship between the body and author's drawings.

BORDERLINES

Hanka Nováková (FAMU Prague)

Češka/Czech Republic, 2015, digital, 5'



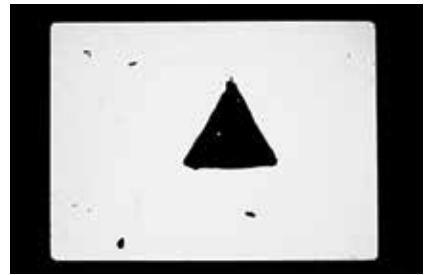
Prispodoba o ljudeh in mejah njihovega sveta. Film priopoveduje zgodbo o tem, kako hitro se nekaj majhnega sprevrže v hud razdor in kako težko je tega zajeziti. Težko, toda ne nemogoče.

An allegory about people and the borders of their world. The film tells the story of how something simple can start a spiral of strife, and how difficult it then becomes to stop it. Difficult, but not impossible.

TRK ČRNILO IN PRAZNINE /ZDARZENIE PLASTYCZNE/INK MEETS BLANK

Timon Albrzykowski (FUMI Studio/PWSFTViT)

Poljska/Poland, 2016, digital, 5'11"



Črno-bela ritmična metamorfoza abstraktnih geometričnih oblik. Dramaturgijo filma gradita izčišena forma in ekspresivna glasba. V celoti je bil ustvarjen brez kamere, neposredno na 35-mm filmski trak.

The movie is a black-and-white, rhythmic metamorphosis of abstract geometric forms. Its dramaturgy is built by pure form and evocative music. It has been fully implemented cameraless, directly on a 35mm film tape.

SILENCE

Emma Carré (La Poudrière)

Francija/France, 2015, digital, 4'20"



Naveličan tridesetinnekajletnik Fred nekega
sneženega večera sreča nenavadnega človeka.
One snowy evening, Fred, a jaded thirty-something,
encounters a strange individual.

OPIA

Shanta Jethoe (ArtEZ, University of the Arts)

Nizozemska/The Netherlands, 2016, digital, 5'07"

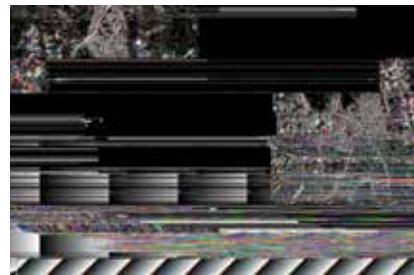


Radovedna deklica se odpravi po sladoled. Na poti
sreča otroke iz soseške, ki njen prisotnost postavijo
pod vprašaj.
An inquisitive, little girl sets out to buy herself some
ice cream. She then finds herself in an encounter
with the neighbourhood children who seem to
question her presence.

I FELT LIKE DESTROYING SOMETHING BEAUTIFUL

Katrin Jucker (Lucerne University of Applied Sciences and Arts)

Švica/Switzerland, 2016, digital, 3'



Kode podob in njihove variacije: eksperiment v
poseganju v obstoječe podatkovne datoteke. Podobe
se skozi zvočne in besedilne datoteke preoblikujejo
in spet končajo kot podobe.

Image codes and their variations: An experiment in
databending. Images morph through sound and text
files and back into images.

MACHOS

Carlos Rufas Giribets (Moholy-Nagy University of Art and Design
Budapest)
Maďarska/Hungary, 2015, digital, 7'17"



Machos je film o moškosti. Sodobna moškost je predstavljena prek različnih nepovezanih situacij, ki prikazujejo, kako nesmiseln in smešen je dejanski model moškosti. Zgodba naj bi gledalce spodbudila k razmisleku o njihovih osebnih izkušnjah, da bi si tudi ob ogledu filma izoblikovali svojo, novo izkušnjo.

Machos is a film about manhood. Contemporary manhood is presented throughout different and unconnected situations that are used to show the nonsense and ridiculousness of the actual manhood model. The story is presented in order to make the audience think about their personal experiences so they can make and create their own experience while watching it.

TEKKOL

Jorn Leeuwerink (Jorn Leeuwerink/University of the Arts Utrecht)
Nemčija, Nizozemska/Germany, The Netherlands, 2015,
digital, 1'55"



Zelo dolg pes sklene pomagati koklji in njenim piščetom čez reko. Ko po njem začnejo hoditi vse mogoče živali, spozna, da to morda ni bila najboljša zamisel.

A very long dog decides to help a hen and her chicks to cross the river. He soon finds out this wasn't such a good idea when all kinds of animals start to walk all over him.

SUPERFILM/SUPER RZECZ/ SUPER FILM

Piotr Kabat (Academy of Fine Arts in Krakow)
Połska/Poland, 2016, digital, 5'30"



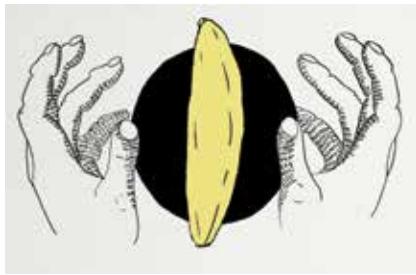
Animirani kratki film o sodobni popkulturi. Gre za poklon ameriškim filmom, TV-serijam in risankam iz druge polovice 20. stoletja. Zgodba se odvije v umetnikovi skicirki, kjer trčijo svetovi pasic, posebnih učinkov, hollywoodskih filmov, risank in korporativnih logotipov. Kombinacija vsega tega vodi do neizbežnih posledic in razkrije povsem drugačno, veliko obsežnejšo realnost.

Based on contemporary mass culture, the film pays tribute to American movies, TV series and cartoons of the second half of the 20th century. It takes place in an artist's sketchbook where the clashing realities of doodles, special effects, Hollywood movies, cartoons and corporate logos collide. All this put together leads to an inevitable end, revealing a completely different and much greater reality.

RUMENO/AMARILLO/YELLOW

Ana Pérez López (Calarts/Ana Pérez López)

ZDA, Španija/USA, Spain, 2016, digital, 3'47"



Umetna aroma banane ima okus po sadju, ki ga ni več. Gros Michel je bila najbolj priljubljena sorta v Ameriki, vse dokler ni plantaž v 60. letih uničil virus. Osmrtnica popiše življenje ene kulture v kontekstu globalne prehranske politike – sistema, v katerem želja zabiše mejo med naravnim in sintetičnim. The artificial flavour of banana tastes like a fruit that no longer exists. Gros Michel was America's most popular strand until a virus wiped out the plantations in the 60s. Its obituary describes the lifespan of an individual crop within the context of global food politics; a system in which desire blurs the boundary between the natural and synthetic.

BEYOND

Milán Kopasz (Moholy-Nagy University of Art and Design

Budapest)

Madžarska/Hungary, 2015, digital, 9'36"



Črna luknja je prostor v vesolju s tako močno gravitacijo, da iz nje ne more pobegniti niti svetloba. A tudi na Zemlji so kraji in situacije z nenavadno privlačnostjo. Nekateri se jim izognejo, drugi pristopijo.

A black hole is a place in space where gravity pulls so much that even light can not get out. Also on Earth there are places and situations with strange attraction. Some back off, some step closer to observation.

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FIELDS OF RAPE

Anselm Pyta (Filmakademie Baden-Württemberg)
Nemčija/Germany, 2016, digital, 10'40"



Nekje v daljnih krajih je ogromno polje oljne
ogrščice.

Far from here lies a giant field of rape.

IMMERSION

Lalita Brunner (Lucerne University of Applied Sciences and Arts)
Švica/Switzerland, 2016, digital, 3'17"



Tommyjev prepoteni izlet do pokritega bazena.
Zgodba, upodobljena z deljenim zaslonom.

Tommy's sweaty trip to the indoor swimming pools.
A story told by Split Screens.

ZVOK LIZANJA/A NYALINTÁS NESZE/ THE NOISE OF LICKING

Nadja Andrasev (Moholy-Nagy University of Art and Design
Budapest)
Madžarska/Hungary, 2015, digital, 9'



Neko žensko vsak dan med negovanjem eksotičnih rastlin opazuje sosedov maček. Sprevrženi ritual se zaključi, ko maček izgine. Naslednjo pomlad žensko obišče neki posebnež.

A woman is watched every day by the neighbour's cat, as she takes care of her exotic plants. Their perverted ritual comes to an end when the cat disappears. Next spring a peculiar man pays her a visit.

PINK CUTS PINK

Alma W. Bär (School of Arts and Design Kassel)
Nemčija/Germany, 2016, digital, 1'53"



Dekle se ujame v zanko mučnega česanja. Bes v njej narašča, dokler se končno ne izvije in ubeži svoji pasivnosti. Toda kam? Vsak izbruh vodi k naslednjemu in dekle se spreminja v različne stopnje same sebe. Se bo naposled osvobodila?

A girl is stuck in a loop of oppressive hair-combing. Her rage grows until it finally breaks through and she escapes her passivity. But where to? One breakout leads to another and she changes into different stages of herself. Will she reach her freedom?

TUJEK/CIAŁO OBCE/ FOREIGN BODY

Marta Magnuska (The Polish National Film, Television and Theatre School in Łódź)
Poљska/Poland, 2016, digital, 7'



Tujek živi svoje življenje. Ne moreš se ga znebiti, vselej je s tabo, potrebuješ ga. Pobožaj ta nenavadni del sebe, ne trudi se briti njegovih razmršenih dlak. Kar sprva velja za čudaštvo, se lahko izkaže za nekaj, kar nam je izjemno ljubo. To je zgodb o enem takih primerov, o preobrazbi notranjosti in zunanjosti.

A foreign body lives its own life. You're not able to get rid of it, it's always with you, you need it. Caress that odd part of yours, don't try to shave its long tousled fur. This is a story about something that's considered to be strange at first but turns out to be the dearest thing to us. About the transformation of the inside and the outside.

PENELOPE

Heta Jäälinoja (Estonian Art Academy)
Estonija/Estonia, 2016, digital, 4'20"



Penelope pozabi.
Penelope forgets about it.

NAPĀČNA PREDSTAVA/THE WRONG END OF THE STICK

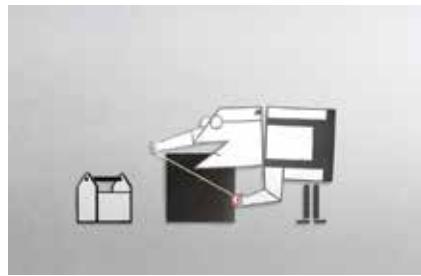
Terri Matthews (National Film and Television School)
VB/UK, 2016, digital, 9'40"



Malcolm Fetcher je nevrotični učitelj srednjih let, ki se je izgubil v praznem dvajsetletnem zakonu z ženo Beverly. Ko zdrsne v popolno krizo identitete, zakon razpade in Malcolm mora izraziti globoko skrito željo. Malcolm Fetcher is a neurotic, middle-aged teacher lost in a dull marriage with his wife of twenty years, Beverly. As he faces an all-consuming identity crisis, their marriage disintegrates and he is forced to express a deep, hidden desire.

MIZA/LA TABLE/THE TABLE

Eugène Boitsov (La Poudrière)
Francija/France, 2016, digital, 4'15"



Perfekcionističnega mizarja obsede misel, da bi izdelal popoln predmet.
A woodworker with a perfectionist streak is obsessed by the idea of creating the perfect object.

INSOLATION

Léa Fabreguettes (EMCA)

Francija/France, 2015, digital, 5'31"



Če je svet vse leto v temi, je edini sončni dan velik dogodek. Ta dan nastopi jutri. Na tisoče ljudi se zbere na plaži, da bi ga pričakali skupaj.
When the world is in the dark all year long, the only sunny day is an important event. This day is tomorrow. Thousands of people gather on the beach, waiting to live this day together.

SEA CHILD

Min-ha Kim (National Film and Television School)

VB/UK, 2015, digital, 7'30"



Sora je mlado dekle na pragu odraslosti. Ko jo nekoč prebudi nočna mora, se odloči, da bo s skupino moških odšla v mesto. Tam želi poiskati mamo.
On the verge of becoming a woman Sora is woken by a nightmare and decides to follow a group of men into the city in the hope of finding her mom.

HYPERTRAIN

Etienne Kompis, Fela Bellotto (Lucerne University of Applied

Sciences and Arts)

Švica/Switzerland, 2016, digital, 3'35"



Popotnik na potovanju z vlakom po prostorskih in časovnih dimenzijah nenadoma sreča sebe. #maček
On a train trip through spatial and temporal dimensions the traveller suddenly comes across himself. #cat

**OBGRIZENI NOHTI/
KÖRÖMÁGYSZAGGATÓ/
THE HANGNAIL PICKER**

Krisztián Király (Moholy-Nagy University of Art and Design
Budapest), Maďarska/Hungary, 2015, digital, 9'03"



Madžarski fant sredi dvajsetih let razmišlja o dosedanjih življenjskih izkušnjah: nekatere so bile neprijetne, druge zabavne, vse pa so ga zaznamovale. A twenty-something Hungarian guy ponders over the sometimes unpleasant, sometimes funny, but undoubtedly determining experiences of his life so far.

evropski študentski tekmovalni program IV

european student competition programme IV

SAMO NAPREJ!/EN MARCHE !/ KEEP GOING!

Léo Suchel (Lycée René Descartes)
Francija/France, 2016, digital, 2'30"

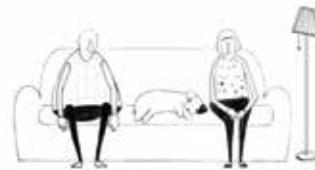


Zrno v kolesju sistema.

A grain of sand in the gears of the system.

SCHROEDINGERJEV PES/ PIES SCHROEDINGERA/ SCHROEDINGER'S DOG

Natalia Krawczuk (The Polish National Film, Television and Theatre School in Łódź), Poljska/Poland, 2016, digital, 8'50"



Moški, ženska in pes živijo skupaj. Večino časa lenobno posedajo na kavču. Blizu so si, a hkrati nekoliko daleč, in razdalja med njimi se veča tako v dobesednem kot prenesenem pomenu. Kaj se zgodi, ko eden od njih izgine?

A man, a woman and a dog live together. Most of their time, they spend sitting lazily on a couch. So close, yet a bit far away, the distance between them seems to grow both in the literal and non-literal meaning of the word. What happens when one of them disappears?

EXOMOON

Gudrun Krebitz (Gudrun Krebitz/RCA London)
Avstrija, VB/Austria, UK, 2015, digital, 6'



Film govorji o bivanju, o prisotnosti v trenutku, ki jo upodobi tekoče drsenje skozi različna stanja dneva in noči. Vizualno spreminjanje stanj ponazarja potegi s čopičem različnih barv. Temni ocean se spremeni v prizorišče zabave. Kreda in čopič poneseta podobo dalje: »Pusti, da ljudi nosi okoli tebe, ne priganjam,« reče glas priповедovalca.

Exoomoon is about existence, about being present and in the ‘now’ of the moment which the film conveys as it seamlessly glides through various states of day and night. These states change visually via variously coloured brushstrokes. A dark ocean transforms into a party site. Chalk and paintbrush strokes wash the image forward: “Just let the people float around you, don’t push”, says an off-screen voice.

BES/FURIA/FURY

Paulina Wyrt (University of Arts in Poznan)
Poljska/Poland, 2015, digital, 3'30"



Ima lahko animirani film, ki obravnava večinoma neznane dogodke, dokumentarno vrednost?
Pričajoče delo sledi paradigmi poetičnega filma.
Kljub dokumentarnim ambicijam njegova nestalna forma ustrezza miniljivosti dogodka samega. Osebna rekonstrukcija nekega dramatičnega dogajanja postane poskus odgovora na vprašanje meja in zanesljivosti animiranega dokumenta.

Can an animated film that deals with the widely unknown incidents have any documentary value?
This animation traces a poetic cinema paradigm.
Despite documentary aspirations, its ephemeral form corresponds to the transience of the event itself. The intimate reconstruction of some dramatic developments becomes an attempt to answer the question of the limits and reliability of an animated document.

RRRING RRRING!

Thomas Kneffel (University of Art and Design Offenbach)
Nemčija/Germany, 2015, digital, 6'02"



Protagonist filma meni, da je neznosno dolgočasen, zato začne klicariti prijatelje in jih spraševati, kaj počnejo. Zdi se mu, da se vsi ukvarjajo z nečim zanimivim, in to ga še bolj potre. A gledalci, ki vidijo, kaj se dogaja na drugi strani telefonske zveze, morda ne bodo menili enako.

The protagonist thinks he is unbearably boring, so he starts phoning his friends to find out what they're doing at the moment. It seems to him that all of his friends are engaged in some sort of exciting activities, which knocks him back even more. But the viewers, who see what's happening on the other side of the line, may have quite a different opinion.

AM/FM

Thomas Hicks (UCA Farnham)
VB/UK, 2016, digital, 5'10"



Življenjski zgodbi dveh junakov filma se izrišeta ob radijski časovnici na frekvencah AM in FM. Njuno skupno in ločeno življenje je upodobljeno od rojstva do smrti. Zgodbi sta podani nelinearno, v povezavi s predmeti iz starega kočka, ki se pojavi v filmu. Ob vsakem novem predmetu se na platnu razkrije del življenja protagonistov.

Two characters' life stories are presented across a radio timeline on the AM and FM frequencies. Their lives are depicted from birth to death together and apart. The stories are told in a non-linear way, corresponding to objects from an old suitcase that features within the film. As each object from the suitcase is revealed, a section of the characters' story is presented on screen.

OKUPACIJA/OKUPÁCIA/ OCCUPATION

Martina Mikúšová (VŠMU Academy of Performing Arts, Film and Television faculty Bratislava)
Slovaška/Slovakia, 2016, digital, 3'38"



Kratka pesem o zlorabi.
A short poem about abuse.

REFLECTING BLACK

Jan Utecht (Film University Babelsberg KONRAD WOLF)
Nemčija/Germany, 2016, digital, 6'54"



Na vrhu gole gore stara čaravnica spleza v čarobni kotel. Z darom za starodavno umetnost čaranja namerava iz kotla narediti izvir mladosti. Toda namesto nje same pride iz kotla njena mladostna dvojnica in jo sooči z njenim največjim prekletstvom. Up on a bald mountain an old hag climbs into a magic cauldron. By using the power of ancient sorcery she wants to make use of the cauldron as a fountain of youth, but instead of herself, her juvenile doppelgänger climbs out, and confronts the witch with her worst demon.

JAZ, ŽIVAL/JA, ZWIERZĘ/I, THE ANIMAL

Michałina Musialik (The Polish National Film, Television and Theatre School in Łódź)
Poljska/Poland, 2015, digital, 5'30"



Zverini sta napadli in ubili prašiča. Pretvarjali sta se, da sta nedolžni, toda preteklosti ni mogoče pozabiti.
Two beasts attacked and killed a pig. They were play acting innocent, but the past cannot be forgotten.

MALI/PETIT HOMME/LITTLE FELLOW

Mathilde Parquet (La Poudrière)
Francja/France, 2015, digital, 4'09"



Marc sredi noči v navalu besa sede v avto in se odpelje.

In the middle of the night Marc drives off in his car in a fit of rage.

ČRNA VOLGA/CZARNA WOŁGA/BLACK VOLGA

Marta Wiktorowicz (University of Fine Arts in Poznań)
Poljska/Poland, 2016, digital, 4'



V črno-belih dneh se klapa sosedov zaplete v pogovor o srhljivi skrivnosti. Kaj se je zgodilo s pogrešanim otrokom? Pogovor uhaja izpod nadzora in svet okoli likov se nenehno spreminja. Zgodba se razrašča in iz minute v minuto jo odnaša v čedalje bolj nadrealistične in nesmiselne okvire.

During the black and white days, a group of neighbours share a conversation that leads to the answer of a dreadful mystery. What happened to the missing child? The conversation grows out of control and the world around the characters is constantly evolving. The story grows and becomes more and more surreal and ridiculous with every passing second.

DEPART AT 22

Wiep Teeuwisse (University of the Arts Utrecht)
Nizozemska/The Netherlands, 2015, digital, 3'56"



Poetičen animirani kratki film o staranju in strahu pred izgubo mladostne lepote.
A poetic animated short about growing old and the fear of losing the beauty of youth.

BALKON/BALKON/BALCONY

Dávid Dell'Edera (METU/Umbrella)
Madžarska/Hungary, 2016, digital, 6'



Ulica stanovanjskega naselja v mestnem središču se kopijojo v opoldanski vročini in tišini. V senci bližnjega privoza nekaj otrok igra nogomet. Stanovalci se zadržujejo doma in se ukvarjajo z vsakodnevнимi opravili. Pred blokom nekdo nenadoma začne kričati. Stanovalcu 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.

PARADOKS/PARADOSSO/PARADOX

Maria Cesaro, Rocco Venanzi (Centro Sperimentale di Cinematografia Piemonte)
Italija/Italy, 2015, digital, 3'48"



Kaj bi se zgodilo, če bi rastline postale bolj požrešne od ljudi? Kaj če bi narava izkorisčala človeka na enak način, kot človek izkorisča naravo? Neki človek ugotovi, da mu iz popka raste detelja. To sproži paradosken boj med naravo in človekom, v katerem ne more biti zmagovalca.

What would happen if plants grew more voraciously than humans? What if nature exploited humanity in the same way that humanity is exploiting Nature? A man discovers a clover growing out of his navel: it sets off a paradoxical struggle between Nature and Man that will see no winner.

JAZZ ORGIE

Irina Rubina (Filmakademie Baden-Württemberg)
Nemčija/Germany, 2015, digital, 1'15"



Pike, črte, ploske in oblike se poženejo v gibanje in povleče jih v svet lastne coreografije. V ekstazi dotika se z džezovskimi toni zapletejo v igro barv in oblik, ki privede do popolne eksplozije.

Dots, Lines, Planes and Forms set themselves in motion and get drawn into their own choreographic world. Within the ecstasy of touch they engage with Jazz Tones into a play of colours and forms which results in a total explosion.

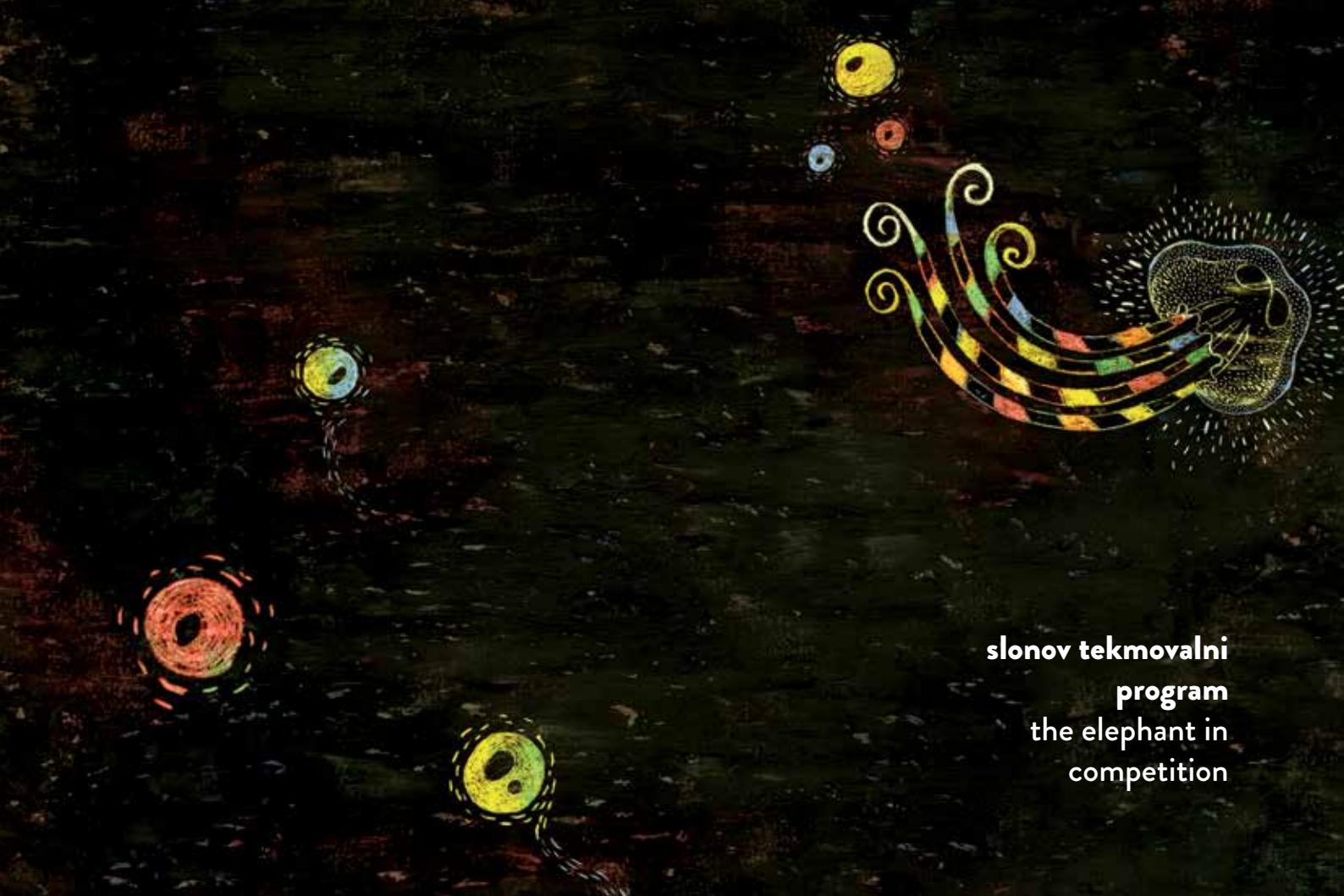
HAPPY END

Jan Saska (FAMU Prague)
Češka/Czech Republic, 2015, digital, 5'43"



Črna komedija o smerti s srečnim koncem. Veličastno zaporedje neverjetnih srečanj. Lovci, traktorist, mladi žurer in truplo.

A black comedy about death with a happy ending. A splendid chain of unlikely encounters. Hunters, a tractor driver, a disco boy, and a corpse.



**slonov tekmovalni
program**
the elephant in
competition

slonov tekmovalni program I the elephant in competition I

4-7

ČAS ZA NETOPIRJE/BAT TIME

Elena Walf (Studio Film Bilder)

Nemčija/Germany, 2015, digital, 3'59"



Ko se na kmetijo spusti noč, se prebudi mali netopir.
O, kako sijajno bi bilo lajati s psom ali kikirikati s petelinom ... pa skakati in plesati! Mali netopir bi rad imel družbo. Noče biti sam. Išče prijatelja.

When night dawns on the farm a little bat wakes up.
Oh, how great it would be to bark with a dog or to crow with a cock...and to jump and to dance! The little bat wants somebody to keep its company. It doesn't want to be alone. It is looking for a friend.

MIRIAM IN IZGUBLJENI PES/

MIRIAMI KODUTU KOER/

MIRIAM'S STRAY DOG

Andres Tenusaar (OÜ Nukufilm)

Estonija/Estonia, 2015, digital, 5'



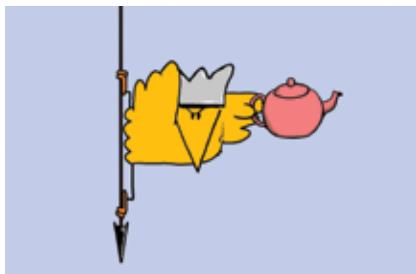
Miriam in njeni domači izdelujejo snežaka.

Izgubljenemu psu, ki jih opazuje, je snežak očitno zelo všeč, saj kljub mrazu noče stran. Otroci ga odpeljejo v hišo in mu iz škatel pripravijo prijeten kotiček. Kokoš je edina, ki nad gostom ni preveč navdušena, obhajajo jo tesnobni občutki. Zjutraj se pojavi lastnik izgubljenega psa.

Miriam and her family are building a snowman. A stray dog watching them definitely likes the snowman very much. The dog won't leave, though it is very cold. The children bring him inside and construct a nice place from paper-boxes. Hen is the only one who does not share the joy of all others, and who also faces the most anxious moments. The dog's owner shows up in the morning.

PRINC KI-KI-DO: SKODELICA ČAJA/ PRINCE KI-KI-DO: A CUP OF TEA

Grega Mastnak (OZOR/RTV Slovenija)
Slovenija/Slovenia, 2016, digital, 12'



Težko je življenje super heroja. Princ Ki-Ki-Do mora opraviti kar tri intervencije, preden si lahko privošči svoj jutranji čaj. Zaplete v gozdu je tudi tokrat zakuhala lahkomiselna in radoživa pujsa Rozi. Princ Ki-Ki-Do si tako svojo jutranjo skodelico čaja pripravi šele ob sončnem zahodu.

Being a superhero is anything but easy. Prince Ki-Ki-Do has three operations to complete before he can take his morning tea. This time, it was again the happy-go-lucky pig Rozi to cause trouble in the forest. By the time Prince Ki-Ki-Do can have his morning cup of tea, it is already sunset.

HOBOTNICA/KRAKE/OCTOPUS

Julia Ocker (Studio Film Bilder/SWR)
Nemčija/Germany, 2015, digital, 3'48"



Hobotnica hoče speci slastno breskovo pito. Toda ena od njenih lovki ima drugačne (slaščičarske) načrte. The octopus wants to bake a yummy peach cake. But one of her arms has (baking) plans of its own.

GLAVO POKONCI!/KOPF HOCH!/HEAD UP!

Gottfried Mentor (Studio Film Bilder/SWR)
Nemčija/Germany, 2015, digital, 2'45"



Kozi se učita druga od druge.
Two goats are learning from each other.

**NEUMITI PINGVIN/NEMITY
PINGVIN/THE UNWASHED PENGUIN**
Isabelle Favez, Aleksej Mironov (Soyuzmultfilm Film Studio)
Rusija/Russia, 2015, digital, 5'40"



Lirična priča o pingvinčku, ki se je bal vode in ni mogel plavati z drugimi pingvini. Toda želja po prijateljih je premagala vse strahove in ovire.
A lyrical story about a small penguin who was afraid of water and couldn't swim with other penguins. But the desire to have friends is much stronger than all the fears and barriers.

TIGER
Kariem Saleh (Studio Film Bilder/SWR)
Nemčija/Germany, 2015, digital, 3'58"



Na krožniku je natisnjen zadovoljen majhen tiger.
Če ga pustiš samega in na krožniku ne bo hrane, bo odtaval po miži, da najde kaj za pod zob.
A happy little tiger is imprinted on a food plate. But if you leave him alone, and he can't find anything to eat on his plate, he will leave it and travel the lunch table to satiate his appetite.

slonov tekmovalni program II

the elephant in competition II

7-10

NOVEMBER/NOVEMBRE/ NOVEMBER

Marjolaine Perreten (La Poudrière)
Francija/France, 2015, digital, 4'



Na bregove potoka je prišla jesen. Majhne živali so zaposlene s pripravami na dolgo prihajajočo zimo.
Autumn has set in by the banks of a stream. A series of small animals busy themselves in preparation for the long winter ahead.

MAJCENA LISIČKA/LE RENARD MINUSCULE/THE TEENY-WEENY FOX

Aline Quertain, Sylwia Szkladz (Folimage/La Boîte,... Productions/
Nadasdy Film), Francija, Belgija, Švica/France, Belgium,
Switzerland, 2015, digital, 8'22"



Majcena lisička sredi bujnega vrta spozna pogumno deklico, ki goji velikanske rastline! Po srečnem naključju ugotovita, da lahko gojita tudi predmete, in premetena vražička se domislita marsičesa.

In the middle of a luxuriant garden, a teeny-weeny fox meets a daring little girl who grows giant plants! By lucky coincidence, they realise that they can grow objects too; the clever little devils think up all sorts of things to do...

PRVI SNEG/PRVNÍ SNÍH/ FIRST SNOW

Lenka Ivancíková (Film academy of Miroslav Ondříček in Písek/
Crossroad production/Czech TV)
Česká/Czech Republic, 2015, digital, 13'34"



Prvi sneg je pravljica o radovednem ježku, ki se izgubi v zasneženem gozdu. Da bi našel svoj brlog, se poda na nevarno pustolovščino.

First snow is a fairy tale about the curious little Hedgehog who gets lost in snowy woods and so he heads out for a dangerous adventure to find his den.

DAN, KO SEM PREMAGAL NEBO/LE JOUR OÙ J'AI BATTU LE CIEL/THE DAY I BEAT THE SKY

Hugues Valin (Ecole Étienne)
Francija/France, 2016, digital, 2'48"



Dečka navdušuje vsakršno odmevanje zvoka, se pa na smrt boji nevihte. Da bi premagal ta strah, uporabi svojo nadarjenost za item in zvok.
While he is fascinated by every resonating thing, a boy must face his greatest fear: a storm. He's then going to use his gift for rhythms and sounds to beat his phobia.

3D

MALA ŠOLA URESNIČARIJE/ GONE WISHING

Niko Grum (Gustav film)
Slovenija/Slovenia, 2016, digital, 10'51"



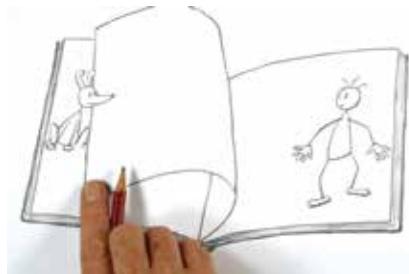
Mladi duhec iz svetilke, rojen v legendarno družino mojstrov izpolnjevanja želja, bo naredil vse, da njegov strogi oče ne izve za njegovo velikansko skrivnost – je prvi čarodej v družini, ki nima čarovniških sposobnosti in ne zna izpolniti ene same želje.

A young, little ghost of the oil lamp, born into the legendary family of wish-fulfilling masters, will do anything to prevent his strict father from learning his big secret: he is the first magical ghost in the family without any magical powers, and he cannot make even a single wish come true.

3D

MAČKI IN PSI/CATS & DOGS

Jesús Pérez, Gerd Gockell (Gerd Gockell Filmproduktion/Anigrat
Filmproduktion/SRF)
Nemčija, Švica/Germany, Switzerland, 2015, digital, 6'09"



Animirani kratki film za otroke, ki govorja o prijateljstvu. Prijateljstva ne moreš izsiliti, lahko pa vsili spoznaš prijatelja.

An animated short film for children about friendship. One can't force a friendship, but an emergency can build a friendship.

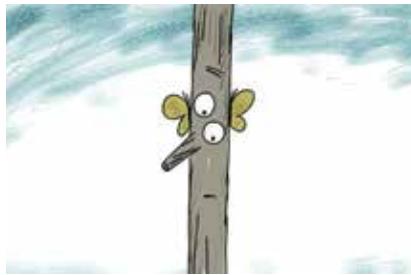
slonov tekmovalni program III

the elephant in competition III

10–14

ENA, DVA, TRI, DREVO/ ONE TWO TREE

Yulia Aronova (Folimage/Nadasdy Film)
Francija, Švica/France, Switzerland, 2015, digital, 6'50"



To je zgajba o drevesu, čisto običajnem drevesu. Nekoč si nadene škornje in se odpravi na potep ter vsakogar, ki ga sreča, povabi s sabo. Ob njihovem veseljem hopsanju in poplesavanju dolgočasen vsakdan kar zbledi.

It's the story of a tree, a tree like any other. One day, it jumps into a pair of boots and goes off for a walk inviting everyone it meets to follow. Boring everyday life fades as they all skip and dance along happily.

MODRI MED/MIEL BLEU/ BLUE HONEY

Constance Joliff, Daphné Durocher, Fanny Lhotellier (Ecole Georges Méliès)
Francija/France, 2015, digital, 4'45"



Čebelica, ki je alergična na cvetni prah, odkrije izjemen izdelek, ki bo v življenje čebelnjaka vnesel velikansko spremembo.

A small bee, allergic to pollen, discovers an extraordinary product that will dramatically impact the life of the hive.

DOLGE POČITNICE/DE LONGUES VACANCES/A LONG HOLIDAY

Caroline Nugues-Bourchat (Zorobabel)

Belgia/Belgium, 2015, digital, 15'54"



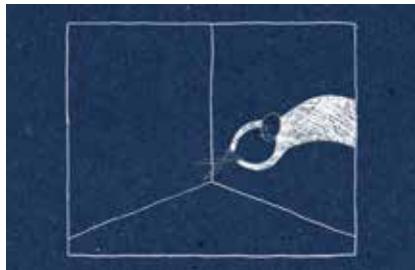
Louise to poletje prvič odkriva radosti kampiranja s starši ob morju. Z očkom nabira dragocenosti, ki so nekoč, kot pravi očka, pripadale sireni. Pove ji zgodbo o sireni, ki ne zna peti in zato ne najde mesta v družbi. Počitnice so daljše kot običajno in Louise ugotovi, da je zgodba o sireni morda povezana z očkovo preteklostjo.

This summer, Louise discovers for the first time the joys of the camping by the sea with her parents. With her father, she collects precious treasures having belonged, according to his father, to a siren. He tells her the story of a siren who cannot sing and does not find her place in the society. The holidays last more than usual and Louise discovers the history of the siren might be the one of her father.

KOT/KUT/CORNER

Lucija Mrđjak (Estonian Art Academy)

Estonija/Estonia, 2016, digital, 2'06"



Življenje v kotu, kjer se stikata dva robova, ni preprosto.

Ko se začno poigravati s tabo zakonitosti perspektive in gravitacije, vse postane geometrično relativno. Life is difficult in the corner, in the angle where two edges meet.

Everything is geometrically relative when laws of perspective and gravity start playing tricks on you.

PRAZNOVANJE/ПРАЗДНИК/CELEBRATION

Nina Bisjirina (Filmcompany "SNEGA")

Rusija/Russia, 2015, digital, 6'20"



Babica čaka, da na praznovanje prispejo gostje – sin z družino, toda njih ni od nikoder.

Grandma is waiting for guests of the celebration – her son and his family, but they're not coming.

SEMENTE/LA PETITE POUSSE/ THE LITTLE SEED

Chaitane Conversat (Folimage/Nadasdy Film)
Francija, Švica/France, Switzerland, 2015, digital, 9'56"



Deklica s čarobno tkanino lovi cvetlične vzorce in iz njih izdeluje ljubke obleke. Mravljive njeni hišo vsako noč preselijo na drugo polje. Nekoč pa ji v usta pade seme in iz popka ji požene poganjek.

A little girl catches floral patterns with a magic cloth and uses them to make her own pretty dresses.
Every night, ants move her house from one field to the next. One day, a seed drops into her mouth and a young shoot sprouts from her navel.

HABITAT

Marcel Barelli (Nadasdy Film)
Švica/Switzerland, 2016, digital, 2'15"



Habitat: 1) Človekova ureditev bivanskega prostora.
2) Bivališče. 3) Življenjski prostor rastline ali živali.

Habitat: 1) Way in which Man organises the place he lives in. 2) Housing. 3) Place or environment where a plant or animal lives.

NISI NAJMOČNEJŠI/ TÚ NO ERES EL MÁS FUERTE/ YOU ARE NOT THE STRONGEST

Emilio Yebra (Emilio Yebra)
Španija/Spain, 2016, digital, 1'



Lovec išče novo trofejo za svojo zbirko.
A hunter is searching for a new trophy for his collection.

PODLASICA/WEASEL

Timon Leder (Invida)

Slovenija/Slovenia, 2016, digital, 11'30"



Lačna podlasica napade jato ptičev, ki živijo na poslednjem stoječem drevesu. Medtem ko se v krošnji ptiči trudijo za ravnovesje drevesa, se Podlasica vztrajno skuša povzpeti po deblu. Vedno bolj ogroža krhko ravnovesje drevesa, njen trebušček pa vztrajno kruli, dokler ni prepozno.

A hungry weasel attacks a flock of birds living on a tree, the last one still standing upright. The birds in the canopy are trying to keep the tree in balance, while the weasel is persistently trying to climb up its trunk. Its persistence is putting the tree's fragile balance ever more at risk, and its growling stomach is not letting up until it is too late.

slonov tekmovalni program IV the elephant in competition IV

14+

DREVO/STROM/THE TREE

Lucie Sunková (Les Films de'l Arlequin/MAUR film)
Francija, Češka/France, Czech Republic, 2015, digital, 14'45"



Metafora o vzporednicah med življenjem dreves in življenjem ljudi, lirična pesnitev o rojstvu in smrti, oda minevanju časa. Pripoveduje o starševstvu, o seganju prek meja svojega (ne le človeškega) življenja. Je prispodoba o odnosih, očitnem brezupu, in je obet sreče.

This short is a metaphor on the parallels between the lives of trees and people, a lyrical poem on birth and death, an ode to the passage of time. It tells the story of parenthood, going beyond the boundaries of one's (not only human) life. It is a parable on relationships, apparent hopelessness, and a promise of happiness.

DUH PO GERANIJAH/ SCENT OF GERANIUM

Naghmeh Farzaneh (Rochester Institute of Technology)
ZDA/USA, 2016, digital, 4'41"



S selitvijo v drugo državo se začne novo poglavje v življenju, njegov sestavni del pa so nepredvidljivi dogodki, ki lahko človekovo pot odpeljejo v povsem nepričakovano smer. Film je avtobiografska pripoved o režiserjevi migracijski izkušnji.

Immigration is a new chapter in one's life, a chapter with unexpected events that can take one's life down paths different from the one imagined. This film is an autobiographical account of the director's experience with immigration.

BEŽNO SREČANJE/ SHIPS PASSING IN THE NIGHT

Elisabeth Zwimpfer (School of Arts Kassel)

Nemčija/Germany, 2015, digital, 12'05"



Malaika živi v Evropi, Pombalo v Afriki.
Ona zbira naplavljene predmete, on lovri ribe.
Ko mreže ostanejo prazne, se odpravi v Evropo.
Na obali se srečata, kot ladji, ki ponoči plujeta druga
mimo druge.

Malaika lives in Europe, Pombalo in Africa.
She collects stranded goods, he is a fisherman.
As the nets remain empty, he sets off for Europe.
At the shore they face each other as ships are
passing in the night.

BOŽIČNA BALADA/VANOCNI BALADA/THE CHRISTMAS BALLAD

Michal Žabka (Animation people)

Češka/Czech Republic, 2016, digital, 11'50"



V ruševinah od vojne uničenega mesta prezivi deček.
Skriva se pred bojnimi stroji in zbira stare polomljene
igrače, ki jih odnese v skrivališče in jih tam popravlja.
Nadomeščajo mu prijatelje in družino. Nekoč najde
božično darilo in z njim zbeži h gomili pri zabavišču.
In the ruins of the city, destroyed by the war, a small
boy survives. He is hiding from fighting machines
and collecting old broken toys that he carries to his
shelter to repair them. They replace his friends and
family. One day he finds a Christmas gift and runs
away with it to the mound of the fairgrounds.

SADJE/VOĆE/FRUIT

Ivan Mirko Senjanović (Sekvence)

Hrvaška/Croatia, 2016, digital, 5'



Moški na kuhinjski mizi pusti šest vrst sadja, potem
pa zapre oknice in odide. Toda en sončni žarek
se prebije skozi špranjo in osvetli pomaranče.
Preostalemu sadju to ni niti malo všeč.

Six types of fruit are left on a kitchen table by a man
who then closes the shutters and leaves. However,
a solitary ray of sun breaks through a crack,
illuminating only oranges. The rest of the fruit is not
so happy about that.

S POSKUŠANJEM DO USPEHA/ TRIAL & ERROR

Antje Heyn (Protoplanet Studio)
Nemčija/Germany, 2016, digital, 5'27"



Film o manjkojočem gumbu na srajci, tetah
perfekcionistkah, zaposlenih mačkah, preplašenih
papigah – in dolgo izgubljenem prijateljstvu.
A film about a lost shirt button, perfectionist aunts,
busy cats, startled parrots – and a long-lost friend.

PRAŽNJE PERJE/ FULL FEATHER JACKET

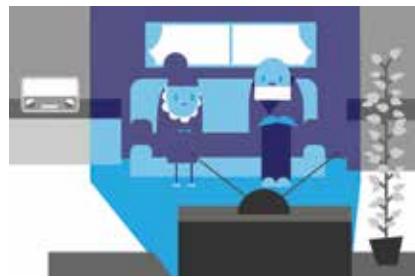
Liz el Saadany, Marjon Haasnot, Arjen van der Meer
(The Drawing Room)
Nizozemska/Netherlands, 2015, digital, 2'33"



Nerodni galeb Manfred rad opravlja preprosto
službo čistilca v bazi zračnih sil. Ko pa po nesreči
ubije pripadnika galebje enote, mora vskočiti na
njegovo mesto. Manfred se proti svoji volji in
nepripravljen poda na izjemno nevarno misijo.
Clumsy seagull Manfred enjoys his humble work
as a cleaner at the Air Force base. But when he
accidentally kills a member of the seagull troops,
Manfred is forced to take his place. Unwillingly
Manfred embarks on a highly dangerous mission he
is not prepared for.

ZASTAREL/OUTDATED

Martin Máj (FAMU Prague)
Češka/Czech Republic, 2015, digital, 9'45"



Starega radia ni hčše več ne posluša, zato nekoč
preprosto odkoraka.
Nobody listens to the old radio, so one day it walks
away.

KUKUŠKA/KYKYUSHKA/KUKUSCHKA

Dina Velikovskaja (Studio "Pchela")

Rusija/Russia, 2016, digital, 8'45"



Kukuška je ptica, ki gre za soncem. Zdi se ji, da bi se ga lahko že dotaknila, a sonce je še daleč. Nenadoma ni več sama, a v dvoje je težje potovati tako hitro. Odločena je, da pride do cilja, če ne jutri, pa pojutrišnjem.

Kukuschka is a bird who follows the sun. It seems to her as if she could already touch it, but the Sun is still far away. Suddenly she is not alone anymore, but for two it's even more difficult to keep going so fast. She will reach the Sun, maybe tomorrow maybe the day after.



slon se potepa
the elephant roams
the world

slon se potepa I **the elephant roams** **the world I**

GLOBOKO V MAHU/AŽ PO UŠI V MECHU/DEEP IN MOSS

Filip Pošiváč, Barbora Valecká (Nutprodukce)
Česká/Czech Republic, 2015, digital, 26'



Globoko sredi gozda živila Josephine in Bertie, ljudem podobna škratka. Bertiejeva naloga je, da skrbi za posebne zvončaste gobe – svetilke, ki jih vsak dan priziga in ugaša. Josephine pa se ukvarja z načičkanimi rdečimi gobami – napudra jim lica, očisti klobuke in poskrbi, da se ne pričkajo preveč. Nekoč se v gozdu pojavi Rusalka in Bertiejeve gobe začnejo izginjati.

Josephine and Bertie, tiny human-like elves, live in a deep forest. Bertie looks after some very special jingly mushrooms – night lamps – which he lights up and puts out every day. Josephine takes care of a group of fussy red mushrooms – she powders their cheeks, cleans their hats and makes sure they don't argue too much. One day the little water nymph Rusalka appears and Bertie's mushrooms start disappearing.

ČAS ZA VEČERJO/DINNER TIME

Filip Bihar (University of Nova Gorica, School of Arts)
Slovenija/Slovenia, 2015, digital, 1'15"



Pri ulični svetilki samec in samica netopirja čakata na večerjo.

At a street lamp, a male and female bat are waiting for a dinner.

PROSTI DAN/VIKHODNOY/ THE DAY OFF

Andrey Bakhrin (Soyuzmultfilm Film Studio)
Rusija/Russia, 2016, digital, 3'14"



Hiše si vsakih sto let privoščijo prost dan, dan za zabavo, ko gredo na ples, se srečajo, pišejo čaj, rolajo in gledajo sončni zahod. Prebivalci se morajo takrat dobro držati in skrbeti za svoje stvari, saj se stanovanja zibljejo gor in dol. Toda ta dan imajo odlično priložnost, da spoznajo sosede.

Every hundred years houses take the day off and start to have fun. They go to dance, meet, drink tea, roller-skate, and admire the sunsets. Residents of homes have to hold fast to themselves and their belongings, as the apartments all go up and down. But this day off helps them to get acquainted with their neighbours.

DROBÍZKA: IZLET/DROBCI: VÝLET/ THE TOTS: TRIP

Vanda Raýmanová, Michal Struss (objektif)
Slovaška/Slovakia, 2015, digital, 8'



Majhna dečka se igrata ter odkrivata svoje sposobnosti in šibke točke. Tekmovalnost ju pripelje v različne situacije, toda k sreči na koncu vedno prevladajo sočutje, solidarnost in sodelovanje. Two little boys play and discover their strengths and weaknesses. The rivalry between them gets them into various situations. Luckily, compassion, solidarity and cooperation always win the day.

PLUM

Lee Oenho, Yoon Jongha, Lee Woobin (Kunkuk Universtiy)
Južna Koreja/South Korea, 2015, digital, 3'20"



V moji sobi živijo prikupni liki, ki se jim dogajajo zanimive stvari.

Cute characters are living in my room. Interesting episodes happen to them.

NEVIDNI SLON/НЕВИДИМЫЙ СЛОН/THE INVISIBLE ELEPHANT

Anastazija Sokolova (Filmcompany "SNEGA")

Rusija/Russia, 2015, digital, 7'25"



Rožnati slon je dekličin namišljeni prijatelj. Ko deklica odrasča, pa jo začnejo bolj zanimati sošolci. Se bo v prihodnosti še spominjala svojega slonjega sopotnika?

The pink elephant is a child's imaginary friend. But as the girl gets older, her school friends become more important. Will the girl still remember her elephant companion later on?

ABECEDA/AWESOME BEETLE'S COLORS

Indra Sproge (infinityBOX)

Latvija/Latvia, 2016, digital, 3'12"



Skorajda nemogoča zgodba nas ob spremljavi nalezljive melodije popelje od začetka do konca angleške abecede. Ob pomoči vizualnih, zvočnih in kinetičnih asociacij jo bodo otroci usvojili brez težav, pa še zabavno bo!

A nearly impossible story, supported by a catchy melody, guides us through the ABCs: Awesome Beetles Color Dirty Elephant, Five Gorgeous Hippos Inspire the Jaguar, and so on. Visual, audial and kinetic associations will help children learn English Alphabet with great fun and ease!

LOV NA ZMAJA/LA CHASSE AU DRAGON/DRAGON HUNT

Arnaud Demuyck (Les Films du Nord/La Boîte... Productions)

Francija, Belgija/France, Belgium, 2016, digital, 6'



Mlada princga gresta loviti zmaje, še prej pa odslovita sestrico, češ da »lov na zmaje ni za punce!«. Princesa se milo in nedolžno igra dalje, sama zase, a ji ob tem uspe nekaj, ob čemer princa ostaneta brez besed.

Two young princes go off hunting dragons. But they start by getting their little sister out of the way, saying that "hunting dragons is not for girls!" The princess, very sweetly and innocently, continues to play her own games with a result that leaves them quite speechless!

slon se potepa II the elephant roams the world II

MARATONSKI DNEVNIK/ MARATONDAGBOKEN/THE MARATHON DIARY

Hanne Berkaak (Mikrofilm)
Norveška/Norway, 2015, digital, 7'30"



Vedno Zadnja se udeleži pustolovske maratonske preizkušnje po ledeno mrzli in skrivenostni Laponski. Kmalu pa ugotovi, da tek ne bo potekal naravnost od starta do cilja. Konec koncev ni pomembno, ali zmagaš ali izgubiš. Nevarnost je v tem, da izgubiš samega sebe.

Always Last embarks on an adventurous marathon through the ice cold and mythic landscape of Lapland. But she soon discovers that the run is not going to be a straight line between start and finish. Finally, it is not about winning or losing. The risk is losing yourself.

ALICA

Brina Lekše (Brina Lekšé)
Slovenija/Slovenia, 2015, digital, 2'06"



Kratka animacija po predlogi knjižne klasike Lewisa Carrola. Zgodba o deklici Alici, ki ob iskanju belega zajčka pada v zajčjo luknjo in odkrije čudežno deželo. To je svet, poln čudes, čarownij in skrivenosti, zato jo je avtorica upodobila s sencami. Nikoli ne veš, kaj se skriva za senco, le predstavljaš si lahko.

A short animation based on the classic novel written by Lewis Carroll. The story about a young girl named Alice who falls down a rabbit hole all the way to the Wonderland. It is a world full of wonder, magic and secrets, therefore this film was done by animating shadows. You never know who or what is behind the shadow, you have to imagine it.

CATHERINE

Britt Raes (Creative Conspiracy)
Belgijska/Belgium, 2016, digital, 11'51"



Tragikomedija o prikupni deklici, ki odraste v zmešano staro mačjo obeseneko.
A tragic comedy of a sweet little girl, who grows up to be a crazy old cat lady.

TIPTOP/TIPP TOPP/TIP TOP

Jan Otto Ertesvåg (Hammerha)
Norveška/Norway, 2016, digital, 5'



Na nekih norveških otokih na obalo naplavljajo kose plastike z vsega sveta. V velikih količinah nasadajo na kopno in v skupinicah tavajo po skalnatih obali, da bi našli svoje zadnje bivališče.
On the islands off the coast of Norway small plastic parts from around the globe drift on to the shore. They're stranded in large numbers and gather in separate groups roaming the rocky shore to find a lasting dwelling place.

On the islands off the coast of Norway small plastic parts from around the globe drift on to the shore. They're stranded in large numbers and gather in separate groups roaming the rocky shore to find a lasting dwelling place.

HUGO BUMFELDT

Éva Katinka Bognár (Moholy-Nagy University of Art and Design Budapest)
Madžarska/Hungary, 2015, digital, 12'02"



Film o vesoljskem dečku Hugu, ki živi na majhnem oddaljenem planetu. Nekoč za darilo dobí svojega prvega domačega ljubljenčka – čisto pravega potapljača z Zemlje. Nad darilom je neizmerno navdušen in se v otroški sebičnosti ne zaveda, da je igrača za njegove strašne, a prikupne igrice inteligentno cloveško bitje.

A film about an alien boy, Hugo, who's living on a small, far-away planet. One day he gets his first pet as a present – a real scuba diver taken from Earth. His excitement about the diver knows no limits, and in his childlike selfishness he doesn't realize that he's playing his terrible yet cute games with an intelligent human being.

OTROK IN JEŽ/EL NEN I L'ERIÇÓ/ THE KID AND THE HEDGEHOG

Marc Riba, Anna Solanas (I+G Stop Motion)

Španija/Spain, 2016, digital, 3'



Otok se vzpenja na hrib. Tam bo srečal
nenavadnega ježa.
A kid is climbing a hill. Over there, he is going to
meet a peculiar hedgehog.

BENEJEVO OBZORJE/L'HORIZON DE BENE/BENE'S HORIZON

Jumi Yoon, Eloic Gimenez (Trois Fois Plus)

Francija/France, 2016, digital, 12'53"

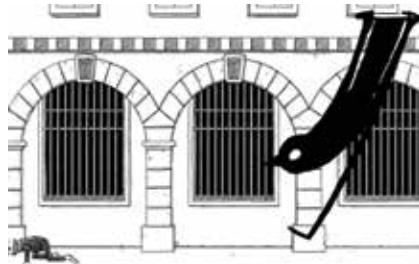


Bene je otrok, ki v afriškem pragozdu preživi pod
oblastjo krvolčnih lovcev. Ko nekoč sreča goriljega
mladiča, pa lahko plen postane on sam.
In the African rainforest, Bene is a child who
survives under the rule of bloodthirsty hunters. But
one day, after he meets a baby gorilla, it becomes
his turn to be hunted.

SPREHAJALEC/LE PROMENEUR/ THE WALKER

Thibault Chollet (GASP)

Francija/France, 2016, digital, 5'53"



Noč v skoraj zapuščenem mestu. Neki mož postane
žrtev lastne sence.
A night in an almost deserted city. A man falls prey
to his shadow.

VEČNA LOVIŠČA/
EVIGE JAKTMARKER/ETERNAL
HUNTING GROUNDS

Elin Grimstad (Medieoperatørene)
Norveška/Norway, 2015, digital, 19'27"



Otroka se igrata na prostrani obali nekega otoka.
Njuna priljubljena igra je iskanje mrtvih živali pod kamni, na plaži, v blatu in na polju. Ko jih zbereta dovolj, jih prineseta na pokopališče, ki sta ga uredila sama. Tam jih pokopljeta, okrasita grobove, pojeta in recitirata pesmi. Mrte živali spet oživijo, obudijo se v življenje v večnih loviščih.

Two children play on an island, in an open coastal landscape. They have a game they love to play: to look for dead animals under stones, on the beach, in the mud, and in the fields. Once they collect enough animals, they bring them to a self-made graveyard. Here, the children bury the animals, decorate the graves, sing songs and recite poems. The dead animals come alive again, they rise in the Eternal Hunting Grounds.



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

vzhodnoevropska in srednjeevropska panorama I eastern and central european panorama I

PISM OD DŽONIJA/DŽONI'S SONG

Tina Zadnik, Filip Bihari, Rawan Hourani, Sandra Jovanovska, Miha Oven, Špela Lutman, Anne Elisabeth Tassel (University of Nova Gorica, School of Arts)
Slovenija/Slovenia, 2015, digital, 2'17"



Vizualizacija narečne pesmi o Džoniju in njegovi omari.

Visualisation of a song written in a dialect about Džoni's closet.

KRIŽ/THE CROSS

Larisa Kotnik (Mijjav animirani filmi)
Slovenija/Slovenia, 2016, digital, 27'30"



Ize in Coki, tesarska vajenca po poklicu, oštarjška filozofa po naravi; mati in sin, odnos, ki ga slikovito opiscejo besede: »mati priklenjena na voziček, sin priklenjen na mater«. Dve sprva nepovezani zgodbi, ki ju čudežni dogodek preplete v živahno komedijo zmešnjav. Leseni kip, ki ga vajenca po mojstrovih navodilih pribijeta na križ, magično oživi ter začne vplivati na potek dogodkov.

Ize and Coki, carpenter apprentices by profession, armchair philosophers by nature; Mother and Son, mother tied to a wheelchair, son tied to mother – two at first unrelated stories, tied by a miraculous event into a high-spirited comedy of errors. A wooden statue, nailed to a cross by the two apprentices, comes miraculously to life, only to start steering the course of events with its small ingenious interventions.

MESEČEV GOZD/MESEČEVA ŠUMA/ MOON FOREST

Marja Milanović Lazarevski (Media Global Agency)
Srbija/Serbia, 2016, digital, 5'50"



Mesečev gozd je prispodoba sodobnega sveta, ki nas obdaja, in ki smo mu na milost in nemilost prepuščeni vsi, ki ga naseljujemo. Odnos med soočenima likoma (človek-jelen, jelen-človek) predstavlja zapleten odnos med dobrim in zlím. Mesečev gozd je naravno stanje, ki nekaj daje in nekaj jemlje; kjer morajo ljudje hočeš nočeš pustiti usodi, da gre svojo pot.

Moon forest is an allegory of the contemporary world that surrounds us and everybody that populates it at its mercy. The relationship between confronted characters (man-deer, deer-man) presents the complicated relation between good and bad. Moon forest is a natural state that gives some and takes some and where people, try as they may, cannot control their destiny.

ZMAJ/AŽDAJA/THE DRAGON

Ivan Ramadan (Prime Time)
BiH/Bosnia and Herzegovina, 2016, digital, 12'10"



V majhni bosanski vasi, skriti med strmimi pečinami, se že stoletja vsako pomlad odvije obred klicanja velikega zmaja. Veliki zmaj je zaščitnik vasi. Toda obred se sčasoma spremeni in izgubi svojo moč. Vas ni več skrita. Ljudje se zatekajo k čudnim novim verovanjem in božanstvom.

Zgodba temelji na resnični legendi.

In a small Bosnian village, hidden amongst steep mountain cliffs, throughout the centuries, the ritual of the Great Dragon summoning takes place every spring. The Great Dragon is the village guardian. As the time goes by, the ritual gradually changes and loses its strength. The village is no longer hidden. Strange new beliefs and deities take over its people...

The film is based on an actual legend.

3D

HOW TO WAIT FOR A VERY LONG TIME

Jill Goritschnig (University of Applied Science Salzburg)
Avstrija/Austria, 2016, digital, 3'30"



Kratki film o ribiču, ki na vsak način hoče ujeti neko določeno ribo. Vse življenje si prizadeva za veliki met, a so v ulovu vedno zgolj druge ribe. Čez čas ga to začne tako jeziti, da ne uživa več v prelepri naravi, ki ga obdaja. Pozabi, da je resnična nagrada sama pot. A short film about a fisherman who is obsessed with catching a certain fish. His whole life he tries to make a big haul, but just catches other fishes instead. Over time he gets frustrated and is not able to value the beautiful nature around him. He forgets that it is the journey that is the reward.

DEKLE, KI PADA/ДЕВОЈКАТА ШТО ПАЃА/THE FALLING GIRL

Vladimir Lukash (FlipBook Productions)

Makedonija/Macedonia, 2015, digital, 10'30"



Dekle stoji na vrhu stavbe in gleda mesto pod sabo. Skoči. Z zaprtimi očmi pada in se nazadnje znajde v ribniku, kjer jo obkrožajo bizarni obrazi. Padanje se nadaljuje.

A girl stands on top of a building looking down at the city. She jumps. She falls with her eyes closed and eventually finds herself in a pond surrounded by bizarre faces. The falling continues.

IZGUBLJEN/LOST

Smail Zagrljča (ZVVIKS)

Slovenija/Slovenia, 2016, digital, 1'40"



Popotnika v vzporedni dimenziiji prebudi zvok cerkvenih orgel. Začne se sprehod po temačnih prostorih podzavesti. Neizbežno soočenje z lastnimi strahovi glavni lik pripelje do srečanja z dolgo pozabljjenim spominom.

In a parallel dimension, our protagonist wakes up to the ghastly sounds of organ music. Embarking on a journey through the spooky labyrinth of his subconscious, the inevitable confrontation with his inner fears leads our hero to a meeting with a long-forgotten memory.

ŽIVIJO PONOČI/ОНИ ЖИВЕ НОЋУ/ THEY LIVE BY NIGHT

Goran Trbuljak (Zagreb film)

Hrvatska/Croatia, 2016, digital, 8'18"



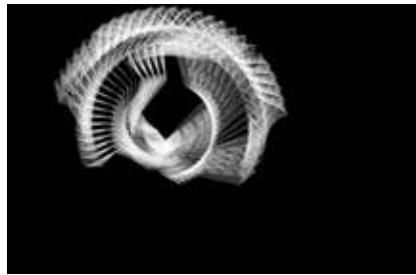
Temen domaći šćurek ne zna leteti, a se ambiciozno loti treninga. S pomoći zaljubljene – ali morda le sočutne – kresnice bo premagal nepremostljive ovire in poletel. Letel bo ob njej, četudi v resnici samo tako, da se je bo prijet za hrbet. Skoraj klasična filmska priča o srečanju dveh likov: njega, ki izvira iz teme, in nje, ki prihaja iz svetlobe.

A domestic, dark cockroach is a poor flier, but ambitiously trying to do better. Thanks to a firefly in love, or maybe just a compassionate firefly, the cockroach will overcome impossible and insurmountable obstacles and eventually fly. He will fly with her, but honestly just because he is holding to her back. An almost classic film story of a meeting of two characters: he who lives from the dark and she who lives from the lights.

MESSY FLOW

Tina Šulc (Tina Šulc)

Slovenija/Slovenia, 2016, digital, 3'16"



Ne poznamo začetka, ne vidimo konca. Ostane nam samo flow.

Posnetek je del živega VJ nastopa, pri katerem je bilo uporabljeno orodje AVVX za vektorsko grafiko po odprttem standardu za opise slik SVG.

Film je bil izdelan z orodjem AV Clash.

We don't know the beginning, we don't see the end.
What we are left with, is flow.

The footage is part of a VJ session, using the VJ tool AVVX / vector graphics, based on the open image standard SVG. It is a live recording.

Produced with AV Clash tool.

RAVNOTEŽJE/BALANSZ/BALANCE

Gábor Ulrich (Kecskemetfilm)

Madžarska/Hungary, 2016, digital, 5'30"



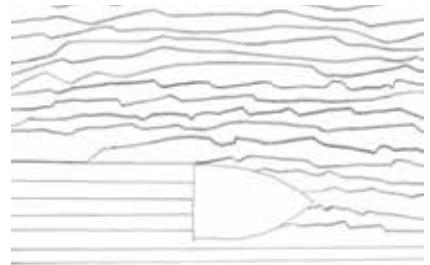
Svet je steber, človek stoji na njegovem za dlan širokem vrhu. Ravnotežje je krhko – naše poti so polne čudovitih nizov porazov in uspehov. A to življensko nihanje nam daje jasnejše odgovore na naša velika vprašanja. Kje bomo našli moralno trdnost, kje prave vrednote? Bomo v tem večnem krogu našli smisel?

The world is a pillar, the human creature stands on its palm-sized top. This balance is sensitive – our roads are filled with beautiful series of failures and successes. But as these life-struggles swing, they give clearer answers to our great questions. Where will we find moral soundness, where will we reach true values? Will we find meaning in the eternal cycle?

LAUNDRY

Mia Paller (ALUO Ljubljana)

Slovenija/Slovenia, 2016, digital, 1'



Preprosto zaženi pralni stroj in se zavrti.

Just turn the washing machine on and go for a spin.

ILUZIJA/ILLUSION

Domen Lo (Domen Lo)

Slovenija/Slovenia, 2015, digital, 5'30"



Animirani film *Illuzija* se vrati okoli glavnega junaka, ki se bori z vedno močnejšo ovisnostjo od alkohola, s katero beži pred dolgočasnostjo vsakodnevnega življenja. Prikazuje njegovo notranjo bitko v času, ko junak prehaja med fantazijo in resničnostjo.

Animated film *Illusion* revolves around the main character as he battles his increasing alcohol addiction, which for him is a way to escape the dullness of everyday life, focusing on his inner conflict as he transitions between fantasy and reality.

ONE DAY

Brane Solce (Brane Solce)

Slovenija/Slovenia, 2016, digital, 3'30"



One Day je naslov pesmi mlade avstrijske glasbenice Claudie Schwab, ki govorji o kratkosti življenja in njegovih kozmičnih razsežnostih. Ta lirična glasba je predstavljala izhodišče za stop animacijo, v kateri so uporabljeni še papirnate oblike, sence in 2D Flash. *One Day* is the title of a song about the brevity of our life and its cosmic dimensions, composed and sung by Claudia Schwab, a young musician from Austria. This lyric piece of music was the starting point for stop-motion animation, combined with paper forms, shadows and 2D Flash.

HOME

kolektivno delo/collective work (University of Applied Sciences

Upper Austria, Campus Hagenberg)

Avstrija/Austria, 2016, digital, 4'



Kljub naraščajoči vladavini strahu in nevednosti se vsaka spremembra začne z medkulturnim dialogom in najpreprostejšo gesto, kar jih je: gostoljubnim stiskom roke. Avdiovizualna pesem o različnih pomemih besede »dom« in o tem, kako se ta spreminja, ko moraš dom zapustiti in poiskati novega. Animacijo je ustvarila skupina 48 študentov. Despite the spreading attitude of fear and ignorance, every change starts with intercultural understanding and the simplest gesture of all: a welcoming hand. An audiovisual poem about the various meanings of 'home' and how it transforms, once you're forced to leave and find a new one. A class of 48 students created this chained animation.

vzhodnoevropska in srednjeevropska panorama II

eastern and central european panorama II

KALNE VODE/MUTNE VODE/ MUDDY WATERS

Ana-Marija Vidaković (Zagreb film)
Hrvaška/Croatia, 2016, digital, 12'27"



Dve enaki ribi: dve različni življenjski poti, toda dve enaki usodi. Kako trdna je pravzaprav genetska zgradba? Film odpira vprašanje, kako pomembna je v splošnem zgodba pri tem, da lahko nekaj razglasimo za umetnino.

Two identical fish, two different life paths, but two identical destinies. How solid is genetic structure, after all? This film raises the question of how important the story in general is to proclaim something as a work of art.

KORAK/A STEP

Andreja Muha (ALUO Ljubljana)
Slovenija/Slovenia, 2016, digital, 3'22"



Korak povabi gledalca, da se z njim odpravi na pustolovščino. Čaka ga presenečenje. In ko ga izpusti ven, gledalec ni več enak, ujel ga je korak.
A step invites the spectator to take an adventure. Surprise. When it leaves them out, the spectator is never the same again.

POVRATNO POTOVANJE/KRUŽJKO ПАТУВАЊЕ HA MAPETO/ROUND TRIP: MARY

Zharko Ivanov (FlipBook Productions)
Makedonija/Macedonia, 2015, digital, 9'47"



V majhni vasi mlada pastirica zbira živino in se pripravlja za pot v mesto. Med potjo v različnih okoljih srečuje različne ljudi. V mestu njen pogled pritegnejo kino in filmski plakati. Dekle prvič vstopi v kino.

In a small village a young cowgirl is rounding up her cattle and preparing herself for a trip to the town. On her way there she meets different people in different settings. In the town she is attracted by the cinema building and the film posters. The girl enters the cinema for the first time.

MICROSCOPIA

Nikolaus Jantsch (University of applied Arts Vienna)
Avstrija/Austria, 2016, digital, 4'32"



Film govori o kodu, ki nas obdaja in tvori nize življenja, kodu, ki je vir vseh živih in neživih struktur. So med makro- in mikrosvetom povezave? Ima žuželka podobno strukturo kot luna? Delo je nastalo v sodelovanju nizozemskega skladatelja Stephana Dunkelmana in avstrijskega filmskega ustvarjalca Nikolausa Jantscha.

The content of this work is about code, the code that surrounds us, that builds the chains of life, the code that is the source of all living and non-living structures. Is there a relation between the macro and the micro world? Does a bug have a similar surface as the moon? This film is a cooperation of Dutch composer Stephan Dunkelman and Austrian filmmaker Nikolaus Jantsch.

MONUMENT

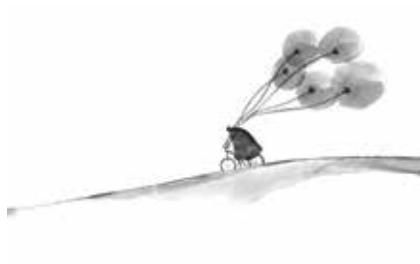
Marcin Gizački (Marcin Gizački)
Poljska/Poland, 2016, digital, 2'30"



Skrivno življenje monumentalnih kipov na sovjetskem vojaškem pokopališču v Varšavi.
A secret life of monumental sculptures from The Soviet Military Cemetery in Warsaw, Poland.

LJUBEZEN S PLOHAMI/LYUBOV S PREVALYAVANIA/LOVE WITH OCCASIONAL SHOWERS

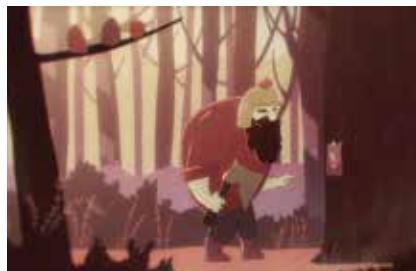
Assia Kovanova, Andrey Koulev (Koulev Film Production)
Bulgaria/Bulgaria, 2016, digital, 7'



Za ljubezen gre. Vremenska napoved: sončno z občasnimi plohami.
It's about love. Weather forecast – sunny with occasional showers.

OSTRUŽKI/WIORY/THE SHAVINGS

Agata Mianowska (The Polish National Film, Television and Theatre School in Łódź)
Poljska/Poland, 2016, digital, 6'25"



Osamljeni drvar preboleva razhod z ljubljenim dekletom. Nepričakovano srečanje v gozdu mu spremeni življenje.
A lonely woodcutter tries to get over splitting up with his love. An unexpected meeting in the forest turns his life upside down.

STORIES ABOUT GUY AND HIS WIFE

Matouš Valchář, Jiří Krupička (University of West Bohemia)
Češka/Czech Republic, 2015, digital, 6'35"



Miniserija, ustvarjena v okviru študijskih obveznosti na Fakulteti za oblikovanje in umetnost Ladislav Sutnar v Plznu. Sestavlja jo pet samostojnih epizod, ki temeljijo na trpkem, družinskem humorju in situacijski komiki.

Stories about Guy and His Wife is a student miniseries made as the semester work at the Ladislav Sutnar Faculty of Design and Art in Pilsen. The series includes five independent episodes based on dry, situational, family humour.

STRETCH

Çağıl Harmandar (Çağıl Harmandar)
Turčija/Turkey, 2016, digital, 2'16"



Nenavadne jutranje navade nekega dekleta. Film govorji o intimnosti in o tem, kaj počnemo, takoj ko se zjutraj zbudimo.

A girl's strange morning rituals. This film is about intimacy and our actions right after waking up in the morning.

SLEDI MINLJIVOSTI/ŠLADY ULOTNE/TRACES OF Ephemeral

Agnieszka Waszczeniuk (University of Arts in Poznań)
Poljska/Poland, 2016, digital, 7'49"



Zgodba o človeku in njegovem odnosu z naravo – naravo, katere del smo, ki se je sposobna preroditi, umreti in se obudit v življenje. Ob neresnični atmosferi in nenehnem vetru, ki je lahko uničajoč, hkrati pa daje upanje za rojstvo nečesa novega, se zastavlja vprašanje, kateremu trenutku smo priča – tik preden se junak prebudi ali tik preden se zgrudi v spanec, iz katerega ni vrnitve.

A story of man and his relationship with nature – which we are part of; which has the ability to renew itself, to die and re-return to life. Unreal atmosphere and the constantly blowing wind that can destroy, but also gives hope for the birth of something new, raise the question – are we observing the moment just before the hero awakens, or before he collapses in the deepest sleep of no return?

G_GIRLS: GINNY

Susi Jirkuff (Susi Jirkuff)
Avstrija/Austria, 2015, digital, 5'



Film o družbeno pogojenem dolgčasu in pomanjkanju priložnosti skupine mladih – z usodnimi posledicami za mačko.

A film about socially generated boredom and lack of opportunities of a group of young people – with fatal consequences for a cat.

SKATEBOARDING IS NOT A CRIME

Cristian Radu (Caragiale Academy of Theatrical Arts and Cinematography)
Romanija/Romania, 2015, digital, 3'28"

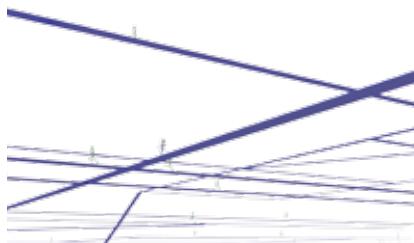


Film v enem kadru o preganjanju med policijskim vozilom in skejtom. Delo tematizira občutljivo mejo med pravom in pravico ter se sprašuje, kako daleč so pripravljeni iti organi pregona, da bi preprečili manjšo krivico, in ali so sposobni iti tako daleč, da s tem sami povzročijo še večjo.

A one-take film following the chase of a police car and a skateboard, questioning the fragile balance of law and justice, looking into how far the law is willing to go to hinder a small wrong and whether they are capable of going far enough to be causing a greater wrong in the process.

PRAVA POT/THE RIGHT PATH

Branko Lazović (ALUO Ljubljana)
Slovenija/Slovenia, 2016, digital, 3'35"



Kratek animirani film o življenjski izbiri. V njem spremljamo lik, ki teče po labirintu. Na vsakem križišču se razcepi. Iz njega prideta dve njegovi kopiji in kreneta po poteh, ki ju sam ni izbral.

A short animation on the choice in life. In the animation we watch a character who runs through a maze of roads. At every crossroad he splits apart. Two transparent copies of him come out of him and choose the paths that the character himself did not choose.

3D

RADIOACTIVE

Jure Burnik (IAM Ljubljana)
Slovenija/Slovenia, 2015, digital, 3'



Zgodba o dveh delavcih v radioaktivnem centru, ki srečata nezemeljsko bitje, in o enem dnevu življenja popotnika po asteroidih.

A story about two radioactive plant workers who have an extra-terrestrial encounter, and a day in a life of an Asteroid Jumper.

LIMBO

Mateusz Kozłowski (Academy of Fine Arts in Gdańsk)
Poljska/Poland, 2016, digital, 4'19"



Izraz »limbo« se najpogosteje nanaša na nebudno stanje. V katoliški teologiji je sinonim za globočino ali vice. Celoten film se odvije v surovem preigravanju barv, ki jih spremja ambientalna glasba, kar gledalca prisili, da sledi glavnemu liku v globino. *Limbo* je zgodba o intimnosti. Upodobi osamljenost in praznino. Je film o umiranju ali morda spanju. The term 'limbo' mainly refers to the state of not waking up. In Catholic theology this state is synonymous with an abyss or Purgatory. The film unfolds in raw game of colours coupled with ambient music, forcing viewers to follow the main character into the depths. *Limbo* is a story of intimacy. It depicts loneliness and emptiness. A film about dying or maybe falling asleep.

GYROS DANCE

Piotr Loc Hoang Ngoc (FUMI Studio)
Poljska/Poland, 2016, digital, 14'39"



V gosto naseljenem in sončnem mestu pod isto streho skupaj živita dve miši, ki sta si blizu, a sta zelo različni. V isti hiši tudi delata, vendar je delo dolgočasno in težko. On s tem nima težav, ona pa sanja o karieri televizijske zvezdnice.

In a crowded city with a lot of sunshine two mice live together under one roof, close to each other and very different. The house is also their place of work, the work is boring and hard. He is fine with that, she dreams of being a TV star.

vzhodnoevropska in srednjeevropska panorama III eastern and central european panorama III

WITHIN

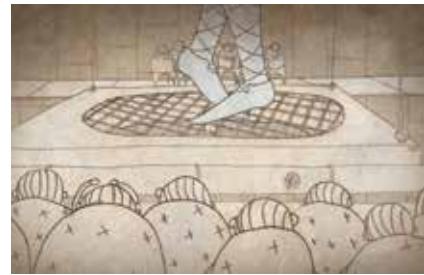
Natália Andrade (FBAUP/Natália Andrade)
Madžarska, Portugalska/Hungary, Portugal, 2015, digital, 3'



Plesalka izgubi občutek za ritem. Popotovanje po globinah krivde, sramu in strahu.
A dancer loses her rhythm. An expedition through the interior of guilt, shame and fear.

TOVARNA ZABAVE/MÄNGUVABRIK/ GAME FACTORY

Sven-T. Puskar (Estonian Art Academy)
Estonija/Estonia, 2015, digital, 7'26"

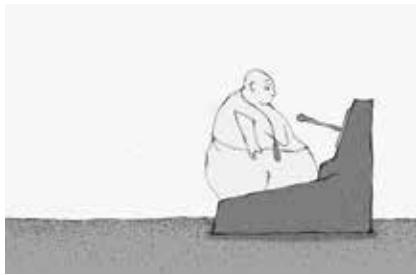


Ostarela poveljnika se prerivata za nadzor nad rdečim gumbom, delavci pa se spopadajo s posledicami.
Two old captains fight over the control of a red button while the workers deal with the consequences.

SKAČEM!/SKÁČEM!/I AM JUMPING!

Peter Martinka (Academy of Performing Arts in Bratislava)

Slovaška/Slovakia, 2015, digital, 10'35"



Kdor hoče živeti, mora skakati. Te zakonitosti vsi nočajo sprejeti, nekateri se samo pretvarjajo, da skačejo. Metaforična zgodba o pasivnih, podložnih ljudeh, ki so psihično in fizično uničeni. A kot sporoča film, je to mogoče spremeniči pri kateri koli starosti, če je le dovolj volje.

Whoever wants to exist, should jump. Not everyone wants to accept this law, some only fake jumping. A metaphorical story about passive and dependent people who are mentally and physically ruined. The message is, however, that if someone has the will, they can change this at any age.

ANGRY CREATOR: A HERO

Vasil Knei (Crazy Motion)

Ukrajina/Ukraine, 2016, digital, 1'54"



Junak je tisti, ki se žrtvuje za druge.
A hero is the one who sacrifices himself for the others.

ANABEL

Anja Resman (Anja Resman)

Slovenija/Slovenia, 2016, digital, 4'02"



Anabel je mlada umetnica, ki nikakor ne more najti navdiha za svoje delo. Utrujena od iskanja ideje zaspi za delovno mizo. Njene sanje so najprej lepe, potem pa se spremenijo v nočno moro. Med glasnim bitjem ure se pozno ponoči zбудi in kmalu na podlagi sanj dobi navdih.

Anabel is a young artist unable to find inspiration for her work. Tired of thinking of ideas she falls asleep at her desk. What at first seems like a nice dream soon turns into a nightmare. Late at night, she is woken up by the striking of the clock, and her dream gives her the inspiration she was looking for.

PAKAN

3D

Andreas Weiβ, Christoph Lendenfeld, Christoph Würzhuber, Doris Rastinger, Elmar Glaubauf, Markus Hadinger, Matthias Patscheider, Immanuel Thallinger (University of Applied Sciences Upper Austria, Campus Hagenberg), Avstrija/Austria, 2016, digital, 8'03"



Pakan, eden zadnjih pripadnikov svojega plemena, je z mišično skrinjico poslan na epsko potovanje. Če želi rešiti pleme pred izumrtjem, mora na poti premagati puščavo in se spopasti s svojimi največjimi strahovi.

Pakan, one of the last remaining people of his tribe is sent on a great journey with a mystical box. He has to conquer the desert and challenge his greatest fears on the way to save his tribe from extinction.

DVORIŠČE/PODWORKO/ THE COURTYARD

Grzegorz Waclawek (Animoon)
Poljska/Poland, 2015, digital, 5'



Ob pogledu na dvorišče, ki je eno v vrsti podobnih, a hkrati povsem edinstveno, se prebudi množica še zelo živih spominov. Za protagonista – dečka – predstavlja varno zavetje, kjer odrasča in prvič izkusi srečo, radovednost in prijateljstvo. Leta pozneje želi kot odrasel moški priklicati spomine na te srečne dni, ki so že minili.

One of many similar, yet a completely unique courtyard that brings back dozens of vivid memories. For the protagonist – a young boy, it constitutes a safe place, where he's being brought up and first experiences joy, curiosity and friendship. Years later, as a grown up man he tries to bring back the memories of those happy days that are now gone.

TALES OF FISH AND LIES

Padelis Paradisis (Padelis Paradisis)
Grčija/Greece, 2015, digital, 7'



Riba vstopi v papirnati svet. Človek odide in riba se vrne, vse pod vodstvom potrpežljive ptice. Simbolična pripoved o krogu življenja in pomenu opazovanja.

A fish enters the paper world. Man goes and fish comes back again, all guided by a patient bird. A symbolic tale about the life circle and the importance of observation.

MILA FOG

Marta Prokopová (Academy of Performing Arts, Film and Television faculty Bratislava)
Slovaška/Slovakia, 2015, digital, 11'



Okoli sebe čutim praznino.
Noč je hladna in temna.
Iščem svetlobe, kjer koli že je.
I feel emptiness around me.
The night is cold and dark.
I am looking for light, wherever it can be.

ULIČNI PRODAJALCI/VENDITORI AMBULANTI/STREET SELLERS

Michele Bernardi, Federico Frascherelli (Paolo Urciuillo)
Italija/Italy, 2015, digital, 5'



Alfio Antico je sicilijanski glasbenik, močno navezan na svojo deželo, njeno tradicijo in obrede, četudi so ti kruti in boleči. Podobe vetra, zemlje in sanj se s ponavljajočimi glasovi uličnih prodajalcev spojijo v obsesivno tantrično glasbo.

Alfio Antico is a Sicilian musician, deeply attached to his land with its traditions and rituals even when these are cruel and painful. The images of the wind, the earth and dreams merge in an obsessive and tantric music based on streetsellers' repetitive voices.

EX TERRAT

Reinhold Bidner (Reinhold Bidner)
Avstrija, Francija/Austria, France, 2016, digital, 5'45"



Animirani avdiovizualni eksperiment temelji na avtorjevih osebnih »dérives« v Parizu julija 2015. Osnovna zamisel je bila, da se sprehodi skozi mesto, ga razišče ter začuti navdih pariške urbane krajine in tekstur, mesta, ulične umetnosti, ljudi in muzejev. Posvetil se je predvsem obrazom, ki so temačnejši od večine. Z različnimi tehnikami je ustvaril zelo osebne in posebne podobe ter zvok.

An audiovisual experimental animation based on the author's personal Paris-Dérives in July 2015. The idea was to explore and to feel inspired by the urban landscapes and textures, the city, street art, the people and museums of Paris. His main focus was on faces on the darker side of the spectrum. He used various techniques to create his very personal and distinct imagery and sound.

WHEN TIME MOVES FASTER

Anna Vasof (Anna Vasof)

Avstrija, Kanada/Austria, Canada, 2016, digital, 7'



Film je izraz avtoričinega neverjetnega užitka ob eksperimentiranju, hkrati pa njenega navdušenja nad iluzijo, ki jo lahko prikaže samo filmski medij. S podobnim postopkom se loti štirih slikovitih, ločeno naslovljenih prikazov te iluzije.

When Time Moves Faster demonstrates Anna Vasof's unbelievable pleasure in experimentation and simultaneously shares her delight in demonstrating the illusion enabled solely through the medium of cinema. She proceeds similarly in four vivid, separately titled demonstrative procedures.

PREDSEDNIKI VLADE/

ΟΙ ΠΡΩΘΥΠΟΥΡΓΟΙ/THE PRIME MINISTERS

Stefanos Chachamidis (Stefanos Chachamidis)

Grčija/Greece, 2016, digital, 4'20"



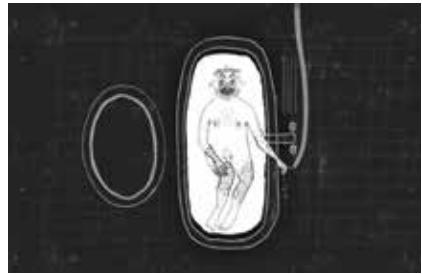
1936 – leto šestih predsednikov vlade!
1936: The year of six prime ministers!

NEPOTREBŠČINE/PIORNIKT/PENCILLESS CASE

Magdalena Pilecka (Serafini studio/Munk Studio – Polish

Filmmakers Association)

Poljska/Poland, 2016, digital, 7'

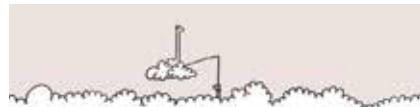


Prikaz dolgotrajnega občutka drugačnosti in posledic zoperstavljanja temu občutku. Protagonista spoznamo v trenutku, ko se odloči prestopiti mejo svoje vsakdanje osamljenosti in končno iti med ljudi, pri čemer stopa po tanki meji med srečo in norostjo. Na nekoliko nadrealističen način se soočimo s prepričanjem, da so voščenke nekoga drugega boljše. *Pencilless Case* is a history of feeling different and the consequences of standing up to this feeling. We meet our protagonist when he decides to cross the boundaries of his everyday loneliness, and to finally be among people, which turns out to be a ride between happiness and madness. We face a rather surrealistic confrontation with the belief that someone else's crayons are better.

DINO OR SOMETHING

Magdalena Pilecka (Magdalena Pilecka)

Poljska/Poland, 2016, digital, 7'26"



Zbirka pustolovščin, polnih absurdna, črnega humorja,
pastelnih barv in majhnih bitij, ki jim pravimo dinoti.

A collection of adventures full of absurdity, black
humour, pastel colours and small creatures called
dinos.



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DROBCI/ESTILHAÇOS/FRAGMENTS

José Miguel Ribeiro (Praça Filmes)
Portugalska/Portugal, 2016, digital, 18'



Film o tem, kako se vojna naseli v telesa tistih, ki ji morajo pogledati naravnost in oči. In kako lahko tisoče kilometrov daleč in desetletja pozneje kot virus še vedno okuži druge.

This is a film about how the War settles in the body of the people who are forced to look at it right in the eye. And then, thousands of miles away and dozens of years ahead, how, like a virus, it can still infect other human beings.

ONCE UPON A LINE

Alicja Jasina (University of Southern California)
ZDA/USA, 2016, digital, 7'06"



Človek, ki živi enolično, dolgočasno življenje, se nenadoma zaljubi. Sledi kratek prikaz težavne zveze, ki jo zaznamujejo boj za prevlado in iskanje identitet. Konec prinaša upanje na nov začetek in spremembo gledišča.

A man leads a monotone, humdrum existence until he suddenly falls in love. What follows is a short portrait of a difficult relationship marked by a struggle for control and identity. The ending gives hope for a new beginning and a change of perspective.

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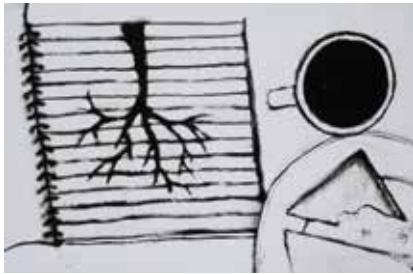
Moïa Jobin-Paré (Moïa Jobin-Paré)
Kanada/Canada, 2015, digital, 4'52"



Mlada ženska gleda in slika, razvija in praska. Slike sesije spet skupaj. Drobci mesta v mešani tehniki.
A young woman sees and captures, develops and scratches. She sews the images back together.
Mixed techniques of a fragmented city.

OBIČAJEN OTOŽNI PONEDELJEK/ AN ORDINARY BLUE MONDAY

Naomi Van Niekerk (Drysfand)
Južna Afrika/South Africa, 2016, digital, 4'



Deklica se v ponedeljek zjutraj odpravlja v šolo. V soseski, kjer živi, so nasilje in nesreča del vsakdana.
One Monday morning, a girl gets ready for school.
In the ghetto neighbourhood where she lives,
violence and tragedy are part of everyday life.

IN THE DISTANCE

Florian Grolig (Florian Grolig)
Nemčija/Germany, 2015, digital, 7'30"



Nad oblaki je mirno in tiho. Toda v daljavi preži kaos in noč za nočjo se približuje.

It's calm and peaceful above the clouds. But chaos lurks in the distance and each night, it draws closer.

WAVES '98

Ely Dagher (BeaverandBeaver)

Libanon, Katar/Lebanon, Qatar, 2015, digital, 15'



Najstnika v urbanem kaosu odpelje v svet, ki ga bo za vedno spremenil. Omar razočaran nad življnjem v predmestju segregiranega Bejruta odkrije nekaj, kar ga zvabi v globine mesta. V svetu, ki je tako blizu, a hkrati tako daleč od njegove realnosti, čedalje težje ohranja dotedanje vezi, občutek, da je tam njegov dom.

In the chaos of the city, a teenager is swept on a journey that will change him forever. Disillusioned with his life in the suburbs of segregated Beirut, Omar discovers something that lures him into the depths of the city. Immersed into a world that is so close yet so isolated from his reality, he eventually finds himself struggling to keep his attachments, his sense of home.

Z DRUGIMI BESEDAMI/BEMILIM AHEROT/IN OTHER WORDS

Tal Kantor (Bezalel Academy of Arts and Design)

Israel/Israele, 2015, digital, 5'56"



Mož se spominja izgubljene priložnosti za pogovor s hčerjo. Njuno bežno srečanje po mnogih letih zamaje očetov svet in njegove besede izgubijo pomen.

A man recalls a moment of lost opportunity to communicate with his daughter. Their brief meeting after so many years undermines his world and renders his words meaningless.

JOURNAL ANIMÉ

Donato Sansone (Autour de Minuit)

Francija/France, 2015, digital, 4'05"



Umetniška improvizacija, ki jo je avtor izvajal dnevno med 15. septembrom in 15. novembrom 2015 po navdihu mednarodnega dogajanja, kot ga je povzemal francoski časnik Libération.

An artistic improvisation carried out day-to-day between 15th September and 15th November 2015, inspired by international events taken from the pages of the French newspaper "Libération".

THE WILD BOAR

Bella Szederkenyi (Kabinett Film/Yuzu)

Nemčija, Francija/Germany, France, 2016, digital, 13'42"



Brezdomen osirotneli fani živalskega videza pobegne iz velemesta v temino gozda. Tam sreča tako

mogočno bitje, kot si ga niti v sanjah ni zamišjal.

A homeless orphan, an animalistic little kid escapes the big city into the darkness of the woods. It is there that the kid meets a creature mightier than ever imagined.

svetovni jagodni izbor II **best of the world II**

HAMLET. KOMEDIJA./GAMLET. KOMEDIA/HAMLET. COMEDY.

Evgenij Fadejev (School-Studio "SHAR")
Rusija/Russia, 2016, digital, 5'



Otroci si v družbi stroge učiteljice v gledališču ogledajo Hamleta. Predstava jih dolgočasi, zato se začnejo smejeti in delati zgago.
Children with their strict teacher go to the theatre to watch a performance of "Hamlet". Children are bored and start to laugh and vandalize.

SATIE'S "PARADE"

Koji Yamamura (Yamamura Animation)
Japonska/Japan, 2016, digital, 14'12"



Parada za tri menedžerje in štiri nastopajoče. Film, ki združuje citate iz esejev francoskega skladatelja Erika Satieja in glasbo za balet Parada iz leta 1916, je animirana poustvaritev podob »realističnega baleta«, ki presežejo resničnost.

A Parade for three managers and four performers. Mixing quotes from French composer Erik Satie's essays with the ballet music "Parade" in 1916, this film is an animated re-creation of "realist ballet" images going beyond reality.

PRAZNINA/빈 방/LA CHAMBRE VIDE/THE EMPTY

Dahee Jeong (Sacrebleu Productions/Between the pictures)
Francija, Južna Koreja/France, South Korea, 2016, digital, 9'27"



Soba ima največ časa.
Jaz imam največ prahu.
Time is what the room has the most.
Dust is what I have the most.

BARJANSKA ROBIDA/MOROSHKA/CLOUDBERRY

Polina Minčenok (Soyuzmultfilm film studio)
Rusija/Russia, 2015, digital, 7'46"



Vsa vas se boji velikega sivega volka s čekani, neka deklica pa zbere pogum in mu pomaga. Tako se spoprijateljita.
The whole village is scared of the big grey wolf with fangs, but one small girl finds the courage to help him and they become friends.

ZIMSKA LJUBEZEN/AMORE D'INVERNO/WINTER LOVE

Isabel Herguera (Gianmarco Serra/Alessandro Ingaria/Isabel Herguera)
Italija, Španija/Italy, Spain, 2015, digital, 7'45"



Par se sprehaja ob reki, za hribom se skrivajo lovci, prijatelji v gozdu pa se spominjajo plesalke iz Clavesane, metafore za svobodno ljubezen. Plesalka počasi izgine v zimsko pokrajino.
While a couple walks along the river, hunters hide behind a hill, and friends in the forest recall the Dancer of Clavesana, a metaphor of free love. She slowly vanishes into the winter landscape.

POTEMNJENI PLAŠČ/A COAT MADE DARK

Jack O'Shea (Still Films)

Irska/Ireland, 2015, digital, 9'56"



Človek po ukazu psa obleče skrivnostni plašč z nemogčimi žepi.

A man follows the orders of a dog to wear a mysterious coat with impossible pockets.

BEAST!

Pieter Coudyzer (S.O.I.L.)

Belgijska/Belgium, 2016, digital, 19'54"



Življenje razcapanega, nezaželenega brezdomca pozivi prihod povsem nepričakovanega obiskovalca.

The life of a scruffy, banished homeless man is enlightened by the arrival of a very unexpected visitor.

svetovni jagodni izbor III

best of the world III

BEFORE LOVE

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



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

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

DEER FLOWER

Kangmin Kim (Studio Zazac)
Južna Koreja/South Korea, 2015, digital, 7'33"



Osnovnošolec Dujung poleti leta 1992 s starši obiše predmestno kmetijo. Starši so prepričani, da bo draga in redka specialiteta, ki jo tam nudijo, sina okreplila, Dujung pa občuti njene stranske učinke.

In the summer of 1992, Dujung, an elementary student, goes to a farm in the suburbs with his parents. While his parents believe the expensive and rare specialty from the farm will strengthen their son's body, Dujung suffers side effects.

SPOON

Markus Kempken (Enigmation)

Nemčija/Germany, 2015, digital, 3'52"



Niso vsi otroški spomini prijetni. Nekateri sežejo vse do sedanosti, ne glede na to, koliko časa je že minilo.
Not all childhood memories are nice. Some of them reach out to the present, no matter how much time has passed.

SQUAME

Nicolas Brault (Nicolas Brault Films)

Kanada/Canada, 2015, digital, 4'06"



Squame raziskuje občutljivi ovoj telesa – kožo. Animacija njene minljivosti ob luščenju, ki je upodobljeno s pomočjo sladkornih odlitkov, pričara krhke pokrajine v svetu na meji abstraktnega. Krusljivi robovi teh človeških teles, ki so nekje med arheološkimi artefakti in objekti makroskopskega opazovanja, se izmikajo našemu pogledu.

Squame explores the body's sensitive envelope, the skin. The ephemeral animated desquamations, created with the help of sugar casts, evoke fragile landscapes in a world at the edge of abstraction. Somewhere between archaeological artefacts and macroscopic observations, the friable frontiers of these human bodies elude our gaze.

THE REFLECTION OF POWER

Mihai Grecu (bathysphere productions)

Francija/France, 2016, digital, 9'11"



V najbolj skriveni prestolnici na svetu se množica udeležuje neke prireditve, mestu pa medtem grozi katastrofa.

In the most secret capital of the world a crowd attends a show while a disaster threatens the whole city...

ULICA BAMBUSOVEGA TEMPLJA/ BAMBUSTEMPELSTRASSE/BAMBOO TEMPLE STREET

Baoying Bilgeri (Baoying Bilgeri/Lukas Thiele GbR)
Nemčija/Germany, 2015, digital, 13'33"



Bao in Lili živita na Ulici bambusovega templja, ki ločuje hiše premožnega višjega razreda in kolive revnih priseljenskih delavcev. Med dekletoma se kljub družbeno neenakem statusu razvije zaupno, tih obiskov prijateljstvo. Bao nekoč sklene, da bo Lili dokazala svojo naklonjenost, zato odide od doma, da jo poiskala.

Bao and Lili live at Bamboo Temple Street, a street that marks the border between the houses of wealthy upperclass people and the barracks of poor migrant workers. Despite this social inequality the two girls develop a clandestine and silent friendship. One day Bao decides to show Lili her friendship and leaves her parents' house to find her friend.

VRAŽJI NAČRT/UN PLAN D'ENFER/ ONE HELL OF A PLAN

Alain Gagnol, Jean-Loup Felicioli (Folimage)
Francija/France, 2015, digital, 5'50"



Vlomilca Mo in Carl izpustita na ulice sosedstva na desetine mačk in tako razburita pse. Vik in krik izrabita v svoj prid – izkopljena vreča s plonom, ki se skriva v hiši neke starke. Na njuno žalost pa jima načrt uide iz rok in se sprevrže v najhujšo noč, kar sta jih kdaj doživelka.

Mo and Carl, two burglars, release dozens of cats into the streets of a neighbourhood and start the dogs barking. They use the din to their advantage and dig up a bag full of loot hidden in an old lady's house. Unfortunately for Mo and Carl, the situation snowballs and turns into the worst night they ever spent.

DECORADO

Alberto Vázquez (Uniko/Autour de Minuit)
Španija, Francija/Spain, France, 2016, digital, 11'20"



Svet je prečudovit oder, toda liki so prava sramota.
The world is a wonderful stage, but its characters are disgraceful.

svetovni jagodni izbor IV

best of the world IV

REFERENČNA TOČKA/ SUIJUNGENTEN/DATUM POINT

Ryo Orikasa (Ryo Orikasa)
Japonska/Japan, 2015, digital, 6'41"



Yoshiro Ishihara (1915–1977) je bil pesnik tišine.
Dejal je, da je pesem vzgib zoperstavljanja pisani.
Film predstavlja iskanje pokrajine iz njegovih pesmi.
Yoshiro Ishihara (1915–1977) was a poet of silence.
He said that a poem is an impulse to resist writing.
This is an attempt to seek out a landscape from his
poems.

MISSING ONE PLAYER

Lei Lei (Lei Lei)
Kitajska/China, 2015, digital, 4'32"



Igra mahjonga dobri gorenak priokus. Vsi čakajo, da prispe še zadnji igralec. Drugi trije nimajo izbire in lahko le tiho in v solzah čakajo.

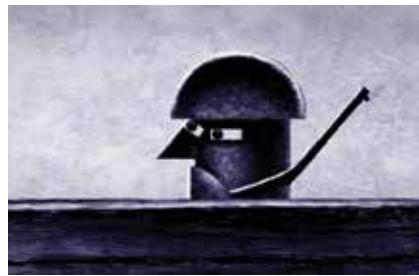
Verjamejo pa, da bo četrti vendarle prišel. Ozirajo se v nebo in pričakujejo čudež.

During a majong game a bad situation occurs.
Everyone waits for the last player to show up.
The three have no choice but to wait and sit there
silently in tears.

However, they do believe that the fourth player
will come. They look up to the sky waiting for this
miracle to happen.

ŠRAPNEL/OSKOLOK/THE SHRAPNEL

Dmitrij Ivanov (School-Studio "SHAR")
Rusija/Russia, 2016, digital, 4'10"



Film o vojaku, ki se iz vojne ranjen vrne domov, kjer ga čaka mama.

A film about a soldier who had been wounded at war and returned home where his mother was waiting for him.

PESEM/THE POEM

Xi Chen (Xi Chen)
Kitajska/China, 2015, digital, 6'14"



Starec je na izletu v snežni nevihti iskal slivov cvet.
An old man was looking for the plum blossom in the snow storm during the trip.

SLEPA VAYSHA/VAYSHA L'AVEUGLE/ BLIND VAYSHA

Theodore Ushev (NFB/Arte France)
Kanada, Francija/Canada, France, 2016, digital, 8'



Vaysha je že vse od rojstva zelo posebno dekle. Z levim očesom lahko vidi samo preteklost, z desnim pa samo prihodnost. Preteklost je znana in varna, prihodnost zlovešča in grozeca. Sedanjost je slepa pega. Nagrjeni animator Theodore Ushev s privlačnimi vizualnimi prispodobami upodobi svet, kot ga vidi Vaysha.

From the moment she was born, Vaysha was a very special girl. With her left eye she can only see into the past, and with her right she can only see the future. The past is familiar and safe, the future is sinister and threatening. The present is a blind spot. In captivating parabolic imagery, the award-winning animation artist Theodore Ushev illustrates the world through Vaysha's eyes.

MED ČRНИМИ VALOVI/SREDI CHEORNYH VOLN/AMONG THE BLACK WAVES

Anna Budanova (Studio Ural-Cinema)

Rusija/Russia, 2016, digital, 11'10"



Starodavna legenda s severa pravi, da se duše utopljencev spremenijo v tjulnje. Lovec ukrade kožo enega teh mitoloških bitij, zato se dekle ne more zateči v vodo. Z lovcem se poroči; skupaj sta srečna in rodi se jima hči. Toda njeno hrepenenje po morju ne zamre.

According to an old legend from the north, the souls of the drowned transform into seals. A hunter steals the skin of one of these mythical creatures, which prevents it from taking to the water. Instead, it becomes the hunter's wife. They live a good life together and have a daughter. But her longing for the sea cannot be satisfied.

MANOMAN

Simon Cartwright (NFTS)

VB/UK, 2015, digital, 10'40"



Glen je komajda moški. V obupanem poskusu, da bi našel svojo moškost, se udeleži primarne terapije. Tam ga obkrožajo tuleči možje, sam pa ne izdavi niti glasu. Ko ga neki udeleženec preveč izzove, Glen nazadnje le spravi nekaj iz svoje notranjosti – miniaturno različico sebe, ki ne glede na posledice ravna, kot se ji zdi.

Glen is barely a man. In a desperate attempt to tap into his masculinity he attends a primal scream therapy session. Surrounded by wailing men he cannot even make a sound. When another member of the class pushes Glen too far he finally lets something out – a miniature version of himself which does whatever it wants, regardless of the consequences.

KAKO DOLGO, NE DOLGO/ HOW LONG, NOT LONG

Michelle Kranot, Uri Kranot (Dansk Tegnefilm/The Animation Workshop)

Danska/Denmark, 2016, digital, 6'



Vizualno potovanje, ki v dobi, ko so ksenofobija, nacionalizem in nestrpnost vsakodnevni pojavi, sproži razmislek o širši pripadnosti, ki se ne omejuje na mesto, regijo ali nacionalnost.

A visual journey that challenges us to think about a universal belonging that doesn't confine itself to a city, region or national boundary, in an age in which xenophobia, nationalism and intolerance are a daily occurrence.

POOPENIL BOM, ČE UMREM TAKO
MLAD .../CHATEAR-ME-IA MORRER
TÃO JOVEEEEM.../IT WOULD PISS
ME OFF TO DIE SO YOOOOOUNG...
Filipe Abrantes (Animais), Portugalska/Portugal, 2016, digital, 16'



Zgodba o portugalskem vojaku na poti na bojišča v Flandriji. Plinska maska mu sledi skozi ozke prehade v jarkih, kjer je priča grozotam velike vojne. Ko vdihava iperit, ki so ga tedaj prvič uporabili kot kemično orožje, se pred njim v nizu videnj pojavljajo nenavadne pojave.

The story of a Portuguese soldier outgoing to the battlefields of Flanders. His gas mask will follow him through the narrow aisles in the trenches where he will get in touch with the horrors of the Great War. While inhaling mustard gas, used for the first time as a chemical weapon, he will be subject to a series of visions with strange figures.



žirija se predstavlja
jury programme

Paul Bush: filmska retrospektiva film retrospective

Eksperimentalni filmski ustvarjalec Paul Bush je po študiju likovne umetnosti svoje zaniranje usmeril v razkrivanje umeđe narave filmske forme in eksperimentiranje s človekovim dojemanjem. Kot pravi sam: »Film se kot umetna tvorba navadno razkrije na robovih – običajno takrat, kadar narediš predolg kader ali kadar ga začnes razbijati na posamezne sličice. Tu gre za dve diametralno nasprotni stvari, ampak z njima pravzaprav dosežemo isto, torej razkrijemo umetno naravo filma.«

In ko Paul Bush pedantno členi snovnost filmske forme na njene najosnovnejše in najčistejše elemente, se razkrije bistvo. Ne glede na to, katero tehniko izbere – praskanje na film, animacijo predmetov ali piksilacijo –, te ni mogoče ločiti od vsebine. Zato v filmih Paula Busha, kot pravi staro načelo, »snov« in »forma« hodita z roko v roki.

Bushove zdognite eksperimentalne praskanke Njegova komedija, Tihooštje s skodelico in Albatros so zaradi trka realizma in stilizacije pravi mitični dokumentarci. Če jim realistični pridih dajejo izvirni igrani posnetki in zvočna podlaga, pa graviraju podobno praskanje z omejenim naborom barv na črni podlagi filmskega traku pričara srhljiv abstraktini učinek.

V filmih, kjer uporablja tehniko piksilacije ali animacije predmetov sličico za sličico, mu uspe predstavljati ali izpodbjati kompleksne filozofske koncepte, kot so Wittgensteinova ideja o gotovosti (*Pohištvena poezija*), shizofrenija (*Dr. Jekyll in g. Hyde*), razprava o formalizmu in evolucionizmu (*Ko Darwin spi*), pojmom lepote (*Razgaljeni*) ter prava narava spolnosti in erotike (*Poklon Busbyja Berkeleyja Mae West*).

Kot profesor vizualne umetnosti in filma je Paul Bush v retrospektivo umestil tudi animirano predavanje o svoji »ars poetica« (*Paul Bush govor*). Toda zavedajte se, da eksperimentiranje s filmom ni mačji kašelj! Še ustvarjalec sam zlahka postane žrtev tega, kar se je začelo kot povsem nedolžna vaja iz piksilacije.

*Anna Ida Orosz
zgodovinarka animacije in programska vodja festivala Primanima na Madžarskem*

Having a background in fine arts, the experimental filmmaker Paul Bush is interested in exposing the artificiality of the film form and experimenting with the human perception. He claims "It's at the edges that film tends to reveal itself as an artificial construction – it tends to be when you hold shots too long or if you start breaking it down to the single frame. They're at completely different ends of the spectrum, but they're actually achieving a similar thing, which is to reveal the artificiality of film."

And while Paul Bush is meticulously breaking down the materiality of the film form to its most basic and pure elements, the essence reveals itself. No matter if he uses scratching-on-film, object animation or pixilation, the chosen technique cannot be separated from its content. Hence in a Paul Bush film, as the old premise says, "the material" and "the form" go hand in hand.

The clash of realism and stylization makes his early experimental scratch films *His Comedy, Still Life with Small Cup* or *The Albatross* "mythic documentaries". While realism is evoked through the original live action footage and soundtrack, the engraving-like scratches with their limited set of colours on the black surface of the film stock give an eerie and abstract effect.

In his frame-by-frame pixilation and object animated films, Paul Bush can reveal or contradict such complex, philosophical concepts as Wittgenstein's idea about certainty (*Furniture Poetry*), the condition of schizophrenia (*Dr Jekyll and Mr Hyde*), the debate of formalism and evolutionism (*While Darwin Sleeps*), the notion of beauty (*Lay Bare*) or the true nature of sexuality and eroticism (*Busby Berkeley's Tribute to Mae West*).

Being a professor of visual arts and filmmaking, Paul Bush included in his retrospective an animated lecture on his *ars poetica* (*Paul Bush Talks*). But be aware that experimenting with film is no picnic! The filmmaker himself can also easily fall victim to what began as an ordinary exercise in pixilation.

*Anna Ida Orosz
animation historian, program curator of Primanima Festival Hungary*

NJEGOVA KOMEDIJA/HIS COMEDY

Paul Bush (Ancient Mariner Production)

VB/UK, 1994, 35 mm, 8'



Popotovanje v središče pekla: Dantejeva Božanska komedija, upodobljena z lesoreznimi ilustracijami Gustava Doreja in animirana s praskanjem neposredno na filmski trak.

A journey into the centre of Hell; Dante's *The Divine Comedy*, illustrated by Gustav Dore's wood engravings and animated by scratching directly into the surface of the film.

TIHOŽITJE S SKODELICO/STILL LIFE WITH SMALL CUP

Paul Bush (Ancient Mariner Production)

VB/UK, 1995, 35 mm, 3'30"



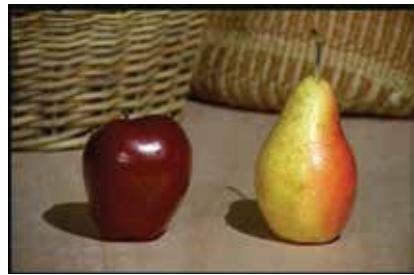
Radikalna predelava jedkanice italijanskega umetnika Giorgia Morandija, ki jo je avtor oživil z graviranjem sličice za sličico v fotografsko emulzijo barvnega filmskega traku.

A radical re-working of an etching by Italian artist Giorgio Morandi, brought to life by engraving frame by frame into the photographic emulsion of colour filmstock.

POHIŠTVENA POEZIJA/FURNITURE POETRY

Paul Bush (Ancient Mariner Production)

VB/UK, 1999, 35 mm, 5'15"



Kako lahko dokažeš, da miza ne izgine ali ne spremeni oblike, kadar ji kažeš hrbet? Avtor se tej filozofski razpravi pridruži s premikanjem miz, stolov, vrčev, sadja in vsega drugega, kar se najde po hiši. How can you prove this table does not vanish or alter shape the minute your back is turned? The film-maker contributes to this philosophical debate by changing tables, chairs, jugs, fruit and everything else lying around his house.

DR. JEKYLL IN G. HYDE/DR JEKYLL AND MR HYDE

Paul Bush (Ancient Mariner Production)

VB/UK, 2001, 35 mm, 5'15"



Zamislite si, da kamero obsede psihoza, podobna shizofreniji, in da bolezen komaj opazno spreminja sličice filma od prve do zadnje, medtem pa pripoved na prvi pogled ostane nedotaknjena.

Imagine that the camera is possessed with a psychosis similar to human schizophrenia; suppose that this disease subtly changes every single frame of film while leaving the narrative superficially intact.

KO DARWIN SPI/WHITE DARWIN SLEEPS

Paul Bush (Ancient Mariner Production)

VB/UK, 2004, digital, 5'



Skozi film se sprehodi na tisoče žuželk, vsaka v eni sličici. Zdi se, da se je v nekaj minutah odvilo več milijonov let genskega razvoja. Kot halucinacije pod vplivom meskalina v sanjski viziji Charlesa Darwina. Thousands of insects pass through the film each for a single frame. It seems that the genetic programme of millions of years is taking place in a few minutes. It is like a mescaline vision dreamt by Charles Darwin.

PAUL BUSH GOVORI/PAUL BUSH TALKS

Paul Bush (Paul Bush)

VB/UK, 2006, digital, 2'



Paul Bush želi spregovoriti o ustvarjanju dela *Ko Darwin spi* in svojih težnjah na področju filma, a kaj ko nenehno skuša prevzeti nadzor film sam in ga naposled povsem povazi.

Paul Bush tries to talk about the making of *While Darwin Sleeps* and his aspirations for cinema but all the time the film itself tries to take over and in the end completely overwhelms him.

TIHA LJUBEZEN/SECRET LOVE

Paul Bush (Ancient Mariner Production)

VB/UK, 2002, 35 mm, 3'30"



Na vaškem prazniku zapešeta oče in hči, potem pa izbruhne prepri. Vaščani se postavijo na eno ali drugo stran in pripetljaj se sprevrže v neobvladljivo nasilje. Ob spremljavi pesmi *Father and Daughter* Percyja Graingerja.

During village celebrations a father and daughter dance but a quarrel begins, other villagers take sides and events turn to violence beyond control. Set to the song *Father and Daughter* by Percy Grainger.

PAS DE DEUX DE DEUX

Paul Bush (Ancient Mariner Production)

VB/UK, 2001, 35 mm, 5'30"



Parazitska prisotnost se je polastila telesa gostitelja. Sličico za sličico je klasični baletni pas de deux iz Labodjega jezera Petra Iljiča Čajkovskega postavljen na oder na novo, pri čemer izvirna plesalca nadomestijo štirje novi.

A parasitic presence has completely taken over the body of its host. A classical pas de deux from Tchaikovsky's Swan Lake is restaged frame by frame with the original dancers replaced by four new dancers.

ŠINDŽUKUJSKI SAMURAJI/ SHINJUKU SAMURAI

Paul Bush (Ancient Mariner Production)

VB/UK, 2004, digital, 6'



Šestindvajset prebivalcev Tokia v živahnem Šindžukuju, središču tamkajšnjega zabavnega življenja, za trenutek postoji pred kamero za sekvenčno snemanje.

Twenty-six citizens of Tokyo stop for a moment in front of a time lapse camera in the busy Shinjuku entertainment district of the city.

GEJŠA SE LIŠPA/GEISHA GROOMING

Paul Bush, Lisa Milroy (Paul Bush, Lisa Milroy)
VB/UK, 2003, digital, 3'30"



Sodobna gejša se pripravlja na večerno zabavo.
A thoroughly modern Geisha gets ready for a fun night out.

POKLON BUSBYJA BERKELEYJA MAE WEST/BUSBY BERKELEY'S TRIBUTE TO MAE WEST

Paul Bush (Ancient Mariner Production)
VB/UK, 2002, digital, 1'20"

RAZGALJENI/LAY BARE

Paul Bush (Ancient Mariner Production)
VB/UK, 2012, digital, 6'



Le redkim znani poklon režisera in koreografa Busbyja Berkeleyja filmski seksualni boginji Mae West.

A little known tribute by director and choreographer Busby Berkeley to screen sex goddess Mae West.

Sestavljen portret razkriva človeško telo, kot ga v najintimnejših odnosih le redko vidimo – kot eročično in komično, lepo in ranljivo.

A composite portrait of the human body, revealing it as it is only rarely seen in our most intimate relationships – erotic and comic, beautiful and vulnerable.

MUZEJ V PETIH MINUTAH/ THE FIVE MINUTE MUSEUM

Paul Bush (Schattenkabinett/Ancient Mariner Production)

Švica, VB/Switzerland, UK, 2015, digital, 6'10"



Prelet angleških in švicarskih muzejev, v katerih eksponati oživijo in razkrijejo zgodbo svojega nastanka. Film slavi kaotično raznolikost, ki jo ustvarjajo človeške roke in misli, pa tudi ekscentričnost muzejskih zbirk.

A romp through the museums of England and Switzerland in which the objects on display come to life and reveal the stories of their creation. It is a celebration of the chaotic diversity conjured by the human hand and mind, and the eccentricity of museum collections.

ALBATROS/ THE ALBATROSS

Paul Bush (BBC Bristol/Ancient Mariner Production)

VB/UK, 1998, 35 mm, 14'30"



Pesem starega mornarja Samuela Taylorja Coleridgea, upodobljena z lesorezi iz 19. stoletja in oživljena s praskanjem neposredno na barvni filmski trak.
Samuel Taylor Coleridge's *The Rime of the Ancient Mariner*, illustrated by 19th century wood engravings and brought to life by scratching directly onto the surface of colour filmstock.

Celovečerni film/Animated Feature Film

BABELDOM

VB/UK, 2011, digital, 80', v angleščini s slovenskimi podnapisi/In English with Slovenian subtitles

Režija/Directed by: Paul Bush

Scenarij/Script: Paul Bush

Fotografija/Cinematography: Paul Bush

Montaža/Editor: Lawrence Huck

Izvirna glasba/Original Soundtrack: Andy Cowton

Oblikovanje in mesanje zvoka/Sound Design and Mixing: Zhe Wu

Glasovi/Voices: Youla Boudali, Mark Caven

Produkcija/Production: Paul Bush, Ancient Mariner Production



Nekoč so pripovedovali o mestu, v katerem si lahko srečal samega sebe ob rojstvu in na smrtni postelji. Če je kdaj bilo mesto, v katerem sta se preteklost in prihodnost stikali s sedanjostjo, potem je tu zdaj. In za vse večne čase ...

Mesto je že takoj veliko in tako hitro raste, da se njegovi gravitacijski sili kmalu ne bo mogla upreti niti svetloba. Kako naj se torej sporazumevata zaljubljenca, če je eden v mestu in drugi zunaj? Film je elegija, posvečena urbanemu načinu življenja, portret mesta prihodnosti, ki ga sestavljajo po vsem svetu nabrane gibljive podobe znanosti, tehnologije, industrije in arhitekture.

Ta kulturni filmski esej Paula Busha govori o izmišljenem megamestru Babeldom. Kje naj bi se mesto nahajalo, je stvar razprave. Nahaja se povsod in nikjer. Prvi pogled nanj zastrirajo meglice: to je mesto Babilon, kot si ga je zamislil Bruegel starejši v svojem Babilonskem stolpu. Nato nam Bush ponudi utrinke resničnih mest, z računalniško grafiko pa prikaže, kako mesta razvijajo prepoznavne posebnosti in vzorce rasti. Od vseh mest prihodnosti, ki jih poznamo, najbrž ni bolj nenavadnega od Babeldoma. (Peter Bradshaw, *The Guardian*)

They once talked of a city in which you could meet yourself at birth and on your deathbed. If a city ever existed in which the past and the future were united with the present, it would exist now, and forever...

The city is already so vast and growing at such a speed that soon light itself will not escape its gravitational pull. How then can two lovers communicate, one from inside the city the other outside? This is an elegy to urban life, a portrait of a city of the future, constructed from moving images collected all around the world from science, technology, industry and architecture.

This cult cine-essay by Paul Bush is all about a fictional mega-city called Babeldom. Where this city is supposed to be is a moot point. It is everywhere and nowhere. At first it is glimpsed through a misty fog: it is the city of Babel imagined by the elder Bruegel in his Tower Of Babel. Then Bush gives us glimpses of a place made up of actual cities and then computer graphic displays take us through how a city develops its distinctive lineaments and growth patterns. Of all the future-cities on this list, Babeldom is probably the weirdest. (Peter Bradshaw - The Guardian)

Mauro Carraro: filmska retrospektiva in program film retrospective and programme

Predstavljamo vam Maura Carraro, 32-letnega animatorja italijanskega rodu, ki se je šolal v Italiji in južni Franciji, zdaj pa živi med tema državama, v Švici. Kot vnuk kiparja in sin arhitekta je podedovane risarske in kiparske spremnosti pretopil v svoje značilne slikovite 3D svetove.

Po študiju na univerzi Supinfocom v francoskem Arlesu, kjer se študenti seznanijo z najnovježimi komercialnimi digitalnimi tehnologijami, je Mauro našel iziv: vdihnuti življenje pustemu izrazu najnovjež tehnike računalniško generirane 3D animacije s klasičnimi, nefotorealističnimi podobami.

Mauro je svoj edinstveni slog poimenoval »subtilni 3D«. Njegovi filmi so nezgredljivi prav zato, ker v njih združuje sproščeno ilustracijo in impresionistični akvarel, komično animacijo likov in fizično mehke dimenziije digitalne 3D animacije. Ima prirojen čut za ustvarjanje vzduga in pouddarjanje malenkosti, zaradi katerih je življenje zabavno, absurdno ali čudovito. Če bi ga povabili na tradicionalne bikoborbe v Arles, ga poslali pešačit na El Camino ali ga zbudili za jutranji koncert na prostem ob Ženevskem jezeru, bi nove izkušnje v animirani obliki bržkone prelil v svoj naslednji kratki film.

Mauro seveda ni prvi sodobni animator, ki ustvarja v umetniškem 3D slogu in ga dopolnjuje s čustveno kompleksnimi zgodbami. Seznam, ki ga je pripravil sam, se začne s filmi sopotnikov na univerzi Supinfocom, Philippe Grammaticopoulos z njegovimi nazornimi črno-belimi znanstvenofantastičnimi nočnimi morami in Bastiana Dubois s 3D akvareljnimi animiranimi dnevnikni. Nadaljuje se s še enim francoskim ustvarjalcem, Jérémym Clapinom, in njegovimi melanholičnimi absurdnimi zgodbami v omejeni barvni paleti ter z realističnimi slikarskimi vizijami Poljaka Tomasza Bagińskiego iz studia Platige.

Pridružite se nam in se pustite zapeljati Maurovemu privlačnemu svetu »subtilnega 3D«!

Anna Ida Orosz

zgodovinarka animacije in programska vodja festivala Primanima na Madžarskem

Meet Mauro Carraro, this 32-year-old Italian-born animation artist who was trained in Italy and Southern France and now lives “in-between” the two countries, in Switzerland. Being a grandson of a sculptor, and a son of an architect, he turned his inherited skills in drawing and sculpting into distinctive, illustrative 3D worlds.

Having studied at Supinfocom Arles in France, where one can learn the commercially most up-to-date digital technologies, Mauro found a challenge for himself. How could he give life to the barren appearance of the newest CG technique of 3D through the reinforcement of traditional, non-photorealistic imagery?

Mauro refers to his unique style as »sensitive 3D«. What makes his films unmistakable is the combination of his casually drawn illustrations and impressionist water-colours, together with the comical nature of character animation, and the physically smooth dimensions of digital 3D. He has a natural instinct to capture the atmosphere as well as the details of places which make life funny, absurd, or magnificent. If you invited him to a traditional bullfight in Arles, sent him to walk the El Camino or woke him up for an early morning open air concert at Lake Geneva, he would most probably translate his new experiences into his next short film with the help of animation.

Of course, Mauro is not the first contemporary animator with an artistic 3D rendering style combined with emotionally engaging stories. The list, which was curated by Mauro himself, starts with the films of two of his fellow Supinfocom graduates, Philippe Grammaticopoulos with his graphic, black-and-white sci-fi nightmares and Bastian Dubois with his 3D watercolour animated diaries. It continues with another French author, Jérémie Clapin's melancholic and absurd stories realized with a limited colour palette; and the realistic and painterly visions of the Polish Tomasz Bagiński from Platige Image Studio.

Come and let Mauro's captivating, “sensitive 3D” world impress you!

Anna Ida Orosz

animation film historian, programmer of Primanima Festival Hungary

PROCES/LE PROCESSUS/ THE PROCESS

Philippe Grammaticopoulos, Xavier de L'Hermuzière (RUBIKA)
Francija/France, 2000, digital, 7'52"



Ko vojak izgubi čelado, ga rojaki ne prepoznaajo več.
When a soldier loses his cap, his compatriots no longer recognize him.

3D

KATEDRALA/KATEDRA/ THE CATHEDRAL

Tomasz Bagiński (Platige Image)
Poljska/Poland, 2002, digital, 6'20"



Skozi rebra katedrale kot ob zori prodirajo žarki rdeče, rumene in modre. Sedel bom, umiril srce. Mislil sem, da bo tu predvsem strah, živalska groza, toda zdaj občutim samo obžalovanje, močno, negibno, moreče obžalovanje, utesnjajočo težo temne vode. Nobenih misli, nobenih impulzov za telo, še oči imam suhe. Samo v prsih me stiska. Toda zakaj spregovoriti, bolje je molčati. The reds, yellows, and blues of Madeleine shine like dawn through the ribs of the Cathedral. I'll sit, I'll quiet my heart. I thought that it would be mainly fear, an animal terror, but I feel only regret now, a great, motionless, heavy regret, the squeezing weight of dark water. No thoughts, no instructions for the body, even my eyes are dry. There is only a little tightening in my chest. But why speak, silence is better.

3D

SKHIZEIN

Jérémie Clapin (Dark Prince)
Francija/France, 2008, digital, 13'35"

3D



Ko ga zadene 150-tonski meteorit, se mora Henry naučiti živeti natanko 91 cm od sebe ... Če želi odpreti vrata, sesti na stol ali vzeti v roke telefon, mora to odslej storiti z razdalje 91 centimetrov. Having been struck by a 150-ton meteorite, Henry has to adapt to living precisely 91 cm from himself... If he wants to open a door, sit on a chair, or pick up the phone, from now on he just has to do so from 91 centimetres away.

MADAGASKAR, DNEVNIK S POTI/ 3D MADAGASCAR, CARNET DE VOYAGE/ MADAGASCAR, A JOURNEY DIARY

Bastien Dubois (Sacrebleu Productions)

Francija/France, 2009, digital, 11'30"



Malgaški ritual famadihana ali "obračanje kosti" je prizorišče pomembnega slavlja, plesa in žrtvovanja, predvsem pa izkazuje pomen tega starodavnega kulta malgaške kulture. Zgodba, ki se odvije v obliki popotniškega dnevnika, izriše pot evropskega popotnika po pokrajinh teh raznolikih običajev. Famadihana, a Malagasy custom which means the reversal of death, gives vent to important festivities, dancing and sacrifice, but especially demonstrates the importance of the ancient cult in the Malagasy society. The story is told in a journey diary, redrawing the trip of a European traveller confronted with these various customs.

MED MEDVEDI/BETWEEN BEARS

Eran Hilleli (Bezalel Academy of Art and Design)

Izrael/Israel, 2010, digital, 5'22"



Zgodba o skupini, ki se odpravi na pot po sledi črnega medveda.

A tale of a pack who set out on a journey following a black bear.

PETIT PAS 3D

Mauro Carraro (Supinfocom Arles)

Francija/France, 2008, digital, 1'12"



Sodobna učna ura zgodovine: kaj se je zares zgodilo ob prvem pristanku na Luni.

Modern lesson of history: what really happened at the first moon landing.

MUZORAMA

3D

Elsa Brehin, Raphaël Calamote, Mauro Carraro, Maxime Cazaux, Emilien Davaud, Laurent Monneron, Axel Tillement (Supinfocom Arles)
Francija/France, 2009, digital, 3'13"



MATATORO

3D

Mauro Carraro, Raphael Calamote, Jérémie Pasquet (Supinfocom Arles)
Francja/France, 2010, digital, 6'20"



Izlet v svet francoskega ilustratorja Jeana-Philippa Massona, znanega tudi pod vzdevkom Muzo.
A trip into the universe of French illustrator Jean-Philippe Masson aka Muzo.

Hermetični svet bikoborb in njihovega občinstva doživi predelavo in reinterpretacijo.

The hermetic world of bullfighting and its public, here reinvented and reinterpreted.

V SANTIAGO/HASTA SANTIAGO / TO SANTIAGO

3D

Mauro Carraro (Nadasdy Film/Les Films des Trois/Marches/ SRG SSR)
Švica, Francija/Switzerland, France, 2013, digital, 13'



Mapovo potovanje po sloviti Jakobovi poti, na kateri bo prečkal mesta in srečeval druge pohodnike. In ti ne nosijo vedno nahrbtnika.

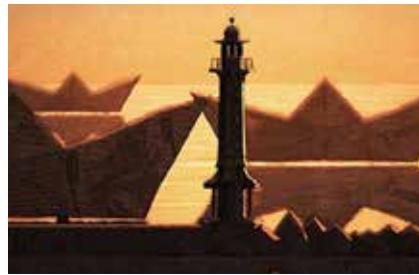
Mapo's journey on the Way of St James. On this legendary route he will cross cities and meet other walkers who do not necessarily carry their backpacks.

AUBADE

3D

Mauro Carraro (Nadasdy Film/RTS)

Švica/Switzerland, 2014, digital, 6'



Nad Ženevskim jezerom se dviga črno sonce.
Plavalci in ptice v nadrealističnem prizoru
protisvetlobe ob hipnotični glasbi čelista spremljajo
predstavo, ki jo uprizori zora.
A black sun rises on Lake Léman. In a surrealist
backlit scene, swimmers and birds witness the
spectacle of the dawn, hypnotized by the music of
a cellist.

Chris Landreth: filmska retrospektiva in program film retrospective and programme

Ko je bil Chris še majhen, so mu dali v reševanje psihološke teste, ki naj bi nakazali njegov bodoči poklic, in nenačudni rezultati so razkrili »mešano prevlado možganskih polovic«. Ko je pozneje odkril računalnike, je ugotovil, da piše sicer z levo roko, miško pa uporablja z desnico. To pomešano možgansko vedenje je nato postalo zaščitni znak Chrisove poklicne poti.

Levo polovico možganov je naperjal do magisterija iz teoretične in uporabne mehanike na Univerzi v Illinoisu leta 1986. Nato je sodeloval pri razvoju metode meritev hitrostnih polj tokov na podlagi slik premikov delca, kar je danes eden temeljnih načinov merjenja tokov. Toda kmalu se je začela oglašati desna polovica možganov. Odkril je računalniško animacijo in ustvaril prvi kratki film, *Poslušalec* (1991), s katerim je zaslovel po zaslugi MTV-jeve oddaje *Liquid Television*. Spoznal je, da prav animacija najučinkoviteje zaposli obe hemisferi.

Leta 1994 je začel delati za Alias Inc., kjer je v procesu razvoja snoval, testiral in zlorabljal animacijsko programsko opremo. Bil je gonilna sila prve različice programa Maya (1998), danes najbolj razširjenega animacijskega orodja na svetu. V tistem času je režiral tudi filma *konec* (1995) in *Bingo* (1998). Leta 2004 je ustvaril film *Ryan*, ki je kmalu postal eden najvidnejših animiranih kratkih filmov vseh časov. V njem je prvič uporabil slog, ki mu pravi »psychorealizem«: z nadrealističnimi računalniško generiranimi podobami upodablja psihologijo likov. Film je leta 2005 osvojil oskarja in več kot 60 drugih nagrad.

V najnovejšem delu, *Password in podzavesti* (2013), raziskuje psihologijo procesa, kako prikličemo v spomin imena starih prijateljev. Premierno je bil film prikazan na festivalu v Annecyju, kjer je osvojil nagrado kristal.

Možganski polovici nadaljujeta boj za prevlado, zato je Chris še vedno obseden tako z novimi tehnikami računalniške animacije kot z novimi načini pripovedovanja zgodb. Kot strokovnjak za animiranje obrazov je pripravil izobraževanje z naslovom *Making Faces*, ki ga izvaja za Dreamworks Animation, Seneca College, Univerzo v Torontu in École George Méliès v Parizu.

When Chris was a young boy, he was given a battery of psychological tests to determine what he might be when he grew up, and was confusingly found to have “Mixed Brain Dominance”. When Chris later discovered computers, he found that while he used a tablet with his left hand, he used a mouse with his right. This mixed-up brain behaviour has since become a staple of Chris’s career path.

For example, Chris flexed his left brain to receive an MS degree in Theoretical and Applied Mechanics from the University of Illinois, in 1986. After this, he helped develop Particle Image Velocimetry, which has since become a fundamental way of measuring fluid flow. But soon enough, Chris’s right brain asserted itself. He discovered computer animation and created his first short film, *The Listener* (1991), which won him notoriety on MTV’s “Liquid Television” that year. Chris decided then that animation was the best way to entertain both sides of his brain equally.

In 1994, Chris joined Alias Inc., where he defined, tested and abused animation software as it was being developed. Chris’s work was a driving force in developing Maya 1.0, in 1998, now the most widely used animation software in the world. During this period Chris directed *the end* in 1995, and *Bingo* in 1998. In 2004 Chris released *Ryan*, which quickly became one of the most celebrated animated short films of all time. It pioneered a style Chris calls “Psychorealism”, using surreal CG imagery to show the psychology of its characters. *Ryan* received the 2005 Academy Award for Best Animated Short Film, and over 60 other awards.

Chris’s latest film is *Subconscious Password* (2013), a psychological exploration of how we remember the names of old friends. It premiered at the Annecy International Animation Festival, where it was awarded the Annecy Crystal.

Chris continues to be obsessed both with new techniques in CG, and new ways in telling stories with these techniques—as both hemispheres of his brain continue trying to outdo one another. He is an expert in Facial Animation and has developed a course called “*Making Faces*”, which he has taught at Dreamworks Animation, Seneca College, the University of Toronto and the École George Méliès in Paris.

ROKA/HAND

Ed Catmull, Fred Parke
ZDA/USA, 1972, digital, 2' (odlomek/excerpt)



Posnetek prikazuje izjemen napredek v 3D računalniški animaciji, ki sta ga dosegla raziskovalca na Univerzi v Utahu. Pri svojem delu sta uporabila super 8-mm kamero, ki sta jo usmerila v zaslon, rezultat pa je prvi realistični prikaz in animacija dela človeškega telesa. Catmull se je pozneje pridružil raziskovalno-razvojni ekipi produkcjske hiše Lucasfilm, ki se je kmalu nato odcepila kot samostojni studio Pixar.

Huge advances in 3D CG animation from two researchers at the University of Utah are shown in this clip, using a super-8 film camera pointed at a monitor. For the first time ever, human body parts are realistically shown and animated. Ed would later join the R&D team at Lucasfilm, which would shortly thereafter spin off to become a company called Pixar.

3D**TONY DE PELTRIE**

Pierre Lachapelle, Philippe Bergeron, Pierre Robidoux, Daniel Langlois
Kanada/Canada, 1985, digital, 2' (odlomek/excerpt)



Prvi 3D računalniško animirani film, v katerem nastopa človeški lik.

The first 3D computer animated film to tell a story with a human character.

3D**POSLUŠALEC/THE LISTENER**

Chris Landreth (National Center for Supercomputing Application)
ZDA/USA, 1991, digital, 2'



Moj prvi računalniško animirani kratki film. Drobna basen o preobilju informacij in samospoznavanju. My first CG animated short film. A tiny fable of information overload and self-discovery.

RIEN QU'UN SOUFFLE

Daniel Borenstein (Médialab)
Francija/France, 1992, digital, 1'



Zavesa poplesuje v vetru.
A curtain blows in the wind.

3D

HREPENENJE PO MOSTU/ WANTING FOR BRIDGE

Joan Staveley (Picture Start)
ZDA/USA, 1990, digital, 2' (odlomek/excerpt)



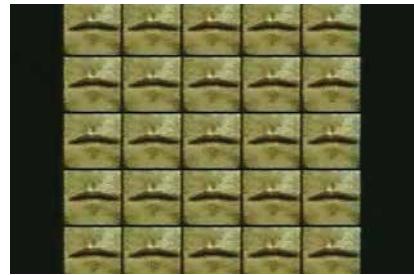
Nadrealističen sanjski svet računalniško animiranega filma, ki so ga ustvarili v enem prvih inkubatorjev računalniško generirane animacije, na OCCAD na Univerzi v Ohiu.

Surreal and dream-like computer animation from OCCAD at Ohio State University, an early incubation center of CG animation.

3D

PESMI ERNSTA JANDLA/ GEDICHTE VON ERNST JANDL/ POEMS OF ERNST JANDL

Eku Wand (Hochschule der Künste Berlin)
Nemčija/Germany, 1990, digital, 2' (odlomek/excerpt)



Povečane ustnice napovejo »grafično interpretacijo besedila z računalniško grafiko in animacijo«. Ta zgodnji primer računalniške animacije, ki jo je Eku Wand ustvaril konec 80. let z amico 2000, črpa snov iz pesmi Ernstja Jandla. Nekatere pesnik tudi sam prebere.

An oversize pair of lips announces a 'graphic text interpretation with computer graphics and animation'. Poems by Ernst Jandl, in part spoken by the poet himself, form the basis of this early example of computer animation, which Eku Wand created with an Amica 2000 at the end of the 1980s.

3D

KONEC/THE END

Chris Landreth (Alias Research Inc.)
ZDA/USA, 1995, digital, 6'15"

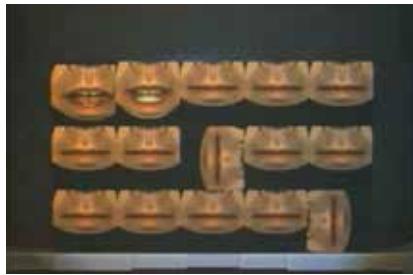
3D



Animator se trudi, da bi svojim stvaritvam pojASNIL (pomanjkanje) svoje umetniške vizije, a jih ne prepriča.

konec je kratki film, ki sem ga ustvaril leta 1995, ko sem delal za Alias/Wavefront (zdaj Autodesk). Z njim sem prvotno hotel preskusiti novo programsko opremo za animiranje obraza, ki smo jo takrat razvijali, potem pa je prerasel v veliko več. Leta pozneje je bil nominiran za oskarja in pravično drugih nagrad po svetu.

3D



An animator finds himself trying to explain his (lack of) artistic vision to his creations, who just aren't impressed.

the end is a short film I did in 1995, while I was with Alias/Wavefront (now Autodesk). I did this to test out new facial animation software AW was developing at the time, but it turned into much more than that. the end was nominated for an Oscar the following year, and a smattering of other awards around the world.

DISREGARD THIS PLAY

Greg Kotis (Alias Research Inc.)
ZDA/USA, 1988, digital, 2' (odlomek/excerpt)

3D



Disregard This Play je izjemno kratko dramsko besedilo, ki ga je leta 1993 v Chicago postavil na oder Greg Kotis iz gledališča Neo-Futurists.

Disregard This Play is an extremely short theatre piece performed in Chicago in 1993 by Greg Kotis of the Neo-Futurists theater company.

BINGO

Po predlogi drame *Disregard This Play* Grega Kotisa/Based on the play »Disregard This Play« by Greg Kotis

Chris Landreth (Alias/Wavefront)
ZDA/USA, 1998, digital, 5'05"



Kratki film, ki sem ga režiral leta 1998, ko sem sodeloval v skupini za razvoj animacijske programske opreme maya. Z njim sem se hotel rešiti strahu pred klovni, ki me spreminja že vse življenje. Ni pomagalo. This was a short film I directed in 1998, while I was working with a group of people to create an animation software package called Maya. I did this film in an attempt to dispel my lifelong fear of clowns. It didn't work.

3D

TEKOČI JAZ/LIQUID SELVES

Karl Sims (Karl SimsThinking Machines Corporation)
ZDA/USA, 1992, digital, 2'15"



Film upodablja konflikt med virtualnim in fizičnim vidikom našega jaza v času, ko bo tehnologija okreplila našo sposobnost bivanja v povsem virtualnih svetovih in bo telo začelo zaostajati. V filmu je prvič uporabljenih več novih tehnik računalniškega generiranja podob, med drugim v njem najdemo prve poskuse s »sistemi delcev« in simulacijo tekočin v računalniški animaciji.

This piece depicts the upcoming struggle between the virtual and physical sides of our selves, where our bodies are left behind as technology enhances our ability to exist in purely virtual worlds. A number of new techniques in CGI are debuted in this film, including one of the first experiments with »Particle Systems« and the simulation of liquids in computer animation.

3D

HOJA/WALKING

Ryan Larkin (NFB)
Kanada/Canada, 1968, digital, 5'



Animator Ryan Larkin z občutljivostjo umetnika upodobi človeško hojo. Z različnimi tehnikami – risbo, akvarelnim prelivanjem ipd. – želi ujeti in poustvariti gibanje hodečih ljudi. Poskočni korak mladosti, elegantna hoja ženske v visokih petah, nerodno krevljanje starejših – vsak ob posebni zvočni podlagi dobi svojo s humorjem pospremljeno specifiko.

Animator Ryan Larkin uses an artist's sensibility to illustrate the way people walk. He employs a variety of techniques – line drawing, colour wash, etc. – to catch and reproduce the motion of people afoot. The springing gait of youth, the mincing step of the high-heeled female, the doddering amble of the elderly – all are registered with humour and individuality, to the accompaniment of special sound.

RYAN

3D

Chris Landreth (Copperheart Entertainment/NFB/Seneca

College Animation Arts Centre)

Kanada/Canada, 2004, digital, 13'57"



Z oskarjem nagrajeni animirani kratki film Chrisa Landretha govori o življenju kanadskega animatorja Ryana Larkina, ki je ustvaril nekaj najvplivnejših animiranih filmov svojega časa. Ryan prestaja najhujšo nočno moro vsakega umetnika – podlega zasvojenosti, na ulicah prosjači za denar, da se prebije skozi mesec. Landreth se z računalniško generiranimi liki pogovarja z njegovim priateljem, ki odstre pogled na to zanko propadanja.

Animirani dokumentarec o mojem prijateljstvu z Ryanom Larkinom, enim največjih animatorjev vseh časov.

This Oscar®-winning animated short from Chris Landreth is based on the life of Ryan Larkin, a Canadian animator who produced some of the most influential animated films of his time. Ryan is living every artist's worst nightmare – succumbing to addiction, panhandling on the streets to make ends meet. Through computer-generated characters, Landreth interviews his friend to shed light on his downward spiral.

An animated documentary of my friendship with Ryan Larkin, one of the great animators of all time.

HRBTENICA/THE SPINE

Chris Landreth (NFB/Copperheart Entertainment/C.O.R.E.

digital pictures)

Kanada/Canada, 2009, digital, 11'19"

3D



Z oskarjem nagrjeni Chris Landreth se v tem animiranem kratkem filmu vrača z bridko zgodbo o odrešitvi, v kateri spremljamo odnos med moškim in žensko v začaranem krogu medsebojnega uničevanja po 26 letih zakona. *Hrbtenica* predstavlja nadaljevanje Landrethovega ustvarjanja čudovite in povsem izvirne popačene estetike: z digitalnimi orodji gradi like, katerih fizična podoba je metafora za njihovo edinstveno dušo.

Film sem ustvaril, ko sem se spraševal, kako pari ostajajo skupaj, tudi ko se zdi, da je ljubezen povsem zamrla. V tej zgodbi, ki govori o 26-letnjem zakonu Dana in Mary Rutherford, si zamisljjam odgovore. Nekateri so tragični in strahopetni, drugi lepi in plemeniti.

In this animated short, Oscar® winner Chris Landreth returns with a poignant story of redemption that takes us into the relationship between a man and a woman trapped in a spiral of mutual destruction after 26 years of marriage. *The Spine* continues Landreth's pursuit of a twisted, beautiful and highly original visual aesthetic, using digital imagery to create characters whose physical appearances are metaphors for their unique souls.

This is an animated short film I did as I was wondering – how do couples stay together, even when all love seems lost? In this story of a 26-year-old marriage between Dan and Mary Rutherford, I fantasize about answers. Some are tragic and cowardly, but some are beautiful and noble.

PASSWORD

(Game Show)

ZDA/USA, 1967, digital, 3' (odlomek/excerpt)



Password je ameriški televizijski kviz, ki ga je Goodson-Todman Productions ustvaril Bob Stewart.

V njem za denarno nagrado tekmujeta dve ekipi, v katerih sta po en zveznik in en tekmovalec. Njun cilj je, da z enobesednimi namigi drug drugemu pomagata do skrite besede. Zame je bil to najboljši televizijski kviz vseh časov. Prvič so ga na ABC predvajali med letoma 1961 in 1968.

Password is an American television game show which was created by Bob Stewart for Goodson-Todman Productions. In the game, two teams, each composed of a celebrity player and a contestant, attempt to convey mystery words to each other using only single-word clues, in order to win cash prizes. This was the greatest TV quiz show of all time, in my opinion. It initially ran on ABC TV from 1961 to 1968.

PASSWORD V PODZAVESTI/ SUBCONSCIOUS PASSWORD

3D

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



V filmu, ki je nastal po navdihu znanega TV-kviza Password, nastopi vrsta animiranih zvezdnikov, ki skušajo pomagati nesrečnemu protagonistu, da bi se spomnil imena starega prijatelja. Temu nazadnje ne preostane drugega, kot da se preprosto vda v usodo in se po odgovor pogumno poda v podzavest.

Inspired by the classic TV game show *Password*, the film features a wealth of animated celebrity guests who try to prompt our beleaguered protagonist to remember his old pal's name. Finally, he realizes he must surrender to his predicament and jump head-first into his subconscious to find the answer.

BE COOL AND DON'T BE AN ASSHOLE

Chris Landreth (NFB)
Kanada/Canada, 2016, digital, 30"



Oglas za kanadski NFB.

A public service announcement for the National Film Board of Canada.

Joni Männistö: filmska retrospektiva in program film retrospective and programme

Prvi del programa zaobjema filme, pri katerih sem sodeloval kot režiser ali umetnik. Študij animacije na umetniški akademiji Turku sem začel leta 2006 pod mentorstvom Priita Pärna. Akademija Turku postavlja v središče vizualni izraz, pripovedništvo in klasične animacijske tehnike. Študenti v času študija ustvarijo tri filme, pri čemer prva dva ne smeta vsebovati dialogov. Pomembno se je naučiti pripovedovati zgodbe z golj s podobami in gibanjem. Sam filme na tak način ustvarjam še danes. Tretji, diplomski film, je lahko izdelan v katerikoli tehniki in lahko vsebuje dialogue.

Past (2008), moj prvi študijski film, je kolektivno ustvarjena lutkovna animacija. Tako smo lahko spoznali celoten proces filmskega ustvarjanja, ne da bi se moral vsak od nas mučiti z vsemi koraki. Namesto tega smo mučili drug drugega. V času študija sem dokončal samo dva filma. Risani animirani film *Jata* (2011) ni bil predviden kot diplomski film, a sem zanj potreboval več let. Trud se je vsekakor obrestoval, saj gre za moj doslej najuspešnejši film, ki je skupaj prejel več kot 20 mednarodnih nagrad in posebnih omemb.

Po zaslugu uspeha, ki sem ga doživel z *Jato*, sem za prvi profesionalni film, *Electric Soul* (2013), dobil podporo programa za produkcijo filmov SICAF 2013. Vrnil sem se k stop animaciji, le da sem tokrat uporabil rabljene računalniške dele in iz njih ustvaril mesto, ki kipi od življenja. To je bil korak k abstraktnejši in bolj improvizirani animaciji, in ta pristop sem ohranil pri naslednjem projektu, *Re-Cycling* (2014). V njem je sodelovalo deset animatorjev iz različnih evropskih držav in vsak v svojem slogu smo ustvarili enomimutno animacijo neposredno na filmski trak. Najnovnejši film, pri katerem sem sodeloval, je prav tako kolektivno delo. Pri *Črvini* (2016) je šlo za resničen človeški eksperiment in za ustvarjanje zaokrožene zgodbe z osmimi režiserji in scenaristi.

Za drugi del programa sem večinoma izbral filme ustvarjalcev, ki so me pred in med študijem tako ali drugače zaznamovali. Filme, ki so mi še razsirili vednost o tem, kaj vse je lahko animacija. Pri zgodbah, vizualnosti, gibanju in tehnikah ni meja. Vse je mogoče.

Joni Männistö

The first part of the program centres on films I've been involved in as a director or an artist. I started studying animation at the Turku Arts Academy in 2006 under the guidance of Priit Pärn. The school focuses on visual expression, storytelling and traditional animation techniques. During the studies, students make three films. The first two aren't allowed to have any dialogue. It's important to learn how to tell a story using only images and movement. This is how I still make my films. The third one, the graduation film, can be made in any technique and can include dialogue.

The Trap (2008) is my first school film, a group effort puppet animation. It was a way to learn the whole filmmaking process without the need to struggle with everything by ourselves. Instead we were struggling against each other. I made only two films during my studies. *Swarming* (2011) wasn't supposed to be my graduation film, but it took me years to make this hand drawn animation. It was surely worth the effort since it's been my most successful film so far, having won over 20 international awards and special mentions altogether.

Thanks to the success of *Swarming* I got to make my first professional film *Electric Soul* (2013) as part of the SICAF 2013 Short Film Production Support Program. I went back to stop motion, but this time I used recycled computer parts to create a city full of life. It was a step towards more abstract and improvised animation, which I continued with the next project. *Re-Cycling* (2014) involved 10 animation artists from different European countries and we each made a one-minute animation directly on film, using our own styles. The latest film I was involved in is also a film made in a collective way. *Wormhole* (2016) was a real-life human experiment and an effort to make a complete story with eight directors and writers.

For the second part I've mostly chosen films by filmmakers who influenced me in one way or another before and during the studies. Films that opened my eyes even wider for what animation can be. There are no limits when it comes to stories, visuality, movement and techniques. Everything is possible.

Joni Männistö

PAST/KATISKA/THE TRAP

Joni Männistö, Janne Kukkonen, JP Saari, Mikko Korhonen (Turku Arts Academy)
Finska/Finland, 2008, digital, 4'33"



Ganljivo drhteča zgodba o dekletu, njenem očetu in ribi.
A heartwarming shivering story of a girl, her father and a fish.

JATA/KUHINA/SWARMING

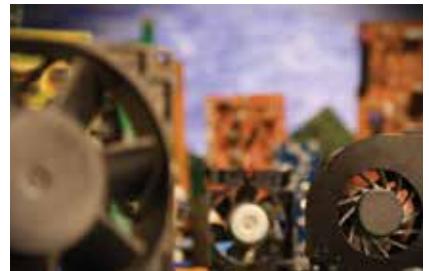
Joni Männistö (Turku Arts Academy)
Finska/Finland, 2011, digital, 7'18"



Otrok najde življenje v mrtvi ptici in se začne igrati.
A child discovers life inside a dead bird and starts to play with it.

ELECTRIC SOUL

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



Naelektron pogled na živahen mikrosvet.
An electrifying view to a buzzing micropolis.

RE-CYCLING

Joni Männistö, Vessela Dantcheva, Gábor Ulrich, Ülo Pikkov, Rastko Čirić, Petra Zlonoga, Špela Čadež, Marina Rosset, Regina Pessoa & Magda Guidi (Arte Video/Association Viva Comix) Italija/Italy, 2014, digital, 14'14"



Projekt Re-Cycling vključuje 10 animatorjev iz različnih evropskih držav. Vsak od njih je v svojem slogu ustvaril enominutno animacijo neposredno na filmski trak.

'Re-Cycling Project' involves 10 animation artists from different European countries. Each of them made 1 minute of animation directly on film, using their own style.

ČRVINA/WURMLOCH/ MADONREIKÄ/WORMHOLE

Turun Anikistit (Twisted Films)
Finska/Finland, 2016, digital, 12'28"



Dunaj, 1914. Otto najde črvino, ki vodi v novo dimenzijo, to pa pogubno učinkuje na njegovo duševno zdravje in zvezo. Otto poišče Freudovo pomoč, medtem pa uteho na Freudovem kavču najde tudi njegovo dekle Emma.

Najnovejši film režiserskega kolektiva Turun Anikistit, v katerem sodeluje tudi Joni Männistö. Vienna 1914. Otto finds a wormhole into another dimension. It drives his mental health and relationship into ruins. While Otto seeks counselling from Freud, his girlfriend Emma also finds comfort on Freud's couch. A new film by directors' collective Turun Anikistit, Joni Männistö being one of the directors.

PAVZA/AEG MAHA/TIME OUT

Priit Pärn (Tallinfilm)
Sovjetska zveza/USSR, 1984, digital, 10'



Pavza: film si v pičilih desetih minutah zamisli življenje v svobodnem okolju sveta, ki je obenem privlačen in nor.

Priitovo poučevanje pogosto temelji na vizualnih trikih, prav tako film Jata. Pavza jih je polna.

Time out: for the space of barely ten minutes, this film imagines itself in the freedom of a world that is as lovable as it is crazy.

Priit's teaching is often based on visual tricks as Swarming was too. Time Out is full of them.

IGRA/JEU/PLAY

Georges Schwizgebel (Studio GDS/NFB)

Švica, Kanada/Switzerland, Canada, 2006, 35 mm, 3'50"



Vizualno-glasbena igra, ki se gradi in ruši v ritmu
Scherza iz Klavirskega koncerta št. 2 Sergeja
Prokofjeva.

*Prvi Schwizgebelov film, ki sem ga videl. Na zelenega
študenta animacije je naredil močan vtis.*

A visual and musical game which builds and destroys itself on the speed rhythm of Serge Prokofiev's *Scherzo from Piano Concerto No. 2*.

The first Schwizgebel's film I saw. It had an influence on a fresh animation student I still was.

JEŽEK V MEGLI/YOZHIK V TUMANE/ HEDGEHOG IN THE FOG

Jurij Norstein (Soyuzmultfilm)

Sovjetska zveza/USSR, 1975, 35 mm, 10'29"



Ježek in medvedji mladič sta vsak večer pila čaj,
jedla malinovo marmelado in občudovala zvezdnato
nebo. Nekega dne pa se ježek na poti do prijatelja v
megli izgubi ...

Eden mojih najljubših, seveda.

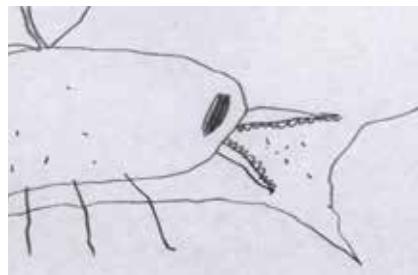
Every evening the hedgehog and the bear cub drank tea with raspberry jam and admired the starry sky. One day, on the way to his friend, the hedgehog gets lost in the fog...

One of my all-time favourites of course.

PIK ŽUŽELKE/INSECT BYTE

Grace Nayoona Rhee (Grace Nayoon Rhee)

ZDA/USA, 2015, digital, 2'29"



Drobna žuželka razmišlja, kaj bi rada bila.
A tiny bug tries to figure out what it wants to be.

DAN NOSU/HANA NO HI/ DAY OF NOSE

Atsushi Wada (Atsushi Wada)

Japonska/Japan, 2005, digital, 9'20"



Haptična animacija z udobnimi nosovi. Ko bi le bil vsak dan dan nosu.

Film nam je nekoč med študijem pokazal Priit Pärn in še vedno se ga dobro spominjam. Pokazal nam je še nekaj drugih filmov tega avtorja in vsi so bili zelo dobrni. V njih je veliko lepega čudaškega gibanja in vedenja, ki se ju ne morem nagledati.

A haptic animation with comfortable noses. I wish everyday was a day of nose.

Priit Pärn showed this to our class once and I still remember it well. He showed us some other films by him as well and they were all very good. Lots of nice weird movement and manners on these that you could watch over and over again.

Sarah Saidan: filmska retrospektiva in program film retrospective and programme

Animacija je poezija v gibaju. To velja vsaj za filme, kakršne sem vedno najbolj občudovala. V pričajočem izboru je nekaj tistih, ki so name vplivali in me navdihovali v času študija animacije v Iranu in pozneje. Ob njih se še vedno učim.

Sarah Saidan

Animation is poetry in motion. At least that is the kind of films I have always admired the most. This selection of films includes some of the ones that have influenced and inspired me during the time I was studying animation in Iran and after. I still continue to learn from them.

Sarah Saidan

OČE IN HČI/FATHER AND DAUGHTER

Michaël Dudok de Wit (CinéTé Filmproductie BV/Cloudrunner Ltd)
Nizozemska, Belgija, Velika Britanija/The Netherlands, Belgium, UK,
2000, 35 mm, 8'



Oče se poslovi od mlade hčere in odide. Tako kot prostrane nizozemske pokrajine doživljajo svoje letne čase, dekle prezivlja svoje. Postane ženska, si ustvari družino in se s časom postara, a v nej nenehno živi močno hrepnenje po očetu.

Čudovit minimalistični akvarelni slog je eden od vidikov, ki me privlačjo pri filmu Oče in hči. Posebej inteligenčni in edinstven pa je film zato, ker režiserju brez bližnjih planov in dialogov uspe ustvariti tak čustveni naboj, da sem ob vsakem ogledu ganjena do solz. Neskončno mi je všeč, kako Michaël Dudok de Wit upodobi minevanje časa in neumrljivo ljubezen med hčerjo in očetom.

A father says goodbye to his young daughter and leaves. As the wide Dutch landscapes live through their seasons so the girl lives through hers. She becomes a young woman, has a family and in time she becomes old, yet within her there is always a deep longing for her father.

The beautiful, minimalist water colour painting style of this film is one aspect that attracts me to Father and Daughter. But what is incredibly smart and special about this film is that without any close-ups or dialogues, the director is still able to make us feel so much emotion that each time I watch it, it brings tears to my eyes. I love the way in which Michaël Dudok de Wit shows the passing of time and the never-ending love between a daughter and a father.

ZGODBA O ZGODBI/SKAZKA SKAZOK/TALE OF TALES

Jurij Norstein (Soyuzmultfilm)
Sovjetska zveza/USSR, 1979, 35 mm, 27'55"



Refleksija o ruski zgodovini in spominu. Norstein na ganljiv način upodobi odziv na spremenljajočo se Rusijo skozi oči malega sivega volka, ki opazuje življenja različnih ljudi, in tako ponudi vpogled v rusko družbo 20. stoletja.

Mojstrovina Jurija Norsteina Zgodba o zgodbi je vizualna pesem, nostalgijska po preteklosti s tako čustveno globino, da je nikdar ne pozabimo. Film s prelepno scenografijo, presunljivo uspavanko in malim sivim volkom prekipeva od melankolije, čudes in spominov na otroštvo. Kot sanje: čeprav je vse nerazumljivo pomešano, jih občutimo zelo intenzivno. Name, ki sem preživel asem let vojne v svoji državi, prizori tega filma delujejo na zelo čustveni ravni.

MOŽ S ČUDOVITIMI OČMI/THE MAN WITH THE BEAUTIFUL EYES

Johnathan Hodgson (Sherbet)

VB/UK, 2000, 35 mm, 5'37"



A reflection of Russian history and memory. Norstein creates a visual emotional response to a changing Russia, followed in the eyes of the Little Grey Wolf spying on various people's lives, and giving an insight on Russian culture in the 20th Century.

Tale of Tales, the masterpiece of Yuri Norstein, is a visual poem, a nostalgia for the past which reaches an emotional depth that is never forgotten. With it's beautiful scenery, the haunting lullaby and the little grey wolf, it is full of melancholy, wonder and memories of the childhood. It is like a dream; nothing makes sense but everything is felt very intensely. Personally, having lived through 8 years of war in my country, I relate to scenes of this film on a very emotional level.



Skupina mulcev najde čudno hišo z zaraščenim vrtom in se tja hodi igrat. Samo enkrat naletijo na človeka, ki tam živi. Brezdelni alkoholik svobodnega in nebremenjenega duha jih lepo sprejme in otrokom predstavlja romantični lik, ki je v popolnem nasprotju z njihovimi nevrotičnimi, pretirano skrbnimi in ponosnimi starši.

Pesem Charlesa Bukowskega, ki jo z globokim glasom prebere Peter Blegvad, v režiji Jonathana Hodgsona in v kombinaciji z nedolžno risbo Johna Hannaha ustvari prepričljivo pripoved, ki na povsem nov način združi podobe in besede. Pri filmu so mi najbolj všeč zelo inteligentni, prekrasni poetični prehodi. Gre za ganjivo, presunljivo zgodbo o smislu življenja. V vseh pogledih nepozaben film.



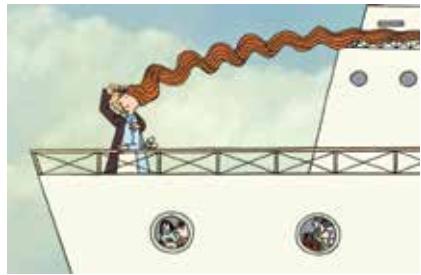
A gang of kids find a strange house with an overgrown garden where they play. Only once do they meet the man who lives there, a dead-beat alcoholic with a free and easy spirit who welcomes them. The children see him as a romantic character in stark contrast to their neurotically house proud parents.

Charles Bukowski's poem read by the deep voiced Peter Blegvad, along with the naive drawings of John Hannah, beautifully directed by Jonathan Hodgson create a compelling narrative, a mix of drawings and words never created before. What attracts me the most to this film is the very intelligent, beautiful and poetic transitions. It is a touching but haunting story about the meaning of life. An unforgettable film in every sense.

DANSKI PESNIK/ THE DANISH POET

Torill Kove (Mikrofilm AS/NFB)

Norveška, Kanada/Norway, Canada, 2006, digital, 14'25"



Z oskarjem nagrajeni film spremjava pesnika Kasperja na počitnicah na Norveškem, kjer je na sledi odgovorom na pomembna vprašanja. Ko Kasper išče izgubljeni navdih, utegnejo v velikem načrtu pomembno vlogo vendarle odigrati slabo vreme, hud pes, spolzke deske v skedenju, malomarni poštar, lačne koze in drugi na prvi pogled nepovezani dejavniki.

V Skandinavijo postavljena ljubezenska zgodba je zelo ganljiva, ker pokaže, kako lahko na življenje vplivajo naključja. Njen poenostavljeni, neobremenjeni slog ter toplina in humorost glasu Liv Ullmann pričarajo čudovito pravljico, ki ogreje srce in se je ne moreš nagledati.



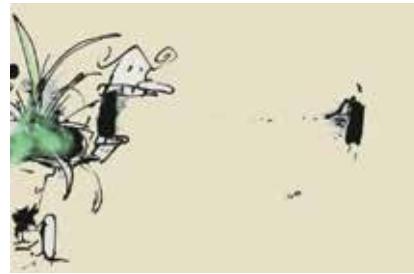
This Oscar®-winning short follows Kasper on a holiday to Norway, attempting to answer some pretty big questions. As Kasper's quest for inspiration unfolds, it appears that a spell of bad weather, an angry dog, slippery barn planks, a careless postman, hungry goats and other seemingly unrelated factors might play important roles in the big scheme of things after all.

This Scandinavian based love story is so touching, because it shows the effect that coincidence and chance can have on one's life. Its simplistic, easy style with the warmth and humour of Liv Ullmann's voice, creates a cosy beautiful fairytale you'd want to watch over and over again.

FLUX

Christopher Hinton (NFB)

Kanada/Canada, 2002, digital, 7'32"



Prismuknjen animirano delo o življenju, entropiji in neizprosnem minevanju časa, ki se poigrava z vsakdanjimi odnosi in pomembnimi dogodki v življenju dveh generacij iste družine ter naravnim redom. Film brez besed.

Flux je film o krogu življenja z izjemno izvirno oblikovalsko zasnovjo, ki prekipeva od energije. Všeč mi je izredno kreativen slog animacije, ki me vsakokrat spomni, kako zabavna in sijajna zna biti. Poleg tega je z drznim pristopom do prostora dokaz, da lahko animacija seže veliko dlje kot film.

KO JE MAČEK DOMA/ QUAND LE CHAT EST LÀ.../ WHEN THE CAT IS NOT AWAY...

Sarah Saidan (La Poudrière)
Francija/France, 2011, digital, 3'33"



A whimsical animated piece about life, entropy and the inexorable march of time that plays with the mundane interactions and significant events of two generations of a family and the natural order. A film without words.

Flux is a film about the cycle of life with an exceptionally original design and exuberant energy. I love how creative the style of the animation of this film is, and it reminds me each time how fun and fantastic animation can be. With its bold treatment of space, it is also proof that animation can be much more than cinema.

Ko maček nekega večera ostane sam doma, se nenadoma znajde v hecni situaciji.

To je po vsej verjetnosti moj prvi film za otroke in prvi, v katerem sem se preizkusila v kolažu (kar najbrž izvira iz mojega navdušenja nad Norsteinovimi filmi). Gre za zabavno zgodbo o maščevanju. Film je bil moje zaključno delo na šoli za animacijo La Poudrière in navodilo je bilo, da povemo zgodbo v treh minutah.

When a cat is left alone at home one evening, he suddenly finds himself in a funny situation.

This is maybe my first film for children and it is my first time trying cut-out animation (probably deriving from my love for Norstein films). It is sort of a funny revenge story. I made this film in La Poudrière school of animation as my graduation film, where the challenge was to tell a story in a 3-minute film.

BOUGE!

Sarah Saidan (La Poudrière)
Francija/France, 2010, digital, 1'



Ženska na ulicah Teherana obtiči v prometu.

Ta mali film je bil študijska obveznost v prvem letniku šole za animacijo La Poudrière. Enominutni izziv na temo »kolo«.

A woman is stuck in traffic in the streets of Tehran.

This little film was our first year assignment in La Poudrière School of animation. A one-minute challenge. The theme was "bicycle".

ŠLOGARICA/FORTUNE-TELLING WITH COFFEE

Sarah Saidan (University of Art, Tehran)
Iran/Iran, 2004, digital, 4'



Two women drink Turkish coffee. One starts reading the cup to the other. The little boy standing by the table playing suddenly sees an eye blinking at him from inside one of the cups!

I grew up in a country with lots of superstitions. Women I knew would go to cup readings or do it for each other, sometimes it was more like an excuse to talk about deeper issues they had in their personal lives; some sort of therapy in a society where going to a shrink was not considered normal. I always found those sessions fascinating and full of imagination, each person could find a different thing in the coffee marks inside the cup. I started drawing what I saw in those cups. Fortune-telling with Coffee was my graduation film in Iran twelve years ago and it was my first attempt ever at making animation. I did almost everything myself and that is why it is very basic.

BEACH FLAGS

Sarah Saidan (Sacrebleu Productions/Folimage)

Francija/France, 2014, digital, 13'40"



Vida je mlada iranska reševalka iz vode. V ekipi jo imajo radi in odločena je, da se bo prav ona udeležila mednarodnega tekmovanja v Avstraliji. Ko pa se ekipi pridruži Sareh, ki je enako hitra in nadarjena, se Vida znajde v nepričakovani situaciji.

Ko sem začela razmišljati o filmu o plavalkah v Iranu, sem že vedela, da se ne morejo udeleževati mednarodnih tekmovanj. Vseeno pa sem jih hotela osebno povprašati, kaj menijo o tem. Kar so mi povedale o svojem brezupnem položaju, me ni presenetilo, priповедovalo pa so mi tudi o »obalnih zastavicah«, edinem športu, v katerem lahko plavalke in reševalke iz vode tekmujejo

na mednarodnih tekmovanjih. Opisale so mi pravila, in takoj se mi je pred očmi izrisala ironična slika plavalk, ki tečejo po obali do morja, ne smejo pa v vodo. To me je spodbudilo k pisanku zgodbe. Občudovala sem moč teh žensk, ki ne glede na svoj položaj ne odnehajo.

Animacija je bila za ta film prava izbira, saj sem lahko šla tja, kamor kamera nima dostopa – v ženski bazen in na žensko plažo. Animacija mi je omogočila, da sem povedala zgodbo brez ovir.

Vida is a young Iranian lifeguard. Popular on her team, she is determined to fight in order to be the one to participate in an international competition in Australia. However, when Sareh who is as fast and talented as her, joins the team, Vida will have to face an unexpected situation.

When I got interested in making a film about Iranian women swimmers, I already knew they could not participate in international competitions, but I still wanted to talk to them and hear what they had to say about it. What they told me about their hopeless situation was no surprise, but they told me about Beach Flags, the only international game women swimmers and lifeguards were able to compete in. When they explained the game to me, I immediately got this ironic image in my head: swimmers running on the beach by the sea, but not having the right to go into the water, it really drove me to write a story about it. Because it was about the strength of these women who do not give up no matter what situation they are in. Animation was also the perfect vehicle for making Beach Flags into a film; it enabled me to go to places where the camera is not allowed – the women's swimming pool and the women's beach. Animation gave me the freedom to tell a story without any obstacles.



posebne predstavitve
special programmes

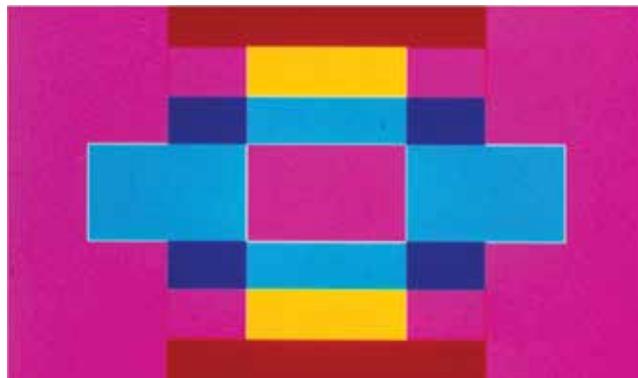
**posebna projekcija
ob odprtju festivala**
**special opening
screening**

**PRAVOKOTNIK IN PRAVOKOTNIKI/RECTANGLE ET
RECTANGLES/RECTANGLE & RECTANGLES**

3D

René Jodoin (NFB)

Kanada/Canada, 1984, digital, 8'35"



Gre za prikrito didaktičen film, v katerem ob vztrajnem ritmu bobnov zaslon obstreljuje niz bleščečih geometričnih oblik. Režiser je zarj izdelal računalniški program, ki koordinira izjemno kompleksen postopek z elektronskim žarkom svetlobe, barvnimi filtri in kamero. Animirani film brez besed izpostavlja moč filmskega medija in upodablja abstraktno naravo časa.

This is a didactic film in disguise. A progression of brilliant geometric shapes bombard the screen to the insistent beat of drums. The filmmaker programmed a computer to coordinate a highly complex operation involving an electronic beam of light, colour filters and a camera. This animation film, without words, is designed to expose the power of the cinematic medium, and to illustrate the abstract nature of time.

LAKOTA/LA FAIM/HUNGER

Peter Foldès (NFB)

Kanada/Canada, 1974, digital, 11'25"



Režiser Peter Foldès v tem animiranem kratkem filmu upodobi pogrezanje človeka v pohlep in lakomnost. Hitro razkrajoče in nenehno prelivajoče se podobe ustvarijo nasprotje med preobljem 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 Foldès 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.

3D JATA/KUHINA/SWARMING

Joni Männistö (Turku Arts Academy)

Finska/Finland, 2011, digital, 7'18"



Otok najde življenje v mrtvi ptici in se začne igrati.

A child discovers life inside a dead bird and starts to play with it.

RYAN

Chris Landreth (Copperheart Entertainment/
NFB/Seneca College Animation Arts Centre)
Kanada/Canada, 2004, digital, 13'57"



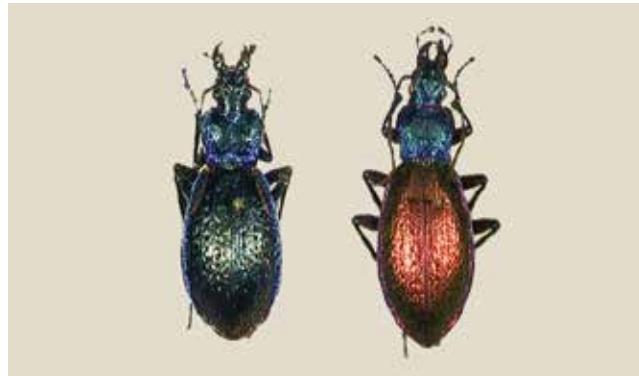
Z oskarjem nagrajeni animirani kratki film Chrisa Landretha govor o življenju kanadskega animatorja Ryana Larkina, ki je ustvaril nekaj najplivnejših animiranih filmov svojega časa. Ryan prestaja najhujšo nočno moro vsakega umetnika – podlega zasvojenosti, na ulicah prosjači za denar, da se prebije skozi mesec. Landreth se z računalniško generiranimi liki pogovarja z njegovim prijateljem, ki odstre pogled na to zanko propadanja.

This Oscar®-winning animated short from Chris Landreth is based on the life of Ryan Larkin, a Canadian animator who produced some of the most influential animated films of his time. Ryan is living every artist's worst nightmare – succumbing to addiction, panhandling on the streets to make ends meet. Through computer-generated characters, Landreth interviews his friend to shed light on his downward spiral.

3D

KO DARWIN SPI/WHILE DARWIN SLEEPS

Paul Bush (Ancient Mariner Production)
VB/UK, 2004, 35 digital, 5'



Skozi film se sprehodi na tisoče žuželk, vsaka v eni sličici. Zdi se, da se je v nekaj minutah odvilo več milijonov let genskega razvoja. Kot halucinacije pod vplivom mescalina v sanjski viziji Charlesa Darwina.

Thousands of insects pass through the film each for a single frame. It seems that the genetic programme of millions of years is taking place in a few minutes. It is like a mescaline vision dreamt by Charles Darwin.

AUBADE

Mauro Carraro (Nadasdy Film/RTS)
Švica/Switzerland, 2014, digital, 6'



Nad Ženevskim jezerom se dviga črno sonce. Plavalci in ptice v nadrealističnem prizoru protisvetlobe ob hipnotični glasbi čelista spremljajo predstavo, ki jo uprizori zora.

A black sun rises on Lake Léman. In a surrealist backlit scene, swimmers and birds witness the spectacle of the dawn, hypnotized by the music of a cellist.

BEACH FLAGS

Sarah Saidan (Sacrebleu Productions/Folimage)
Francija/France, 2014, digital, 13'40"



Vida je mlada iranska reševalka iz vode. V ekipi jo imajo radi in odločena je, da se bo prav ona udeležila mednarodnega tekmovanja v Avstraliji. Ko pa se ekipi pridruži Sareh, ki je enako hitra in nadarjena, se Vida znajde v nepričakovani situaciji.

Vida is a young Iranian lifeguard. Popular on her team, she is determined to fight in order to be the one to participate in an international competition in Australia. However, when Sareh who is as fast and talented as her, joins the team, Vida will have to face an unexpected situation.

retrospektiva: 3D računalniško animirani film 3D computer animated film retrospective

RAČUNALNIŠKA ANIMACIJA, ORODJE ZA ČUDESA

Roka se je premaknila! Prsti so se krčili in iztegovali ... To je bil trenutek, ki bo ostal v spominu: prvič se je namreč zgodilo, da je bil del človeške anatomije digitalno animiran in realistično prikazan. Čeprav je podvig eksperimentatorjev z Univerze v Utahu, Edwina Catmulla in Freda Parka, z današnje perspektive videti rudimentaren in celo naiven, saj živimo v času, ko je digitalna slika integralni del vsakdana in je vključena v filme, TV-reklame, video igrice in visokotehnološke naprave, je bil takrat prepoznan kot izjemen tehnološki prodor, običajnim opazovalcem pa se je zdel tudi kot svojevrstno čudo. Eksperimentalni film iz leta 1972, ki nosi enostaven naslov *A Computer Animated Hand*, najpogosteje povezujemo z začetkom 3D animacije. Tako sta Catmull, pomemben izumitelj in kasneje eden od ustanoviteljev znamenitega animacijskega studia Pixar, ter model 3D roke, ki se je nato pojavil v filmu *Futureworld* Richarda T. Heffrona (1976), prvem celovečercu, v katerem so uporabili računalniško generirane podobe (CGI), skupaj vstopila v zgodovino digitalne animacije.

Animatekini obširni in kompleksni tematski programi so dragocena specifika tega festivala. Zahvaljujoč velikemu številu filmov, ki so referenčni po časovni in pomenski vertikalni, retrospektive občinstvu nudijo izjemno priložnost, da se temeljito seznanji z izbranimi temami, tako da vsaka retrospektiva postane svojevrsten raziskovalni podvig. Letos Animateka raziskuje umetniške dosežke digitalne animacije.

Čeprav digitalna animacija nima zelo dolge zgodovine, je ta vseeno burna in polna tehnoloških odkritij, ki so stvari potiskale naprej z neverjetno hitrostjo. Predhodnike 3D animacije lahko najdemo konec 19. stoletja, ko sta nemška raziskovalca Christian Braune in Otto Fischer razvila

COMPUTER ANIMATION: A WONDER TOOL

The hand moved! The fingers are closing and opening again and again... This was a historic moment: for the first time, part of human anatomy was digitally animated and made look realistic. Even though from today's perspective – in a time which considers digital image an integral part of the everyday life, used in cinema, TV commercials, video games and high-tech devices – the endeavour of University of Utah experimentalists Edwin Catmull and Fred Parke may seem rudimentary and even naive, it was recognised at the time an outstanding technological breakthrough, while to an ordinary audience it might have seemed quite a wonder. The 1972 experimental film simply entitled *A Computer Animated Hand* is considered one of the earliest examples of 3D animation. Both Catmull as an important innovator, who went on to become one of the founders of the world-famous Pixar Animation Studios, and the 3D model of the hand, which later appeared in *Futureworld* by Richard T. Heffron (1976), the first feature film to use 3D computer-generated imagery (CGI), went down in the history of digital animation.

One of the valuable features that stand out when it comes to Animateka is its extensive, complex programmes that centre around a specific topic. Thanks to a broad scope of films hailed as benchmarks in historic terms as well as in terms of their content, these retrospectives provide a wonderful opportunity for the audience to gain an insight into the selected topics, each retrospective turning into a true exploration. This year, Animateka is exploring the milestones in digital animation.

Although short, the history of digital animation is a turbulent one, full of technological innovations that drove the field forward at an incredible pace. The forerunners of

tehniko fotografskega beleženja telesa v gibanju in njegovega modeliranja v treh dimenzijah na način, ki zelo spominja na današnji *motion capturing* (mocap, zajemanje gibanja). Da pa ne bi posegali tako daleč nazaj, povejmo, da se *paleodigitalno obdobje* začne v 40. letih 20. stoletja s pionirjem, bratom Johnom in Jamesom Whitneym. Njuno delo *Five Film Exercises* (1943–1944) je niz variacij oblik, ki jih manipulirajo izrezane maske, tako da fotografirane slike neposredno oblikuje svetloba v kombinaciji s protoelektronskim zvokom; tega proizvaja nenavadna naprava s kalibriranimi nihali, ki zvok zapisujejo neposredno na filmski trak. *Catalog* (1961) je prvo delo Johna Whitneyja, ki je nastalo s pomočjo analognega računalnika, narejenega iz naprav, uporabljenih v 2. svetovni vojni. Whitney je bil znanstvenik, a je imel jasno idejo o uporabi tehnoloških dosežkov za umetniške namene; računalnik je namreč imenoval »audiovizualni instrument« in pri tem poudarjal komplementarnost obeh komponent. Pri tehnologiji so imela pomembno vlogo v zgodovini razvoja digitalne umetnosti velika tehnološka podjetja, kot je telekomunikacijski gigant Bell, ki je v okviru svojih Bell Laboratories združeval pomembne ustvarjalce na področju digitalne umetnosti. Pionirji so delali na računalnikih IBM 704 in IBM 7094, ki so imeli v primerjavi z današnjimi manj kot skromno zmožljivost, pa tudi njihova uporaba je bila zelo draga. K razvoju digitalne animacije sta ogromno prispevala Edward Zajac, ki se je ukvarjal z izpopolnjevanjem računalniške grafične, in programer Ken Knowlton, ki je ustvaril prvi računalniški jezik za animacijo BEFLIX.

»Umetnost 20. stoletja je film. Jezik 20. stoletja je tehnologija. V svojih filmih ustvarjam metamorfoze,« je v pismu Giannalbertu Bendazziju napisal umetnik Peter Foldès, ki je delal pod okriljem kanadskega NFB in je avtor animiranega filma *Lakota* (1974). Foldèsovo mojstrsko filmsko

3D animation can be traced back to the late 19th century, when German researchers Christian Braune and Otto Fischer developed a technique of employing photography to capture human motion and modelling it in three dimensions in a way that is very similar to what we know today as motion capturing, or mocap. More recently, let us mention the *paleo-digital era*, a period set off in the 1940s by pioneering brothers John and James Whitney with their *Five Film Exercises* (1943–1944). The carefully varied permutations of form are manipulated with cut-out masks so that the image photographed is shaped by pure direct light combined with proto-electronic sound produced using a unique calibrated pendulum device to write sounds directly on the film stock. *Catalog* (1961), John Whitney's first work, was produced using an analogue computer assembled from devices used in World War II. Although a scientist, Whitney had a clear idea of how technological achievements could be used for artistic purposes, calling computer "an audio-visual instrument" and underlining the *complementarity* of both elements. Speaking of the significance of technology, it is without doubt that an important role in the history of digital art was played by large technological companies such as telecommunications giant Bell, which brought together notable digital artists to work in its Bell Laboratories. The pioneers used IBM 704 and IBM 7094 computers and compared to the machines used today, their capacity was by all means modest, and their use was very expensive. Among those who contributed a great deal to the development of digital animation were also Edward Zajac, who worked on improving computer graphics, and programmer Ken Knowlton, who developed BEFLIX, the first computer animation language.

"The art of the 20th Century is cinema. The language of the 20th Century is technology. In my films, I made

pripoved o propadu glavnega junaka zaradi lastne požrešnosti so vizualno poudarile prav linearne transformacije objektov enih v druge. Še en pomemben digitalni umetnik je bil Charles Csuri s svojima deloma *Butterflies* (1972) in *Hummingbird* (1967). In naposled, Stan VanDerBeek, umetnik, najbolj znan po seriji računalniških animacij pod naslovom *Poem Fields*, ki jih je skupaj s Kenom Knowltonom ustvaril med letoma 1964 in 1967. Ta dela so združila eksperimentalno poezijo, vizualno umetnost in psihedelično glasbo v celoto, s katero VanDerBeek presega začetne predpostavke v ideji višjega smisla. VanDerBeek je trdil, da se ljudje »samo igrackamo na zunanjih robovih lastne senzibilnosti« in da bodo nove tehnologije odprle »višje raven psihične komunikacije in nevroloških referenc«. Mar ni to močan, vizionarnski občutek prihodnjega razvoja digitalne animacije od tehnologije k fenomenologiji?

Prvi digitalni umetniki so mediju napovedovali bleščečo prihodnost, vendar je ta v polnosti zasijala šele, ko je na prizorišče stopil Pixar. Splošno znana je epopeja, ki je kreativce iz newyorškega tehnološkega instituta pripeljala do Georgea Lucasa, potem pa leta 1986 do lastne korporativne identitete (ki jo je finančno okreplil Steve Jobs). Maskota studia, Luxo Jr., lik svetilke iz istoimenskega kratkega filma Johna Lasseterja, je postala znana širom sveta kot simbol podjetja, ki je v osvajanje tega terena krenilo leta 1995: v kinodvorane je prišel Svet igrač (*Toy Story*), prvi dolgometražni 3D animirani film v zgodovini. Kavboj Jelko, kozmonaut Ken Kozmoblisk, gospod Krompirjevec, pes Zviti, Bo Peep in drugi junaki so osvojili srca vseh otrok po svetu, pa tudi odraslih, tako da so sledila še nadaljevanja (1999, 2010, četrti del te uspešne franšize pa je najavljen za leto 2018). Pixarjev studio je do zdaj proizvedel sedemnajst dolgometražnih filmov (meni najljubša sta *Ratatouille* in *Pogum!*). Še ena franšiza (2001, 2004, 2007,

metamorphosis,” said artist Peter Foldès, who worked for NFB Canada, in his letter to Giannalberto Bendazzi. In his animation *Hunger* (1974), a cinematic masterpiece about the downfall of the protagonist who becomes the victim of his own gluttony, it is the linear transformation of objects that gives it its visual character. Another key digital artist was Charles Csuri with his works *Butterflies* (1972) and *Hummingbird* (1967). And last but not least, Stan VanDerBeek, an artist famous for a series of computer animations known as *Poem Fields*. Produced in collaboration with Ken Knowlton between 1964 and 1967, the works combine experimental poetry, visual art and psychedelic music into a whole, which goes beyond VanDerBeek’s original premise, to serve a higher purpose. VanDerBeek claimed that “we’re just fooling around on the outer edges of our own sensibilities” and that the new technologies “will open higher levels of psychic communication and neurological referencing”. Is this not a strong, visionary sense of the future transition of digital animation from technology to phenomenology?

With the first digital artists the future of the medium seemed bright, but it was not until the emergence of Pixar that these expectations were truly fulfilled. The epic story has been told and re-told of how creative minds from a New York-based technological institute started a collaboration with George Lucas, and spun out as a corporation (with a financial boost from Steve Jobs) in 1986. The studio’s mascot, Luxo Jr., a desk lamp featured in John Lasseter’s film of the same name, has become universally known as the symbol of the company that embarked on its mission to win the same terrain in 1995 by releasing *Toy Story*, the first ever feature-length 3D animation. Sheriff Woody, Buzz Lightyear, Mr. Potato Head, Slinky Dog, Bo Peep and other characters won the hearts of children worldwide, as well as adults, and sequels soon

2010), toda iz studia Dreamworks je pokazala, da je dober koncept 3D animiranega filmskega junaka praktično neizčrpna tema: *Shrek, seveda!* Zeleni monstrum iz močvirja in njegov brbljavi osel rešujega princo Fiono pred zlim pritlikavim gospodarjem. Izjemna filmska zabava, ki je v prvi plan postavila tudi vrhunske glasovne stvaritve Mika Myersa, Eddieja Murphya in Johna Lithgowa.

Program Animatekine retrospektive digitalne animacije vsebuje dva sodobna dolgometražna naslova, ki pritegneta pozornost. Skupni sta jima tematika, 1. svetovna vojna, in 3D animacijska tehnika, vendar se diametralno razlikujeta po vizualnem učinku. *Cafard* (2015) režiserja Jana Bultheela prinosa zgodbu o Jeanu Mordantu, rokoborskem prvaku, ki se sredi vojne vihre v Evropi mačuje Nemcem, ker so mu posilili hčer. Ob skrajno poenostavljenih teksturah, zreducirani paleti barv in uporabi mocapov je na prvi pogled zelo neprivilačne »zunanjosti«, vendar tudi tako uporaba 3D animacije pričara zelo sugestivno vzdušje. *Adama* (2015) Simona Roubyja je drugačen primer. Zgoda o dečku iz Afrike, ki leta 1916 po spletu okoliščin prispe na evropska vojna tla, je dobila izjemno vizualno dimenzijo z uporabo lasersko skeniranih kipov in magnetnih tekočin, uporabljenih na niz neverjetno prepričljivih učinkov. O stopnji izvirnosti teh rešitev priča tudi trditev urednika portala *Cartoon Brew* Amida Amidija, da je idiosinkratični dosežek tega filma enostavno nemogoče ponoviti, in ugotovitev, da si mora *Adamo* ogledati vsak, ki se se vprašal, kaj je naslednji korak v umetnosti CGI animacije.

Letošnja Animatekina retrospektiva 3D animacije bo gostila tudi izjemna avtorja: Chrisa Landretha in Maura Carrara. Kanadski zgodovinar animacije, producent in umetniški direktor festivala v Annecyju Marcel Jean trdi, da sta Landrethova zgodnjina filma konec in *Bingo* potrdila njegov

followed (1999, 2010; while part 4 of this popular franchise has been announced for 2018). Pixar Studios have so far produced 17 feature-length films (*Rotatouille* and *Brave* are my favourites!). Another franchise (2001, 2004, 2007, 2010), this time from Dreamworks, has demonstrated that a good 3D animation hero concept is virtually inexhaustible. It was, of course, *Shrek!* The story of a green swamp-living ogre and his babbling Donkey on a mission to rescue Princess Fiona from a villainous midget, proves to be highly entertaining cinema, with excellent voice acting from Mike Myers, Eddie Murphy and John Lithgow.

Animateka's 3D animation retrospective features two contemporary feature-length films that deserve special attention. Sharing the same subject – World War I – and 3D animation technique, the films are complete opposites when it comes to visual effects. *Cafard* (2015) by Jan Bultheel is a story about Jean Mordant, a wrestling champion who seeks revenge on Germans for raping his daughter, against the backdrop of the Great War. What first seems as an unattractive visual style with highly simplified textures, a reduced colour palette, and using mocap, turns out to be crude 3D animation that can nevertheless conjure a very evocative atmosphere. Meanwhile, *Adama* (2015) by Simon Rouby, a story of an African boy who ends up in the war-torn Europe of 1916, boasts a striking visual dimension, produced by using laser-scanned sculptures, ferrofluids and magnets to create a series of fascinatingly convincing effects. How original these solutions really are can be seen from a review of the film by Cartoon Brew editor Amid Amidi. In it, Amidi claims that Rouby's idiosyncratic achievement doesn't have a replicable formula, and goes on to say that *Adama* needs to be seen by anyone who's wondering where the art of CG animated features can go next.

izjemni smisel za absurd in izredne sposobnosti, Ryan (2004) pa je zatresel svet animacije in odpril nove perspektive. Te filme bomo videli v okviru avtorske retrospektive, Landreth pa se bo v svojem uvodnem predavanju osredotočil na tiste avtorje in njihova dela, ki so pomembni za zgodovino 3D animacije, od Petra Foldesa do Johna Lassetera in Billa Reevesa, čigar film iz leta 1998, *Tin Toy*, je po Landrethovih besedah tudi vzbudil njegovo zanjanje za animacijo CGI. Mauro Carraro uporablja 3D animacijo na način, ki neobičajnim priповедim njegovih filmov *V Santiago* (2013) in *Aubade* (2014) daje igrivo vizualno lahkočnost in svežino. Tudi Carraro bo v svojem predavanju na izbranih primerih filmov, med katerimi sta tudi *Katedrala* (2002) Tomeka Baginskega in *Skhizein* (2008) Jérémyma Clapina, podal svoje videnje digitalne animacije.

Preteklih nekaj sezont je programski direktor Animateke Igor Prassel poznavalsko profiliral velike tematske retrospektive in enako velja tudi za letošnjo, posvečeno digitalni animaciji. Predano in z velikim zaupanjem (ter pričakovanji) je Prassel sestavil samostojen program iz študentskih filmov. Upravičeno, ker so ti prihodnost animacije. Vsaka retrospektiva postavlja tudi vprašanje prihodnosti, denimo, v katere smeri se 3D animacija razvija. Sklicujoč se na mojstrovine iz sfere video igric, kot sta *Witcher* ali *Assassin's Creed*, ki jasno kažejo kinetične domete in prepričljive simulacije materialnosti, bi kdo lahko odgovoril: prihodnost je že prišla.

Na začetku te zgodbe je Catmullova digitalna roka in lahko jo simbolno povežemo z roko, ki jo je poudaril Ranko Munitić v svojih razmišljanjih o digitalni animaciji. Natančneje, s sledjo roke oziroma s sledjo umetnikove osebnosti, ki po Munitičevih besedah danes misli v virtualnem materialu. V prihodnosti, ki

Animateka's 3D animation retrospective also features two amazing artists: Chris Landreth and Mauro Carraro. Canadian animation film historian, producer and artistic director of the Annecy festival Marcel Jean said that if Landreth's early works *the end* and *Bingo* are manifestations of his outstanding sense of absurdity and stunning software capabilities, Ryan (2004) shook the animation world and opened up new possibilities. These films will be shown as part of Landreth's retrospective. In his talk, however, Landreth will focus on the authors and works that stand out in the history of 3D animation, from Peter Foldès to John Lasseter and Bill Reeves, whose 1998 film *Tin Toy* first inspired Landreth to take an interest in CGI animation. Mauro Carraro uses 3D animation in a way that complements the unusual narratives of his *Hasta Santiago* (2013) and *Aubade* (2014) with playful visual ease. In his talk, Carraro too will show some examples, including *The Cathedral* (2002) by Tomek Baginski and *Skhizein* (2008) by Jérémym Clapin, to share his vision of digital animation.

In the recent few editions of Animateka, the thematic retrospectives have been knowledgeably shaped by Animateka's artistic director Igor Prassel, and this year's retrospective on digital animation is no exception. With commitment and a great deal of faith (and expectation), Prassel compiled one entire part of the retrospective from student works. And rightly so, because students are the future of animation. Each retrospective invariably asks questions about the future, for instance where 3D animation is going. Considering video games masterpieces like *Witcher* or *Assassin's Creed*, which confidently demonstrate kinetic capabilities and the power of convincing simulations of the material world, one could say: The future is already here.

prihaja, je prostor tako za tehnološki napredek kot za njegovo umetniško uporabo (*Adama* je med prepričljivimi primeri). Digitalna animacija je jezik nove dobe, in če lahko sodimo po hitrosti razvoja programskih orodij, neizčrpni domišljiji in presenetljivi ustvarjalnosti novih animatorjev, nas čudesa šele čakajo! To pa je tudi tisto, kar osem vznemirljivih programov Animatekine retrospektive 3D animacije smelo objublja.

Milen Alempijević

This text began with Catmull's digital hand, which could be symbolically linked with the hand referred to by Ranko Munić in his reflection on digital animation. To be precise, the trace of a hand, or the trace of the artist's character, which according to Munić nowadays *thinks in virtual material*. In the time to come, there is room for both technological progress and its artistic application (*Adama* being one of the prime examples). Digital animation is a language of the new era, and judging from the pace of software development, and from the inexhaustible imagination and impressive creativity of the new generation of animators, true wonders are yet to come! This is exactly what the eight exciting programmes of Animateka's 3D animation retrospective boldly promise.

Milen Alempijević

retrospektiva: 3D računalniško animirani film I: začetki

3D computer animated film retrospective I: the beginnings

PERKMANDELJC/PERK

Dušan Kastelic (Vertigo/Bugbrain)
Slovenija/Slovenia, 2002, 35 mm, 2'45"



Perkmandeljc je nagajiv rudniški škrat. A v zlatih časih rudnika so rudarji in Perk živelji v nekakšni simbiozi. On jih je opozarjal na bližajoče se rudarske nesreče, rudarji pa so mu v zahvalo v temnem kotičku rudnika pustili košček svojega kosila. Ko so rudnik zaprli, je tudi škrat izgubil službo in v težki situaciji se vede kot številni brezposelnici rudarji – ne ve, kaj bi sam s seboj, pije velike količine piva. Perk is a wicked mine goblin. Nevertheless, in the golden age of mining, miners and Perk could live in some sort of symbiosis. Perk would warn them of oncoming mining accidents, and in return miners would leave him a bite of their lunch. But when the coal mine closed down, Perk lost his job, and now acts as an average unemployed miner – not sure what to do with himself, he drinks large amounts of beer.

BINGO

Chris Landreth (Alias/Wavefront)
ZDA/USA, 1998, digital, 5'05"



Film je sad režiserjevega sodelovanja v skupini za razvoj animacijske programske opreme maya. Z njim se je hotel rešiti strahu pred klovni, ki ga spreminja že vse življenje. Ni pomagalo.

This film was director's collaboration with a group of people to create an animation software package called maya. It was an attempt to dispel his lifelong fear of clowns. It didn't work!

KRIŽIŠČE 2/CROSSROADS 2

Franci Slak, Miloš Radosavljević (Bindweed Soundvision)
Slovenija/Slovenia, 2000, 35 mm, 6'



Prometno križišče sredi mesta. Ljudje nestrпno čakajo na avtobus, ki jih morebiti popelje na drug planet.

The busy crossroads in the middle of the city. People wait for the bus to come. Maybe it will take them to another planet.

KAKO SE RAZMNOŽUJEJO MORSKE DEKLICE/HOW MERMAIDS BREED

Joan Ashworth (Seedfold Films)
VB/UK, 2002, digital, 10'



Film odgovarja na vprašanje, kako se razmnožujejo morske deklice. Čeprav že od nekdaj predstavljajo tako močan simbol plodnosti in seksualnosti, da lahko ogrozijo pomorski promet, podatkov o njihovem razmnoževalnem procesu ni veliko. Film odstira pogled na skrivnostni cikel izleganja, oplojevanja in valjenja.

This film answers the question of how mermaids breed. Although they are traditional symbols of fertility and a sexuality so powerful as to be a danger to shipping, details of their reproductive processes have been scarce. The film reveals the secret cycle of laying, fertilising and hatching.

ELEPHANT GIRL

David Lobser (David Lobser)
ZDA/USA, 2007, digital, 4'30"



Popis nenavadnih dogodkov, v katerih dekle začara slon, in drugih presenetljivih prijetljajev.

An account of the strange manner in which Elephant Girl was carried away enchanted, together with other remarkable incidents.

OVERTIME

Oury Atlan, Thibaut Berland, Damien Ferrié (Supinfocom

RUBIKA)

Francija/France, 2005, digital, 4'55"



Lutke najdejo svojega stvaritelja mrtvega v studiu.
Ne razumejo, kaj se dogaja, trudijo pa se živeti dalje.
The little rag dolls find their creator dead in his
studio. They do not understand what is going on but
try to continue their lives.

BERNI'S DOLL

Yann Jouette (Dummy Productions)

Francija/France, 2008, digital, 11'05"



Berni, ki dela v tovarni mačje hrane, si kupi žensko
po delih, uvoženih iz različnih držav tretjega sveta.
Berni, employee of a company of cat food, buys a
woman by pieces imported from different countries
of the Third World.

BARKA/ARKA/ARK

Grzegorz Jonkajtys (Platige Image)

Poljska/Poland, 2007, digital, 8'



Neznani virus je uničil skoraj vso človeško raso. Edini
preživeli, ki se ne zavedajo prave narave te bolezni,
v ogromnih ladjah pobegnijo na morje in upajo,
da bodo našli neposeljeno zemljo. Tako se začne
eksodus, ki ga vodi en človek.

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

PLASTICAT

Simon Bogojević-Narath (Kenges)
Hrvatska/Croatia, 2003, digital, 9'50"



TREBUHI/LES VENTRES/THE BELLIES

Philippe Grammaticopoulos (Haidouk! Films)
Francja/France, 2009, digital, 16'40"



Noč. Mesto. Poln žep denarja. Berač na ulici, polni ljudi. Zoprna situacija, kajne? Oglejte si, kako lahko nedolžen sprehod po ulici postavi življenje na glavo. S katerega kolik konca.

Night. City. A pocket full of money. A beggar in a busy street. Adds up to trouble, doesn't it? See how a casual walk down the street can turn a life upside down. Or downside up.

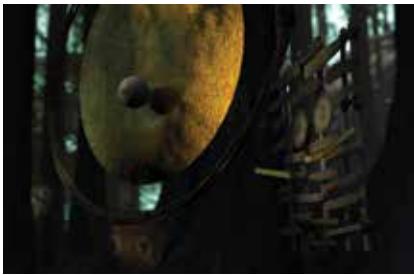
V skrajno industrializiranem svetu, kjer ljudje jedo samo transgeno hrano, se včasih na krožniku znajde prav presenetljiva jed.

In a very industrialized world, where humans only eat transgenic food, some plates make for surprising dishes.

**retrospektiva:
3D računalniško
animirani film II:
obredi**
**3D computer animated
film retrospective II:
the rituals**

**POMLAD/LE PRINTEMPS/
THE SPRING**

Jerome Boulbes (Lardux Films/Les Trois Ours)
Francija/France, 2012, digital, 15'13"



Svetišče globoko v gozdu. Maski čakajo in se pripravljajo. Zasliši se glasba ... Na prizorišču se pojavi kletka. V njej je privezana žrtev. Obred se lahko začne: veselo praznovanje pomlad.

A sanctuary in the depths of the forest. Masks are waiting and getting ready. Music begins... A cage is brought. Inside, attached, is the victim. The ceremony can begin: a joyful celebration of spring.

**ČIKORJA AN' KAFE/
CHICORY 'N' COFFEE**

Dušan Kastelic (Bugbrain Studio)
Slovenija/Slovenia, 2008, 35 mm, 7'54"

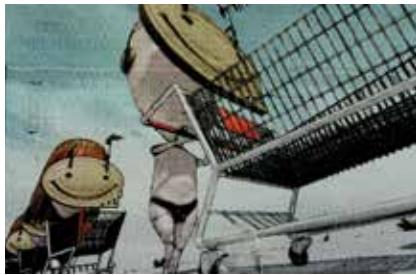


V animirani pripovedi pesmi Iztoka Mlakarja spremljamo preprost kmečki par od poroke do smrti. Rdeča nit zgodbe je drobna prevara – žena je namreč možu vse življenje namesto prave kave kuhala poceni kavni nadomestek, čikorjo.

This animated film, based on the song by Iztok Mlakar, follows the story of a simple peasant couple from their wedding to their death. The main thread of the story is a tiny deceit: throughout their whole life the wife would prepare a cheap coffee substitute, chicory, instead of coffee for her husband.

TISTA, KI MERI/ONA KOJA MJERI/ SHE WHO MEASURES

Veljko Popović (Kenges)
Hrvaska/Croatia, 2008, digital, 6'40"



Smo zares svobodni? Ali naša hrepenjenja res izvirajo iz nas ali so vsiljeni produkt družbe, v kateri živimo? Vprašanje, ki ga film zastavlja, je: smo sužnji kulture in družbe, v katero smo bili rojeni, ali ji vendorle lahko ubežimo?

Are we truly free? Are our desires truly our own or merely imposed products of the society we live in? The question this film is asking is this: are we slaves to the culture and society we were born in or is there a way to escape after all?

CVET BITKE/CVIJET BITKE/ FLOWER OF BATTLE

Simon Bogojević-Narath (Bonobostudio)
Hrvaska/Croatia, 2011, 35 mm, 19'30"



V arkadijskem vzdihu zamegljenega podzemlja živjo nenavadni liki: iluzionist, civilni subjekt, lesena lutka in tiki, a nevarni mečevalci. Njihova skrivnostna doživetja so prispodoba odnosa med že izumrla tradicijo evropskega bojnega mečevanja in doktrino pragmatične politične akcije. Je konec prispodobe tudi začetek poučnega nesporazuma?

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

PAPER WORLD

Dávid Ringesein, László Ruska (Moholy-Nagy University of Art and Design Budapest)
Madžarska/Hungary, 2012, digital, 2'35"



Oglas za WWF Madžarska prikaže vrednote, ki jih zagovarja WWF, na ravni mikrosveta.

An image film for WWF Hungary in which the values that WWF stands for, become visible on the level of a micro-world.

THE RACE

Michaël Le Meur (Autour de Minuit)

Francija/France, 2015, digital, 14'36"



TIME RODENT

Ondřej Švadlena (Autour de Minuit/MAUR Film)

Francija, Češka/France, The Czech Republic, 2016, digital, 15'



Človeštvo, večno nezadovoljno in obsojeno na rast, v
divji dirki pobaznelo pospešuje do vrtoglate hitrosti.
Kaj će ta brezglava naglica ni sad naše svobodne
volje, temveč mehanskih sil, ki vladajo vesolju?
Eternally dissatisfied and doomed to grow,
Humanity frantically rushes along at top speed on
a mad race. What if this headlong rush was not the
fruit of our free will, but the result of mechanical
forces ruling the universe?

V oddaljeni prihodnosti, kjer je noč použila dan,
prebivalci mutirajočega sveta živijo izključno od
umetne svetlobe.

In a distant future where the night has devoured
the day, the inhabitants of a mutating world feed
exclusively on artificial light.

**retrospektiva:
3D računalniško
animirani film III:
posebneži**
**3D computer animated
film retrospective III:
the misfits**

**UGAŠANJE V GLAVI/UNE TÊTE
DISPARAÎT/THE HEAD VANISHES**

Franck Dion (Pappy3D Productions/NFB)
Kanada, Francija/Canada, France, 2016, digital, 9'28"



Jacqueline ni več povsem pri sebi, a je trdno odločena, da se tako kot vsako letnje zimo odpelje na morje. Le da ji tokrat vztrajno sledi neka ženska, ki trdi, da je njena hči, in da se na poti zgodi nekaj nepričakovanih fantazmagoričnih preobratov. Jacqueline isn't quite in her right mind anymore, but she's determined to take the train to the seaside, as she does every summer. Only this year, she's constantly being followed by some woman who claims to be her daughter, and the trip takes some unexpected, phantasmagorical turns.

**ZGODBA O MEDVEDU/HISTORIA DE
UN OSO/BEAR STORY**

Gabriel Osorio (Punkrobot Animation Studio)
Čile/Chile, 2014, digital, 10'14"

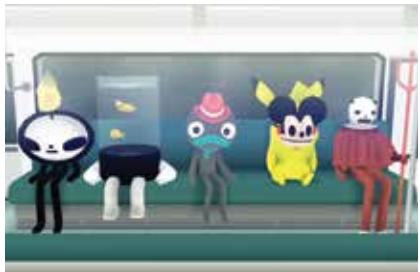


Star medved se vsak dan postavi na živahen ulični vogal. Z doma izdelanim marionetnim gledališčem nam bo povedal svojo zgodbo.

An old bear goes out every day to a busy street corner. Using a tin marionette theatre of his own making, the bear will tell us his life story.

ZUNANJI SVET/THE EXTERNAL WORLD

David O'Reilly (DOR/DETAiLFILM)
Nemčija/Germany, 2010, digital, 15'



Mlad fant se v vesolju absurdja nauči igrati klavir.
A boy learns to play the piano in a universe of absurdity.

THE ABSENCE OF EDDY TABLE

Rune Spaans, Dave Cooper (Tordenfilm)
Norveška/Norway, 2016, digital, 12'18"



Kaj če se izkaže, da sta vaš največji strah in največja ljubezen eno in isto? Eddy Table se izgubi v temačnem gozdu, kjer naleti na skrivnostno dekle in nevarne parazite. Moral bi pobegniti, a ga nekaj zadržuje. Romantična kratka grozljivka Runeja Spaansa se naslanja na delo kanadskega umetnika Dava Cooperja.

What if your worst fear and your greatest love turn out to be the same thing? Lost in a dark forest, Eddy Table stumbles upon a mysterious girl and dangerous parasites. He should escape, but something keeps him from leaving. Rune Spaans' romantic horror short is based on the works of Canadian artist Dave Cooper.

DESET/DIX/TEN

BIF - Jules Janaud, Fabrice Le Nezet, Francis Roisin (Autour de Minuit/The Mill)
Francija, VB/France, UK, 2008, digital, 7'08"



Marc vedno zelo previdno hodi po tlakovcih, saj se boji stopiti na črto. Odloči se, da bo fobijo poskusil premagati z zdravljenjem.

Marc needs the paving stones on which he walks to move, for fear of stepping on the lines. He starts a treatment to overcome his phobia.

RAK SVETILNIK/LA LÉGENDE DU CRABE PHARE/CRABE PHARE

Gaëtan Borde, Benjamin Lebourgues, Claire Vandermeersh,
Alexandre Vieux, Mengjing Yang (RUBIKA)
Francija/France, 2015, digital, 7'



Rak Svetilnik je mitski rak, ki pleni ladje izgubljenih mornarjev za svojo zbirko. Ker pa je zdaj že v letih, postaja skrb za zbirko čedalje večja muka.

The Crabe-Phare is a legendary crustacean. He captures the lost sailors' boats to add them to his collection. But the crab is getting old, and it is more and more difficult for him to build his collection.

WHO WILL PAY THE BILL?

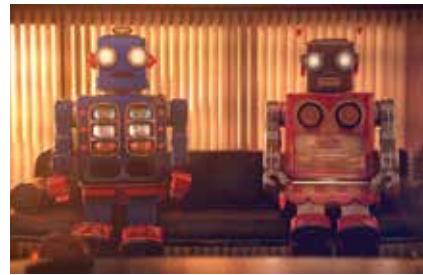
Daniel Nocke (Studio Film Bilder)
Nemčija/Germany, 2015, digital, 3'50"



Trije strokovnjaki razpravljajo o izjemno polemičnem vprašanju. O tem, ali bo četrti strokovnjak še kdaj povabljen, se poraja upravičen dvom.
Three experts give us their insights on a very controversial subject. It is highly doubtful if expert number four will ever be invited back.

ROBOTHERAPY

Manuel Ferrante, Fabien Julvecourt, Pierre Pappalardo, Antoine Petigand (ArtFx)
Francija/France, 2015, digital, 5'20"



Robotski par sklene, da bo težave rešil z obiskom terapevta.

A robot couple goes to the therapist to solve their problems.

AGRESIVNEŽI, BARBARI IN CAPINI/ ACCIDENTS, BLUNDERS AND CALAMITIES

James Cunningham (Media Design School)

Nova Zelandija/New Zealand, 2015, digital, 5'15"



Oče oposum prebera otrokoma zgodbo, ki od A do Ž predstavi najnevarnejšo žival na svetu: ČLOVEKA!

Črna komedija za otroke in starše, ki je nastala po navdihu legendarnega dela Edwarda Goreyja, je zabaven in brutalen abecednik smrti in nadlog, ki jih živalim povzroča nevedni človek.

A father possum reads his kids a story that's an alphabet of the most dangerous animal of all – HUMANS! Inspired by the Edward Gorey classic, this black-comedy for kids and parents alike is a hilarious and brutal alphabet of death and mayhem exacted upon animals by ignorant humans.

retrospektiva: 3D računalniško animirani film IV 3D computer animated film retrospective IV

**Celovečerni animirani film/Animated
Feature Film**

glej tudi str. 206/see also p. 206

ADAMA

Simon Rouby, Francija, Belgija, Luksemburg/France, Belgium, Luxembourg, 2015, digital, 82',
v francoščini z angleškimi in slovenskimi podnapiši/In French with English and Slovenian subtitles



Dvanajstletni Adama živi v odročni vasi v zahodni Afriki. Za pečinami leži dežela, kjer vladajo nasara, beli ljudje. Neko noč njegov starejši brat Samba izgine. Adama ne sprejme pravil odraslega sveta in je odločen, da ga bo našel. Z neomajno voljo otroka, ki odrasča v moža, se odpravi na pot, ki ga vodi prek morja, na sever, na bojno črto prve svetovne vojne. Piše se leta 1916.

Twelve-year-old Adama lives in a remote village in Western Africa. Beyond the cliffs, the World of Breaths can be found, where the Nassaras reign. One night, Samba, his older brother, disappears. Defying the laws of the elders, Adama decides to set out to find him. With the unwavering determination of a child becoming a man, he launches into a quest that will take him beyond the seas, to the North, to the front lines of World War One. It is 1916.

retrospektiva: 3D računalniško animirani film V 3D computer animated film retrospective V

**Celovečerni animirani film/Animated
Feature Film**

glej tudi str. 214/see also p. 214

CAFARD

Jan Bultheel, Belgija, Nizozemska, Francija/Belgium, The Netherlands, France, 2015, digital, 86',
v nizozemščini in francoščini z angleškimi in slovenskimi podnapisi/In Dutch and French with English
and Slovenian subtitles



Leto 1914. Medtem ko Jean Mordant osvaja zmago na svetovnem prvenstvu v rokoborbi, doma v Ostendu v Belgiji nemški vojaki brutalno posilijo njegovo hčer Mimi. Jean se zapriseže k maščevanju in se pridruži elitni oklepni diviziji, prvi tovrstni vojaški enoti v zgodovini. S tem se nevede poda na epsko pot, ki ga bo odpeljala okrog sveta. In njegov svet po tem neverjetnem potovanju nikdar več ne bo enak.

1914. Jean Mordant is winning the title of World Wrestling Champion. Back home in Ostend, Belgium, his daughter Mimi is brutally raped by German soldiers. Jean swears to avenge her and enrolls in the prestigious ACM, the first ever armoured car division. Little does he know he is embarking on an epic voyage that will drag him around the earth. An incredible journey that will reshape his world forever.

**retrospektiva:
3D računalniško
animirani film VI:
3D/2D**
**3D computer animated
film retrospective VI:
3D/2D**

LUCY
Evert de Beijer (IJssel Producties)
Nizozemska/The Netherlands, 2015, digital, 10'



Deček z raztresenimi starši obišče paleontološko razstavo, kjer štiri milijone let stara Lucy nenadoma oživi.

A boy visits a paleontological expo with his absent-minded parents. Then the 4-million-year-old Lucy comes alive.

VÍGIL
Rita Cruchinho Neves (Modo Imago)
Portugalska/Portugal, 2015, digital, 12'30"



Vigil se nekoč spotakne ob svoj vsakdan. Mu osebni razvoj širi prostor svobode ali ga vodi do bridkega spoznanja, da je kot posameznik navsezadnje samo delček celote?

One day, Vigil stumbles upon his everyday life. Does his individual development lead him to a wider space of freedom or to the tragic awareness that, after all, he is no more than a part of a whole?

PRAVLJICA O POBEGU/THE TALE OF HOW

Jannes Hendrikz, Ree Treweek and Markus Smit (Shy the Sun)
Južna Afrika/South Africa, 2006, digital, 4'28"



Orjaška hobotnica, ki ji iz glave raste drevo, strah in trepet Pacifika: to je pošast Otto! Za zabavo v samoti najraje žre nedolžno kolonijo dodov, ki živijo na njegovi glavi.

A giant octopus who had a tree growing from his head, the terror of the Indian Ocean, Otto The Monster! It was his lonely pastime to devour the innocent Dodos who lived on his head.

LOGORAMA

H5: François Alaux, Hervé de Crécy, Ludovic Houplain (Autour de Minuit)
Francija/France, 2009, digital, 16'



Policisti po različici Los Angelesa, ki ga v celoti sestavljajo korporativni logotipi, lovijo oboroženega zlikovca.

Police chase an armed criminal in a version of Los Angeles comprised entirely of corporate logos.

RUBIKA

Claire Baudean, Ludovic Habas, Mickaël Krebs, Julien Legay,
Chao Ma, Florent Rousseau, Caroline Roux, Margaux Vaxelaire
(Supinfocom Arles)
Francija/France, 2010, digital, 3'58"



Dobrodošli na Rubiki, muhastem planetu, oblikovanem po navdihu Rubikove kocke, ki ima zelo samosovo gravitacijo.
Welcome to Rubika, a whimsical, Rubik's Cube-inspired planet with a fanciful gravity.

BIRDZ

Emilien Davaud (Hélium Films)
Švica/Switzerland, 2016, digital, 11'20"



Ljudje, ki po videzu in obnašanju spominjajo na ptice, se trudijo preživeti v kruti naravi.

People who look and behave like birds are trying to survive the cruelty of nature.

THE GUARDIAN

Alessandro Novelli (N9ve Studio)
Španija/Spain, 2015, digital, 4'52"



Film je svobodna interpretacija novele Pred zakonom iz Kafkovega Procesa.

The Guardian is a free interpretation of the parable "Before the Law" from Kafka's book The Trial.

THE VALLEY BELOW

Joel Hofmann (University of Applied Sciences and Arts Lucerne)
Švica/Switzerland, 2015, digital, 8'31"



Kar zakriva meglja, se razkrije šele od blizu. Na vrhu gore vojak brani mesto pred nevarnostjo, ki se skriva pod plastjo megle. Nekoč se mora po nesrečnem pripeljaju soočiti s strahovi in takrat spozna, da ni vse, kar je neznano, tudi nevarno.

What is disguised in the fog will only be revealed from up close. On the top of a mountain a soldier protects his town from the threat lurking beneath the fog. One day a mishap forces him to confront his fears. In the process he realizes that not everything unknown hides great danger.

**retrospektiva:
3D računalniško
animirani film VII:
študenti premikajo meje
3D computer animated
film retrospective VII:
students moving
the edge again**

LITTLE FREAK

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



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

A young deformed boy lives as a side-show freak. When his father asks him to make a birthday-wish he starts to imagine... A metaphor for the expectation some parents have with their children, without seeing that they have other ambitions and their own dreams.

CHAUD LAPIN

Alexis Magaud, Soline Béjuy, Maël Berreur, Géraldine Gaston, Flora Andrivon (Supinfocom Arles)
Francija/France, 2014, digital, 5'24"



Vsakdanja ljubezenska zgodba.
A common love story.

NEUMNA DOBA/L'ÈRE BÊTE/ THE STUPID ERA

Thomas Caudron, Ingrid Menet, Laurent Meriaux, Clement Tissier
Seillé (Supinfocom Valenciennes)
Francija/France, 2011, digital, 6'45"



V srednjem veku berača in njegovega prasiča zvabijo na semenj, kjer ljudje za zabavo vodijo človeške procese proti živalim in jih mučijo. Tudi naša junaka aretirajo in jima sodijo.

In medieval times, a beggar and his sow are led to a carnival where people have fun torturing animals as if they were human beings. Our two heroes are arrested and judged in their turn.

OGENJ/FUEGO/FIRE

Pablo Penchansky (Pablo Penchansky/FADU – Universidad de Buenos Aires)
Argentina/Argentina, 2015, digital, 12'20"



Okoli ognja je šest postav. Ena se odpravi na pot.
Around the fire, six figures are found. One of them starts a journey.

SIROCCO

Romain Garcia, Kevin Tarpinian, Thomas Lopez-Massy, Avril Hug,
Lauren Madec (MOPA)
Francija/France, 2016, digital, 5'30"



Na obali Sicilije se družina zbere k praznovanju rojstnega dne starega botra. Potem pa se dvigne veter.

At the edge of the Sicilian coast, a family gathers to celebrate the birthday of an ancestral godfather. Unfortunately, the wind rises.

RÉSISTANCE

Alexandre Chauvet, Anna Ledanois, Quentin Foulon, Juliette Jean, Julie Narat, Fabien Glasse (MOPA)
Francija/France, 2016, digital, 7'13"



Osebje fine restavracije, ki je v rokah totalitarnega režima žuželk, skuje načrt za zrušenje veljavne ureditve.
Dominated by an Insects totalitarian regime, the staff of a smart restaurant organizes a plot to knock down the established order.

NEIGHBOURWOOD

Eddy Hohf, Fynn Große-Bley, Patrik Knittel (Filmakademie Baden-Württemberg)
Nemčija/Germany, 2016, digital, 4'

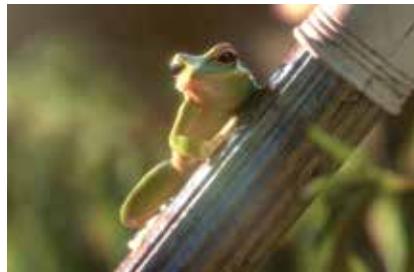


Znanstvenik in izumitelj g. Eule zapre vsa okna svoje hišice na drevesu, da bi se povsem posvetil svojim izračunom. Vselej ima občutek, da ga s portretnih slik opazujejo predniki. Tedaj se v sosednjo hišico na drevesu vseli nov sošed.

The scientist and inventor Mr. Eule closes all the windows in his tree-house in order to concentrate fully on his calculations. He is always feeling observed by his ancestors that stare down at him from their portraits. Just in that moment a new neighbour moves into the treehouse next door.

GARDEN PARTY

Florian Babikian, Vincent Bayoux, Victor Caire, Théophile Dufresne, Gabriel Grapperon, Lucas Navarro (MOPA)
Francija/France, 2016, digital, 6'50"



Par dvoživk v zapuščeni razkošni hiši raziskuje okolico in se predaja najbolj prvinskih nagonom.

In a deserted lordly home, an amphibian couple explores and gives in to their most primal instincts.

UNTAMED

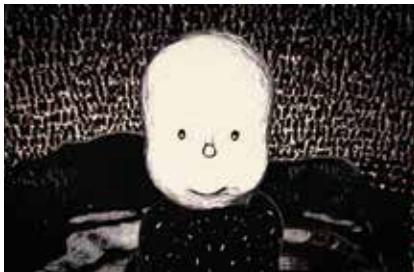
Juliette Viger (The Animation Workshop)
Danska/Denmark, 2015, digital, 7'35"



Tiha in plaha petnajstletna Sally mora trpeti življenje z očetom volkodlakom, ki se tako pogreza v svojo glasbeno divjino, da sploh ne opazi lastnih težav.
Sally, a quiet and mousy 15-year-old girl, has to live and bear with her werewolf father, who, lost in his musical wilderness, does not seem to notice the scale of his damages.

CHILD

Iring Freytag, Viktor Stickel (Filmakademie Baden-Württemberg)
Nemčija/Germany, 2016, digital, 9'10"



Otrok mora iz koče po kurivo za ugasli ogenj. Iskanje primernega lesa se sprevrže v življenjsko delo.
A child has to leave its hut to collect wood for the fire that went out. The search for suitable wood becomes a life's work.

BUČKE UPORA/LES COURGETTES DE LA RÉSISTANCE/RESISTANCE ZUCCHINIS

Mélissa Idri, Benoit Lecaittel, Ivana Ngamou, Côme Balguerie (Supinfocom Rubika), Francija/France, 2016, digital, 6'17"



Neki mož v gorskem skrivališču med alžirsko vojno prehranjuje uporniško gibanje.
Hiding in the mountains, a man feeds the resistance during the Algerian war.

FRANTICK

Amanda Piller (University of Applied Sciences and Arts Lucerne)

Švica/Switzerland, 2015, digital, 5'45"



Posameznik se na brezskrbni poti nepričakovano
znajde v nevarnosti. Počasi začne izgubljati nadzor
nad svojim ciljem in nad sabo.

On his untroubled way, an individual unexpectedly
finds himself in a precarious state. Gradually, he
loses control of his ambition and himself.

**retrospektiva:
3D računalniško
animirani film VIII:
najboljši s festivala
Animanima
3D computer animated
film retrospective VIII:
best 3D of Animanima**

ERGO

Geza M. Toth (KEDD Animation)
Madžarska/Hungary, 2008, digital, 12'



Zgodba o glasbi v nas.
A story about the music in us.

DOG DAYS

Geoffroy de Crécy (Autour de Minuit/Dummy Productions)
Francija/France, 2007, digital, 16'



Grace, najmlajšo hčer premožne ameriške družine,
ob rojstvu zamenjajo z Dougom, mladičkom revnih
kmetavzarjev.

Grace, the last born of a bourgeois American family,
is exchanged at birth with Doug, a redneck family's
little puppy.

PIVOT

André Bergs (Il Luster)

Nizozemska/The Netherlands, 2009, digital, 5'



Ko neki mož prisostvuje umoru in fotografira morilca, mu začnejo streči po življenju. Med begom mu uspe obrniti potek dogodkov in plen postane lovec. Vse skupaj pripelje do nesrečnega konca.
When a man is witness to a murder and takes pictures of the killer, he has to run for his life. During the chase he is able to turn the tables and the prey becomes the hunter. All resulting in an unfortunate ending.

FRENCH ROAST

Fabrice O. Joubert (Pumpkin Factory/Bibo Films)

Francija/France, 2008, digital, 8'10"



Zapeti poslovnež v fini pariški kavarni ugotovi, da je pozabil denarnico, zato si kupuje čas z naročanjem nove in nove kave.

In a fancy Parisian Café, an uptight businessman discovers he forgot to bring his wallet and bides his time by ordering more coffee.

THE HOLY CHICKEN OF LIFE & MUSIC

Nomint (Nomint)

Grčija/Greece, 2010, digital, 3'



Čaščena in izkoriščana veličastna pošast po imenu Sveta kokoš v sagi o ljubezni in obžalovanju, umetnosti in znanosti, življenju in glasbi.

The story of the Holy Chicken, a magnificent beast, worshiped and exploited, in a tale of love and regret, art and science, Life and Music.

FLAMINGO PRIDE

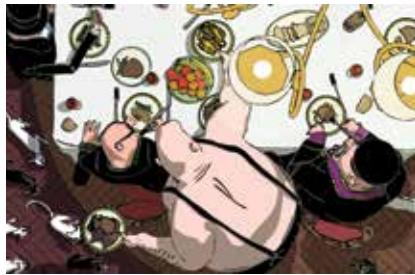
Tomer Eshed (Talking Animals)
Nemčija/Germany, 2011, digital, 6'



Zgodba o edinem heteroseksualnem plamencu in njegovem obupanem iskanju ljubezni.
The story of the only heterosexual flamingo, in his desperate attempt to find love.

DINNER FOR FEW

Nassos Vakalis (Nassos Vakalis)
Grčija/Greece, 2014, digital, 10'



Družbeno-politična metafora sveta kot uradna večerja, ki se, ko zmanjka hrane, nepričakovano zaplete.
A sociopolitical metaphor of the world as a formal dinner that takes an unexpected turn when there's no more food to be served.

PATHS OF HATE

Damian Nenow (Platige Image)
Poljska/Poland, 2012, digital, 10'32"



Zgodba o razlogih za sovraštvvo, ki miruje v človeku in se prebudi v trenutkih obupa.
The story behind the hatred that slumbers in mankind and awakens in desperate situations.

animirani dokumentarci animated documentaries

Po lanskoletni ekstenzivni retrospektivi, posvečeni hibridni formi animiranega dokumentarnega filma, Animateka ohranja program najboljših animiranih dokumentarcev letošnje festivalske sezone. Animacija nam omogoči, da na platnu prikažemo tudi stvari, ki jih ni mogoče ujeti s filmsko kamero. Program kratkih animiranih dokumentarcev dokazuje, da sta na videz nezdružljiva žanra skupaj lahko celo močnejša; predstavlja tako družbenokritične teme iz zgodovine in sodobnosti kot osebnoizpovedne zgodbe in dokumentarne portrete posameznikov. Zadnje čase se animirani dokumentarci vedno bolj lotevajo tudi bolečih zgodb o različnih bolezenskih odvisnostih sodobnega človeka, od alkoholizma do odvisnosti od računalniških iger. In ker letos slavimo 20. obljetnico Slovenske kinoteke, program začenjamo s prav posebnim filmom. G. Peščeni se vrača v čas, ko so množice drle v mestne kinematografe, da bi na lastne oči videle to iznajdbo. Neverjetno vzdusje ob prvih projekcijah, njihova izjemna priljubljenost in neizmeren vpliv na gledalce – to je le nekaj iz množice težko opredeljivih izkušenj, ki so zaznamovale spoznavanje z novo obliko umetnosti. Soetkin Verstegen v svojem filmu predstavi spomine na to začetno obdobje v luči legende o g. Peščenem ter tako označi film kot orodje za ustvarjanje množične iluzije.

Igor Prassel

After last year's extensive retrospective on the hybrid form of animated documentary film, Animateka returns with a programme of best animated documentaries of this festival season. Animation has the power to put on the screen what no camera can capture. This programme of best animated short documentaries demonstrates that what seem as incompatible genres, when combined, can produce an even more powerful result. The films focus on past and present pressing social issues as well as lyrical intimate stories and documentary portraits of individuals. Animated documentaries have recently started exploring harrowing stories of various modern man's addictions, from alcoholism to gaming addiction. And to mark the 20th anniversary of the Slovenian Cinematheque, the programme starts with a very special film. *Mr. Sand* goes back to the times when city theatres were filled with the crowds curious about the invention of the cinematograph. The extraordinary atmosphere of the first screenings, their great popularity and unfathomable influence on the minds of spectators were among the multitude of experiences, hard to define explicitly, related to the contact with the new genre of art. In her film, Soetkin Verstegen presents the chronicler's recollection from its pioneering period in the context of a legend about Mr. Sand, defining cinema as a tool of mass illusion.

Igor Prassel

G. PEŠČENI/MR. SAND

Soetkin Verstegen (Soetkin Verstegen/The Animation Workshop)
Belgijska, Danska/Belgium, Denmark, 2016, digital, 8'15"

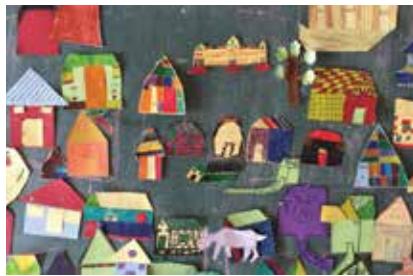


Zasanjan animirani dokumentarec o nevarnostih kinematografije v njenih začetkih. V ozadju je ves čas prisoten skrivnostni lik g. Peščenega. Resničnega ali izmišljenega.

A dreamy animated documentary about the dangers of early cinema. In the back of the story moves Mr Sand, a mysterious character. Real or imagined.

TABLO-A

Mario Torrecillas (Apaches Entertainment/La Trini/Colosé Producciones)
Španija/Spain, 2015, digital, 6'35"



Julij 2015. Haitiju se ne uspe iztrgati iz popolne revčine, vsespološnega pomanjkanja in odsotnosti vsakršne varnosti. Prizorišče dogajanja nepozabnega filma, ki ga je 20 otrok z iluzijami in kredo zasnovalo na tablo, je šola v taborišču za razseljene osebe Corail-Cesselesse.

July 2015. Haiti has not managed to get out of absolute poverty, the lack of everything, the security of anything. The school in the Corail-Cesselesse displaced people camp is the setting for "Tablo A", a transformative workshop-film made with the illusion and chalk of 20 children on a blackboard.

ŽILAVA/TOUGH

Jennifer Zheng (Kingston University)
VB/UK, 2016, digital, 4'50"



Nekaterje stvari je mogoče razumeti šele, ko dozoriš. Ko se kitajska mati in njena v Britaniji rojena hči prvič pogovorita kot odrasli ženski, se kulturni nesporazumi iz otroštva pokažejo v novi luči.

Some things can only be understood with maturity. New light is shed on childhood cultural misunderstandings when a Chinese mother and her British born daughter speak as adults for the first time.

ČASOVNA PREJA/TWIDDLY THINGS

Adara Todd (Middlesex University)

VB/UK, 2016, digital, 4'13"



Tok zavesti, upodobljen v mešani tehnični animaciji.
Izpoved Polly, ženske z Alzheimerjevo boleznijo, o
tem, kako je bolezen vplivala na njeno življenje.
A stream of consciousness visualized in mixed
media animation. Polly, a woman suffering from
Alzheimer's, takes us through how the disease has
affected her life.

BLANQUETTE

Charlie Belin (La Poudrière)

Francija/France, 2015, digital, 4'18"



Ko se družina zbere h kosilu, čez mizo potujejo
drobci pogovora.

Snippets of conversation fly across the table as a
family gathers together for lunch.

V DEŽJU ALI SONCU/BEI WIND UND WETTER/WHATEVER THE WEATHER

Remo Scherrer (Zeitraum Film/ University of Applied Sciences and
Arts Lucerne/SRF)

Švica/Switzerland, 2015, digital, 11'30"



Wallyjino otroštvo se ob mamini zasvojenosti z
alkoholom čedalje bolj postavlja na glavo. Izgredje in
posledice zasvojenosti osemletnica doživlja na lastni
koži. Obupano in za vsako ceno se trudi ohranjati
svoje življenje in življenje družine v normalnih
tirnicah. Začne se čustveni vrtiljak nemoči, pretiranih
zahtev in obupa. To je vsakodnevni boj za preživetje.
Wally's childhood is increasingly turned upside down
by her mother's alcohol addiction. She experiences
the excesses and consequences of addiction first
hand. Desperately, the eight-year-old tries to keep
up normality in her own life and the life of her
family by any means. A roller coaster ride between
helplessness, excessive demands and desperation
begins. It's a daily struggle for survival.

KAKO DOLGO, NE DOLGO/ HOW LONG, NOT LONG

Michelle Kranot, Uri Kranot (Dansk Tegnefilm/The Animation Workshop)
Dánška/Denmark, 2016, digital, 6'

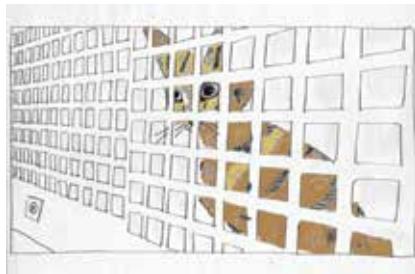


Vizualno potovanje, ki v dobi, ko so ksenofobija, nacionalizem in nestrpnost vsakodnevni pojavi, sproži razmislek o širši pripadnosti, ki se ne omejuje na mesto, regijo ali nacionalnost.

A visual journey that challenges us to think about a universal belonging that doesn't confine itself to a city, region or national boundary, in an age in which xenophobia, nationalism and intolerance are a daily occurrence.

#THEIRCATSASWELL

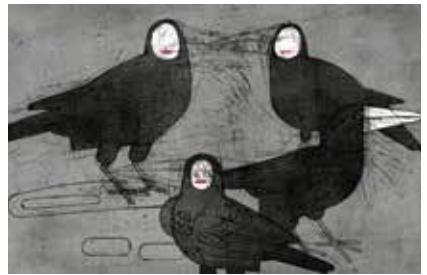
Lisbeth Kovacič (Lisbeth Kovacič)
Avstrija/Austria, 2016, digital, 4'03"



Klepet po WhatsAppu med avstrijskim aktivistom in sirskima beguncema, ki sta se z mačko prebila v Nemčijo in obtičala v begunkem taborišču, kjer vladajo nečloveške razmere. Toda ljudje v taborišču se uprejo; s pomočjo fotografij, ki jih posnamejo z mobilnimi telefoni, za razmere izve javnost, upravitev taborišča pa naposled mora prevzeti odgovornost. A WhatsApp chat between an Austrian activist and two Syrian refugees, who managed their way together with their cat to Germany and got stuck in a refugee camp in inhuman conditions. But the people in the camp revolted and with the help of pictures taken with their mobile phones, the situation was brought to public and the camp manager had to take responsibility.

ZLOMLJENE/KAPUTT/BROKEN – THE WOMEN'S PRISON AT HOHENECK

Volker Schlecht, Alexander Lahl (Die Kulturingenieure)
Nemčija/Germany, 2016, digital, 7'

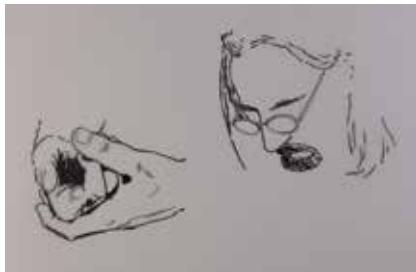


Animirani kratki dokumentarec o nekdanjem osrednjem vzhodnonemškem ženskem zaporu, ki se je imenoval Hoheneck. Delo črpa iz intervjujev z nekdanjimi zapornicami in odstira pogled v najbolj zloglasen zapor za ženske v Vzhodni Nemčiji. Film o političnih zapornicah, prisilnem delu in velikanskih zaslužkih na obeh straneh železne zavese.

An animated documentary short film about Hoheneck, the main prison for women in former East Germany. Based on interviews with former prisoners, this animated documentary provides a glimpse into the most notorious women's prison in East Germany. A film about political imprisonment, forced labour, and enormous profits on both sides of the Iron Curtain.

EYE FOR AN EYE

Steve Bache, Luise Peter, Mahyar Goudarzi (Filmakademie Baden-Württemberg)
Nemčija/Germany, 2016, digital, 4'25"



Frederick Baer je že dobro desetletje zaprt v kaznilnici ameriške zvezne države Indiana; obsojen je na smrt. Na izvršitev kazni še vedno čaka. Risani animirani dokumentarec o čakanju morilca na smrtno kazen ter nasprotuječih si pogledih na njegovo krivdo in usodo.

Frederick Baer has spent over a decade on death row in Indiana State Prison. He is still waiting for his death penalty to be executed. Hand-drawn animated documentary about a murderer's time on death row and the conflicts about his guilt and destiny.

MILI VELIKAN/OLBRZYM/ THE GENTLE GIANT

Marcin Podolec (FUMI Studio/Polish National Film School in Łódź)
Pojska/Poland, 2016, digital, 10'40"



Protagonist filma *Mili velikan* se bo udeležil tekmovanja v poeziji. Da bi zbral pogum in se izpostavil, se ozre na vse svoje življenje in se sooči s strahovi. Film o majhnem koraku za človeštvo, a velikem za človeka.

The main protagonist of *The Gentle Giant* is going to take part in a poetry contest. To gather up the courage to come out, he collects the memories from the entire life and fights his own demons. It's a film about one tiny step for mankind, one giant leap for a man.

ZMAGAL SEM/JAG VAR EN VINNARE/I WAS A WINNER

Jonas Odell (Apparat, Johan Edström Filmproduktion AB)
Švedska/Sweden, 2016, digital, 14'10"



Trije posamezniki nam prek svojih avatarjev zaupajo izkušnjo odvisnosti od računalniških igric. Izršejo življenje, ki ga zaznamujejo osamitev in pobeg, pa tudi maščevanje in olepševanje. Domiselno oblikovan in animiran dokumentarni film, ki gledalca hkrati očara in gane.

In the semblances of their avatars three people tell us about their experience with their gaming addiction. They paint a picture of an existence characterized by isolation and flight response, but also by revenge and romanticism. An ingeniously designed and animated documentary that both captivates and moves you.

erotika v animiranem filmu eroticism in animated film

Po lanskoletnem uspešnem in dobro obiskanem programu »Seks in erotika v animiranem filmu«, ki sva ga iz ženskega in moškega pogleda predstavila s kanadsko producentko Julie Roy, tudi letos ohranjamo edinstveni program za starejše od 18 let. Za razliko od lani, ko smo bili bolj konkretni, letos ponujamo malo manj eksplícitne vsebine, vendar nič manj nabite z erotiko in seksualnimi fantazijami. Večina filmov je delo režiserk mlajše generacije, ki brez težav odkrito spregovorijo o seksualnosti. Posebej izpostavljam švedski film *Vroče mame*, ki prikazuje tabuizirano temo nosečniške seksualne želje, in kanadski *Klitoris*, ki vam bo razkril vse skrivnosti dela ženskega telesa, v katerem se skriva do osem tisoč živčnih končičev. Žgečkljivi prizori in gola telesa v animiranem filmu vas čakajo na petkovi nočni projekciji v Kinodvoru. Samo za tolerantne odrasle!

Igor Prassel

After last year's successful, well-attended Sex and Eroticism in Animated Film, a programme put together from a woman's and man's perspectives by Canadian producer Julie Roy and me, this unique programme of films for those over 18 returns. Unlike last year, when we were quite explicit, we are showing slightly more reserved works, which are nevertheless charged with eroticism and sexual fantasies. Most of the films were made by younger-generation female filmmakers ready to speak up openly about sexuality. Let us draw attention to *Moms on Fire*, a Swedish film about the taboo subject of sexual desire in pregnancy, and *The Clitoris*, a Canadian work revealing all the secrets of this part of a woman's body with its up to 8000 nerve endings. Steamy scenes and nudity in animation await at the Friday late-night screening in Kinodvor. Open-minded adults only!

Igor Prassel

PIČKA/CIPKA/PUSSY

Renata Gašiorowska (Polish National Film School in Łódź)
Poljska/Poland, 2016, digital, 8'



Mlada ženska prezivlja večer doma. Odloči se, da bo sama poskrbela za nekaj sladkih užitkov, toda vse ne gre po načrtu.

A young girl spends the evening alone at home. She decides to have some sweet solo pleasure session, but not everything goes according to plan.

MIRROR

Anna Lytton (Anna Lytton/Academy of Media Arts Cologne)
Nemčija/Germany, 2016, digital, 5'17"



Dotakniti se in doživeti dotik, razkriti in prikriti.
Linje svinčnika raziskujejo kožo, notranji svet, ki se izriše na zunanjosti površini telesa. V premikih se začne izražati odnos med telesom in avtoričnimi risbami.
To touch and be touched, to reveal and conceal.
Pencil lines exploring skin, an inner world made visible on the body's outer layer. Movements and gestures become manifestations of the relationship between the body and the author's drawings.

KOZMOS/KOSMOS/COSMOS

Daria Kopiec (WJTeam)
Poljska/Poland, 2016, digital, 2'29"



Kozmos je animirani film o telesu. O mišicah, koži, srcu, ki hrepenijo po dotiku. O telesu, ki želi izkusiti bližino z drugim telesom.

Cosmos is an animated film about the body. Muscles, skin, heart which wish to be touched. About the body wanting to experience closeness with another body.

BOLLYWORLD

Monira Kamal (Film University Babelsberg KONRAD WOLF)

Nemčija/Germany, 2015, digital, 7'07"

3D



Radha s pobožnim indijskim plesom vstopi v pisani svet fantazije. Sladki zvoki Krišnine flavte jo začarajo in kmalu se počuti kot v raju. Toda ali je v tem popolnem svetu zares vse, kar se sveti, zlato? Zgodba o zunanjem videzu, obvladovanju in sprejemanju.

With her devotional Indian dancing Radha enters a colourful, fantastic world. Enchanted by Krishna's sweet flute play, Radha soon feels like in paradise. But is really all that glitters gold in this perfect world? A story about outward appearance, control and acceptance.

KLITORIS/LE CLITORIS/ THE CLITORIS

Lori Malépart-Traversy (Concordia University)

Kanada/Canada, 2016, HD, 3'15"



Ženske imajo to srečo, da premorejo klitoris: edini organ v človeškem telesu, ki ni namenjen ničemur drugemu kot užitku! Ta humorini in poučni animirani dokumentarec vam bo razkril njegovo neodkrito anatomijo in nepoznano zgodovino.

Women are lucky, they get to have the only organ in the human body dedicated exclusively for pleasure: the clitoris! In this humorous and instructive animated documentary, discover its unrecognized anatomy and its unknown herstory.

PETITE MORT

Antoine Bieber (La Poudrière)

Francija/France, 2016, digital, 3'57"



Pet moških govorji o svojih spolnih izkušnjah.
Five men talk about their sexual experiences.

DOMAČA ZABAVA/HÁZIBULI/ HOUSEPARTY

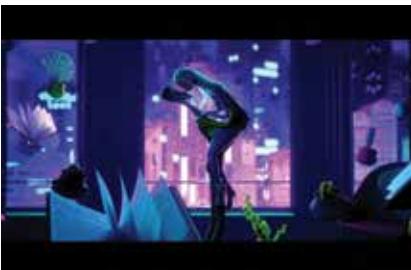
Daniel Barany (Moholy-Nagy University of Art and Design
Budapest)
Maďarska/Hungary, 2015, digital, 4'



Doma se odvije zabava. Začne se z nedolžno pijajoč 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 *Veroquin et le plancton* Borisa Viana.

A house party coming to life from the beginning to the end. Starting with simple drinking and chatting which is followed by music, and the guest just keep on arriving. They drink so much that the party becomes a catastrophe. The film was inspired by the novel *Veroquin et le plancton* by Boris Vian.

**MALGRIN DEBOTTE, ZGODBA O FANTUŠ
ČUDEŽNIMI PEGAMI/MALGRIN DEBOTTE/MALGRIN
DEBOTTE, THE STORY OF THE BOY WITH MAGIC MOLES**
Morgane Marinos, Claire Brodelle, Cindy Kinadjian, Clarisse Valeix
(Supinfocom Rubika), Francija/France, 2016, digital, 6'08"



V soju neonskih luči električnega mesta se bo odvilo nenavadno srečanje zadržanega mladeniča s privlačno glasbenico. Po ritmu in vibracijah telesa in srca bosta začutila delovanje čudnega zakona privlačnosti.

Under the neon lights of an electric city a marginal young man is about to make an unusual encounter with a captivating musician woman. It's by the beats and vibrations of the body and the heart that those two characters will discover the strange law of attraction.

THE COPYIST

Tamás Kőszegi (Mimicry)
Maďarska/Hungary, 2016, digital, 7'45"



Fotokopirni stroj v pisarni vidi več, kot si lahko mislimo. V temi fotokopirnice se godi vse mogoče. *The Copyist* je prvi narativni film v zgodovini, ustvarjen s fotokopirnim strojem.

The office photocopier sees much more than we can imagine. In the darkness of the copy room anything can happen. *The Copyist* is the first narrative film ever made with a photocopier.

SUPERBIA

Luca Tóth (Fakt Visual Lab/MAUR film/Artichoke/Boddah)
Mađarska, 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.

VROČE MAME/MOMS ON FIRE

Joanna Rytel (Alto film)
Švedska/Sweden, 2016, digital, 13'



Film, ki kljubuje splošno sprejetim normam o tem, kaj pomeni biti dobra mama.

A film about defying and stretching the generally accepted standards of good motherhood.

evropske šole animiranega filma european animation schools: MOME CSC PWSFTviT

Letos smo se odločili, da bomo namesto predstavitve izbrane evropske šole posvetili dodatni študentski program trem šolam, ki so v selekcijo za Evropski študentski tekmovalni program poslale najboljši nabor filmov. V šolskem letu 2015/16 so bili po našem mnenju najboljši filmi študentov in študentek budimpešanske MOME, turinskega CSC in akademije PWSFTviT iz Lodzi. Predstavniki šol bodo v novoustanovljeni platformi za profesionalno občinstvo AnimatekaPRO na okrogli mizi predstavili tudi metodologijo in filozofijo učenja za animirani film.

For this year's edition of the festival, we decided that rather than one European animation school the additional student programme would be dedicated to the three schools to submit the best works for the European Student Competition Programme. In our view, the schools to produce the best films of the academic year 2015/16 were MOME Budapest, CSC Turin, and Lodz Film School. As part of our newly established AnimatekaPRO industry platform, representatives of the three schools will talk about their methods and philosophies of teaching animation.



OUT OF ORDER

Carlson Hanna (Moholy-Nagy University of Art and Design)
Madžarska/Hungary, 2015, digital, 7'30"



Film o travmi, ki se prenaša skozi generacije. Kaj se dogaja v otroku, ki je izpostavljen tesnobnosti nesoglasij in dogodkom, ki si jih ne zna pojasniti? Film na liričen način spregovori o tematiki prek metafore štirih živalskih vrst.

The film talks about trauma passed on through generations. What does a child experience when caught in the friction of anxiety and events that are inexplicable to them? Using four animal species as metaphors, the film explores the underlying issues in a lyrical way.

COSMIC JACUZZI

Anikó Takács (Moholy-Nagy University of Art and Design)
Madžarska/Hungary, 2015, digital, 9'03"



Nenavadna zgodba o dveh kamionarjih, ki se z zapušcene ceste podata na neverjetno potovanje v vesolje.

The film tells an unusual tale of an incredible journey two truck drivers take from an abandoned road to outer space.

HEREAFTER

Natália Azevedo Andrade (Moholy-Nagy University of Art and Design/Natália Azevedo Andrade)
Madžarska, Portugalska/Hungary, Portugal, 2016, digital, 3'52"



Neka oseba umre. Kot duh se mukoma sooča s spoznanjem, da ni več človek, spomin pa medtem počasi bledi.

A person dies. As a ghost, they struggle through the realisation they are no longer human, while their memory fades away.

PRST NA SPROŽILCU/UJJ A RAVASZON/FINGER ON THE TRIGGER

Péter Kántor (Moholy-Nagy University of Art and Design)
Maďarska/Hungary, 2015, digital, 9'39"

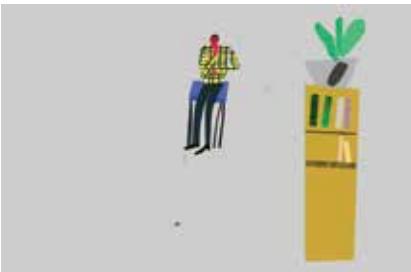


Starec si nadene potapljaško opremo in se potopi v bližnje jezero. Raziskovanje prebudi spomin na pomemben dogodek iz njegovih mladih let. V njem s partnerjem lovita nevarnega zlikovca, ki jima povzroči večje težave, kot sta pričakovala. V prepletu preteklosti in sedanosti se počasi razkrije pravi smisel početja starega potapljača.

An old man suits up his diver gear to dive into the nearby waters. His exploration brings back a memory of himself, which shows an important event from his early years. We are witnessing him and his partner trying to catch a dangerous criminal, who then causes more problems than expected. The interweaving past and present gradually unfold the true purpose of the old diver's research.

RANDOM WALKS

Borbála Tompa (Moholy-Nagy University of Art and Design)
Madžarska/Hungary, 2015, digital, 7'45"



Eksperimentalni dokumentarec, ki se ukvarja z vprašanjem preseljevanja. Vizualno se naslanja na intervjuje, katerih zvok stike filmsko pripoved. An experimental documentary that revolves around the subject of immigration. The visual material is based on interviews, the sound of which runs through the film as a narrative.

ARZENA VELENIFERA

Ludovica Ottaviani, Anna Sireci, Maria Testa (Centro Sperimentale di Cinematografia Piemonte)
Italija/Italy, 2016, digital, 5'05"



Ženska, ki jo na plesišču najprej popade neustavljivo ljubosumje in nato divji bes, v neusmiljenem ritmu tanga pobije vse svoje nadležne, nezveste ljubimce. Kratki film, v katerem se prepletajo ples, črni humor in izpopolnjen slog, je nastal po navdihu skrivnostne zgodbe o serijski morilki Veri Renczi.

In a ballroom, a woman, initially overwhelmed by uncontrollable jealousy and then by furious madness, kills all her annoying or unfaithful lovers, to the relentless beat of a tango. Inspired by the mysterious story of the serial killer Vera Renczi, the short mixes dance, black humor and style.

EIDOS

Elena Ortolan, Alberto Comerci (Centro Sperimentale di Cinematografia Piemonte)
Italija/Italy, 2016, digital, 4'33"



Goli lik v praznem prostoru ugotovi, da z gibi in kretnjami v belini riše čudovite podobe. Bitje začne plesati. S čedalje živahnejšo energijo in veseljem ustvari vesolje oblik in barv, nato pa ob padcu spozna, da mu stvariteljski ples načenja telo.

Eidos je droben poklon ustvarjalni volji.

A bare character in an empty space discovers that his movements and gestures generate beautiful signs in a white space. The creature then begins to dance. With increasing energy and joy he creates a universe of shapes and colors. But as he falls, he has to realize that his dance of creation is eating his body away. *Eidos* is a little tribute to the creative will.

3D

CLIMAX

Amedeo Traversa (Centro Sperimentale di Cinematografia Piemonte)
Italija/Italy, 2016, digital, 4'37"

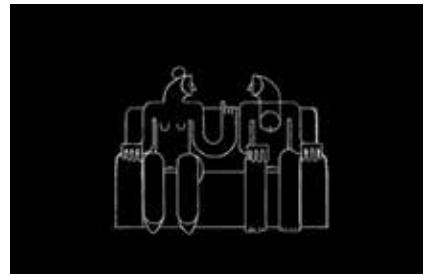


Glasbena skupina igra na pusti mestni ulici. Iz glasbil se ob ritmu svinga razširi morje barvnih oblik, a mimoidoči so tako zatopljeni v svoje mobilne telefone, da jih sploh ne opazijo. Potem pa neko dekle začuti ritem, gre med ljudi, zgrabi fanta in začne plesati.

A music band is playing in a dull city street. Small coloured shapes come out of their instruments to the rhythm of swing. But people passing by do not even realize it, completely immersed in their mobile phones. Then a girl feels the rhythm, moves among people, drags out a boy and begins to dance.

IZ SEBE/WYJDE Z SIEBIE/BESIDE ONESELF

Karolina Specht (Polish National Film School in Łódź)
Połska/Poland, 2016, digital, 5'



Ona nekoč opazi, da se z njim dogaja nekaj čudnega. Animirani kratki film o trku med predstavo o stvareh in resničnosti. Živimo z resničnimi ljudmi ali z našo namišljeno projekcijo?

One day she notices that something strange is going on with him...

A short animation film about a confrontation between the ideas of things and the real world. Do we live with real people, or only with our imagination of them?

VERIGE/ŁAŃCUSZKI/CHAINLETS

Alicja Blaszczyńska (Polish National Film School in Łódź)
Pojska/Poland, 2016, digital, 8'



Zgodba o petih ljudeh, ki veljajo za čudake. Kaj če so njihove kompluzije in obsesije bolj smiselne, kot si mislimo? Morda vedo o svetu nekaj, česar drugi preprosto ne vidijo.

The story of five people who are seen as weirdos. What if their compulsions and obsessions have more sense than anyone would think? Perhaps they know something about the world that the rest of the people simply can't see.

KVAS/ZACZYN/LEAVEN

Artur Hanaj (Polish National Film School in Łódź)
Pojska/Poland, 2016, digital, 4'55"

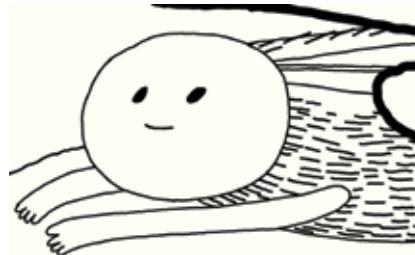


Če želiš, da testo vzhaja, v moko dodaj kvas in mleko, nato pa ga pusti počivati na toplem. Nazadnje ga dobro pregneti, položi v pekač in daj v pečico. Ravnaj previdno, da testo ne upade.

If you want the dough to rise, mix flour with yeast and milk. Then put the dough in a warm place to let it rise. Finally knead it well, place in the baking tin and put in the oven. Be careful, or the dough will fall.

PIČKA/CIPKA/PUSSY

Renata Gaśiorowska (Polish National Film School in Łódź)
Pojska/Poland, 2016, digital, 8'



Mlada ženska preživila večer doma. Odloči se, da bo sama poskrbela za nekaj sladkih užitkov, toda vse ne gre po načrtu.

A young girl spends the evening alone at home. She decides to have some sweet solo pleasure session, but not everything goes according to plan.

program

“Cartoon d’Or 2016”

“Cartoon d’Or 2016”

programme



ALIKE

Daniel Martínez Lara, Rafa Cano Méndez (Daniel Martínez Lara/

La Fiesta P.C.)

Španija/Spain, 2015, digital, 8'01"



3D

MACHINE

Sunit Parekh-Gaihede (Hydralab)

Danska/Denmark, 2015, digital, 19'03"



Copij je zelo zaposlen oče, ki hoče sina Pasteja naučiti, kaj je prav. Ampak ... kaj pa je prav?

In a busy life, Copi is a father who tries to teach the right way to his son, Paste. But...what is the correct path?

Par se spopada s tragedijo, medtem pa v majhni vasi ob morju, kjer živi, poteka obsežna obnova.

A couple struggles to cope with tragedy, while living in the midst of a massive reconstruction in a small village by the sea.

PERIPHERIA

3D

David Coquard-Dassault (Autour de Minuit/Schmuby Productions)
Francija/France, 2015, digital, 12'20"



Popotovanje v osrčje ogromne zapuščene mestne soseske. *Peripheria* naslikava urbano okolje, ki se spreminja v divjino: sodobne Pompeje, kjer veter in potikajoči se psi iščejo ostanke človeškega življenja. A journey into the heart of a large and abandoned council estate. *Peripheria* portrays an urban environment becoming wild: a modern Pompeii where the wind blows and dogs roam, tailing the remains of human life.

POD TVOJIMI PRSTI/SOUS TES DOIGTS/UNDER YOUR FINGERS

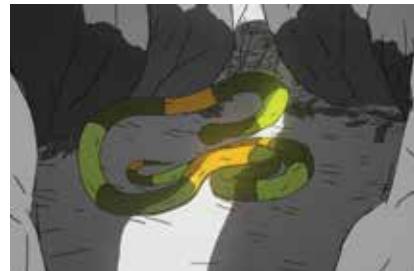
Marie-Christine Courtès (Vivement Lundi !/Novanima Productions)
Francija/France, 2014, digital, 12'54"



Evrazijsko dekle ob babičini smrti podoživi preteklost svojih družinskih prednic, od časa kolonialne Indokine do osamitve v prehodnem taborišču.
When her grandmother dies, a young eurasian girl relives the story of the women of her family, from the colonial Indochine to the isolation in a transit camp.

YÜL IN KAČA/YÜL ET LE SERPENT/ YÜL AND THE SNAKE

Gabriel Harel (Kazak Production)
Francija/France, 2015, digital, 13'11"



Trinajstletni Yül se z bratom Dino odpravi sklenit kupčijo s huliganom Mikom, ki ga spremlja argentinska doga. Ko gredo stvari narobe, se pojavi skrivenostna kača.
Yül, 13, goes with his big brother Dino to make a deal with Mike, a thug escorted by his Dogo Argentino. When things go wrong, a mysterious snake appears.



celovečerni animirani filmi
animated feature films

**Retrospektiva: 3D računalniško animirani film/3D Computer
Animated Film Retrospective**

ADAMA

Francija, Belgija, Luksemburg/France, Belgium, Luxembourg, 2015, digital, 82'
v francoščini z angleškimi in slovenskimi podnapiši/In French with English and
Slovenian subtitles

Režija/Directed by: Simon Rouby

Izvirna zgodba/Original Idea: Julien Lilti

Scenarij/Written by: Simon Rouby, Julien Lilti

Priredba v dialogi/Adaptation and Dialogues: Julien Lilti, Simon
Rouby, Bénédicte Galup

Montaža/Edited by: Jean-Baptiste Alazard

Snemalec zvoka/Sound Recordist: Yan Volsy

Izvirna glasba/Original Music: Pablo Pico

Glasovi/Voices: Abdoulaye-Azize Diabate, Oxmo Puccino,
Pascal Nzonzi, Jack Amba

Umetniška direktorica/Art Director: Séverine Lathuilière

Direktor filma/Line Producer: Philippe Aigle

Izvršni producent/Executive Producer: Philippe Aigle, Séverine
Lathuilière

Producija/Production: Naïa Productions, Pipangai Production

Koprodukcija/Co-production: France 3 Cinéma, Albatros Films

Distribucija/Distribution: Océan Films Distribution



Dvanajstletni Adama živi v odročni vasi v zahodni Afriki. Za pečinami leži dežela, kjer vladajo nasara, beli ljudje. Neko noč njegov starejši brat Samba izgine. Adama ne sprejme pravil odraslega sveta in je odločen, da ga bo našel. Z neomajno voljo otroka, ki odrašča v moža, se odpravi na pot, ki ga vodi prek morja, na sever, na bojno črto prve svetovne vojne.
Piše se leta 1916.

Twelve-year-old Adama lives in a remote village in Western Africa. Beyond the cliffs, the World of Breaths can be found, where the Nassaras reign. One night, Samba, his older brother, disappears. Defying the laws of the elders, Adama decides to set out to find him. With the unwavering determination of a child becoming a man, he launches into a quest that will take him beyond the seas, to the North, to the front lines of World War One. It is 1916.

Adama ponuja drugačen pogled na poglavje zgodovine, za katerega mislimo, da ga poznamo. Prinaša skrajno subjektivno obrnjeno perspektivo. Pomeni odkrivanje našega bolnega in samodestruktivnega sveta skozi oči otroka od »nekod druge«, ki hoče ta svet ponovno očarati s poezijo in čarobnostjo.

Ta vojna je bila med odločilnimi trenutki v odnosu med Afriko in Evropo, ko je na vrhuncu brutalnosti začela pojemati nadvlada kolonialistov. »Kolonizirani«, ki so odpotovali v Francijo kot domači vojaki, so se znašli v vlogi opazovalcev, raziskovalcev, etnologov in se naučili gledati svet z drugačnimi očmi. Čeprav je bila prva svetovna vojna s svojimi jarki eno najbolj krvavih in najbolj barbariskih poglavij človeške zgodovine, je bila paradosalna tudi ogromen talilni lonec, kjer so se prvič v zgodovini srečala ljudstva sveta. To je bilo precej pristno, a vsekakor ponesrečeno rojstvo današnjega sveta.

- Julien Lilti in Simon Rouby

Adama is an invitation to see through new eyes a chapter in history we think we know. A deeply subjective inverted fable. An exploration by a child from “somewhere else” of our sick and self-destructive world, which he attempts to re-enchant through poetry and magic.

This war represented a crucial moment in the relationship between Africa and Europe. For, at the very peak of its brutality, the supremacy of the colonists began to wane. Travelling to France as native soldiers, the “colonized” found themselves in the position of observer, explorer, ethnologist and learnt to see the world with new eyes. Although World War One, and its trenches, was one of the bloodiest and most barbaric chapters in human history, it was also, paradoxically, a vast melting pot where, for the first time in history, the peoples of the world met. A kind of genuine but, certainly, botched birth of today’s world.

- Julien Lilti and Simon Rouby



Nagrade (izbor):

- nominacija za kristal na mednarodnem festivalu animiranega filma v Annencyju, 2015;
- nominacija za cezarja za najboljši animirani celovečerni film leta 2016
- nominacija za najboljši evropski animirani celovečerni film leta 2015 na 28. evropskih filmskih nagradah.

Awards (selection):

- nominated for Cristal at Annecy International Animated Film Festival, 2015;
- nominated for Best Animated Film at César Awards, France, 2016
- European Animated Feature Film 2015 nomination at the 28th European Film Awards.

ANOMALISA

ZDA/USA, 2015, digital, 90'

v angleščini s slovenskimi podnapiisi/In English with Slovenian subtitles

Režija/Directed by: Charlie Kaufman, Duke Johnson

Scenarij/Written by: Charlie Kaufman

Direktor fotografije/Director of Photography: Joe Passarelli

Scenografija/Production Design: John Joyce Huy Vu

Vodja izdelave lutk/Head of Puppet Fabrication: Caroline Kastelic

Vodja vizualnih učinkov/Visual Effects Supervisor: Derek Smith

Montaža/Edited by: Garret Elkins

Izvirna glasba/Original Music: Carter Burwell

Vodja animacije/Animation Supervisor: Dan Driscoll

Glasovi/Voices: Jennifer Jason Leigh, Tom Noonan, David Thewlis

Producenti/Producers: Rosa Tran, Duke Johnson, Charlie Kaufman,

Dino Stamatopoulos

Producija/Production: Paramount Animation, Starburns Industries,

Snoot Films

Distribucija/Distribution: Continental Film



Michael Stone, mož, oče in cenjeni avtor knjige za samopomoč z naslovom *How May I Help You Help Them?*, je človek, ki se izgublja v monotonosti življenja. Na službeni poti v Cincinnatiju, kjer naj bi nastopil na konvenciji svetovalcev za podporo uporabnikom, se nastani v hotelu Fregoli. Tam na svoje veliko presenečenje najde morebitno pot iz obupa v Lisi, preprosti trgovski zastopnici za pekovske izdelke, ki bi utegnila biti njegova usodna ljubezen.

Michael Stone, husband, father and respected author of *How May I Help You Help Them?* is a man crippled by the mundanity of his life. On a business trip to Cincinnati, where he's scheduled to speak at a convention of customer service professionals, he checks into the Fregoli Hotel. There, he is amazed to discover a possible escape from his desperation in the form of an unassuming Akron baked goods sales rep, Lisa, who may or may not be the love of his life.

Začetki prvega animiranega filma v režiji Charlieja Kaufmana in Duka Johnsona segajo v leto 2005, ko je ugledal luč sveta kot gledališka predstava v okviru projekta »zvočnih iger« skladatelja Carterja Burwella. Ko je *Anomalisa* začela dobivati filmsko obliko, je gledališki scenarij večinoma ostal nespremenjen.

Največji izviv za Kaufmana in Johnsona pri prenosu *Anomalise* na platno v formatu stop animacije je bil, kako iz projekta, ki je bil zasnovan kot izrecno nevizualen, ustvariti nekaj vizualnega. »Nekaj glavnih domislic tega dela je izpisanih tako, da si jih gledalec mora izmisliti sam,« sklene Kaufman. »Razmišlanje, kako to prevesti v podobe, ne da bi povedali preveč, se je raztegnilo v dolg in zapleten proces, zato je bil trenutek, ko je delo zares začelo funkcionirati kot film in ne zvočna igra, zelo vznemirljiv. Nekatere stvari delujejo drugače, ko jih pokazeš na platnu, kot in uprizorjeni različici, ko jih pričaraš v gledalčevi glavi. Zdaj o *Anomalisi* skoraj ne znamo več razmišljati kot o tem drugem.«

The first animated film directed by Charlie Kaufman and Duke Johnson began its life as a play in 2005, as part of composer Carter Burwell's set of "sound plays". When *Anomalisa* began its transition to the screen, the theatrical script for the most part remained the same.

For Kaufman and Johnson, the biggest challenge in bringing *Anomalisa* to the screen in the stop-motion format was figuring out how to create something visual out of a project that was specifically conceived not to be visual. "Some of the major conceits of this piece are written so that the audience has to make them up," concludes Kaufman. "Without being too specific about what those things are, figuring out how to translate that through images became a long, complex process — so it was exciting when this started to feel like a movie and not a sound play. Certain things play differently when you put them on a screen than when you put them inside an audience's head, like in the staged version. It's hard for us to think of *Anomalisa* as that other thing now."



Nagrade:

- posebna velika nagrada žirije na filmskem festivalu v Benetkah, 2015;
- najboljši animirani celovečerek po izboru kritikov – San Francisco Film Critics Circle, 2015;
- najboljši animirani film po izboru kritikov – San Diego Film Critics Society, 2015;
- nagrada FIPRESCI na mednarodnem filmskem festivalu v Tromsu, 2016;
- nominacija za oskarja 2016.

Awards

- Grand Special Jury Prize Venice Film Festival, 2015;
- Best Animated Feature at San Francisco Film Critics Circle, 2015;
- Best Animated Film at San Diego Film Critics Society Awards, 2015;
- FIPRESCI Prize at Tromsø International Film Festival, 2016
- Academy Award 2016 nomination.

Družinski Slon/The Family Elephant, 10+

APRIL IN NENAVADNI SVET / AVRIL ET LE MONDE TRUQUÉ / APRIL AND THE EXTRAORDINARY WORLD

Francija/France, 2015, digital, 105'

v francoščini z angleškimi in slovenskimi podnapiši/In French with English and Slovenian subtitles

Režija/Directed by: Christian Desmares, Franck Ekinci

Roman v stripu/Graphic novel: Tardi

Scenarj/Written by: Franck Ekinci, Benjamin Legrand

Montaža/Editing: Nazim Meslem

Montaža zvoka/Sound Editing: Yann Lacan

Glasba/Music: Valentin Hadadj

Glasovi/Voices: Marion Cotillard, Philippe Katerine, Jean Rochefort, Olivier Gourmet, Marc-André Grondin, Bouli Lanners, Anne Coesens, Macha Grenon, Benoit Brière

Umetniški direktor/Art Director: Christian Desmares, Luciano Lepinay

Direktor filma/Production Manager: Perrine Capron

Izvršni producent/Executive Producer: Marc Jousset, Franck Ekinci

Produkcija/Production: Je Suis Bien Content

Koprodukcija/Co-production: StudioCanal, Arte France Cinéma, Jouror Productions, Need Productions, RTBF (Télévision Belge), Kaïbou Production

Distribucija v Sloveniji/Distribution in Slovenia: FIVIA – Vojnik



Pariz, 1941. Družina znanstvenikov je tik pred odkritjem učinkovitega življenskega napoja, ko jih nenadoma ugrabi skrivenostna sila – vse z izjemo mlade April. Desetletje pozneje April (glas ji je posodila oskarjevka Marion Cotillard) živi sama z mačkom Darwinom in v tajnosti nadaljuje družinski projekt. Toda kmalu se znajde sredi mračne zarote velikih razsežnosti, ki jo požene v beg pred vladnimi agenti, cepelini na nožni pogon in kiborskimi podganjimi vohuni.

Paris, 1941. A family of scientists is on the brink of discovering a powerful longevity serum when all of a sudden a mysterious force abducts them, leaving their young daughter April behind. Ten years later, April (Academy Award winner Marion Cotillard) lives alone with her cat, Darwin, and carries on her family's research in secret. But she soon finds herself at the center of a shadowy and far-reaching conspiracy, and on the run from government agents, bicycle-powered dirigibles and cyborg rat spies.

Napeta znanstvenofantastična pustolovščina, v kateri nas ustvarjalci oskarjevskega nominiranca *Perzopolis* in sloviti stripar Jacques Tardi odpeljejo v alternativni svet steampunka.

Prizadevanje za napredek in boljše življenje ima lahko težke posledice. To je bila osnovna misel, na kateri sem hotel zgraditi film. Gre za uchronijo – alternativno zgodovino. V filmu lahko prepozname Pariz, vendar je drugačen. Izbrali smo nekaj znanih točk, kot sta Eifflov stolp in botanični muzej The Grand Palais, in posneli ogromno fotografij, kot je za svoje knjige to počel Tardi. In pomagali smo si s številnimi dokumenti, starimi fotografijami Pariza in svetovne razstave leta 1900. Navdih za [hladno] barvno paleta so bile barve, ki jih uporablja Tardi, in francoske kriminalke iz 40. let, ki se napajajo iz nemškega ekspresionizma.

- Christian Desmares

Sodelovati z Jacquesom Tardijem je bilo krasno, ni pa bilo preprosto. Njegov svet je prvič doživel predelavo v animirani film. Tardi, čigar uspeh je zasluga njegovega edinstvenega sloga, je v francoskem stripu institucija.

- Christian Desmares

From the creators of the Academy Award-nominated *Persepolis* and the mind of renowned graphic novelist Jacques Tardi comes a riveting sci-fi adventure set in an alternate steampunk world.

The quest for progress and a better life can have dark consequences. This is why I wanted to make this film. This is a uchronia—an alternate history. You can recognize Paris but it is weird. Several famous places are in the film, like the Eiffel Tower and The Grand Palais botanic museum. So we took a lot of photos of these different places, like Tardi used to make his books. And we had a lot of documents: old pictures of Paris, of the 1900 Universal Exhibition. The [bleak] color palette is inspired by the colors Tardi uses and by German Expressionism French polar (crime thrillers) of the '40s.

- Christian Desmares

Working with Jacques Tardi was great but not easy. It's the first time his universe was adapted in animation. The singularity of his style made his success and Tardi is a monument of the French comic book field.

- Christian Desmares



Nagrada:

- kristal na mednarodnem festivalu animiranega filma v Annecyju, 2015;
- nagrada občinstva na mednarodnem festivalu animiranega filma Animafest Zagreb, 2015.

Awards

- Cristal at Annecy International Animated Film Festival, 2015;
- Audience Award at Animafest Zagreb, 2015.

Družinski Slon/The Family Elephant, 8+

BUČKO/MA VIE DE COURGETTE/ MY LIFE AS A COURGETTE

Francija, Švica/France, Switzerland, 2016, digital, 66'

v francoščini z angleškimi in slovenskimi podnapisi/In French with English and Slovenian subtitles

Režija/Directed by: Claude Barras

Scenarij/Written by: Céline Sciamma

Sodelavci pri scenariju/Written in collaboration with: Germano Zullo,
Claude Barras, Morgan Navarro

Priredba romana Gillesa Parisa/Adapted from the novel by Gilles Paris

Autobiography of a Courgette

Montaža/Edited by: Valentin Rotelli

Glasba/Original Music: Sophie Hunger

Grafični oblikovalec/Graphic design: Claude Barras

Scenograf/Production Designer: Ludovic Chemarin

Glasovi/Voices: Gaspard Schlatter, Sixtine Murat, Paulin Jaccoud,
Michel Vuillermoz, Véronique Montel, Adrien Barazzone, Brigitte
Rosset

Direktor filma/Production Manager: Théo Ciret

Izvršni producent/Executive Producer: Armelle Glorenne, Éric
Jacquot, Marc Bonny

Producija/Production: Blue Spirit Productions, Gebeka Films

Koprodukcija/Co-production: Rhône-Alpes Cinéma, France 3 Cinéma,
Helium Films

Distribucija v Sloveniji/Distribution in Slovenia: Demiurg



Bučko je nenavaden vzdevek za devetletnega fanta, toda njegova sicer nevsakdanja zgodba je presenetljivo univerzalna. Po materini nenadni smrti se Bučko spoprijatelji s prijaznim policistom Rajmondom, ki ga pospremi v mladinski dom, njegovo novo bivališče. Tam je Bučko vse prej kot edina sirota in sprva ima hude težave z vključitvijo v to čudno, občasno sovražno okolje. Toda z Rajmondovo pomočjo in novimi prijatelji se spet nauči zaupati, najde ljubezen in naposled še svojo novo družino.

Courgette is an intriguing nickname for a 9 year old boy. Although his unique story is surprisingly universal. After his mother's sudden death, Courgette is befriended by a kind police officer, Raymond, who accompanies Courgette to his new foster home filled with other orphans his age. Courgette struggles at first to find his place in this strange, at times hostile, environment. Yet with Raymond's help and his newfound friends, Courgette eventually learns to trust, finds true love and at last a new family of his own.

Ta film je med drugim – ali pa predvsem – poklon zanemarjenim in zlorabljenim otrokom, ki se po najboljših močeh trudijo preživeti in živeti s svojimi ranami. Naš junak Bučko ima za sabo številne preizkušnje in po mami smrti misli, da je ostal na svetu sam. Ne pričakuje, da bi lahko v novem življenju v mladinskem domu spoznal nove ljudi: da bi imel prijatelje, na katere bi se lahko zanesel, da bi se zaljubil in nekoč celo našel srečo. V življenju se mora še marsikaj naučiti. To preprosto in obenem globoko sporočilo se mi je zdelo bistveno povedati otrokom.

- Claude Barras

Pri projektu filma Bučko sta me prevzela srčnost in preprostost. Preprostost je namreč bistvena, da ne podležemo klicem siren po preobilju ali skušnjavi, da bi igrali boga in ustvarili lasten mali svet. Pravljice so krute, a Bučko ni tak. Film prinaša prepričljivo, nežno zgodbo o odraščanju in zavestno odseva svet, ki že obstaja, naš svet, svet otrok, ki jih nagovarja.

- Céline Sciamma

This film is also, and above all, an homage to neglected and mistreated children who do the best they can to survive and live with their wounds. Courgette, our hero, has been through many difficult times and, after having lost his mother, he believes he is alone in the world. That was without counting on the people he would meet in his new life in the foster care center: having a group of friends you can rely on, falling in love, and why not even being happy one day? He still has many things to learn in life. It is this message, at once simple and profound, that seemed essential to convey to our children.

- Claude Barras

There's a form of boldness and simplicity in Courgette that won me over. For simplicity is essential not to succumb to the sirens' call of excess, or the temptation of playing god and creating one's own little world. Fairy tales are cruel, My Life as a Courgette isn't. The project has the strength and tenderness of a coming of age story, committed to reflecting a world that already exists, our world, which is that of the children whom this film aims to speak to.

- Céline Sciamma



Nagrade (izbor):

- kristal in nagrada občinstva na mednarodnem festivalu animiranega filma v Annecyju, 2016;
- nagrada občinstva na mednarodnem filmskem festivalu v San Sebastianu, 2016;
- nagrada občinstva na mednarodnem filmskem festivalu v Varšavi, 2016;
- nagrada otroške žirije na filmskem festivalu v Zürichu, 2016;
- nominacija za najboljši evropski animirani celovečerni film leta 2016 na 29. evropskih filmskih nagradah.

Awards (selection):

- Cristal and Audience Award at Annecy International Animated Film Festival, 2016;
- Audience Award at San Sebastián International Film Festival, 2016;
- Audience Award at Warsaw International Film Festival, 2016;
- Kids Jury Award at Zurich Film Festival, 2016;
- European Animated Feature Film 2016 nomination at the 29th European Film Awards.

Retrospektiva: 3D računalniško animirani film/3D Computer Animated Film
Retrospective

CAFARD

Belija, Nizozemska, Francija/Belgium, The Netherlands, France, 2015, digital, 86'
v nizozemščini in francoščini z angleškimi in slovenskimi podnapisi/In Dutch and French
with English and Slovenian subtitles

Režija/Directed by: Jan Bultheel

Scenarij/Written by: Jan Bultheel

Direktor fotografije/Director of Photography: Emmanuel Linot

Grafični oblikovalec/Graphic Design: Jan Bultheel

Animacija/Animation: Philippe Arnaud

Snemalec zvoka/Sound Recordist: Michel Schöpping

Izvirna glasba/Original Soundtrack: Hans Helewaut

Glasovi/Voices: Wim Willaert, Dinara Drukarova, Maarten Thomas

Ketels, Sébastien Dewaele, Benoît Gob

Producentka/Producer: Arielle Sleutel

Producija/Production: Superprod

Koprodukcija/Co-production: Tarantula Belgique, Tondo Films,

Topkapi Films



Leto 1914. Medtem ko Jean Mordant osvaja zmago na svetovnem prvenstvu v rokoborbi, doma v Ostendu v Belgiji nemški vojaki brutalno posilijo njegovo hčer Mimi. Jean se zaprišeže k maščevanju in se pridruži elitni oklepni diviziji, prvi tovrstni vojaški enoti v zgodovini. S tem se nevede poda na epsko pot, ki ga bo odpeljala okrog sveta. In njegov svet po tem neverjetnem potovanju nikdar več ne bo enak.

1914. Jean Mordant is winning the title of World Wrestling Champion. Back home in Ostend, Belgium, his daughter Mimi is brutally raped by German soldiers. Jean swears to avenge her and enrolls in the prestigious ACM, the first ever armoured car division. Little does he know he is embarking on an epic voyage that will drag him around the earth. An incredible journey that will reshape his world forever.

Cafard, prvi animirani celovečerni film Jana Bultheela, je v celoti avtorjeva pobuda. Jan je napisal scenarij, oblikoval grafično podobo, režiral igralce, skrbel za montažo in pripravo scene, vodil ekipo animatorjev in celo sam izoblikoval vse modele in kulise.

Tehnologija zajemanja gibanja je inovativna industrija v vzponu. Cafard je film za odraslo občinstvo, v katerem je vzajemek realno ravnanje likov, to pa v gledalcu samodejno sproži čustveni odziv prepoznanja, ki ga ni mogoče dosegči z nobeno drugo tehniko.
V filmu Cafard je tehnologija računalniškega generiranja podob oklesčena na minimum. Končni rezultat je preprost grafični svet, v katerem dramatično dogajanje lahko prevlada nad tehnološkim čaranjem.

Zame je Cafard tudi umetniški iziv: kako z zelo omejenimi sredstvi dosegči čim večji učinek. Včasih dobra izbira barve pove več kot dolg dialog. Včasih en poteg s svinčnikom ustvari želeno vzdušje bolje kot tisoč rezvizitov. Cafard želi zasijati s svojo preprostostjo. Povedati več z manj sredstvi.

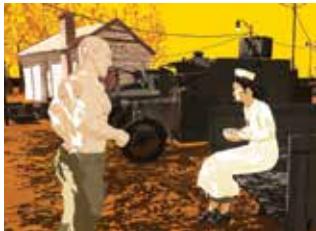
- Jan Bultheel

Jan Bultheel's first animated feature film, *Cafard* is completely author driven. Jan wrote the script, designed the graphic style, directed the actors, edited and staged the scenes, guided the animation team and he even textured all the models and sets himself.

Motion capture technology is an innovative industry on the rise. Cafard is a film for an adult audience wherein we capture the realistic actions of the characters, thereby automatically triggering an emotional impact of recognition in the audience that cannot be achieved using any other technique. In Cafard, CGI-technology is stripped to a bare minimum. The final result is a simple graphic universe that emphasizes dramatic action of the characters over technological wizardry.

For me, Cafard is also an artistic challenge, to generate maximum impact with very limited resources. Sometimes a well-chosen color says more than a long dialogue. Sometimes one pencil line can suggest a setting better than a thousand props. Cafard wants to shine through its simplicity. Say more with less.

- Jan Bultheel



Nagrade:

- častna omemba žirije na mednarodnem festivalu animiranega filma v Ottawi (OIAF);
- nagrada World Soundtrack Award za najboljšo izvirno glasbo na filmskem festivalu v Gentu (skladatelj: Hans Helewaut);
- posebna nagrada žirije in nagrada za najboljši celovečerni film po izboru občinstva na festivalu ReAnimanija (Armenija).

Awards:

- Honourable mention of the Jury at the Ottawa International Animation Festival (OIAF),
- World Soundtrack Award at the Gent Film Festival (music composer: Hans Helewaut),
- Juries' Special Award & Feature Film Public Jury Award at ReAnimanija Festival (Armenia).

Družinski Slon/The Family Elephant, 7+

DALEČ NA SEVER/TOUT EN HAUT DU MONDE/ LONG WAY NORTH

Francija, Belgija, Luksemburg, Dánska/France, Belgium, Luxembourg, Denmark, 2015, digital, 80'
v francoščini z angleškimi podnapiši/In French with English and Slovenian subtitles

Režija/Directed by: Rémi Chayé

Scenarij/Written by: Claire Paoletti, Patricia Valeix, Fabrice de Costil

Umetniška direktorja/Art Directors: Han Jin Kuang Liane-Cho, Slaven Reese

Izvirna glasba/Original Music: Jonathan Morali

Snemalci zvoka/Sound recordists: Florent Lavallée, Mathieu Z'graggen, Régis Diebold

Montaža/Editing: Benjamin Massoubre

Glasovi/Voices: Christa Théret, Féodor Atkine, Thomas Sagols, Rémi Caillebot, Audrey Sablé, Fabien Briche, Rémi Bichet, Julianne Degenne

Direktorica filma/Line Producer: Nadine Mombo

Producenti/Producers: Ron Dyens, Claus Toksvig Kjaer, Henri Magalon

Produkcija/Production: Sacrebleu Productions, Maybe Movies, France3 Cinema, 2 Minutes, Nørlum

Distribucija v Sloveniji/Distribution in Slovenia: FIVIA – Vojnik



Sankt Peterburg, druga polovica 19. stoletja. Saša, mlada pripadnica ruske aristokracije, trepetata za usodo dedka Oloukina, uglednega znanstvenika in raziskovalca Arktike, ki s svojo najnovejšo odpravo osvaja Severni tečaj. Sašo je dedkovo pustolovsko življenje vselej privlačilo in po njegovem vzoru tudi sama želi postati raziskovalka. Starši pa njenim željam nasprotujejo in so ji že našli snubca. Saša se taki usodi upre in pobegne od doma na pustolovsko popotovanje proti daljnemu severu, da bi našla dedka in njegovo ladjo.

Late 19th century Saint Petersburg. Sacha, a young girl from the Russian aristocracy, anguishes over the fate of her grandfather, Oloukine, a renowned scientist and Arctic explorer who has yet to return from his latest expedition to conquer the North Pole. Sacha has always been fascinated by the adventurous life of her grandfather and has the same calling as him to be an explorer. But Sacha's parents, who already made arrangements for her marriage, strongly disapprove the idea. Defying her destiny, Sacha flees her home toward the Great North in search of Oloukine and his ship.

Daleč na sever je film, prikazan skozi Sašine oči. [...] Saša je zanimiv lik, ker nikoli ne miruje.

Od vsega začetka je pripravljena odpotovati daleč, daleč od doma.

Potreboval sem samo sprožilec, nekakšen zaplet, ki bi jo poslal na pot proti daljnemu severu. Saša gladko prezre vsa pričakovanja, v okviru katerih jo želi zadržati družba, in poruši pred seboj vse omejitve 19. stoletja, da bi našla svoje mesto v svetu. Začutil sem, da je Saša izjemno sodoben lik in da je njeno zgodbo treba povedati.

Risanje je zame interpretacija stvarnosti – je način, kako vidiš stol, kako pripraviš gledalca, da stol interpretira v želenem pomenu. Mislim, da slog filma Daleč na sever omogoča videnje stvarnosti skozi svetlobno, oblike in barve, s tem pa vzbuja čustva in buri domišljijo.

Poustvarjanje stvarnosti z odsevi in podobnim me pravzaprav ne zanima.

Nočem porabititi celotnega proračuna, da bi prikazal vsak las na Sašini glavi.

Preprosta oblika njenih las v kombinaciji z ritmom vetra zgolj prispeva k poetičnosti filma.

- Rémi Chayé

Long Way North is a subjective film from Sasha's point of view. [...] She is a fascinating character to follow, because she's always on the move.

From the very start of the film, she's ready to leave home and travel far, far away. All I needed was the spark to set her off, a crisis to send her running to the Far North. Sasha pushes her way right past the expectations society tries to contain her in, bursting through the restrictions of the 19th century to find her own place in the world. I could sense that Sasha was a deeply modern character whose story needed to be told.

To me, drawing is about interpreting reality – it's a way to look at a chair, to make the spectator interpret that chair in a way that says something. I think the style of Long Way North is a way to look at reality through light, shapes, and colors, evoking emotion and tickling the imagination.

Reproducing reality, with reflections and everything – it doesn't really interest me. I don't want to spend the budget on showcasing each of Sasha's hairs in detail. The simple shape of her hair, combined with the rhythm the wind adds to it, contributes to the film's poetry.

- Rémi Chayé



Nagrade:

- nagrada občinstva na mednarodnem festivalu animiranega filma v Annecyju, 2015;
- velika nagrada na festivalu animacije v Tokiu, 2016;
- nagrada občinstva na festivalu francoškega filma COLCOA v Hollywoodu, 2016.

Awards

- Audience Award at Annecy International Animated Film Festival, 2015;
- Grand Prize at Tokyo Anime Award Festival, 2016;
- Audience Award at COLCOA French Film Festival, Hollywood, 2016.

PSIHONAVTA/PSICONAUTAS, LOS NIÑOS OLVIDADOS/PSICONAUTAS, THE FORGOTTEN CHILDREN

Španija/Spain, 2015, digital, 75'

v španščini z angleškimi in slovenskimi podnapisi/In Spanish with English and
Slovenian subtitles

Režija/Directed by: Alberto Vázquez, Pedro Rivero

Scenarij/Written by: Alberto Vázquez, Pedro Rivero

Roman v stripu/Graphic novel: Alberto Vázquez

Umetniški direktor/Art Director: Alberto Vázquez

Animacija/Animation: Khris Cembe, Santiago Riscos

Montaža/Editing: Iván Miñambres

Glasba/Music: Aranzazu Calleja

Direktorica filma/Production Manager: Alicia Veira

Producenti/Producers: Farruco Castromán, Carlos Juárez, Luis Tosar

Produkcija/Production: Zircozine Animation, Basque Films

Koprodukcija/Co-production: Abrakam Estudio, La Competencia



Mladostnika Birdboy in Dinky prezivita ekološko katastrofo, ki je opustošila njun domači otok. Birdboya po smrti očeta razjedata žalost in tesnoba. Dinky ptičjega prijatelja povabi, naj se ji pridruži na nevarni poti v temachen, neprijazen svet.

Two teens, Birdboy and Dinky, survive the ecological disaster that devastated their island. Birdboy is deeply affected by the death of his father and eaten away by angst. Dinky decides to take off on a risky journey in the dark and hostile world and invites her bird friend to come along.

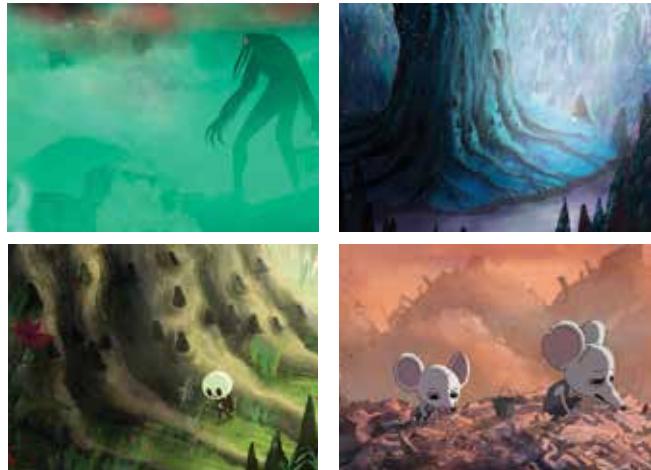
Nezadovoljna mladostnika Birdboy in Dinky nista kot druga antropomorfnata bitja najrazličnejših vrst, ki naseljujejo njuno okolje – ure, ki oživijo, govorče napihljive race, lutke malega Jezusa in čudaški osebni zli duhovi. Sklenila sta namreč, da pobegneta iz tega utesnjajočega okolja in zakotnega življenja skrajne odtujenosti – Dinky se nameni na nevarno potovanje, Birdboy pa drsi v svet psihoaktivnih substanc.

Film Psihonavta, ki je prej kot samo Birdboyeva zgodba pravzaprav skupke različnih usod, nas s približno v preteklosti vodi skozi mirnejše minute čase in kot protiutež vsej prikazani lepoti vedno znova očara s halucinacijami. [...] Gledalčeva naklonjenost je namenjena likom; ogrlica v Dinkyjinem ušesu daje slutiti, da bodo njuni nameni izpolnjeni, četudi ne v njunem svetu. Do konca odrasel in eden najiskrenejših animiranih celovečercev zadnjih let.

- Vassilis Kroustallis, Zippy Frames

Birdboy and Dinky, two unsatisfied teenagers stand out from a range of anthropomorphic beings, including clocks that become alive, speaking inflatable ducks, infant Jesus dolls and strange personal demons. They have decided to escape from this oppressive environment, and leave behind their obscure lives which contain high levels of alienation: Dinky, undertaking a dangerous voyage, and Birdboy, plunging into psychoactive substances.

Being more an ensemble piece than Birdboy's own story, Psiconauts uses its flashbacks to navigate through a more calm and peaceful past; to compensate for the beauty shown, hallucinations never fail to impress.[...] Its characters are the ones you care about; it's the small necklace put in Dinky's ear that ensures that their intentions might somehow be fulfilled – even though not in their world. Adult to the core, one of the most sincere animation features in recent years.
- Vassilis Kroustallis, Zippy Frames



Nagrade:

- nagrada za najboljši celovečerni film in nagrada občinstva na festivalu ToHorror v Torinu, 2016;
- nagrada za najboljši animirani celovečerni film na mednarodnem filmskem festivalu Fantasia v Montrealu, 2016;
- nagrada lurra na mednarodnem filmskem festivalu v San Sebastianu, 2015;
- nominacija za najboljši evropski animirani celovečerni film leta 2016 na 29. evropskih filmskih nagradah.

Awards:

- Best Feature Film and Audience Award at ToHorror Film Fest, Torino, 2016;
- Best Animated Feature Film at Fantasia International Film Festival, Montreal, 2016;
- Lurra Award at San Sebastian International Film Festival, 2015.
- European Animated Feature Film 2016 nomination at the 29th European Film Awards.

RDEČA ŽELVA/LA TORTUE ROUGE/THE RED TURTLE

Francija, Belgija, Japonska/France, Belgium, Japan, 2015, digital, 80'

brez dialogov/No dialogue

Izvirna zgodba/Original Story: Michaël Dudok de Wit
Scenarij/Written by: Michaël Dudok de Wit, Pascale Ferran
Priredba/Adaptation: Pascale Ferran, Michaël Dudok de Wit
Oblíkovalec/Design: Michaël Dudok de Wit
Animacija/Animation: Jean-Christophe Lie
Scenograf/Production Designer: Julien De Man
Montaža/Edited by: Céline Kélépikis
Snemalca zvoka/Sound Recordists: Alexandre Fleurant, Sébastien Marquilly

Glasba/Music: Laurent Perez del Mar
Direktor filma/Production Manager: Tanguy Olivier
Umetniški producent/Artistic Producer: Isao Takahata
Producenci/Producers: Valérie Schermann, Christophe Jankovic
Produkcija/Production: Wild Bunch, Why Not Productions, Belvision, Arte France Cinema, Cn4 Productions, Studio Ghibli
Distribucija v Sloveniji/Distribution in Slovenia: Demiurg



Moški se po brodolому znajde na samotnem otoku, ki ga naseljujejo želve, raki in ptice. Med obupanimi poskusi pobega naleti na nenavadno želvo, ki mu spremeni življenje.
Rdeča želva je zgodba o prelomnih trenutkih v človekovem življenju.

A man marooned on a desert island inhabited by turtles, crabs and birds tries desperately to escape, until one day he encounters a strange turtle that will change his life.
The Red Turtle recounts the milestones in the life of a human being.

Michaël Dudok de Wit je z *Rdečo želvo* odkril svet digitalne animacije. Ko so v studiu Prima Linea opravljali prve preskuse, je neka druga ekipa zaključevala film in pri tem uporabljala digitalno pisalo, ki omogoča takojšnjo vizualizacijo animacije brez skeniranja posameznih risb. Dudokova ekipa je naredila poskus in animirala dve različici istega kadra, enkrat s svinčnikom na papirju in drugič z digitalnim pisalom. Črta digitalnega pisala je bila lepša in to jih je prepričalo. Za ozadja so izbrali drugačen postopek. Risbe so narisali z ogljem na papir, zelo svobodno, in široke potege zbrisali z dlanjo. Ta rokodelski pridih je bil zelo pomemben, saj sliki daje čudovito zrnato strukturo.

Film zgodbo pripoveduje linearno in krožno. Uporablja čas za podajanje njegove odsočnosti, podobno kot glasba lahko poudari tišino. Govori tudi o resničnosti smrti. Človekova težnja je kljubovati smrti, se je batiti in se ji upirati, kar je zdravo in naravno. Vendar lahko obenem intutivno spoznamo prelepoto dejstva, da smo eno samo čisto življeno in da nam smrti ni treba nasprotovati. Upam, da film izraža to občutje.

- Michaël Dudok de Wit

For Michaël Dudok de Wit, *The Red Turtle* was the film where he discovered digital. While they were doing the first animation tests in the Prima Linea studio, another crew was finalising their film using a digital pen. With this tool, the results of animation can be visualized instantly without scanning. Dudok's team then animated two versions of the same shot, one with pencil on paper and the other with this digital pencil. The line of the digital pencil was more beautiful and that convinced them. For the backgrounds, they chose a different process. The drawings were made with charcoal on paper, very freely, with smudged broad strokes. This artisanal quality was very important and gave the image a lovely, grainy texture.

The film tells the story in both a linear and circular manner. And it uses time to relate the absence of time, like music can enhance silence. This film also speaks of the reality of death. Man has a tendency to oppose death, to fear and fight against it, and this is both healthy and natural. Yet we can simultaneously have a beautiful and intuitive understanding that we are pure life and that we don't need to oppose death. I hope the film conveys that feeling.

- Michaël Dudok de Wit



Nagrade:

- posebna nagrada žirje Un Certain Regard na filmskem festivalu v Cannesu, 2016;
- nagrada občinstva in posebna omemba na mednarodnem filmskem festivalu v Atenah, 2016;
- nominacija za najboljši evropski animirani celovečerni film leta 2016 na 29. evropskih filmskih nagradah.

Awards

- Un Certain Regard - Special Jury Prize at Cannes Film Festival, 2016;
- Audience Award and Special Mention at Athens International Film Festival, 2016
- European Animated Feature Film 2016 nomination at the 29th European Film Awards.



**slon: vzgojno-izobraževalni
program animiranih filmov
za šole in družine**
**the elephant: educational
animation film programme
for schools and families**

kdo tekmuje? otvoritev družinskega programa slon who is competing? opening of the family elephant 4+

MALA ŠOLA URESNIČARIJE/ GONE WISHING

Niko Grum (Gustav film)

Slovenija/Slovenia, 2016, digital, 10'51"



Mlađi duhec iz svetilke, rojen v legendarno družino mojstrov izpolnjevanja želja, bo naredil vse, da njegov strogi oče ne izve za njegovo velikansko skrivnost – je prvi čarodej v družini, ki nima čarovniških sposobnosti in ne zna izpolniti ene same želje.
A young, little ghost of the oil lamp, born into the legendary family of wish-fulfilling masters, will do anything to prevent his strict father from learning his big secret: he is the first magical ghost in the family without any magical powers, and he cannot make even a single wish come true.

3D

MIRIAM IN IZGUBLJENI PES/

MIRIAMI KODUTU KOER/

MIRIAM'S STRAY DOG

Andres Tenusaar (OÜ Nukufilm)

Estonija/Estonia, 2015, digital, 5'



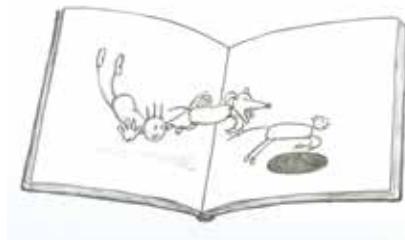
Miriam in njeni domači izdelujejo snežaka.

Izgubljenemu psu, ki jih opazuje, je snežak očitno zelo všeč, saj kljub mrazu noče stran. Otroci ga odpeljejo v hišo in mu iz škatel pripravijo prijeten kotiček. Kokoš je edina, ki nad gostom ni preveč navdušena, obhajajo jo tesnobni občutki. Zjutraj se pojavi lastnik izgubljenega psa.

Miriam and her family are building a snowman. A stray dog watching them definitely likes the snowman very much. The dog won't leave, though it is very cold. The children bring him inside and construct a nice place from paper-boxes. Hen is the only one who does not share the joy of all others, and who also faces the most anxious moments. The dog's owner shows up in the morning.

MAČKI IN PSI/CATS & DOGS

Jesús Pérez, Gerd Gockell (Gerd Gockell Filmproduktion/Anigraf
Filmproduktion/SRF)
Nemčija, Švica/Germany, Switzerland, 2015, digital, 6'09"



Animirani kratki film za otroke, ki govorja o prijateljstvu. Prijateljstva ne moreš izsiliti, lahko pa v sili spoznaš prijatelja.
An animated short film for children about friendship. One can't force a friendship, but an emergency can build a friendship.

GLAVO POKONCI!/KOPF HOCH!/ HEAD UP!

Gottfried Mentor (Studio Film Bilder/SWR)
Nemčija/Germany, 2015, digital, 2'45"



Kozi se učita druga od druge.
Two goats are learning from each other

NOVEMBER/NOVEMBRE/ NOVEMBER

Marjolaine Perreten (La Poudrière)
Francija/France, 2015, digital, 4'



Na bregove potoka je prišla jesen. Majhne živali so zaposlene s pripravami na dolgo prihajajočo zimo.
Autumn has set in by the banks of a stream. A series of small animals busy themselves in preparation for the long winter ahead.

MAJCENA LISIČKA/LE RENARD MINUSCULE/THE TEENY-WEENY FOX

Aline Quertain, Sylwia Szkiladz (Folimage/La Boite,... Productions/
Nadasdy Film), Francija, Belgija, Švica/France, Belgium,
Switzerland, 2015, digital, 8'22"



Majcena lisička sredi bujnega vrta spozna pogumno deklico, ki goji velikanske rastline! Po srečnem naključju ugotovita, da lahko gojita tudi predmete, in premetena vražička se domislita marsičesa.
In the middle of a luxuriant garden, a teeny-weeny fox meets a daring little girl who grows giant plants!
By lucky coincidence, they realise that they can grow objects too; the clever little devils think up all sorts of things to do...

KOT/KUT/CORNER

Lucija Mrđjak (Estonian Art Academy)
Estonija/Estonia, 2016, digital, 2'06"



Življenje v kotu, kjer se stikata dva robova, ni preprosto.
Ko se začno poigravati s tabo zakonitosti perspektive in gravitacije, vse postane geometrično relativno.
Life is difficult in the corner, in the angle where two edges meet.
Everything is geometrically relative when laws of perspective and gravity start playing tricks on you.

ENA, DVA, TRI, DREVO/ ONE TWO TREE

Yulia Aronova (Folimage/Nadasdy Film)
Francija, Švica/France, Switzerland, 2015, digital, 6'50"



To je zgoda o drevesu, čisto običajnem drevesu. Nekoč si nadene škornje in se odpravi na potep ter vsakogar, ki ga sreča, povabi s sabo. Ob njihovem veseljem hopsanju in poplesavanju dolgočasen vsakdan kar zbledi.

It's the story of a tree, a tree like any other. One day, it jumps into a pair of boots and goes off for a walk inviting everyone it meets to follow. Boring everyday life fades as they all skip and dance along happily.

klasike za otroke iz madžarskega filmskega arhiva children's classics from hungarian film archives

družinski slon the family
elephant
6+

ANIMIRANE PRIPOVEDI IZ MADŽARSKE

V filmu *Nenasitna čebelica* spremljamo trdo delo pridnih čebelic v sodobnem, tehnološko izpopoljenem čebelnjaku. V *Žogi z belimi pikami* deklica leti po zraku ob pomoči orjaškega gradbenega žerjava. Naslovni junak filma *Peter in robot*, radovedni deček, obišče strica znanstvenika v njegovem laboratoriju, kjer za gospodinjstvo skrbí antropomorfní robot. Modernost, obsedena z urbanizacijo in razvojem tehnologije, je za običajne ljudi do 50. in začetka 60. let 20. stoletja postala nova realnost, hkrati pa je odprla novo poglavje v zgodovini animiranega filma. Val modernizma, ki je izviral iz studiev pod okriljem United Pictures of America (UPA) in zagrebske šole, je dosegel madžarski animirani film na prelomu 50. in 60. let.

V animaciji za otroke so v preteklih 50 letih na Madžarskem prevladovale televizijske serije, a še preden se je leta 1968 začela produkcija animiranih filmov za javno televizijo, so številni režiserji mlademu občinstvu namenjali svoja kinematografska kratka dela. Če so za zgodnja 50. leta značilne adaptacije klasičnih literarnih del, pa se je ob koncu 50. in na začetku 60. let pojavil nov val filmov, ki so bili modernistični tako po vizualnem slogu kot po vsebinì in so pripoved tkali na povsem nov način. Postavljeni so bili sicer v sodobno okolje, toda po rabi formalnih orodij in slogovnega jezika so postali bistveno preprostejši. Kratki filmi režiserjev, kot so Gyula Macskássy, György Várnai, Tibor Csermák in Ottó Foky, so bili ustvarjeni

HUNGARIAN ANIMATED TALES

In the film *The Greedy Little Bee* busy bees are working hard in a modern, technicized beehive; in *The Ball with White Dots* a little girl flies over the universe with the help of a monstrous building crane; the title character of *Peter and the Robot Man*, a curious little boy visits his uncle, a scientist in his laboratory, where an anthropomorphous domestic robot does the housekeeping. By the 1950s and early 60s, modernity with its obsession with urbanization and the development of technology, became the new reality for everyday people. It also opened a new chapter in the history of animated films. Originating in the studios of United Pictures of America (UPA), and the Zagreb School, the wave of modernism reached Hungarian animation at the turn of the 1950s and 60s.

Animation for children in Hungary has been dominated by TV-series in the past 50 years, however, before the production of animation for the public television began in 1968, many directors had dedicated their theatrical short films to the young audience. While the early 1950s are characterized by literary adaptations of classical tales, the end of the 50s and the early 1960s saw a new wave of animations which were modernist both in terms of visual style and content, and used a brand new way of narration. Apart from the modern settings of these film tales, their formal tools and stylistic languages grew considerably simpler. Being based on original scripts and using the universal vocabulary of animation, the short films made by directors such

po izvirnih scenarijih in so uporabljali univerzalni vokabular animacije, zato niso imeli težav z jezikovnimi ali kulturnimi preprekami.

Pilotne epizode številnih serij iz obdobja po razmahu produkcije za televizijo v 70. letih lahko obravnavamo kot samostojne kratke filme. Mnogi so se uspešno predstavljali na mednarodnih filmskih festivalih (najvidnejša med njimi je serija *Augusta Csabe Varge*) ali pa so bili pozneje predelani še v celovečerne filme za kinematografsko predvajanje (*Leo & Fred* Pála Tótha).

Animirani kratki filmi pričajočega izbora predstavljajo pomembne mejnike v zgodovini otroškega animiranega filma na Madžarskem, ki so prestali preizkus časa in še danes navdušujejo tako otroke kot odrasle.

*Anna Ida Orosz
zgodovinarka animacije in programska vodja festivala
Primanima na Madžarskem*

as Gyula Macskássy, György Várnai, Tibor Csermák or Ottó Foky were not limited by language or cultural barriers.

Following the boom of production for TV in the 1970s, the pilot episodes of numerous series can be considered as stand-alone shorts. Many of them achieved success at international film festivals (most important of which is the series *Augusta* by Csaba Varga) or were later turned into full-length feature films for cinematic release (*Leo & Fred* by Pál Tóth).

The following selection includes animated short films that are important milestones in the history of animated films for children in Hungary, which stood the test of time and still enchant children and grownups today.

*Anna Ida Orosz
animation film historian, programmer of Primanima Festival
Hungary*

NENASITNA ČEBELICA/ A TELHETETLEN MÉHECSKE/ THE GREEDY LITTLE BEE

Gyula Macskásy (Pannonia Film Studios/MaNDA – Hungarian Film Archive), Maďarska/Hungary, 1958, digital, 16'



Nenasitna čebelica ves nektar popije sama, namesto da bi ga nabirala za posodobljeni čebelnjak, osa pa to izrabi v svoj prid. Osnovna ideja za risanko o čebelnjaku, kjer uporabljajo nove tehnologije, izvira iz oglasa, s katerim so hoteli popularizirati domači madžarski med. Film je bil na festivalu v Cannesu leta 1959 uvrščen v konkurenco za zlato palmo za najboljši kratki film.

The wasp takes advantage of a greedy little bee failing to collect nectar for the modernised beehive, only to eat it all by itself. The basic idea for this fairy tale film about a beehive where new technologies have been put to use, originated in a commercial that popularized the honey produced in Hungary. The film was competing for the Short Film Palme d'Or in Cannes in 1959.

ŽOGA Z BELIMI PIKAMI/A PIROS PÖTTYÖS LABDA/THE BALL WITH WHITE DOTS

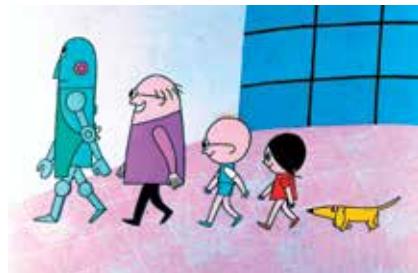
Tibor Csermák (Pannonia Film Studios/MaNDA – Hungarian Film Archive), Maďarska/Hungary, 1961, digital, 8'



Ko deklica čaka, da mama opravi vse nakupe, mesto okoli nje oživi, da bi se žogalo z njo. Lirični kratki film (tedaj izjemno inovativni) tehniki gvaša, ki je na festivalu otroškega filma v Benetkah leta 1961 osvojil prvo nagrado, velja za enega prvih znanilcev novega vala madžarskega animiranega filma v 60. letih. The city comes to life around a little girl to play ball with her, while she is waiting for her mother to do the shopping. Winning the first prize at the Children's Film Festival in Venice in 1961, this lyrical short film using (at the time highly innovative) gouache technique was one of the pioneers of the new wave of Hungarian animation in the 1960s.

PETER IN ROBOT/PETI ÉS A GÉPEMBER/PETER AND THE ROBOT MAN

Gyula Macskásy, György Várnai (Pannonia Film Studios/MaNDA – Hungarian Film Archive), Maďarska/Hungary, 1961, digital, 10'



Radovedni deček Peter, njegova sestrica Katie in živahnji jazbecar Felix v hiši profesorja Leonarda povzročijo strašno zmedo, ko vklapajo humanoidnega robota. Gre za prvo epizodo prve kinematografske risane serije za otroke na Madžarskem, ki nosi naslov *Peti (Petrove dogadivščine)*. Ustvarjali so jo med letoma 1963 in 1967, doživelja pa je tudi mednarodno distribucijo.

Peter, a curious little boy, his little sister, Katie, and Felix, their lively dachshund cause a terrible mess at Prof Leonardo's house, when they switch on a humanoid robot. This is the very first episode of *Peti (Peter's Adventures)*, which was the first cinematic cartoon series made for children in Hungary; the series (produced between 1963 and 1967) later also got a worldwide release.

TATOVA JABOLK / ELOOPTÁK A VITAMINOM / APPLE THIEVES

Ottó Foky (Pannonia Film Studios/MaNDA – Hungarian Film Archive) Madžarska/Hungary, 1966, digital, 8'



Pletena in boksarska rokavica se namenita ponoci iz shrambe ukrasti sijoče jabolko. Film, v katerem nastopajo vsakdanji predmeti za osebno rabo, je prvi primerek zabavnih kratkih filmov, v katerih Ottó Foky vdihne življenje najobičajnejšim predmetom in parodira splošno znane filmske žanre. Film je bil izbran v tekmovalni program festivala v Anneciju leta 1967.

A knitted and a boxing glove attempt to steal a shiny apple from the pantry at night. Featuring everyday objects for personal use, this film is the very first example of Ottó Foky's amusing object animated short films, which breathe life into the most common objects and parody well-known film genres. The film was in selected in the short film competition at Annecy festival in 1967.

OBED / EBÉD / LUNCHEON

Csaba Varga (Pannonia Film Studios/MaNDA – Hungarian Film Archive) Madžarska/Hungary, 1980, digital, 5'



Gospa iz plastelina na zelo nenavadem način pripravi kurjo juho z zelenjavo. Gre za prvo epizodo serije Augusta, ki je na mednarodnih festivalih, kot so Animafest Zagreb, Berlinale in Hirošima, v 80. letih pobrala več prestižnih nagrad.

A clay lady prepares chicken soup with vegetables in the most peculiar way. This is the very first episode of the series *Augusta*, which collected several prestigious awards during the 1980s at international festivals such as Animafest Zagreb, Berlinale or Hiroshima.

KAKO PRESTRAŠITI LEVA? / HOGYAN LEHET MEGIJESZTENI AZ OROSZLÁNT? / HOW TO SCARE A LION?

Pál Tóth (Kecskemétfilm Studio/MaNDA – Hungarian Film Archive) Madžarska/Hungary, 1981, digital, 10'



Zgodba o krotilcu leva, ki mora pred večernim nastopom svojega leva ozdraviti kolcanja. Očarljiv kratki film, ustvarjen po literarnem delu za otroke avtorice Dorothy Stevenson, je pilotna epizoda priljubljene animirane televizijske serije *Leo & Fred*. Pričujoča epizoda se je na festivalu v Anneciju leta 1981 uvrstila v program panorame kratkega filma. The story of a lion tamer who has to cure his lion of his hiccups before tonight's show. Based on a children's book by Dorothy Stevenson, this charming short film was the pilot episode of the popular animated television series *Leo & Fred*. This first episode was in the short film panorama selection of Annecy festival in 1981.

Leon Vidmar: razstava Slovo, likovna zasnova animiranega filma Farewell, exhibition of the art behind the animation

**23. 11.–11. 12.,
Galerija DLUL/DLUL Gallery,
Breg 22**



Razstavo Slovo sestavljajo fragmenti, ohranjeni ostanki istoimenskega filma, ki sami po sebi pričajo o nostalziji, reminiscenci, briškem spominu na preminuli čas mladega protagonistja z njegovim dedkom. Skozi prenišljeno izbiro kolorita ter materialov razstavljenih scenografij in lutk avtorju Leonu Vidmarju uspe zaobjeti duh slovesa do te mere, da ne prevplavi samo junaka zgodbe, temveč tudi nas kot obiskovalce. Galerjski prostor se spremeni v bogat imaginarij avtorjevega narativa, ki ga v filmu uporabljeni animirani filmska tehnika »sličica za sličico« le še poveže v subtilno pojmovanje slovesa.

Pri postavitev artefaktov avtor sledi načelu naključnosti, kot se pojavlja pri spomini ali sanjah, kjer se sekvence vrstijo v neulovljivem, razumsko nelogičnem, a pomenljivem sosledju.

Razstavljeni fragmenti kljub nemosti spodbujajo obiskovalca k preiskovanju lastnih spominov, s pomočjo katerih se rekonstruirajo zgodbe, včasih bolj resnične od resničnosti same.
—Sara Živkovič

Odprtje razstave: sreda, 23. november, ob 18:00

Exhibition Opening: Wednesday, 23 November, at 6 pm

Vodstvo po razstavi z avtorjem: petek, 9. december, ob 16:00.

Author guided tour of the exhibition: Friday 9 December at 4pm.

Farewell is an exhibition made up of fragments, the remains of an eponymous film, which in themselves speak of nostalgia, reminiscence, bitter memories of the times the young protagonist spent with his late grandpa. Leon Vidmar uses a well-thought-out colour palette and materials for the exhibited sets and puppets, managing to conjure up an atmosphere of goodbye to the point that it overwhelms not just the protagonist, but us as visitors as well. The gallery space turns into a lush imagery of the author's narrative, bound in the film by its stop motion animation technique into a fragile perception of leave-taking.

In arranging the items on display, the author follows the principle of arbitrariness, the kind seen in memories and dreams, where scenes seem to come in impalpable, irrational, but telling sequences.

Despite their muteness, the displayed fragments inspire visitors to explore their own memories. Out of these memories, stories are reconstructed, sometimes more real than reality itself.
—Sara Živkovič

slonove delavnice animiranega filma the elephant animation workshops

PRODUKCIJSKA DELAVNICA ANIMIRANEGA FILMA Z LEONOM VIDMARJEM/ ANIMATION PRODUCTION WORKSHOP WITH LEON VIDMAR (9+)

29. 11.–3. 12. 2016,
14.00–18.00 (sobota/Saturday 10.00–15.00),
MSUM+ Metelkova/Museum of Contemporary Art Metelkova



Z Leonom Vidmarjem, letošnjim nagajencem Festivala slovenskega filma za najboljšo animacijo, se boste na tedenski produkcijski delavnici podali v čudoviti svet ustvarjanja animiranih filmov. Zgodba in liki, ki jih boste ustvarili v poljubni likovni tehniki, bodo oživeli s pomočjo stop animacije (snemanje sličico za sličico).

Head into the wonderful world of animated film production in a week-long production workshop with Leon Vidmar, the recipient of the Best Animation Award at this year's Festival of Slovenian Film. The story and characters you create in the artistic technique of your choice will come alive by means of stop motion.

DELAVNICA PIKSILACIJE/PIXILATION WORKSHOP (8+)

Torek/Tuesday, 6. 12. 2016, 16.00–19.00,
Stara mestna elektrarna – Elektro Ljubljana/Old Power
Station, Slomškova ulica 18



V dvorani Stare mestne elektrarne, ki pogosto gosti plesalce in gledališke umetnike, bomo tudi sami uporabili svoje telo kot objekt za animiranje. V tehniki piksilacije, kjer namesto lutk premikamo ljudi, bomo lahko svoje telo premikali po prostoru na najbolj nenavadne mogoče načine. Pridite udobno oblečeni. The Old Power Station, which often gives stage to dancers and theatre performers, is where we will be animating our bodies. Using pixilation, a technique of animating humans instead of puppets, we will be able to move our bodies in space in the most peculiar ways. Dress comfortably.

DELAVNICA ANIMIRANEGA FILMA ZA NAJMLAJŠE/ANIMATION WORKSHOP FOR THE YOUNGEST AUDIENCE (3+)

Nedelja/Sunday, 11. 12. 2016, 11.00–13.00,
Kavarna Kinodvora/Kinodvor Café



Pod spretnimi malimi prsti bo nastal pravi mali živalski vrt, v katerem bodo poleg slona oživele še druge živali. Animirali bomo v tehniki stop animacije (slikanje sličico za sličico).

Deft little fingers will create a real miniature zoo, where elephants and other animals will come alive. We will animate them using the stop motion animation technique.

PRODUKCIJSKA DELAVNICA ZA ŠTUDENTE S PAULOM BUSHEM/PAUL BUSH PRODUCTION WORKSHOP FOR STUDENTS

Paul Bush, eden letošnjih žirantov festivala Animateka, bo kot gost Akademije umetnosti Univerze v Novi Gorici vodil tridnevno delavnico animacije (30. 11.–2. 12. 2016).

Študente bo uvedel v film skozi tehniko pikselacije; delali bodo s kratkimi fragmenti slike, zvoka in teksta ter razmišljali na temo ‘Mi’. To je namreč tema letosnje edicije festivala Pixxelpoint, ki ga kurira Rene Rusjan, direktorica programa Akademije umetnosti UNG; gost festivala v Gorici je tudi Paul Bush s svojimi filmi.

Projekcijo filmov **Ko Darwin spi in Babeldom** si bomo lahko ogledali v soboto, 3. 12. 2016 ob 16. uri v Kinemaxu v Gorici (Italija). Po projekciji bo pogovor z avtorjem vodil Igor Prassel.

V sodelovanju z Akademijo umetnosti Univerze v Novi Gorici in festivalom Pixxelpoint

Paul Bush, one of this year's Animateka jury members, is visiting the School of Arts, University of Nova Gorica, to run a three-day animation workshop for students. (30 November – 2 December 2016)

The students will learn about cinema through pixilation, work with short fragments of image, sound and text, and contemplate the subject of “We”. This is the theme of this year's edition of Pixxelpoint, a festival curated by Rene Rusjan. Rusjan is also the programme director of the UNG School of Arts, the host institution for Paul Bush and his films in Gorica.

The screening of **While Darwin Sleeps** and **Babeldom** will be held on Saturday, 3 December 2016, at 4 pm in Kinemax, Gorizia (Italy). Followed by a Q&A with the author hosted by Igor Prassel.

In collaboration with the School of Arts, University of Nova Gorica, and Pixxelpoint.

OSTRIMO POGLED NA ANIMIRANEM FILMU/ SHARPENING THE VIEW WITH ANIMATED FILM

Ostrenje pogleda na letošnji 13. Animateki, ki bo med 5. in 11. decembrom potekala v Ljubljani, že drugič pripravlja filmsko-kritičko delavnico. Udeležencem delavnice bomo skušali približati umetnost animiranega filma in skoznjo ostriti kritični odnos – tako do filmske umetnosti kot sveta. Spoznavali bomo specifike animiranega filma in premišljali podobe, ki se tekojo skozi različne tehnike animacije. Vsakodnevna srečanja skupine udeležencev v sproščenem festivalskem vzdusuju bodo obsegala gledanje filmov in poglobljeno diskusijo, oboje pa bo obrotilo sadove v pisaju filmske kritike. Besedila bodo udeleženci premlevali in kalili skozi pogovor z mentorico, ki bo podajala konstruktivno kritiko, komentarje in smernice med delom v nastajanju. Končni izdelki bodo objavljeni na festivalski spletni strani ter spletni strani Društva za širjenje filmske kulture Kino!.

The ‘Sharpening the View’ film critics workshop returns to the 13th Animateka, which will take place in Ljubljana from 5 to 11 December, for the second year. The aim of the workshop is to introduce participants to the art of animated cinema, and employ animated films to develop a critical stance – towards cinema itself and towards the world. Participants will learn about the specifics of animated film and reflect on the images created using various animation techniques. A group of registered participants will meet daily in a relaxed festival atmosphere to watch films and engage in in-depth discussions, which will ultimately result in writing film reviews. Their texts will be discussed and polished through debate with the instructor, who will provide constructive criticism, as well as comments and guidelines for the works in the making. The finished products will be posted on websites of the festival and the Kino! Society for Expanding Film Culture.

**slonova
otroška žirija
the elephant
children jury**



ERIN BREGAR SABOLIČ, 10

Sem Erin Bregar Sabolič. Stara sem skoraj 11 let. Rada rišem ter se potapljam. Animiranje mi je všeč zato, ker rada gledam filme in zelo rada sodelujem pri delanju napovednikov. Ko bom velika, bom filmska igralka.

My name is Erin Bregar Sabolič, I am almost 11 years old. I like drawing and diving. I'm interested in animation because I love watching films and making trailers. When I grow up I want to be an actress.



MAJ LEBAN VAHEN, 13

Sem najstnik igriče narave, ki se šola doma in ga še vedno zanimajo lego kocke. Ker je moj oče ilustrator, so pri nas doma vedno vrteli dobre animirane filme. Animacije sem poskusil ravno toliko, da znam ceniti delo animatorjev.

I am a cheerful home-schooled teenager who still likes to play with Lego. Because my dad is an illustrator, our family would always watch good animated films. I've done just enough animation so far to really appreciate the work of animators.



VESNA MATELIČ, 11

Sem Vesna, stara 11 let. Animirani film me zanima, ker je v njem vse prikazano domišljjsko. Z animiranim filmom sem se srečala na Kinobalonovih počitniških delavnicah, kjer smo naredili lasten animirani filmček z naslovom Pobeg na luno. V njem smo prikazali, kako je Zemlja razpadla in so zato vsi pobegnili na Luno. Predvsem mi je bilo všeč, ker smo vse naredili skupinsko – od zasnove zgodbe do montaže.

My name is Vesna, I'm 11 years old. I'm interested in animated cinema because it shows everything through imagination. My first experience with animation was in a Kinobalon holiday workshop, where we made our own animated film called Pobeg na luno. In the film, we showed how everybody escaped to the Moon after the Earth had fallen apart. I liked that we made everything together as a group – from the concept to editing.



ATIKE TASKIN, 10

Vse, kar si zamislimo, lahko z risbo tudi oživimo. Neskončno zabavno je. Vsekakor morate poskusiti. Everything that we imagine, we use the drawing to make it alive. It is so much fun. You should definitely try it.



ANŽE TURK, 16

Sem Anže Turk. Star sem 16 let. Proti koncu osnovne šole sem večino prostega časa posvetil risanju, slikanju in animacijam. Ko sem prvič videl animirani film Kako izuriti svojega zmaja, sem vzljubil animacije in se zavedel, da se bom ukvarjal z njimi. Odločitev o izbiri gimnazije je bila tako kot na dlani – obiskujem drugi letnik umetniške gimnazije SŠOF, kjer v sklopu predstavitev tehnik že poslušamo predavanja o animaciji. Sam pa seveda ves čas z zanimanjem sledim animacijam in se še dodatno samoizobražujem preko različnih medijev.

My name is Anže Turk, I'm 16 years old. In the final years of primary school, my main occupations were drawing, painting and animation. When I first saw How to Train Your Dragon, I fell in love with animation and knew immediately this was what I wanted to do in life. This made the choice of secondary school easy – I am now in the second year of the school for design and photography in Ljubljana, where we are learning about animation as part of a class on presentation techniques. I also personally keep up to date with the latest in animation, and seek to gain additional knowledge through various media.



**spremljevalni
program
events**

razstave in umetniške akcije exhibitions and art interventions



DUŠAN KASTELIC: PREGLEDNA RAZSTAVA (ALI KAKO SEM ZAPRAVIL SVOJIH PRVIH 50 LET) RETROSPECTIVE EXHIBITION (OR HOW I WASTED MY FIRST 50 YEARS)

**4.-11. december, Moderna galerija/Museum of Modern Art,
Cankarjeva 15**

**Odprtje razstave: nedelja, 4. december, ob 18:00/Exhibition
Opening: Sunday 4 December at 6pm**

**Vodstvo za goste po razstavi: sreda, 7. december, ob 14:00. Na
otvoritvi in vodstvu z avtorjem bo projekcija avtorjevih filmov.
Guided tour of the exhibition for festival guests: Wednesday
7 December at 2 pm. The opening and tour will be
accompanied by a screening of author's work.**

Rodilo ga v rudarskem mestu sredi Slovenije. Že zgodaj je bilo jasno, da ne bo postal rudar, kakor je velevala družinska tradicija. Kot bolehno dete je v glavnem doma bral in risal. Prve stripe mu objavijo v srednji šoli, med študijem na pedagoški akademiji pa se že preživlja z ilustriranjem. Po študiju se zaposli kot učitelj v osnovni šoli. Kmalu ugotovi, da je to preveč resen in odgovoren poklic, zato od tam pobegne ter se popolnoma posveti stripom in ilustraciji, saj se mu zdi, da tam ne more narediti velike škode. V naslednjih letih objavlja v vseh slovenskih revijah, ki dajo kaj nase. Največ v Mladini, kjer mu v osemdesetih objavijo tudi odmevna stripa *Partizani* in *Afera JBTZ*. Na stara leta (po štiridesetem) ga začnejo zanimati animirani filmi. Najbolj odmevna sta *Perkmandeljc* in *Čikorja an kafe*. Njegovi filmi so bili predvajani na več kot 200 festivalih, zanje pa je prejel 20 nagrad doma in v tujini.

Born in a small mining town in central Slovenia. As a sickly child, he was unable to carry on the family tradition and get a decent job as a miner. He spent most of his childhood reading and drawing comics. He had his first comic strip published in secondary school. After completing the Faculty of Education, he started working as a teacher in the local primary school. But he soon realised that being a teacher is a serious and responsible job. So he ran off and started working as a freelance illustrator and comic author, certain that he couldn't do a lot of damage in that area. In the next couple of years his works appeared in various Slovenian magazines. Mostly in the Mladina political magazine, where two of his best known comics were published: *The Partisans* and *JBTZ affair*. In his old age (in his 40s) he became interested in computer animation. Two of his most prominent short films are *Perk* and *Chicory 'n' Coffee*. His films were shown at more than 200 festivals and have won him over 20 awards.



JONI MÄNNISTÖ: RAZSTAVA »OD ŠTUDENTA ANIMACIJE DO FILMSKEGA PROFESIONALCA« EXHIBITION “FROM AN ANIMATION STUDENT TO A PROFESSIONAL FILMMAKER”

5.–11. december, Kinodvor.Galerija, Slovenska kinoteka/
Kinodvor Gallery, Slovenian Cinematheque

»Pripravil sem pregled svojega ustvarjanja od prvega šolskega filma do najnovejših del. Animacija kot oblika umetnosti pusti močan vtis, saj tehnika lahko podpre zgodbo in poudari učinek končnega izdelka. Ideja za film se mi porodi kot podoba ali vizualni prizor in pogosto določi tehniko, v kateri nato film izdelam. Na razstavi je na ogled najrazličnejše gradivo, od zgodnjih skic do zgodborisov, od oblikovnih zasnov likov do izdelanih lutk. Risane slike in poskusni posnetki za film *Jata* prikazujejo, kako je bila animacija videti, preden je bilo gradivo skenirano, pobarvano in v računalniškem programu sestavljenov film. Fotografije in posnetki procesa dela dajejo vpogled v moj postopek izdelave stop animacije in dela s filmskim trakom. 35-milimetrski trak filma *Re-Cycling* ter skice in končna podoba za plakat Animateke 2016 razkrivajo tehnike, ki jih uporabljam za prikaz barv izpod črne površine. Razstava povzema prvih deset let mojega raziskovanja čudežne dežele animiranega filma.«

“I have gathered together a selection of artwork from my first school film to the latest works. Animation is a strong form of art as the technique can support the story and make the final result even stronger. An idea for a film comes to my mind as an image or a visual scene and it often defines the technique I make the film with.

The exhibition displays material from early sketches to storyboards and from character designs to final puppets. Hand drawn frames and line tests of *Kuhina* reveals how the animation looked like before the material was scanned, coloured and put together in computer. Making of photos and video footage gives a glimpse of how I've worked with stop motion and black film. The 35 mm film stock from *Re-Cycling* as well as the sketches and artwork for the Animateka poster 2016 shows the techniques I use to bring out colours under the black surface. This exhibition ties up my first ten years exploring the animation wonderland.”



PENTAGON: ANIMACIJSKI PERFORMANS ANIMATION PERFORMANCE

Sreda/Wednesday, 7. decembra, 10:00–18:00, Slovenska kinoteka/Slovenian Cinematheque

Naslov improviziranega peternega animacijskega performansa je preprosto Pentagon – po obliki vrteče se animacijske mize, na kateri bo delalo pet animatorjev, vsak ob eni stranici peterokotnika. Umetniki bodo v tehniki stop animacije z izbranimi pripomočki, lutkami, predmeti, kamero in računalnikom, ustvarjali animirani film. Po uri in pol se miza zavrti, sličico za sličico, za petino kroga (72 stopinj), da so koti spet na istih mestih, in proces animiranja se nadaljuje novih devetdeset minut. Ta korak se ponovi petkrat, da vsak animator ustvarja na vseh stranicah mize in da vsi skupaj s pripomočki drug drugega ustvarijo improvizirano animacijo. Celotni performans bo trajal približno osem ur.

Thomas Johnson Volda (Bath, VB, 1984) je diplomiral iz medijev s časovno dimenzijo na Univerzi v Walesu v Cardiffu, zaključil pa je tudi študij na oddelku za nove medije zagrebške Akademije za likovno umetnost. Deluje kot multidisciplinarni umetnik, ki pri delu pogosto združuje animacijo in performans. Svoje lutkovne performance je predstavil na več festivalih in v galerijah po Evropi. Leta 2014 je z Ivano Bošnjak dokončal sorezjski prvenec *Simulacra*, kratki animirani film v tehniki stop animacije. Zdaj pripravljal drugi film, *Imbued Life*.

The title of the improvised five-way animation performance is simply *Pentagon*; after the shape of the rotating animation table which five animators will work on, one at each of its sides. Using the stop-frame animation technique they will work with their chosen materials, puppets, objects, each with a camera and a laptop to make the animation with. After an hour and a half the table top is rotated, frame by frame, for one fifth of a circle (72 degrees), until the corners sit in the same position and then the animation process continues again. The process is repeated five times until each animator has animated on each side of the table creating a collaborative improvised animation with each other's materials. The whole performance will last approximately eight hours.

Thomas Johnson Volda (Bath, UK, 1984) graduated in Time Based Media from the University of Wales Institute, Cardiff and at the New Media Department of the Academy of Fine Arts in Zagreb. He is a multi-disciplinary artist often combining animation and performance art disciplines in his work. Thomas' puppet performances have been made at several international festivals and galleries across Europe. In 2014 Thomas finished his debut stop-animation short film '*Simulacra*' co-directed with Ivana Bošnjak. They are now working on their second co-directed film '*Imbued Life*'.

animirane zabave animated nights



KLUBSKI VEČER CLUB NIGHT: DJ ANDREJ PERVANJA

Torek/Tuesday, 6. december, 23:00
Klub Gromka, Metelkova



AVDIOVIZUALNI KONCERT/AUDIOVISUAL CONCERT: KATJA ŠULC FEAT. PIER & IGOR MATKOVIĆ VIZUALIJE LIVE/LIVE VISUALS: TINA ŠULC

Sreda/Wednesday, 7. december,
21:00, Stara mestna elektrarna –
Elektro Ljubljana/Old Power Station
(Elektro Ljubljana)

Hipnotični live act z dub poezijo Katje Šulc in vizualnimi učinki Tine Šulc ob glasbeni produkciji Piera, pionirja slovenske basovske kulture, in s prepoznavnim pečatom jazzovskega trobentca Igorja Matkovića. Hypnotic live act with dub poetry by Katja Šulc and visuals by Tina Šulc, accompanied by music produced by Pier, a pioneer of Slovenian bass culture, and the signature-style jazz of Igor Matković on trumpet.

Vstopnina/Entry: 5€



ANIMATEČNE KARAOKE ANIMATEKA KARAOKE NIGHT

Petek/Friday, 9. december, 23:30,
Kinodvor. Kavarna/Kinodvor Café

Iz lanskih izkušenj vemo, da se animatorji znajdejo za mikrofonom tako dobro kot za kamero! Tako jih letos znova vabimo iz studiev in izza kamer, da nam pokažejo vse svoje skrite talente na Animatečnih karaokah.

From last year's experience, we know that animators can handle the mike as well as they handle the camera! So we're inviting them once again to get out of studios and from behind cameras to show us what they got – in Animateka Karaoke Night.

AnimatekaPRO

6.–8. december, 10:00–14:00, Stara mestna elektrarna – Elektro Ljubljana/Old Power Station, Slomškova 18

AnimatekaPRO je festivalska platforma, na kateri se bomo skozi serijo predavanj, okroglih miz, tematskih predstavitev in pogovorov z avtorji seznanili, kaj vse se ta trenutek v svetu dogaja na področju animiranega filma in video iger. Spoznali bomo projekte v nastajanju, nove koprodukcije in tehnološke novosti.

V sodelovanju z zavodom Bunker, Centrom ustvarjalna Evropa v Sloveniji, Motovilo in Društvom slovenskega animiranega filma.

AnimatekaPRO is a festival platform featuring a series of talks, round-table debates, presentations and Q&As to inform about the latest in animated cinema and video games. You can find out about works in progress, new co-productions and technological innovations.

In collaboration with Bunker, Creative Europe Desk Slovenia, Motovila, and the Slovenian Animated Film Association.



MOTOVILA

:DSA!
Slovensko društvo za animirane filmove



TOREK/TUESDAY, 6. DECEMBER

- 10:00 Predstavitev/Presentation: **Višegrad Animation Forum (Matija Šturm, SI)**
- 10:15 Predstavitev regionalnih projektov v nastajanju/Regional Pitching Forum
- 11:00 Okrogla miza: **O animiranih dokumentarnih filmih/Round Table Discussion: About Animadocs**
- 12:00 Okrogla miza: **O 3D računalniški animaciji/Round Table Discussion: About 3D Computer Animation (Dušan Kastelic (SI), Chris Landreth (CAN), Mauro Carraro (ITA/CH), Veljko Popović (HR), Milivoj Popović (HR), Milen Alempijević (SRB))**
- 13:00 Specialka/Masterclass: **Paul Bush Talks**

SREDA/WEDNESDAY, 7. DECEMBER

- 10:00 Zajtrk z avtorji/Breakfast with authors
- 11:00 Srečanje regionalnih festivalov animiranega filma/Regional Animation Film Festival Summit
- 12:00 Specialka/Masterclass: **Mauro Carraro Sensible 3D**
- 13:00 Izza kulis: Dolga pot na sever/Behind the Scenes:
Long Way North (Ron Dyens, FR)

ČETRTEK/THURSDAY, 8. DECEMBER

- 10:00 Zajtrk z avtorji/Breakfast with authors
- 11:00 Predstavitev evropskih šol animiranega filma/European Animation Schools Showcase: **MOME/CSC/PSWIFTvIT/ALUO/UNG**
- 12:00 Specialka/Masterclass: **Chris Landreth Making Faces**
- 13:00 Izza kulis: Psihonauta/Behind the Scenes:
Psiiconautas (Santiago Riscos, ESP)



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d: Moïa Jobin-Paré
moia.jobinpare@gmail.com

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A nyalintás nesze **50**

d: Moholy-Nagy University of
Art and Design Budapest
glaser@mome.hu

A perdre haleine **42**

d: La Poudrière
contact@poudriere.eu

A piros pöttöös labda **229**

d: MaNDA – Hungarian Film
Archive
orosz.anna.ida@mandarchiv.
hu

A Single Rose Can Be My
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d: Nils Hedinger
Trickproduktion
info@nilshedinger.ch

A telhetetlen méhecske **229**

d: MaNDA – Hungarian Film
Archive
orosz.anna.ida@mandarchiv.
hu

Absence of Eddy Table, The **172**

d: Norwegian Film Institute
Arna-Marie.Bersaas@nfi.no

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d: Media Design School
james.cunningham@
mediadesignschool.com

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d: Naïa Productions
severine.lathuilliere@naia.pro

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d: Eesti Joonisfilm
rutt@joonisfilm.ee

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d: Lux Distribution
distribution@lux.org.uk

Albert **28**

d: sixpackfilm
isabella@sixpackfilm.com

Alica **81**

d: Brina Lekše
lene.lekse@gmail.com

Alike **203**

d: Daniel Martinez Lara, La
Fiesta P.C.
aliketeam@gmail.com

AM/FM **56**

d: Thomas Hicks
mail@thomasricks.co.uk

Amarillo **48**

d: Ana Pérez López
aperezlo.uc@gmail.com

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d: Marvin&Wayne Short Film
Distribution
fest@marvinwayne.com

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d: Anja Resman
resman.anja@gmail.com

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d: Interfilm
sarah.d@interfilm.de

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d: Crazy Motion
crazymotionchannel@gmail.
com

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d: Continental Film
hrvoje.stipanov@continental-
film.hr

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d: Platige Image
mazarewicz@platige.com

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d: Centro Sperimentale di
Cinematografia Piemonte
chiara.magri@fondazionepsc.
it

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d: Rafael Sommerhalder
rafael@crictor.ch

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d: Nadasdy Film
festival@nadasdyfilm.ch

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d: FIVIA – Vojník
janko.cretnik@cenex.si

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d: infinityBOX
martins.vela@inbox.lv

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d: Nutprodukce
alice@nutprodukce.cz

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ivan.ramadan@gmail.com

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distribution@lux.org.uk

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kfilm@kecskemetfilm.hu

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d: METU
khollo@metropolitan.hu

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d: Baoying Bilgeri
festivals@
bambustempelstrasse.de

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d: Studio Film Bilder
studio@filmbilder.de

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d: NFB
E.Seguin@nfb.ca

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d: Sacrebleu Productions
distribution@sacrebleuprod.
com

- Beast!** **110**
d: S.O.I.L.
linda@soilart.be
- BeBoy** **24**
d: Sadko Hadžihasanović
sadkogallery@gmail.com
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d: Nerdo
admin@nerdo.tv
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d: Bazelevs
gulyan@bazelevs.com
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submission@cut-up.tv
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kantltor@gmail.com
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d: Autour de Minuit
festivals@autourdeminuit.com
- Between Bears** **129**
d: Bezalel Academy of Art and Design
screen@bezalel.ac.il
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d: Moholy-Nagy University of Art and Design Budapest
glaser@mome.hu
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d: Chris Landreth
c.landreth@rogers.com

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mikhal.bak@gmail.com
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contact@poudriere.eu
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distribution@filmuniversitaet.de
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hellohannale@gmail.com
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d: La Poudrière
contact@poudriere.eu
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huhu@jadwiga.ch
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distribution@lux.org.uk
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arnaud@urbangroup.biz
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inscription@sevefilms.com

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gerd.gockell@anigraf.org
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distribution@sacrebleuprod.com
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mikhal.bak@gmail.com
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d: AGENCIA - Portuguese Short Film Agency
agencia@curtas.pt
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festivals@autourdeminuit.com
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d: Filmakademie Baden-Württemberg
sigrid.gairing@filmakademie.de
- Ciało obce** **50**
d: Krakow Film Foundation
katarzyna@kff.com.pl
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d: Krakow Film Foundation
katarzyna@kff.com.pl

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d: Film University Babelsberg
KONRAD WOLF
distribution@filmuniversitaet.de
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d: Centro Sperimentale di Cinematografia Piemonte
chiara.magri@fondazionepsc.it
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lorimalepart@gmail.com
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damienbyrne@gmail.com
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info@koszegitamas.hu
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patrick_2carvalho@gmail.com
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vanja@bonobostudio.hr
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katarzyna@kff.com.pl

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d: Krakow Film Foundation
katarzyna@kff.com.pl
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bostjan.potokar@ung.si
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mareknaprstek@gmail.com
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d: Zorbabel
diffusion.zorbabel@gmail.com
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festivals@autourdeminuit.com
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d: Kaniseed
kaniseed@naver.com

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info@someshorts.com

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d: Nassos Vakalis
nassosvakalis@yahoo.com

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d: Magdalena Pilecka
magda.pilecka@gmail.com

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d: Autour de Minuit
festivals@autourdeminuit.
com

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d: Autour de Minuit
festivals@autourdeminuit.
com

Dota **34**

d: Bonobostudio
vanja@bonobostudio.hr

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d: Lux Distribution
distribution@lux.org.uk

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d: objectif
objectif.tots@gmail.com

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d: FlipBook Productions
ubanob@gmail.com

Ergo **185**

d: MaNDA – Hungarian Film
Archive

orosz.anna.ida@mandarchiv.
hu

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d: Centro Sperimentale di
Cinematografia Piemonte
chiara.magri@fondazionecsc.
it

Ein Tiefer Zug **39**

d: Alireza Hashempour
alireza.hashempour@gmail.
com

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d: Joni Männistö
joni.mannisto@gmail.com

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d: David Lobser
davidlobser@gmail.com

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d: MaNDA – Hungarian Film
Archive

orosz.anna.ida@mandarchiv.hu

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d: Léo Suchel
leo.suchel@gmail.com

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d: Chris Landreth
c.landreth@rogers.com

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d: KEDD Animation
agi@kedd.net

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Short Film Agency
liliana@curtas.pt

Evige jaktmarker **84**

d: Norwegian Film Institute
amb@nfi.no

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d: Reinhold Bidner
reinhold.bidner@gmail.com

Exomoon **55**

d: sixpackfilm
isabella@sixpackfilm.com

External World, The **172**

d: Autour de Minuit
festivals@autourdeminuit.
com

Eye for an Eye **192**

d: Filmakademie
Baden-Württemberg
festivals@filmakademie.de

F

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d: NFB
E.Seguin@nfb.ca

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d: CinéTé Filmproductie
nancy@cinete.nl

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d: Filmakademie
Baden-Württemberg
sigrid.gairing@filmakademie.
de

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d: Krakow Film Foundation
katarzyna@kff.com.pl

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d: Mikhail Bak
mikhail.bak@gmail.com

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d: Paul Bush
films@paulbushfilms.com

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d: Interfilm
hannes@interfilm.de

Flux **148**

d: NFB
E.Seguin@nfb.ca

Fortgang **34**

d: Gerd Gockell
filmproduktion
gerd.gockell@anograf.org

Fortune-Telling with Coffee **150**

d: Sarah Saidan
sarahsaidan@gmail.com

Frankfurter Str. 99a **42**

d: Evgenia Gostrer
evgenia.gostrer@gmx.de

FranTick **184**

d: Lucerne University of
Applied Sciences and Arts
chantal.molleur@hsfl.ch

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d: Premium Films
floriane.porcher@premium-
films.com

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d: Pablo Penchansky
pabloopencha@gmail.com

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d: KLIK! Distribution Service
ursula@klikamsterdam.nl

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d: Paulina Wyrt
wyrt@paulina@gmail.com

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d: Lux Distribution
distribution@lux.org.uk

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d: sixpackfilm
isabella@sixpackfilm.com

Gaidot Jauno gadu **26**

d: LUNOHOD
vl@lunohod.lv

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d: School-Studio "SHAR"
sharstudia@gmail.com

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d: Sève Films
distrib.sevefilms@gmail.com

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d: Lux Distribution
distribution@lux.org.uk

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d: La Poudrière
contact@poudriere.eu

Gledam silko **26**
d: Davorin Marc
davorin.marc@siol.net

Grad duhova **30**
d: Zagreb film
sanja.borcic@zagrebfilm.hr

Guardian, The **179**
d: N9ve Studio
hello@n9ve.it

Gyros Dance **96**
d: FUMI Studio
festiwale@fumistudio.com

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d: Nadasdy Film
festival@nadasdyfilm.ch

Hana no hi **144**
d: Atsushi Wada
wada@kankaku.jp

Happy End **59**
d: FAMU Prague
kamila@dohnalova.net

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d: Nadasdy Film
festival@nadasdyfilm.ch

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d: Moholy-Nagy University of Art and Design Budapest
glaser@mome.hu

Hereafter **199**
d: Natália Azevedo Andrade
nataliandrade0@gmail.com

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d: Lux Distribution
distribution@lux.org.uk

Historia de un Oso **171**
d: Punkrobot Animation Studio
contacto@punkrobot.cl

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d: MaNDA – Hungarian Film Archive
orosz.anna.ida@mandarchiv.hu

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d: Autour de Minuit
festivals@autourdeminuit.com

Home **90**
d: University of Applied Sciences Upper Austria, Campus Hagenberg
remo.rauscher@gmail.com

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d: Mikhal Bak
mikhal.bak@gmail.com

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d: Uri Kranot
urikranot@yahoo.com

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d: Joan Ashworth
joan@joanashworth.com

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d: Jill Goritschnig
jill@aktuelldesign.at

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d: Moholy-Nagy University of Art and Design Budapest
glaser@mome.hu

Hypertrain **52**
d: Lucerne University of Applied Sciences and Arts
chantal.molleur@hslu.ch

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d: Lucerne University of Applied Sciences and Arts
chantal.molleur@hslu.ch

Iluzija **90**
d: Domen Lo
domen@lo.si

Immersion **49**
d: Lucerne University of Applied Sciences and Arts
chantal.molleur@hslu.ch

In the Distance **105**
d: Florian Grolig
fgrolig@gmail.com

Insect Byte **143**
d: Kaniseed
kaniseed@naver.com

Insolation **52**
d: Léa Fabreguettes
lea.fab@live.fr

It's About Time **33**
d: Atom Art
ieva@atomart.lv

Izgubljeni **88**
d: ZVVIKS
matija@zvviks.net

J
Ja, zwierzę **57**
d: Michalina Musialik
michalina.misiet@gmail.com

Jag Var en Vinnare **192**
d: Swedish Film Institute
theo.tsappos@filminstitutet.se

Jazz Orgie **59**
d: Filmakademie Baden-Württemberg
sigrid.gairing@filmakademie.de

Jeu **143**
d: Studio GDS
Schwizgebel@studio-gds.ch

Jour où j'ai battu le ciel, Le **66**
d: Sève Films
distrib.sevefilms@gmail.com

Journal animé **106**
d: Autour de Minuit
festivals@autourdeminuit.com

K
Kaputt **191**
d: Drushba Pankow
schlecht@drushbapankow.de

Katedra **128**
d: Platige Image
mazarewicz@platige.com

Katiska **141**
d: Joni Männistö
joni.mannisto@gmail.com

Kitten Instinct **44**
d: Liesbeth Eeckman
liesbeth.eeckman@gmail.com

Kopf Hoch! **63, 225**
d: Studio Film Bilder
studio@filmbilder.de

Korak **91**
d: Andreja Muha
andreja.muha@gmail.com

- Körömágyszaggató **53**
d: Moholy-Nagy University of Art and Design Budapest
glaser@mome.hu
- Kosmos **194**
d: WJTeam
anianouk@gmail.com
- Krake **63**
d: Studio Film Bilder
studio@filmbilder.de
- Križ **86**
d: Miijav animiran filmi
tomaz.kumer@gmail.com
- Križičče **2 165**
d: Slovenski filmski center
Nerina.Kocjancic@film-center.si
- Kuhina **141, 155**
d: Joni Männistö
joni.mannisto@gmail.com
- Kut **69, 226**
d: Lucija Mrzljak
luci.sidd@gmail.com
- Кружно патување на Марето **92**
d: FlipBook Productions
ubanob@gmail.com
- Кукушка **75**
d: Dina Velikovskaya
divelik@list.ru
- L**
- L'ère Bête **181**
d: Thomas Caudron
thomas.caudron@gmail.com
- Łańcuszki **202**
d: Krakow Film Foundation
katarzyna@kff.com.pl
- Laundry **89**
d: Mia Paller
mia.paller@gmail.com
- Lazy Bare **124**
d: Lux Distribution
distribution@lux.org.uk
- Legende du Crabe Phare, La **173**
d: Autour de Minuit
festivals@autourdeminuit.com
- LIMBO **96**
d: Mateusz Kozłowski
matjkozlowksi@gmail.com
- Linnugripp **27**
d: Eesti Joonisfilm
ruutt@joonisfilm.ee
- Listener, The **133**
d: Chris Landreth
c.landreth@rogers.com
- Little Freak **180**
d: Edwin Schaap
info@edwinschaap.com
- Locus **33**
d: Krakow Film Foundation
katarzyna@kff.com.pl
- Logorama **178**
d: Autour de Minuit
festivals@autourdeminuit.com
- Love **24**
d: Daazo
nora.sandor@daazo.com
- Lucy **177**
d: KLIK! Distribution Service
ursula@klikamsterdam.nl
- Lyubov s prevalyavaniya **93**
d: Koulev Film Production
africatea@yahoo.com
- M**
- M a vie de Courgette **212**
d: Demiurg
demiuergos@siol.net
- Machine **203**
d: Hydralab
sunit@hydralab.com
- Machos **47**
d: Moholy-Nagy University of Art and Design Budapest
glaser@mome.hu
- Madagascar, carnet de voyage **129**
d: Sacrebleu Productions
distribution@sacrebleuprod.com
- Madonreikä **142**
d: Joni Männistö
joni.mannisto@gmail.com
- Mala šola uresničarije **66, 224**
d: Gustav Film
petra@gustavfilm.si
- Malgrin Debotté **196**
d: Patrick De Carvalho
patrick2carvalho@gmail.com
- Man With the Beautiful Eyes, The **147**
d: Johnathan Hodgson
hodgsonfilms@mac.com
- Mänguvabrik **97**
d: EKA
animatsioon@gmail.com
- Manoman **116**
d: NFTS
hsharda@nfts.co.uk
- Maratondagboken **81**
d: Norwegian Film Institute
amb@nfi.no
- Matatoro **130**
d: Mauro Carraro
mauro.carraro84@gmail.com
- Merlot **40**
d: Centro Sperimentale di Cinematografia Piemonte
chiara.maggi@fondazionepsc.it
- Mesečeva šuma **87**
d: Marija Milanović Lazarevski
lazarevskimarija@gmail.com
- Messy Flow **89**
d: Tina Šulc
tinyar@yahoo.com
- Microscopia **92**
d: Nikolaus Jantsch
niko@gmx.at
- Miel bleu **68**
d: Mikhal Bak
mikhal.bak@gmail.com
- MILA FOG **100**
d: Marta Prokopová
martuska.prokopova@gmail.com
- Minotaurs **27**
d: Air Productions
liga.gaisa@airproductions.lv
- Miriami kodutu koer **62, 224**
d: OÜ Nukufilm
nukufilm@nukufilm.ee
- Mirror **45, 194**
d: Anna Lytton
anna.lytton@gmail.com
- Missing one player **114**
d: Lei Lei
milk527@gmail.com
- Moms on Fire **197**
d: Swedish Film Institute
theo.tsappos@filminstitutet.se
- Monument **92**
d: Marcin Giziński
mgizynski@hotmail.com
- Morosha **109**
d: Soyuzmultfilm
sholud1@gmail.com
- Mr Sand **189**
d: Soetkin Verstegen
contact@soetkin.com

Mutne vode 91

- d:** Zagreb film
sanja.borcic@zagrebfilm.hr
- Muzorama 130**
d: Mauro Carraro
mauro.carraro84@gmail.com

N

- Neighbourwood 182**
d: Filmakademie
Baden-Württemberg
sigrid.gairing@filmakademie.de
- Nemity Pingvin 64**
d: Soyuzmultfilm
sholud1@gmail.com
- Nen i l'Erić, El 83**
d: I+G Stop Motion
info@stopmotion.cat
- Nočna ptica 35**
d: Bonobostudio
vanja@bonobostudio.hr
- Novembre 65, 225**
d: La Poudrière
contact@poudriere.eu
- Невидимый слон 80**
d: Filmcompany "SNEGA"
snegafilm@yandex.ru

O

- Okupácia 56**
d: Martina Mikušová
marti.mikusova@gmail.com

Olbrzym 192

- d:** FUMI Studio
festiwale@fumistudio.com
- Old Man and the Bird, The 43**
d: Ocean Pictures
Filmproduktion
info@oceancictures-film.de

Ona koja mjeri 169

- d:** Bonobostudio
vanja@bonobostudio.hr
- Once Upon a Line 104**
d: Alicja Jasina
alicja.jasina@gmail.com

One Day 90

- d:** Brane Solce
bsolce@yahoo.com

One Two Tree 68, 226

- d:** Folimage
j.mourlam@folimage.fr

Oni žive noću 88

- d:** Zagreb film
sanja.borcic@zagrebfilm.hr

Opia 46

- d:** Shanta Jethoe
shantajethoe@gmail.com
- Ordinary Blue Monday, An 105**
d: Drysfand
naomi@dryfsand.com

Oskolok 115

- d:** School-Studio "SHAR"
sharstudia@gmail.com

OSSA 33

- d:** Withstand
distribuzione@withstandfilm.com

Out of Order 199

- d:** Moholy-Nagy University of Art and Design Budapest
glaser@mome.hu

Outdated 74

- d:** Martin Máj
majmartin@seznam.cz

Overtime 166

- d:** Premium Films
floriane.porcher@premium-films.com

Οι Πρωθυπουρούοι 101

- d:** Stefanos Chachamidis
stefanoschachamidis@gmail.com

P**Pakan 99**

- d:** University of Applied Sciences Upper Austria,
Campus Hagenberg
im.thallinger@gmail.com

Paper World 169

- d:** Moholy-Nagy University of Art and Design Budapest
glaser@mome.hu

Paradosso 58

- d:** Centro Sperimentale di Cinematografia Piemonte
chiara.magri@fondazionepsc.it

Pas de Deux de Deux 123

- d:** Lux Distribution
distribution@lux.org.uk

Paths of Hate 187

- d:** Platige Image
mazarewicz@platige.com

Paul Bush Talks 122

- d:** Lux Distribution
distribution@lux.org.uk

Penelope 51

- d:** Heta Jaälinoja
heta.jaalinoja@gmail.com

Peripheria 204

- d:** Autour de Minuit, Schmuby Productions
festivals@autourdeminuit.com

Perkmandeljc 164

- d:** Slovenski filmski center Nerina.Kocjancic@filmcenter.si

Peti és a gépember 229

- d:** MaNDA - Hungarian Film Archive
orosz.anna.ida@mandarchiv.hu

Petit homme 57

- d:** La Poudrière
contact@poudriere.eu

Petit Pas 129

- d:** Mauro Carraro
mauro.carraro84@gmail.com

Petite Mort 195

- d:** La Poudrière
contact@poudriere.eu

Petite poussé, La 70

- d:** Folimage
j.mourlam@folimage.fr

Petrova šuma 22

- d:** Bonobostudio
vanja@bonobostudio.hr

Pies Schroedingera 54

- d:** Natalia Krawczuk
natalia.krawczuk@gmail.com

PINK CUTS PINK 50

- d:** Alma W. Bár
malerwabe@gmail.com

Piornik 101

- d:** Krakow Film Foundation
katarzyna@kff.com.pl

Pism od Džonija 86

- d:** University of Nova Gorica,
School of Arts
bostjan.potokar@ung.si

Pivot 186

- d:** Il Luster
tamara@ililuster.nl

Plan d'Enfer, Un 113

- d:** Folimage
j.mourlam@folimage.fr

Planemo 26

d: Bonobostudio
vanja@bonobostudio.hr

Plasticat 167

d: Bonobostudio
vanja@bonobostudio.hr

PLUM 79

d: Kaniseed
kaniseed@naver.com

Podlasica 71

d: Invida
jure@invida.tv

Podworko 99

d: Krakow Film Foundation
katarzyna@kff.com.pl

Poem, The 115

d: Xi Chen
chenxicrz@163.com

Poilus 39

d: Sève Films
distrib.sevefilms@gmail.com

Pokretni elementi 25

d: Zagreb film
sanja.borcic@zagrebfilm.hr

Prava pot 95

d: Branko Lazović
branko.lazovic15@gmail.com

Pressure 41

d: Turku Arts Academy (Eija Saarinen)
eija.saarinen@turkuamk.fi

Princ Ki-Ki-Do: Skodelica

čaja 63
d: Ozor, zavod za gibljive slike
mojca.zlokarnik@guest.arnes.si

Printemps, Le 168

d: Lardux Films
larduxfestival@hotmail.fr

Processus, Le 128

d: RUBIKA
a.lusbaronian@rubika-edu.com

Promeneur, Le 83

d: GASp
festivals@gaspfilms.com

První sníh 66

d: Lenka Ivančíková
ivancikova@hotmail.com

Psiconautas, los niños olvidados 218

d: Basque Films
adrinogalesandres@hotmail.com

Праздник 69

d: Filmcompany "SNEGA"
snegafilm@yandex.ru

Q

Quand le chat est là... 149
d: La Poudrière
contact@poudriere.eu

R

Race, The 170
d: Autour de Minuit
festivals@autourdeminuit.com

Radioactive 95

d: Jure Burnik
jure.burnik@gmail.com

Ralph Plays d'Oh! 30

d: Fabio Tonetto
Fatonetto@gmail.com

Random Walks 200

d: Moholy-Nagy University of Art and Design Budapest
glaser@mome.hu

Rectangle et rectangles 154

d: NFB
E.Seguin@nfb.ca

Re-Cycling 142

d: Association Viva Comix
paolabristot@yahoo.com

Reflecting Black 56

d: Film University Babelsberg
KONRAD WOLF
distribution@filmuniversitaet.de

Reflection of Power, The 112

d: bathysphere productions
diffusion@bathysphere.fr

Renard minuscule, Le 65, 226

d: Folimage
j.mourlam@folimage.fr

Résistance 182

d: Sève Films
distrib.sevefilms@gmail.com

Robotherapy 173

d: Sève Films
distrib.sevefilms@gmail.com

RRRING RRRING! 55

d: Thomas Kneffel
t.kneffel@gmx.de

Rubika 178

d: Autour de Minuit
festivals@autourdeminuit.com

Ryan 137, 156

d: NFB
E.Seguin@nfb.ca

S

Satie's "Parade" 108
d: Yamamura Animation
koji@yamamura-animation.jp

Saturday Symphony 40

d: Iris Frankhuizen
irisfrankhuizen@gmail.com

Scent of Geranium 72

d: Naghmeh Farzaneh
naghmeh6586@gmail.com

Sea Child 52

d: Min-ha Kim
seachildanimation@gmail.com

Secret Love 123

d: Lux Distribution
distribution@lux.org.uk

Seja 30

d: Krasivo Limited
jurgis@department.lv

Shinjuku Samurai 123

d: Lux Distribution
distribution@lux.org.uk

Ships Passing in the Night 73

d: Elisabeth Zwimpfer
elizwimpfer@gmx.ch

Silence 46

d: La Poudrière
contact@poudriere.eu

Sirocco 181

d: Sève Films
distrib.sevefilms@gmail.com

Skácem! 98

d: Peter Martinka
i.am.jumping.film@gmail.com

Skateboarding Is Not a Crime 95

d: Cristian Radu
cris_d_radu@yahoo.com

Skazka skazok 146

d: Soyuzmultfilm
sholud1@gmail.com

Skhizein 128

d: Dark Prince
wendyg@darkprince.fr

Ślady ulotne 94

d: Agnieszka Waszczeniuk
a.waszczeniuk@o2.pl

Slovo 22

d: ZVVKS
matija@zvviks.net

Sous tes doigts **204**
d: Vivement Lundi !,
Novanima Productions
contact@vivement-lundi.com

Spa Koniec Świata **38**
d: Andrea Guizar
andreaguzar_@hotmail.com

Spine, The **138**
d: NFB
E.Seguin@nfb.ca

Spoon **112**
d: Markus Kempken
kempken@snafu.de

Square **112**
d: Nicolas Brault
brault_nicolas@yahoo.com

Sredi cheornyy voln **116**
d: Anna Budanova
ania_budanova@bk.ru

Steinway, Lo **23**
d: Massimo Ottoni
max8ni@gmail.com

Still Life with Small Cup **121**
d: Lux Distribution
distribution@lux.org.uk

Stories about Guy and his
Wife **93**
d: Matouš Valchář
matous.valchar@seznam.cz

Stretch **94**
d: Çağil Harmandar
cagilharmandar@gmail.com

Strom **72**
d: Les Films de'l Arlequin
carole.arlequin@gmail.com

Subconscious Password **139**
d: NFB
E.Seguin@nfb.ca

Sujungenten **114**
d: Ryo Orikasa
r.orikasa@gmail.com

Super rzecz **47**
d: Krakow Film Foundation
katarzyna@kff.com.pl

Superbia **31, 197**
d: New Europe Film Sales
neweuropefilmsales@gmail.com

Š
Šuma **38**
d: Lucija Mržljak
luci.sidd@gmail.com

T
Table, La **51**
d: La Poudrière
contact@poudriere.eu

Tablo-A **189**
d: Freak Independent Film
Agency
internacional@agenciafreak.com

Tale of How, The **178**
d: Autour de Minuit
festivals@autourdeminuit.com

Tales of Fish and Lies **99**
d: Padelis Paradisis
modezouma@yahoo.com

Tekkol **47**
d: Aapje.net
jorn@aapje.net

theircatsawell **191**
d: Lisbeth Kováčić
lisbeth@klingt.org

Tiger (Pernille Kjaer) **41**
d: The Animation Workshop
submissions@student.
animwork.dk

Tiger (Kariem Saleh) **64**
d: Studio Film Bilder
studio@filmbilder.de

Time Rodent **170**
d: Autour de Minuit
festivals@autourdeminuit.
com

Tipp Topp **82**
d: Norwegian Film Institute
amb@nfi.no

Tortue rouge, La **220**
d: Demiurg
demiurgoz@siol.net

Tough **189**
d: Jennifer Zheng
jenniferzhengno1@gmail.com

Tout en haut du monde **216**
d: FIVIA – Vojnik
janko.cretnik@cenex.si

Travelling Country **29**
d: Bonobostudio
vanja@bonobostudio.hr

Tres moscas a medida **29**
d: Sois de Traca
elisa@soisdetraca.com

Trial & Error **74**
d: Protoplanet Studio
info@protoplanet-studio.de

Tú no eres el más fuerte **70**
d: Emilio Yebra
emilioyebragarcia@gmail.com

Tühi ruum **23**
d: OÜ Nukufilm
nukufilm@nukufilm.ee

Twiddly Things **190**
d: Adara Todd
adaratodd@hotmail.com

U
Ujj a ravraszon **200**
d: Moholy-Nagy University of
Art and Design Budapest
glaser@mome.hu

Une tête disparaît **171**
d: Pappy3D Productions
rvdboom@pappy3d.com

Untamed **183**
d: Juliette Viger
viger.juliette@orange.fr

Urbanimatio **32**
d: Nukufilm
nukufilm@nukufilm.ee

V
Valley Below, The **179**
d: Jonas Habermacher
habermacher.jonas@gmail.
com

Vanocni balada **73**
d: Animation people
michalzabka@centrum.cz

Vaysha l'aveugle **115**
d: NFB
E.Seguin@nfb.ca

Venditori ambulanti **100**
d: Michele Bernardi
michele.bernardi.grafus@
gmail.com

Ventres, Les **167**
d: Häidouk! Films
haidouk@haidouk.com

VERSUS **40**
d: Artūrs Lācis
brigadiers@gmail.com

Vigil **177**
d: AGENCIA - Portuguese
Short Film Agency
agencia@curtas.pt

Viikset **43**
d: KurzFilmAgentur Hamburg
e.V
service@ag-kurzfilm.de

Vikhodnoy **79**
d: Soyuzmultfilm
sholud1@gmail.com

Voće **73**
d: Sekvenca
jure@sekvenca.hr

W
Walking **136**
d: NFB
E.Seguin@nfb.ca

Waves '98 **106**
d: Premium Films
floriane.porcher@premium-films.com

When Time Moves Faster **101**
d: sixpackfilm
isabella@sixpackfilm.com

While Darwin Sleeps **122, 156**
d: Lux Distribution
distribution@lux.org.uk

Who Will Pay the Bill? **173**
d: Studio Film Bilder

studio@filmbilder.de

Wild Boar, The **107**
d: Interfilm
hanes@interfilm.de

Wildfire **44**
d: Sève Films
distrib.sevefilms@gmail.com

Wiory **93**
d: Krakow Film Foundation
katarzyna@kff.com.pl

Within **97**
d: AGENCIA - Portuguese Short Film Agency
agencia@curtas.pt

Wrong End of the Stick, The **51**
d: National Film and Television School
hsharda@nfts.co.uk

Wyjde z siebie **201**
d: Krakow Film Foundation
katarzyna@kff.com.pl

Y
Yozhik v tumane **143**
d: Soyuzmultfilm

sholud1@gmail.com
Yül et le Serpent **204**
d: Kazak Production

info@kazakproductions.fr

Z
Zaczyn **202**
d: Krakow Film Foundation
katarzyna@kff.com.pl
Zdarzenie plastyczne **45**
d: FUMI Studio
festiwale@fumistudio.com



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o festivalu the festival

PROGRAMSKI SELEKTORJI

PROGRAMME SELECTORS

Vzhodnoevropski in srednjeevropski tekmovalni program, Evropski študentski tekmovalni program, Svetovni jagodni izbor, Animirani dokumentarci, Erotika v animiranem filmu, Celovečerni animirani filmi/Eastern and Central European Competition Programme, European Student Competition Programme, Best of the World, Animated Documentaries, Eroticism in Animated Film, Animated Feature Films: Igor Prassel

Slonov tekmovalni program/The Elephant in Competition: Andreja Goetz, Martina Peštaj, Igor Prassel

Retrospektiva: 3D računalniško animirani film/ 3D Computer Animated Film Retrospective:
Igor Prassel, Milen Alempijević

Klasike za otroke iz madžarskega filmskega arhiva/ Children's Classics from Hungarian Film Archives:
Anna Ida Orosz

ŽIRIJE/JURIES

Velika žirija/Grand Jury: Joni Männistö, Mauro Carraro, Chris Landreth, Paul Bush, Sarah Saidan
Študentska žirija/Student Jury: Mery Gobec, Branko Lazović, Miha Oven, Mia Paller, Ines Sampaio, Michaela Selmani

Otroška žirija/Children Jury: Anže Turk, Atike Taskin, Erin Bregar Sabolič, Maj Vahen Leban, Vesna Matelič

FESTIVALSKA EKIPA/FESTIVAL TEAM

Programski direktor/Programme Director: Igor Prassel

Izvršna producentka/Executive Producer: Katja Hohler

Producenckta/Producer: Saša Bach

Vodja odnosov z javnostmi in promocija, razvoj občinstva/Head of Public Relations and Promotion, Audience Development: Sanja Čakarun

Odnosi z javnostmi in promocija, koordinacija nagrade publike/Public Relations and Promotion, Audience Award Coordinator: Barbara Beškovnik

Trženje/Marketing: Sara Živković

Vzgojno-izobraževalni program animiranega filma Slon/The Elephant Educational Animation Film Programme: Andreja Goetz, Jelena Dragutinović

Tehnični vodja in urednik spletnje strani/Head of Technical Support and Webmaster: Smail Jušić

Koordinacija kopij/Print Traffic: Smail Jušić, Marko Makuc

Spletne strani/Website: Matej Bandelj

Avtor plakata/Festival Poster: Joni Männistö

Celostna podoba festivala/Festival Identity: Nina Urh

Dekoracija prizorišč/Venue Decoration: Tjaša Kržnar - Pirate Piška (zasnova in vodja/Concept and Head), Bine Bozovičar, Andrej Pohlin - Dox, Taj Pečnikar

Oblikovanje nagrad/Award Design: Gorazd Prinčič

Vodja službe za goste/Head of Hospitality: Maja Oprešnik

Asistenta službe za goste/Hospitality Assistants:

Maruša Ivančič, Gašper Gep Markun

Koordinacija žirij/Jury Coordinators:

Vito Scagnetti, Timon Leder, Peter Koštun, Jelena Dragutinović

Urednica kataloga/Catalogue Editor:

Alenka Ropret

Koordinacija glasbenega programa/Music

Programme Coordinator: Zala Vidali

Fotografija/Photography:

Katja Goljat, Andrej Firm

Video dokumentacija/Video Documentation:

Maja Zupanc (vodja/Head), Igor Sukur, Žiga Stanovnik,

Jaka Arbutina

Srečanja z avtorji/Meet the Filmmakers:

Igor Prassel, Milen Alempijević, Ana Šturm

Festivalski napovednik/Festival Trailer:

Matej Lavrenčič (zvok/Sound Matjaž Moraus Zdešar)

Festivalski dnevnik/Festival Diary:

Anja Banko (urednica/Editor), Anja Cimerman, Veronika

Zakonjšek, Zala Klančnik, Neža Vilhelm, Petra

Meterc, Kaja Blazinšek, Tjaša Bertoncelj, Brina

Fekonja, Ana Reberc, Benjamin Zupan, Jernej

Pribosič (prevajalec/Translator)

Prevajanje filmov/Translation of Films:

Daša Cerar, Tita Cvetković, Denis Debevec, Diana Grden, Elida

Hamzić, Andrej Leskovic, Maja Lovrenov, Aida

Lončarević, Maša Peče, Domen Kavčič, Olga Tratar

Sinhronizacija filmov/Film Dubbing:

Katja Preša

Festivalski butik/Festival Shop:

Tjaša Križnar (Pirate Piška)

Prostovoljska brigada/Volunteer Brigade:

Jerca Bajuk, Ivana Balážová, Liza Berden, Bine Bozovičar,

Anja Cimerman, Eva Žgajner

Voznička/Drivers:

Božo Pogačar, Andrej Zupančič

DELAVNICE/WORKSHOPS**Produkcijska delavnica za študente/Production**

Workshop for Students: Paul Bush

Produkcijska delavnica za otroke/Production

Workshop for Children: Leon Vidmar, Brina

Fekonja (asistentka/Assistant)

Otroške delavnice/Children's Workshops:

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the View with Animated Film: Maja Krajnc (vodja/

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Glaska/Music: Tomaz Grom

Zvok/Sound: Julij Zornik

Prevodi v angleški jezik/English Translation: Maja

Ropret

Pedagoško gradivo/Education Materials: Andreja

Goetz

Koordinacija razstave/Exhibition Coordinator: Saša Bach

Produkcija/Production: Društvo za oživljjanje zgodbe

2 koluta, ZVVIKS, zavod za film in avdiovizualno

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**DUŠAN KASTELIC: KAKO SEM ZAPRAVIL
SVOJIH PRVIH 50 LET./HOW I WASTED MY
FIRST 50 YEARS.**

Razstava/Exhibition: Dušan Kastelic (avtor/author),

Tjaša Križnar (Pirate Piška), Bine Bozovičar, Marko

Makuc

Koordinacija razstave/Exhibition Coordinator: Saša Bach, Tjaša Križnar (Pirate Piška)

Produkcija/Production: Društvo za oživljjanje

zgodbe 2 koluta, Balkanima, :D'SAF! - Društvo

slovenskega animiranega filma, Slovenski filmski

center, Bugbrain

**JONI MÄNNISTÖ: OD ŠTUDENTA
ANIMACIJE DO FILMSKEGA
PROFESIONALCA/FROM AN ANIMATION
STUDENT TO A PROFESSIONAL
FILMMAKER**

Razstava/Exhibition: Joni Männistö (avtor/author),

Tjaša Križnar (Pirate Piška), Bine Bozovičar

Koordinacija razstave/Exhibition Coordinator: Tjaša

Križnar (Pirate Piška)

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ZAHVALE/THANKS TO

Sabina Briški, Ines Kežman, Mateja Lazar, Maša Ekar, Lucija Štaut in/and Tanja Kos (Center Ustvarjalna Evropa v Sloveniji), Rene Rusjan, Boštjan Potokar in/and Tina Smrekar (Univerza v Novi Gorici), Boštjan Botas Kenda in/and Peter Koštrun (Univerza v Ljubljani), Matija Šturm (Društvo slovenskega animiranega filma), Jaka Oman (HOPIN Slovenija), Matjaž in Tibor Pristovnik (Stadionshop), Patricia Košir (Francoski institut v Sloveniji), Milena Lebar (Veleposlanstvo Švice), Tatjana Verstovšek (Veleposlanstvo Kraljevine Španije), Biborka Molnár-Gábor in/and Ruth Hrelja (Balassijev inštitut Ljubljana), Teja Lokar (Veleposlanstvo Izraela), Nerina Kocjančič in/and Ana Lampret (Slovenski filmski center), Jožko Rutar, Katerina Mirović (Strip Core), Marko Rusjan (MG+MSUM), Paola Bristot (Viva Comix), Annabel Sebag (Autour de Minuit), Ron Dyens (Sacrebleu), Anna Ida Orosz (Primanima), Salette Ramalho in/and Liliana Costa (Agencia – Portuguese Short Film Agency), József Fülop (MOME), Chiara Magri (CSC), Krzysztof Brzezowski (The Polish National Film, Television and Theatre School in Łódź), Michał Azarewicz (Platige Image), Anastasia Rybakova (Soyuzmultfilm), Yvonne Varry (Gaumont),

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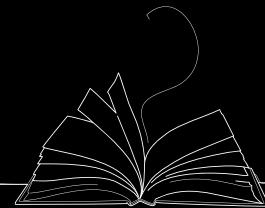
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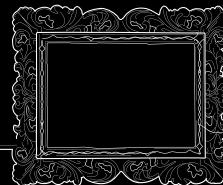
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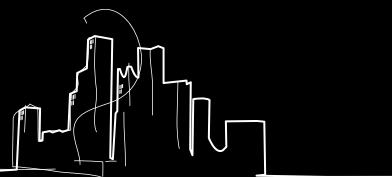
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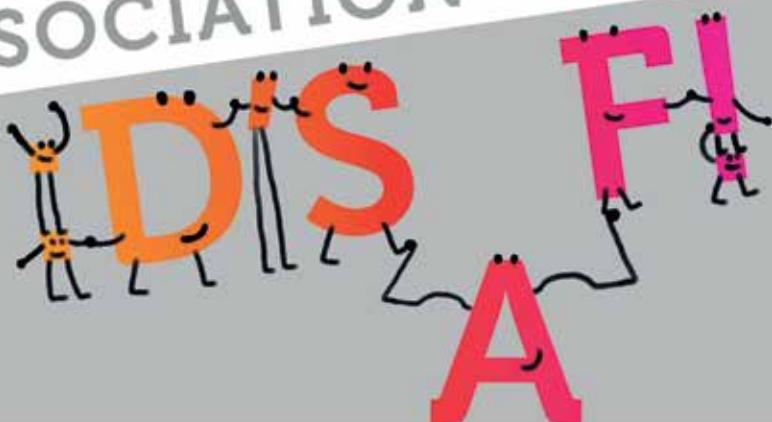
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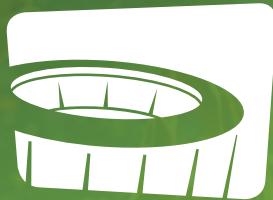
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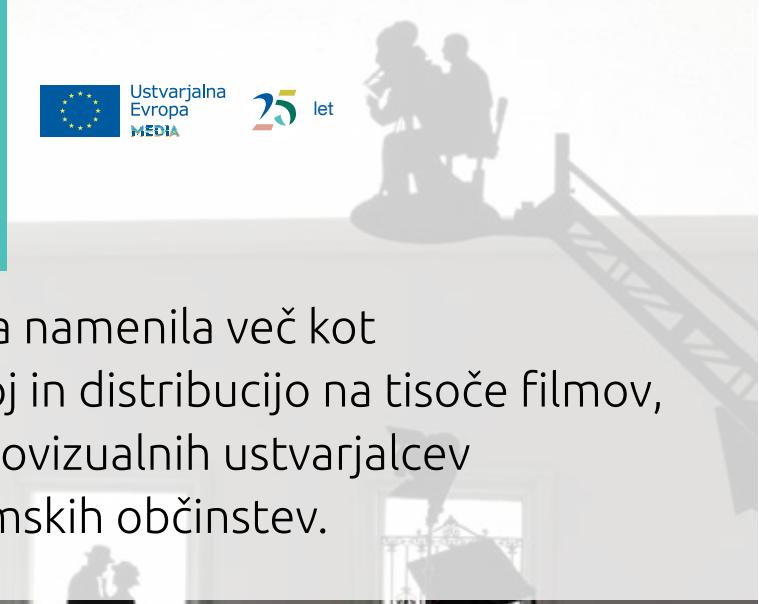


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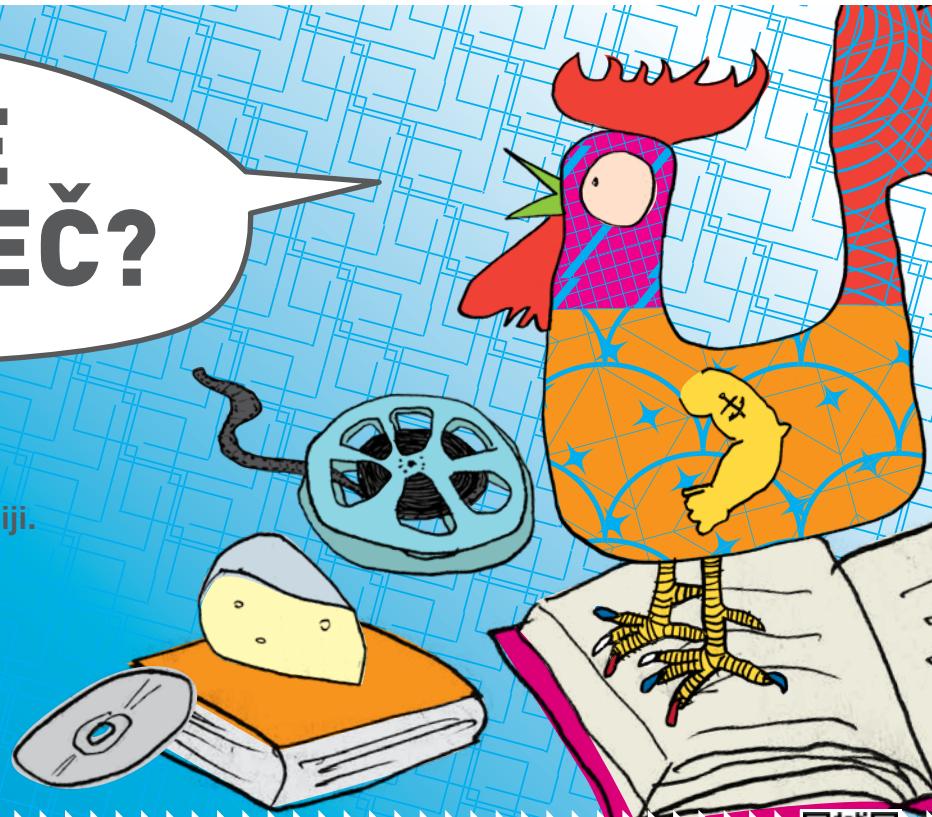
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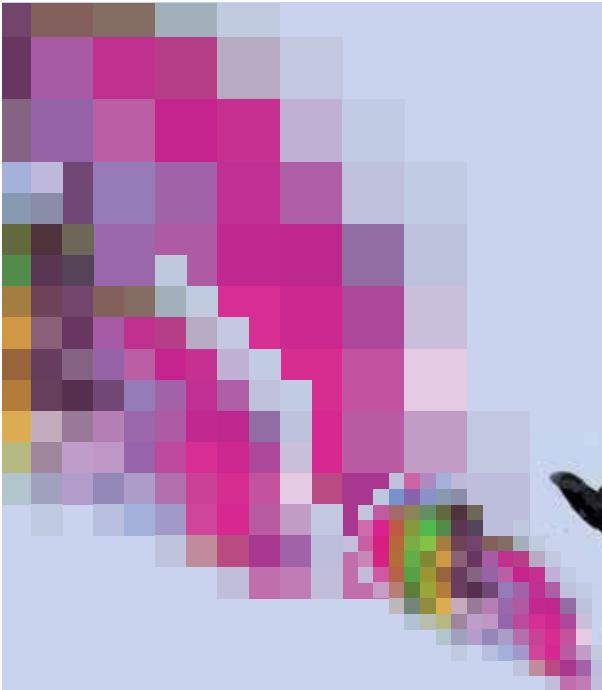
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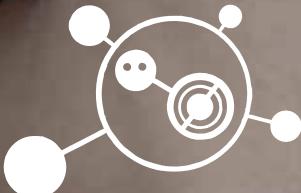
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The book edited by Olga and Michał Bobrowski is devoted to artistic, independent animation, realized in the frames of national cinematographies of Central and West Europe. The authors of this collective work examine films that are engaging, philosophical and provocative, works that challenge the condition of contemporary men.

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