

FESTIVAL POSVEČAMO SPOMINU NA PRIJATELJA IN SODELAVCA GORAZDA BIZJAKA.
THE FESTIVAL IS DEDICATED TO THE MEMORY OF A FRIEND AND COLLEAGUE GORAZD BIZJAK.

- 1 **Intro**
- 2 **Žirija / Jury**
- 3 **Otvoritveni film / Opening Screening**
- 4 **Tekmovalni program I / Competition Programme I**
- 5 **Tekmovalni program II / Competition Programme II**
- 6 **Tekmovalni program III / Competition Programme III**
- 7 **Tekmovalni program IV / Competition Programme IV**
- 8 **Vzhodnoevropska in srednjeevropska panorama / East and Central European Panorama**
- 9 **Žirija se predstavlja / Jury Programme**
- 10 Sodobni nemški animirani film / Contemporary German Animated Film
- 11 La Poudrière, šola animiranega filma / La Poudrière, Animation Film School
- 12 Najboljši filmi s festivala Fresh Film Fest 2006 / Best of Fresh Film Fest 2006
- 13 Retrospektiva Patricka Smitha / Patrick Smith Retrospective
- 14 **Posebne predstavitve / Special Programmes**
- 15 Svetovni jagodni izbor / Best of the Rest
- 16 Najboljši francoski animirani filmi z mednarodnega festivala kratkometražnega filma Clermont-Ferrand / Best French Animated Films From Clermont-Ferrand International Short Film Festival
- 17 Animirani filmi o človekovih pravicah / Human Rights Animated Programme
- 18 Sodobni nordijski animirani filmi / Contemporary Nordic Animated Films
- 19 Norveški filmski inštitut predstavlja sodobne norveške kratkometražne filme / The Norwegian Film Institute Presents Contemporary Norwegian Shorts
- 20 Zgodovina norveškega animiranega filma / Norwegian Animation Film History
- 21 *Avoid Eye Contact: newyorška neodvisna animacija / Avoid Eye Contact: New York Independent Animation*
- 22 *Polnočne alternative / Midnight Underground Special*
- 23 **Celovečerna animirana filma / Feature Animated Films**
- 23 *Prerokba žab / La prophétie des grenouilles / Raining Cats and Frogs*
- 23 *Fimfarum 2*
- 24 **Slon: vzgojno izobraževalni program animiranih filmov za šole in družine / Elephant: Educational Animation Film Programme for Schools and Families**
- 25 Slon I: program iranskih kratkometražnih animiranih filmov / Elephant I:
- 26 Iranian Short Animated Films Programme
- 27 Slon II: Prerokba žab / Elephant II: Raining Cats and Frogs
- 28 Slon III: izbor novejših slovenskih in evropskih animiranih filmov / Elephant III: Selection of Contemporary Slovenian and European Animation Films
- 29 Slon IV: družinski program animiranih filmov / Elephant IV: Animated Films for Families
- 30 **Srečanja z avtorji / Meet the Filmmakers**
- 31 **Zaključek festivala / Closing Awards Programme**
- 32 Posebna projekcija / Special Screening
- 33 Avdiovizualni koncert / Audio Visual Concert
- 34 **Festivalska polnočna druženja / Festival Midnight Gatherings**

MEDNARODNI FESTIVAL ANIMIRANEGA FILMA ANIMATEKA 2006

INTERNATIONAL ANIMATION FILM FESTIVAL ANIMATEKA 2006

Tretja edicija Mednarodnega festivala animiranega filma Animateka je pripravljena. Ostane nam samo še zadnji akt, ko bodo po več mesecih organizacijskih priprav platno ljubljanskega Kinodvora preplavile animirane podobe. Za dodatno praznično vzdušje festivala bo letos poskrbel norveški stripovski avtor in ilustrator Lars Fiske, ki bo Kinodvor uporabil kot razstavni prostor za svoje živopisane »statične animacije«.

Filmski festival potrebuje približno pet let, da požene dovolj globoke korenine, ki ga bodo obdržale pri življenju pred možnimi kulturnopolitičnimi pozebami ali viharji. Animateka se je v tretjem letu obstoja iz nebogljenega kalčka že spremenila v zdravo sadiko, ki vzbuja občudovanje tako v lokalnem kot tudi v mednarodnem prostoru. Ob publiku je festival sprejela tudi domača strokovna in medijska javnost, dodatno spodbudo pa pomeni tudi podpora sorodnih tujih festivalov. Z letošnjimi gostovanji v Bratislavi, New Yorku, na Taboru in v Karlovih Varih smo dokazali svojo mednarodno relevantnost in potrdili začetno vizijo festivala, ki se pospešeno razvija v referenčni regionalni festival avtorskega animiranega filma. Za uspeh si štejemo tudi finančno in moralno podporo tujih kulturnih inštitutov in veleposlaništev. Kljub temu pa boj za obstanek še zdaleč ni končan. Brez podpore na lokalni ravni je vsak festival obsojen na stihijo in iskanje improviziranih rešitev. Zato smo v prvi vrsti veseli podpore s strani Mestne občine Ljubljana, ki je letos prepoznala pomembno vlogo festivala Animateka in mu prvič namenila zadovoljiva finančna sredstva. Upamo, da se bo z regionalizacijo Slovenije finančna podpora festivalu postopoma še povečevala. Z letošnjim letom se je zgodila tudi pozitivna sprememba pri Filmskem skladu RS, ki je občutno povišal sredstva, namenjena sofinanciranju filmskih festivalov, in Animateki ponovno izkazal zaupanje. Mednarodni festival animiranega filma Animateka je s tretjo edicijo dobil tudi novega generalnega pokrovitelja. S podjetjem Nokia smo se podali v poseben »ustvarjalni izziv«, ki obe strani združuje v kreativnem iskanju stičnih točk med umetnostjo in tehnologijo. Nokia je tudi pokrovitelj nagrade občinstva.

The third edition of the International Animation Film Festival Animateka is ready and set to go. After months of organizational efforts all that is left to do now is to wait for the animated images to take over the screen of the Kinodvor cinema theatre. This year the festival festivities will be embellished by the Norwegian comic artist and illustrator Lars Fiske, who will use the Kinodvor venue as an exhibition space for his colourful "static animations".

A film festival usually requires about five years to consolidate itself and secure its place against potential cultural and political storms or droughts. In three years Animateka has grown from a frail sprout into a budding sapling, spawning admiration both locally, as well as internationally. The audience's acceptance of the festival is boosted by its acknowledgment by Slovenian expert opinion and media recognition as well as support from related festivals abroad. This year's tour of the Animateka programme in Bratislava, New York, Tabor and Karlovy Vary confirms the international significance of the festival and validates our initial ambition to develop a referential regional festival of animated art film. We are further encouraged by the financial and moral support from foreign cultural institutes and embassies. Nevertheless, our struggle for survival is far from having been won. Without support at the local level, every festival is exposed to uncontrollable forces and a constant search for improvised solutions. We are therefore delighted to have received the support of the Municipality of Ljubljana, which finally acknowledged the importance of Animateka for the city and earmarked a reasonable amount of funds for the festival. We hope the process of regionalization in Slovenia will result in a steady increase of available funds. This year also brought a positive development on the side of the Slovenian Film Fund, which significantly increased the funds allocated for the co-financing of film festivals and yet again generously expressed its confidence in Animateka. The third edition of the International Animation Film Festival Animateka brought with it a new general sponsor. Together with Nokia we are embarking on a new "creative challenge", bringing together

In kakšen bo program letošnje Animateke?

Lanskoletna mednarodna žirija je s podelitvijo glavne nagrade poljski študentki Marti Pajek potrdila festivalsko usmeritev predstavljanja študentskih, neodvisnih in profesionalnih filmov v enotnem tekmovalnem sporedu. V **tekmovalni del programa** se je skozi selekcijsko sito letos prebilo 52 avtorskih animiranih filmov iz Srednje in Vzhodne Evrope. Med temi so tako zmagovalci prestižnih mednarodnih festivalov kot tudi diplomski filmi in prvenci. Čeprav so narejeni v različnih tehnikah, z različnimi proračuni in tehničnimi sredstvi, si upam trditi, da se prav vsak izmed njih ponaša s samosvojem avtorskim pristopom in estetskim sporočilom. Zaradi velikega števila prijavljenih filmov smo letos uvedli tudi netekmovalno sekcijo **Panorama**, v kateri predstavljamo 23 filmov. Vsak festivalski dan se bomo v preddverju Kinodvora pogovarjali z gostujočimi avtorji (pričakujemo jih približno 40). Na ta način bomo avtorje približali občinstvu in novinarjem, predvsem pa bomo izvedeli več o njihovih pogojih za delo, osebnih vizijah, načrtih in o stanju produkcije animiranega filma v srednji in vzhodni Evropi.

Mednarodna žirija – ki jo sestavljajo **Annick Teninge**, Francija (vodja šole za animirani film La Poudrière); **Patrick Smith**, ZDA (avtor animiranih filmov); **Lars Fiske**, Norveška (avtor stripov, ilustrator); **Joachim Kreck**, Nemčija (direktor festivala Wiesbaden Animation Film Festival); **Jan Stehlík**, Češka (programski direktor mednarodnega festivala študentskih filmov Fresh Film Fest) – bo poleg Svet filma Kodak nagrade žirije podelila tudi nagrado za najboljši študentski film ali prvenec. Žiranti bodo v spremljevalnem programu predstavili animirane filme šol ter festivalov, ki jih predstavljajo. Ob **retrospektivi filmov Patricka Smitha** bo avtor predstavil tudi program neodvisnih ustvarjalcev animiranih filmov iz New Yorka, Joachim Kreck pa je sestavil **retrospektivni pregled sodobnega nemškega animiranega filma**.

both sides in an inspired search for intersections between art and technology. Nokia is also the sponsor of the Audience Award.

And what is in store in this year's Animateka programme?

Last years Jury Grand Prix Award to the Polish student Marta Pajek reinforced the festival's guideline on presenting student, independent and professional films in a unified competition programme. This year's **competition programme** consists of a selection of 52 animated films from Central and Eastern Europe. They include winners of prestigious international festivals as well as student films and film debuts. Although they use different techniques, a range of budgets and technical equipment, each of them demonstrates a unique authorial approach and aesthetic message. Because of the great number of submitted films this year, we established the non-competition section **Panorama**, which will screen 23 films. Every day of the festival the Kinodvor lobby will be the setting for talks with guest artists – we expect around 40 of them. This will allow greater access to the audience and the media and give us an opportunity to learn about their artist's working conditions, personal visions, plans and the general state of animated film production in Central and Eastern Europe.

The international jury is composed by **Annick Teninge**, France (director of La Poudrière school for animated film); **Patrick Smith**, USA (author of animated films); **Lars Fiske**, Norway (comic artist, illustrator); **Joachim Kreck**, Germany (director of the Wiesbaden Animation Film Festival); **Jan Stehlík**, Czech Republic (Programme director of the International student film festival Fresh Film Fest) and will award the World Of Movie Kodak Grand Prix as well as an award for best student film or debut. The jury members will also present special programmes introducing the animated film production and programmes of their respective schools and festivals. **Patrick Smith's retrospective** will be accompanied by a special programme of animation films from independent New York



Z letošnjo edicijo uvajamo nekaj programskih novosti. V programu **Svetovni jagodni izbor** bomo predstavili najboljše sodobne kratkometražne animirane filme iz držav, ki ne morejo sodelovati v tekmovalnem programu. Ta program je še posebej pomemben, ker pri nas v zadnjih letih ni mogoče slediti razvoju svetovnega avtorskega animiranega filma. Slovenska publika je prikrajšana za kakovostne animirane filmske užitke, zato smo se odločili, da na enem mestu zberemo najboljše med najboljšimi.

Druga letošnja novost je program **animiranih filmov o človekovih pravicah**. Namen programa je prek izbranih animiranih filmov predstaviti osnovna načela človekovih pravic. Vstop na vse projekcije programa animiranih filmov o človekovih pravicah bo brezplačen.

Za vse nočne ptice, ki v animiranem filmu iščejo predvsem politično nekorektno in estetsko mejno vsebino, smo pripravili program **Polnočne alternative**.

Črni humor, eksplicitni spolni prizori in podobne bizarnosti bodo na ogled tudi v programu **Avoid Eye Contact: newyorška neodvisna animacija**, ki ga bo predstavil žirant Patrick Smith.

Na svoj račun bodo prišli tudi ljubitelji **animiranih celovečernih filmov**. V začasno distribucijo prihaja velika francoska uspešnica **Prerokba žab** (*La prophétie des grenouilles*) režiserja Jacques-Rémyja Gierda v produkciji slavnega studia Folimage. Drugi celovečerni animirani film **Fimfarum 2** je omnibus štirih čeških avtorjev, ki na sodoben likovni način promovirajo najboljšo tradicijo češkega animiranega filma – animacijo lutk.

Sestavni del festivala je od lanskega leta tudi vzgojno-izobraževalni program animiranih filmov za otroke, imenovan **Slon**. Projekt je sestavljen iz vzgojno-izobraževalnega dela in projekcij animiranih filmov, ki vzgojno-izobraževalni del nadgrajujejo. Pripravljamo seminar o animiranem filmu za učitelje osnovnih in srednjih šol, prav njim pa je namenjeno tudi novo pedagoško gradivo, ki pomaga animirani film skupaj z letošnjim programom približati tudi učencem. Filmski program obsega tri projekcije kratkometražnih animiranih filmov s celega sveta in projekcije celovečerca *Prerok-*

authors, while Joachim Kreck has prepared a selection of **contemporary German animated films**.

This year's festival brings other programme innovations as well. The **Best of the Rest** programme will introduce short animated films from countries that cannot participate in the competition programme. This section is particularly important because it represents a rare opportunity to get up to date on the evolution of animation film production in the rest of the world. Because the Slovenian audience has been deprived of this opportunity, we have decided to select and present the best of the best of this production.

The second innovation is the section of **Animation Films on Human Rights**. The programme aims to introduce basic human rights principles through a selection of animated films. Entry to all screenings from the animated films on human rights programme is free.

For all the nocturnal beasts among you, looking for politically incorrect and aesthetically borderline animated films, we have prepared the **Midnight Underground Special** programme. Black humour, sexual explicitness and similarly bizarre scenes will also be rife in the **Avoid Eye Contact: New York Independent Animation** programme, presented by Patrick Smith.

Fans of animated feature-length films will not be left wanting. The French smash hit **Raining Cats and Frogs** (*La prophétie des grenouilles*) directed by Jacques-Rémy Girerd and produced by the renowned Folimage studio will be in temporary distribution during the festival. **Fimfarum 2**, the second full-length animated film featured at the festival, is an omnibus of four Czech authors taking a modern artistic approach in promoting the best traditions of Czech animated film – puppet animation.

Since last year, the festival also features an educational animated film programme for children: **The Elephant**. The programme combines pedagogical and educational content with animated film projections. We are also organizing a seminar on animated film

ba žab. Nanje vabimo tako otroke s starši kot šole iz Ljubljane in okolice.

V sklopu mednarodnega festivala animiranega filma Animateka že od leta 2005 v spremljevalnem programu predstavljamo kratkometražno filmsko produkcijo nordijskih držav (Danska, Finska, Švedska, Norveška, Islandija). Na festivalu želimo vsako leto podrobno predstaviti kratkometražno produkcijo nove nordijske države. Letos v sodelovanju z Norveškim filmskim inštitutom ponujamo na ogled program **sodobnih norveških kratkometražnih dokumentarnih, igranih in eksperimentalnih filmov ter zgodovinsko retrospektivo norveških animiranih filmov**, ob tem pa še izbor **sodobne produkcije animiranih filmov nordijskih držav**.

Animateka 2006 se bo zaključila s koncertom ljubljanske skupine **Srečna mladina**. Z angažiranjem Srečne mladine postavljamo novo festivalsko vsebino, saj bo koncert v živo odigran na pripravljeno animirano vizualno podobo mladih slovenskih vizualnih umetnikov in umetnic.

Upam, da bo na maratonski tretji ediciji Mednarodnega festivala animiranega filma Animateka 2006 vsakdo našel program za svoj okus. Vsem želim obilo animacijskih užitkov, tako v kinodvorani kot na pofestivalskih druženjih z našimi gosti in ekipo festivala.

Igor Prassel

Direktor festivala Animateka

for primary and secondary school teachers, and have prepared pedagogical notes to help their students gain a better appreciation of animated film and this year's programme. The programme will consist of three screenings of short animated films from around the world and screenings of the feature film **Raining Cats and Frogs**. Parents and their children are warmly invited to these screenings as are schools from Ljubljana and the surrounding area. Since 2005 the International Animation Film Festival Animateka includes a special programme of short animation film production from Scandinavia, covering one country every year (Denmark, Finland, Sweden, Norway, Island). The festival plans to focus on a different country every year and give a comprehensive review of its short animation film production. With the cooperation of the Norwegian Film Institute, this year's special programmes will introduce **Contemporary Norwegian short documentary, experimental and fiction films**, a **Retrospective of Norwegian animation film** as well as a selection of **Contemporary Nordic animation films**.

Animateka 2006 will conclude with the concert of **Srečna mladina** from Ljubljana. By engaging these musicians, we wish to expand the festival concept by having the band play live to an animated visual background created by young visual artists from Slovenia.

I hope everyone will be able to find programmes to suit their tastes in this third, marathon edition of the International Animation Film Festival Animateka 2006. I wish everyone plenty of animation enjoyment – both inside the cinema theatre as well as outside at the post-screening mingling with our guests and the festival crew.

Igor Prassel

Animateka Festival director





LARS FISKE | ANNICK TENINGE | JOACHIM KRECK | JAN STEHLÍK | PATRICK SMITH

ŽIRIJA JURY

Lars Fiske – rezidenčni umetnik ANIMATEKE 2006 (Norveška)

Lars Fiske (1966) živi in ustvarja v Oslu na Norveškem. Študiral je grafično oblikovanje in ilustracijo na Konstfackskolan v Stockholmu (1988–1992), nato pa se je posvetil specialističnemu študiju ilustracije na šoli Otis/Parson v Los Angelesu.

Fiske je objavil številne slikanice in stripovske albume na Norveškem ter delal kot ilustrator za največje skandinavske časopise in revije. Kot komercialni umetnik je oblikoval vse od embalaže za mleko do naslovnih knjig. Stripe izdaja pri vodilni norveški alternativni založbi No Comprendo Press. Njegov najnovejši stripovski projekt o nemškem avantgardnem umetniku Kurtu Schwittersu, ki je radikalno pretresel umetniško sceno v 20. letih prejšnjega stoletja, je skupaj s Steffenom Kvernelandom letos izšel pri založbi KANON.

Letošnja razstava v Ljubljani se osredotoča na Fiskejeve ilustracije in stripe, ki jih je posebej za Animateko pripravil v obliki plakatov. Iz del je razvidna Fiskejeva naklonjenost »statični animaciji« ter njegovo raziskovanje gibanja, časa in akcije v ilustracijah in stripih. Drugi zaščitni znak njegovega dela predstavljajo liki in geometrične kompozicije. Fiskejev stil je grafično izrazen in prepoznaven skozi jasne linije in drzne kompozicije. Oster kubistični stil vsebuje številne reference iz zgodovine umetnosti, arhitekture in oblikovanja. Njegovi liki so pogosto obupani, toda polni življenjske energije in velike mere humorja.

Fiskejeva dela si lahko ogledate na: www.fiske.no

Lars Fiske – ANIMATEKA 2006 Artist in Residence (Norway)

Lars Fiske (1966) lives and works in Oslo, Norway. After graduating (1988-1992) graphic design and illustration at the Konstfackskolan in Stockholm, he took a specialization course in illustration at the Otis/Parson school in Los Angeles.

Fiske has published many picture- and comic-books in Norway and worked as an illustrator for Scandinavia's biggest newspapers and magazines. As a commercial artist he has made designs for a variety of things from milk boxes to book covers. His comics are published by the leading Norwegian alternative publisher No Comprendo Press. His latest comic-book project about the German avant-garde artist Kurt Schwitters, who revolutionized the art scene in the 1920's, was published this year by KANON (in collaboration with Steffen Kverneland).

The exhibition set up in Ljubljana focuses on Fiske's illustration and comic-book art. It is presented in a new poster format made specially for the Animateka festival. The exhibition shows Fiske's interest in "static animation", his explorations with movement, time and action in drawings and comic-book pages. Shapes and geometric compositions are another trademark in his work. Fiske's style has a strong graphic expression, easy to recognize with its clear line and bold compositions. Often described as edgy and cubistic it is filled with references from art, architecture and design history. Fiske's characters are often desperate and energetic, throwing themselves into life with full force and a good portion of humour.

More of his work can be seen on: www.fiske.no



LARS FISKE
REZIDENČNI UMETNIK ANIMATEKE 2006
ANIMATEKA 2006 / ARTIST IN RESIDENCE
(NORVEŠKA NORWAY)

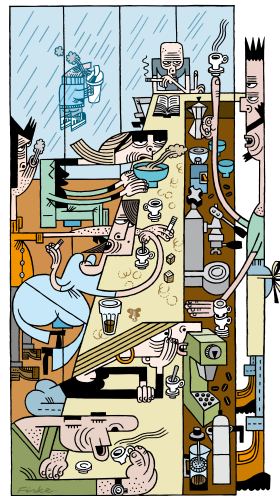
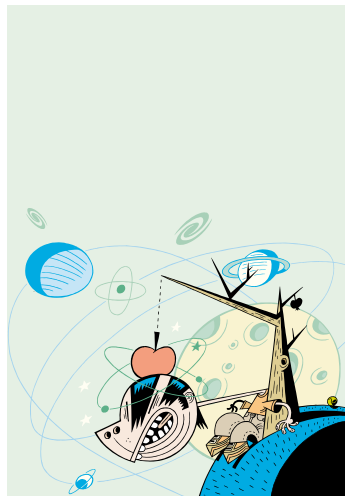
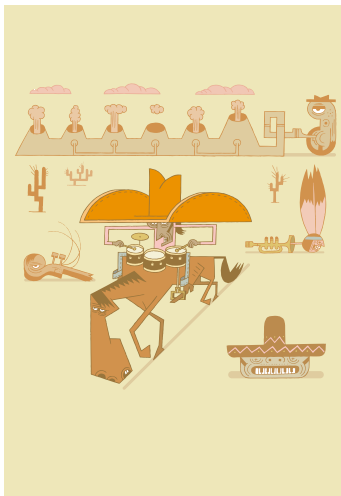


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Matje -The Debutant (No Comprendo Press, 1996); *Matje-ism* (No Comprendo Press, 2000); *Let 's Run!* (No Comprendo Press, 2002); *Olaf G.* (No Comprendo Press, 2004); *On Three Wheels* (No Comprendo Press, 2005); *Kanon* (No Comprendo Press, 2006).

Razstave / Exhibitions

Kunsternes Hus (Oslo 2002); Tegnerforbundet (Oslo 2004); Avistegernes Hus (Drøbak 2004); Jugendstil Senteret (Ålesund 2005); Galerri Grafill (Oslo 2004/5/6).



Annick Teninge se je srečala z animacijo leta 1990, ko je začela sodelovati s festivalom v Annecyju. Naslednjih šest let je delala kot asistentka in pozneje kot namestnica direktorja festivala. V tem času se je strokovno povezala s številnimi člani mednarodne animatorske skupnosti.

Annick je leta 1996 Annecy zamenjala za Los Angeles in sodelovala pri ustanavljanju *Animation World Network Website* (AWN.com). Naslednjih pet let je delala kot generalna direktorica spletne strani, ki danes velja za najpomembnejši internetni vir podatkov o animaciji.

V Francijo se je vrnila leta 2001 in se pridružila šoli animiranega filma La Poudrière. Po treh letih nadziranja produkcije, vodenja distribucije študentskih filmov in soustvarjanja kinematografskih in drugih kulturnih dejavnosti šole je postala ravnateljica.

Annick Teninge plunged into animation in 1990 when she started her job at the Annecy Festival. She was assistant and then deputy to the director for six years. During this time, she built up professional relationships with numerous members of the international animation community.

In 1996, Annick left Annecy for Los Angeles to participate in the founding of the *Animation World Network Website* (AWN.com). For five years, she was the general manager of the Website that has become the premier source for animation information on the Internet.

Annick came back to France in 2001 to join La Poudrière animation film school. After over three years supervising the production and distribution of the students' films and contributing to its cinema and cultural activities, she is now the head of the school.



ANNICK TENINGE
(FRANCIJA FRANCE)

La Poudrière, école du film d'animation
12, rue Jean Bertin
26000 Valence
France
tél : 33 (0)4 75 82 08 08
fax : 33 (0)4 75 82 08 07
email : poudriere@wanadoo.fr





Filmski režiser, kritik, organizator festivalov.

Producent, režiser in avtor igranih ter animiranih filmov, med katerimi so *N°1* (Št. 1), *The Big Clubs* (Velika kluba), *Die Titelmacher* (Ustvarjalci naslovov), *Der Falschspieler* (Napačni ton), *Eine Kohlenmine in Südwales* (Rudnik premoga v južnem Walesu), *Topspin*, *Einsatz aus besonderem Anlass* (Posebna policijska naloga), *Der Mann an der Seitenlinie* (Mož na stranski črti), *Larry*, *Die Hochzeitsmusiker* (Poročna glasba), *Ziganska musica*, *Balkan Boogie*. Je tudi koproducent filma *Die Gorgo* (Gorgona).

Nagrade: nemška nagrada za kratkometražni film (dvakrat); zlati hugo na filmskem festivalu v Chicagu; posebna nagrada žirije na filmskem festivalu v Melbourne; posebna nagrada žirije na TV-tekmovalju Zlata antena; nagrada žirije na filmskem festivalu Odense; nagrada Združenja nemških kinematografov za kratkometražni film (dvakrat); Prix à la qualité (Francija); Premio di qualità (Italija, trikrat); nagrada Nemškega urada za ocenjevanje filmov za posebne zasluge (devetkrat) itd.

Na številnih festivalih je sodeloval kot član žirije (Zagreb, Oberhausen, Tampere, München, ICOGRADA London) ali selektorskega odbora (Annecy, Varna, Oberhausen, Cardiff, Druga nemška TV-mreža). Od leta 1989 do leta 1996 je bil član izvršnega odbora Bundesverband Deutscher Film & AV Produzenten (Zvezno združenje nemških filmskih in AV producentov). Je ustanovitelj in organizator programov Filme im Schloss (Filmi na gradu) na gradu Wiesbaden Biebrich, vključno z vsakoletnim (od leta 1999) netekmovalnim mednarodnim vikendom animiranega filma v Wiesbadnu.

Filmmaker, critic, festival organizer.

Producer-director-author of live-action and animated films, among them *N°1*, *The Big Clubs*, *Die Titelmacher* (The Title Makers), *Der Falschspieler* (The Chord Sharp), *Eine Kohlenmine in Südwales* (A Coal Mine in South Wales), *Topspin*, *Einsatz aus besonderem Anlass* (Special Police Assignment), *Der Mann an der Seitenlinie* (The Linesman), *Larry*, *Die Hochzeitsmusiker* (The Wedding Musicians), *Ziganska musica*, *Balkan Boogie*. Associate producer of *Die Gorgo* (The Gorgon).

Awards: German Short Film Award (twice); "Gold Hugo" at Chicago Film Festival; Special Jury Prize at Melbourne Film Festival; Special Jury Prize at "Golden Antenna" TV Competition; Jury Prize at Odense Film Festival; Short Film Award of the Association of German Cinemas (twice); "Prix à la qualité" (France); "Premio di qualità" (Italy, 3 times); Special Merit Award by German Film Assessment Bureau (9 times), etc.

Member of numerous festival juries (Zagreb, Oberhausen, Tampere, Munich, ICOGRADA London) and selection committees (Annecy, Varna, Oberhausen, Cardiff, Second German TV Network).

From 1989 until 1996 member of the Executive Board of Bundesverband Deutscher Film & AV Produzenten (Federal Association of German Film & AV Producers). Founder-organizer of the "Filme im Schloss" programmes at the Wiesbaden Biebrich Castle including – since 1999 – the annual, non-competitive Wiesbaden International Weekend of Animation.

Internationales Trickfilm-Wochenende Wiesbaden
c/o Freunde der Filme im Schloss
Klopstockstr. 12, D-65187 Wiesbaden
Tel: ++ 49 (0)611 84 05 62, Fax: ++ 49 (0)611 80 79 85
info@filme-im-schloss.de, www.filme-im-schloss.de

Rodil se je 12. 11. 1963 v Kaplicah na Češkem. Študiral je na FAMU v Pragi ter magistriral na oddelku za scenaristiko in dramaturgijo. Po študiju je začel sodelovati s sošolcem Petrom Vachlerjem pri snovanju in realizaciji TV-serij v produkciji zavoda VAC Vachler Art Company (*Kinobox*, *Prologi – vpogledi v svet kratkometražnega filma*), pa tudi pri dramaturgiji in scenarijih za vsakoletne filmske nagrade češki lev in vsakoletne televizijske nagrade elsa.

Sodeluje tudi pri ustvarjanju dokumentarne serije o žanrih za češko televizijo, *Obrazi češkega filma* (2002). Češka televizija je po njegovih scenarijih posnela več celovečercv. Napisal je tudi scenarij za *Indianos a Pheñori* (*Indianec in medicinska sestra*, 2006), uspešni prvenec Dana Włodarczyka ter sodeloval pri pisanju črne komedije Petra Vachlerja *Doblba!* (*Čez in čez!*, 2005) in projektu *Josefova cesta* (*Jožefova cesta*, 2007), ki je še v produkciji.

Jan Stehlik je umetniški vodja mednarodnega študentskega filmskega festivala Fresh Film Fest v Karlovih Varih (www.freshfilm-fest.net).

Born 12.11.1963 in Kaplice, Czech Republic. Graduated at FAMU in Prague (Master-degree at Scriptwriting and Dramaturgy Department). After finishing studies he started to work with one of his schoolfellow Petr Vachler (VAC Vachler Art Company). In production of this establishment he participated in the creation and realisation of periodical TV-programmes (*Kinobox*, *The Prologues – insights to the world of short films*), dramaturgy and script-writing the Annual film awards Czech Lion and Annual television awards Elsa.

He is also co-writer of documentary serial for Czech TV concerning the genres of Czech film *Faces of Czech film* (2002). Czech TV realised also several feature projects based on his scripts. He wrote the script for the feature *Indianos a Pheñori* (*Indian and the nurse*, 2006), a succesful first-film directed by Dan Włodarczyk. Stehlik is also the co-writer of Petr Vachler's black comedy *Doblba!* (*Over and Over!*, 2005) and project in production *Josefova cesta* (*Joseph's Journey*, 2007)

He is artistic director of the International student film festival Fresh Film Fest, which takes place in Karlovy Vary (www.fresh-filmfest.net).





Samouk in neodvisni animator Patrick Smith je animiral pet nagrajenih kratkih filmov, režiral številne animirane televizijske serije, med njimi dve za hišo MTV, *Daria* in *Downtown*, ter ustvaril pretresljive instalacije na javnih prostorih. Patrick je tudi ustvarjalec številnih domiselnih televizijskih reklam, vključno z značilnimi reklamami Zoloff za Pfizer in ID spoti za MTV. Kot profesor in višji svetovalec za disertacije na Pratt inštitutu v New Yorku vzgaja nove generacije animatorjev. Njegovo najnovejše delo *Lutka* je pred kratkim prejelo pomembne nagrade na filmskem festivalu Tribeca v New Yorku in je vključeno tudi v njegovo prvo DVD zbirko *Liquid Tales*. Filme Patricka Smitha je mogoče videti na MTV, Atom Films, Tivo, v številnih Spike and Mikes zbirkah in na stotinah festivalov po vsem svetu. Njegov studio se nahaja v Tribeci v New Yorku.

Smithova dela si lahko ogledate na: www.patsmith.com

Self taught independent animator Patrick Smith has animated five award-winning short films, directed several animated television series, including MTV's *Daria* and *Downtown*, and has created striking works of public art. Patrick is also the mind behind a number of imaginative television commercials, including the iconic Zoloff commercials for Pfizer, as well as ID spots for MTV. A professor and senior thesis advisor at the Pratt Institute in New York, Patrick is involved in teaching a new generation of animators. His latest work, *Puppet* recently won major accolades at the Tribeca Film Festival in New York City, and is included on his first DVD collection *Liquid Tales*. His films have been featured on MTV, Atom Films, Tivo, several Spike and Mikes collections, and hundreds of film festivals world-wide. His studio is located in Tribeca, New York City.

More of his work can be seen on: www.patsmith.com

Letos Kanadski nacionalni filmski svet (NFB) praznuje 65. obletnico ustanovitve svojih studiev za animacijo. Ob tem jubileju so premierno izdali zbrana dela Normana McLarenja (1914–1987) v DVD zbirki *Norman McLaren: The Master's Edition*. Zbirka je bila lansirana na festivalu v francoskem Annecyju in je od jeseni naprodaj v Kanadi, ZDA in po vsem svetu. Istočasno po Evropi in Severni Ameriki potekajo dogodki za promocijo McLarenovega dela.

Norman McLaren se je leta 1914 rodil na Škotskem. Zanimanje za film so mu v mladih letih vzbudila dela velikih ruskih mojstrov Eisensteina in Pudovkina ter nemškega animatorja Oskarja Fischingerja. Med študijem na glasgowski akademiji za likovno umetnost ga je fascinacija s plesom navdahnila za ustvarjanje stiliziranih dokumentarcev, kakršen je bil *Seven Till Five* (1933). Pozneje se je pridružil poštni filmski enoti (General Post Office Film Unit – GPOFU) v Londonu, kjer je sodeloval z Johnom Griersonom. Tam je s tehniko neposrednega risanja na filmski trak ustvaril *Love on the Wing* (1937). Leta 1939 je McLaren emigriral v ZDA, kjer je posnel številne abstraktne filme, med njimi *Stars and Stripes* (1940) in *Dots* (1940). Dve leti pozneje je odpotoval v Kanado in ponovno srečal Johna Griersona, ki je na željo kanadske vlade ustanovil NFB. Skupaj sta sestavila NFB-jevo prvo ekipo animatorjev.

McLarenova osebnost in filozofija sta tesno povezani z usmeritvami NFB-jevega animacijskega studia. Kot neutrujen inovator je McLaren na animatorje gledal kot na rokodelce, ki tako kot umetniki v svojih ateljejih nadzorujejo vsak korak v produkciji filma. Zato je bil vzor svojim sodelavcem in jih spodbujal k razvijanju lastnih orodij ter eksperimentiranju z novimi tehnikami. Zaradi mojstrovine, kot sta *Begone Dull Care* (s soredizerko Evelyn Lambart, 1949) in *Blinkity Blank* (1955), njegovo ime povezujejo z risanjem in jedkanjem neposredno na filmski trak, čeprav njegova impresivna filmografija vključuje raznolike tehnike.

This year, the National Film Board of Canada is celebrating the 65th anniversary of the founding of its animation studios. In conjunction with this milestone, the NFB is making the complete works of Norman McLaren (1914–1987) available for the first time on DVD, as part of a box set called *Norman McLaren: The Master's Edition*. The box set was launched at the Annecy Festival in France, and it is available for purchase in Canada, the US, and around the world. In addition, events highlighting McLaren's work are taking place in Europe and North America throughout the year.

Norman McLaren was born in Scotland in 1914. His interest in filmmaking began early in life after he became acquainted with works by the great Russian filmmakers Eisenstein and Pudovkin and the German animator Oskar Fischinger. While a student at the Glasgow School of Fine Arts, McLaren's fascination with dance led him to make such stylized documentaries as *Seven Till Five* (1933). He subsequently joined the General Post Office Film Unit (GPOFU) in London, where he worked with John Grierson. It was there that he created *Love on the Wing* (1937), using the technique of drawing directly on the filmstrip. In 1939, McLaren immigrated to the United States, where he made several abstract films, including *Stars and Stripes* (1940) and *Dots* (1940). In 1941, he came to Canada and met up once again with John Grierson, who, at the request of the Canadian government, had founded the NFB. Grierson asked McLaren to put together the NFB's first animation team.

McLaren's personality and philosophy are inseparable from the direction animation took at the NFB. A tireless innovator, he perceived animation filmmakers as artisans who, much like artists



papirnat izrezljanke (*Rythmetic*, z E. Lambart, 1956; *Le merle*, 1958), animiranje s kredo (*Là-haut sur ces montagnes*, 1945), sistematično uporabo pretapljanja slike (*C'est l'aviron*, 1944), piksilacije (*Neighbours*, 1952; *Opening Speech: McLaren*, 1961) in prekrivanje podob s pomočjo optičnega printerja (*Pas de deux*, 1968).

Norman McLaren je bil kreativen in tehnični inovator, ki je bil dejaven več kot 50 let; v tem času je ustvaril izjemen repertoar del, ki mu v filmskem svetu ni para. Bil je umetnik, animator, filmar, znanstvenik, izumitelj, glasbenik, tehnični izvedenec in njegovo delo bi laže uvrstili med eksperimentalne kot animirane filme. Njegovi filmi so rokodelske umetnine, namenjene zbujanju estetskega odziva, hkrati pa tudi izobražujejo, kratkočasijo in zabavajo gledalce.

Animateka se pridružuje praznovanju s posebno projekcijo ob otvoritvi festivala in s ponudbo zbranih McLarenovih del na DVD nosilcu, ki bo v času festivala na voljo v animatečnem butik.

in their studios, control every step of the production of their films. Consequently, McLaren set an example for his colleagues, motivating them to develop their own tools and experiment with new techniques. Owing to such masterpieces as *Begone Dull Care* (co-directed by Evelyn Lambart, 1949) and *Blinkity Blank* (1955), McLaren's name has become widely associated with drawing and etching directly on film, yet his impressive filmography shows a variety of techniques: paper cut-outs (*Rythmetic*, co-directed by E. Lambart, 1956; *Le merle*, 1958), animating a chalk drawing through a series of modifications (*Là-haut sur ces montagnes*, 1945), the systematic use of cross fading (*C'est l'aviron*, 1944), pixillation (*Neighbours*, 1952; *Opening Speech: McLaren*, 1961) and superimposing images obtained by an optical printer (*Pas de deux*, 1968).

Norman McLaren was a creative and technical innovator whose film career spanned more than 50 years, during which he created a body of work that has no peer in cinema. Considered an artist, animator, filmmaker, scientist, inventor, musician and technical expert, his work might be better classified as experimental than as animation. His films are artisanal creations designed to provoke an aesthetic response, although they also inform, amuse and entertain.

Joining the anniversary celebrations, Animateka's festival opening will feature a special screening of McLaren's work and his DVD collection will be available for purchase during the festival at the festival boutique.



PAS DE DEUX

Norman McLaren (National Film Board of Canada)
Kanada / Canada, 1968, 35 mm, 13'

S Norman McLaren, mojster improvizacije v glasbi in ilustraciji, vzame pod drobnogled baletno koreografijo s pričakovanimi kinematografskimi učinki. Iste posnetke je osvetljeval tudi do desetkrat in s tem pomnožil podobe balerine in njenega partnerja (Margaret Mercier in Vincent Warren). Gol, črn oder in osvetljava od zadaj z oddaljeno lahko glasbo lesenih piščali ustvarijo tiho in odmaknjeno zgodbo o mladi ženski, v kateri se prebudi ljubezen.

e Norman McLaren takes a look at the choreography of ballet, with cinema effects that are all that you would expect from this master of improvisation in music and illustration. By exposing the same frames as many as ten times, the artist creates a multiple image of the ballerina and her partner (Margaret Mercier and Vincent Warren). A bare, black stage and back-lit figures, plus the remote, airy music of panpipes, produce a quiet and detachment telling the story of a young woman's awakening to love.



TEKMOVALNI PROGRAM I COMPETITION PROGRAMME I

IGRA / JEU / PLAY

Georges Schwizgebel (Studio GDS/NFB)
Švica/Kanada / Switzerland/Canada, 2006, 35
mm, 3'50"



S Vizualna glasbena igra, ki se gradi in ruši
po ritmu Prokofjevega *Scherza* iz *Klavirskega*
koncerta št. 2.

e A visual and musical game which builds
and destroys itself on the speed rhythm of Serge
Prokofiev's *Scherzo* from *Piano Concerto No. 2*.

ČRNO NA BELO / CHERNO NA BYALO / BLACK ON WHITE

Andrey Tsvetkov (National film center-Bulgaria/TF
& P Animation/Andrey Tsvetkov)
Bolgarija / Bulgaria, 2005, Beta SP, 4'30"



S Nič ni samo črno-belo. Protest proti
družbenemu zavračanju drugačnosti.

e Nothing is only black and white. Protest
against the society rejecting differences.

DVORIŠČE / THE COURTYARD

Nejc Saje (Strup produkcija)
Slovenija / Slovenia, 2006, 35 mm, 24'



S Majhen blok na robu mesta in zraven igrišče.
Otroci igrajo košarko, kar strašno moti zlobnega
sosedo Lazarja, ki jim neprestano krade žoge.
Vendar ni vse tako, kot se zdi, poglejte na
življenje z druge strani.

e A playground next to a small block of flats on
the edge of town. Children play basketball and
the mean neighbour Lazar finds it very disturbing.
But not everything is as it seems; take a look at
life from the other side.



LEVIATAN / LEVIJATHAN / LEVIATHAN

Simon Bogojević Narath (Kenges)
Hrvaška / Croatia, 2006, 35 mm, 14'40"



S ... kdo je bitje, zgrajeno iz ljudi? Zakaj nosi krono in kaj počne z žezlom v eni in mečem v drugi roki? Zakaj se ljudje rokujejo z okostnjaki in se kamni pokorno nalagajo v piedestal za zlat kip? Še več, zakaj se cvetni listi vijejo med koprenami sivega dima? Nestrpni, a nasmejani liki v kratkem filmu popeljejo občinstvo skozi animirano svečanost, navdahnjeno z *Leviatanom* Thomasa Hobbesa iz leta 1651. Saj ste uganili ... Kaj se zgodi, ko se začne sranje.



e ...who is the creature built from people? Why is it wearing a crown and what is it doing with a sceptre in one hand and a sword in the other? How come people shake hands with skeletons and stones obediently pile up, forming a pedestal for a golden statue? What's more, why are petals, of all things, swirling within streams of grey smoke? Jerky but smiling characters from this short film will take the audience through this animated pageant inspired by a book by Thomas Hobbes *The Leviathan*, written in 1651. You've guessed it... It's all about what happens... when shit hits the fan!

LEDENA PLOŠČA / BANQUISE / ICEFLOE

Cédric Louis, Claude Barras (Hélium Films)
Švica / Switzerland, 2005, 35 mm, 6'30"



S Mlado debelušno dekle Marine trpi zaradi načina, kako nanjo gledajo drugi, in zaradi poletne vročine. Sanja o boljšem življenju med pingvini na ledeni plošči.

e Marine, an obese young girl, suffers from the way other people look at her and from the heat of summer. She dreams of a better life among the penguins on an ice floe.

LEON

Michal Opitz (Filmová škola Zlín)
Češka / Czech Republic, 2006, Beta SP, 4'

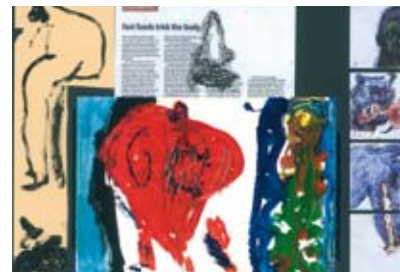


S Kameleon Leon bi bil neskončno rad v koži svojega lastnika, vsaj enkrat ...

e Chameleon Leon longs to be in his owners shoes, just for once...

NEWS

Ursula Ferrara (Ursula Ferrara)
Italija / Italy, 2006, 35 mm, 4'11"



S Osebni dnevnik udarnih novic, sestavljen iz novic iz svetovnih časopisov.

e A kind of personal breaking-news journal, made with news from world newspapers.

ZLYDNI

Stepan Koval (Pilot Animation Studio/Stepan Koval)
Rusija/Ukrajina / Russia/Ukraine, 2005, 35 mm, 12'



S Ukrajinska pravljica. Nekega dne se Zlydni – temne sile, ki prinašajo nesrečo – naselijo v Petrovi hiši. Njegovi privoščljivi sosednje se veselijo, medtem ko Petrovo gospodinjstvo razpada. Toda ko se Petro končno znebi Zlydnijev, njegovi sosedje nimajo več miru ...

e A Ukrainian fairy tale. One day Zlydni – evil forces that bring misery – come to settle at Petro's house. His envious neighbours are happy as Petro's household falls apart. However, when eventually Petro gets rid of the Zlydni, his neighbours are no longer peaceful...



SILENCIJUM

Davor Međurečan, Marko Meštrović (Kreativni sindikat/Zagreb film)
Hrvaška / Croatia, 2006, Beta SP, 10'04''

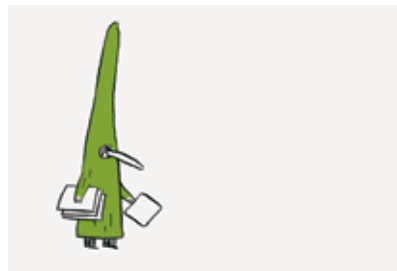


S Zgodba o svobodi in zatiranju po znani hrvaški baladi.

e Based on a famous Croatian ballad, this is a story of freedom and repression.

GROŽNA SLUŽBA / BAD JOB

Nicolas Mahler (Nicolas Mahler)
Avstrija / Austria, 2006, Beta SP, 5'



S Kratek film o grozni službi.

e A short film about a bad job.

GOSPOD ISELI / HERR ISELI / MISTER ISELI

Carla Hitz, Evelyn Trutmann, Madina Ishakova (Hgg Luzern)
Švica / Switzerland, 2005, Beta SP, 3'



S Dan z gospodom Iselijem.

e A day with mister Iseli.

TEKMOVALNI PROGRAM II COMPETITION PROGRAMME II



DUH IZ KONZERVE RAVIOLOV / LE GÉNIE DE LA BOÎTE DE RAVIOLIS / THE GENIE IN A TIN OF RAVIOLI

Claude Barras (Cinémagination SA)
Švica/Francija / Switzerland/France, 2005, 35 mm, 7'35"



S V tem kratkem animiranem filmu Armand dela za tekočim trakom v tovarni konzerviranih testenin. Nekega večera se iz konzerve raviolov prikaže duh in mu obljubi izpolnitev dveh želja ...

E Armand works on the assembly-line of a tinned pasta factory in this animated short. One evening a Genie appears out of a tin of ravioli promising to fulfill any two wishes...

NAIVNA ZGODBA / NAIVNA PRIČA / NAĐVE STORY

Marija Milanović Lazarevski (MONTAGE)
Srbija / Serbia, 2006, Beta SP, 7'24"



S To je zgodba o iskanju »izgubljenega raja«, ki ga najdemo na kraju, kjer ga ne bi nikoli pričakovali. Mlada pastirica iz podeželske idile po naključju zaide v mesto ...

E This is a story about searching for "paradise lost" and its discovery on the place where nobody has ever expected to find it. From a country idyll, a shepherd girl accidentally wanders into the city...

OTROCI IMAJO RADI MEDVEDKE / DZIECI LUBIA MISIE / CHILDREN LIKE TEDDY BEARS

Marta Stróżycka (The Polish National Film, Television and Theatre school)
Poljska / Poland, 2006, Beta SP, 6'10"



S Kratka zgodba o temni strani medvedkov – nekakšna grozljivka ...

E This is a short story about the dark side of teddy bears – a horror story of sorts...

SALOMÉ IN LOW LAND

Christian Zagler (Christian Zagler)
Avstrija / Austria, 2005, Beta SP, 10'25"



S Zelena, žogasto zaobljena in osupljivo brhka princesa Saloma, Herodova hči, zahteva glavo preroka Janeza Krstnika, ki je prezirljivo zavrnil njeno ljubezen. Presunljiva lepota in zapeljiva melodija v brezhibnem svetu arkadnih iger.

E Green ball-shaped and amazingly beautiful princess Salomé, daughter of Herodias, urges for the prophet Iokanaan's head after he spurned her love. Breathtaking beauty combined with infatuating melody in the middle of a crisp arcade game world.

TAT POLJUBOV / DER KUSSDIEB / THE KISS THIEF

Elena Madrid (fragola design)
Švica / Switzerland, 2005, Beta SP, 5'51"



S Sila kola lomi, tale možakar pa obupno potrebuje ustnice, in to takoj.

E Desperate times call for desperate measures, and this guy needs a pair of lips, fast.

OBLETNICA / METINĖS / ANNIVERSARY

Martynas Dyša (Vilnius Academy of Fine Arts)
Litva / Lithuania, 2006, Beta SP, 7'30"

S Zgodba o človeku in prašiču ter počastitvi obletnice ženine smrti. Glavno vprašanje je, ali se človek obnaša kot človek in prašič kot prašič? Ali pa je ravno obratno?

E A story about a man and a pig in commemoration of a dead wife anniversary. The main question is – if the man's behaviour is as man's and the pig's as pig. Or maybe is vice versa?



**GLINENI GOLOB / HLIŇENI HOLUB /
CLAY PIGEON**

Miloš Tomić (FAMU Prague)
Češka / Czech Republic, 2005, Beta SP, 7'

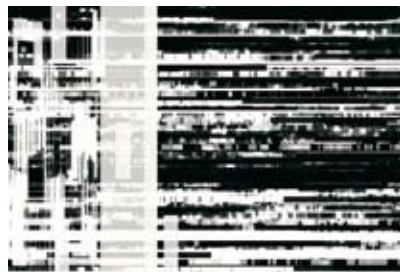


s Igra romantike in ljubezni se za par nenadoma konča, ko njega vpokličejo v vojsko. Med dolgim slovesom ljubimca nočeta prekiniti igre.

e A couple's romance and love game come to an abrupt end when the man is drafted into the army. During their long goodbye, the lovers don't want to stop the game.

INT.16/54//SON01/30X1

Lia (Lia/sixpackfilm)
Avstrija / Austria, 2006, Beta SP, 5'43"



s Prehod iz bele in črne v žarečo oranžno, ki spominja na sončni vzhod, ali prehod od črno-belega filma k barvnemu. Na začetku utripajoči beli kvadrati obvladujejo abstraktni prostor, na koncu pa se zdi, da lahko slišimo zvok valov ob robu morja, ki ga spremlja simfonija drsečih, vrtečih se podob. Zvok @c.

e A transformation of black and white into a glowing orange which resembles a sunrise, or the transition of a black and white film to color. At the beginning pulsing white squares conquer an abstract space, and at the end it seems we can hear the sound of waves at the sea's edge accompanied by a symphony of gliding, circling figures. Sound by @c.

NALIV / WOLKENBRUCH / CLOUDBREAK

Simon Eltz (HGK Luzern)
Švica / Switzerland, 2005, 35 mm, 6'



s Zgodba o dveh sprtih najstnikih. Prepир prekine nenavaden dogodek, ki popolnoma spremeni ravnotežje moči med njima.

e A story about two quarrelling teenagers, whose dispute is interrupted by a freak incident which completely reverses the balance of power between them.

SOLDAT

David Peroš-Bonnot (Kenges)
Hrvaška / Croatia, 2006, Beta SP, 4'20"



s Simbolna zgodba o družbenem proizvodu, ki uide nadzoru ... le da gre tokrat za kip junaka, ki trpi za posttraumatsko stresno motnjo. Kako bi se v takem položaju odzvala civilna družba? Ali lahko takšna anomalija ostane »pri življenju«? In še več, ali se za vsem tem skriva zlobna spletkar?

e A symbolic story about a product of society that gets out of control... only this time it is a statue of a soldier suffering from Posttraumatic Stress Syndrome. How would a civil society react in such situation? Can that anomaly be left "alive"? What's more, is there some sinister plot behind all this?

**GLEDALIŠKI KORENČEK /
TEATRIPORGAND / CARROT OF
THEATRE**

Pärtel Tall (Nukufilm OÜ)
Estonija / Estonia, 2006, Beta SP, 6'



s Snežak, ki ima za nos korenček, beži pred Zajcem. Med lovom se oba znajdetata na gledališkem odru, glavni dogodki pa se odvijajo v zakulisju. Na koncu nenavadne predstave se konča tudi pregon in oba zapuščita gledališče bogatejša, kot sta sploh kdaj lahko upala.

e Snowman with a carrot nose is escaping from the Hare. During the pursuit they both occur to be on the stage of the theatre, in the backstage pivotal events take place. By the end of a strange show the chase is over too and they both leave the theatre richer than they had ever dared to hope for.

NIVO / LEVEL

Krzysztof Kiwerski, Zbigniew Szymański (Longin Studio)
Poljska / Poland, 2005, 35 mm, 8'20"



s Alegorična predstava družbe. V mračnem svetu se brezimna bitja trudoma vzpenjajo, da bi dosegla svetlobo, ki daje upanje.

e An allegorical vision of society. In a gloomy world, faceless beings struggle upwards in order to reach the promising light.

**IZ ŽIVLJENJA MAMIC / ZE ŽIVOTA MATEK
/ FROM THE LIVES OF MOTHERS**

Kristina Duřková (FAMU Prague)
Češka / Czech Republic, Beta SP, 7'50"



S Iz življenja mamic. Iz življenja, polnega zmešnjav. O nespametnem naraščanju in njegovi ljubeči in od skrbi izmučeni materi.

e From life of mothers. From life of mess. About a reckless offspring and his caringly care-laden mother.

**TEKMOVALNI PROGRAM III
COMPETITION PROGRAMME III**



SOSED / ZA ŚCIANA / NEXT DOOR

Marta Pajek (Academy of Fine Arts in Cracow)
Poljska / Poland, 2005, Beta SP, 9'



S Zgodba o gospodu, ki živi med stenami svojega majhnega stanovanja. Čas beži mimo, dokler ...

e The story of a gentleman, who lives between the walls of his small apartment. Time passes him by unnoticed, until...

STOPNICE / SCHODY / THE STAIRS

Martin Krkosek (AAAD Prague)
Češka / Czech Republic, 2005, Beta SP, 1'15"



S Včasih ni tako lahko iti navzdol po stopnicah, če si malo utrujen ...

e Sometimes it is not so easy to go down the stairs when you are a little tired...

LISTI PAPIRJA / KARTKI / SHEETS

Paweł Weremiuk (Academy of Fine Arts in Cracow)
Poljska / Poland, 2005, Beta SP, 11'



S Popoldanska zgodba o srečanju med babico in veselim psičkom, ki na začetku ne razume, kdo je gospodar v hiši.

e An afternoon story of a meeting between a granny and a happy dog, who at the beginning doesn't understand who is in charge in the house.

NA POTI / ÚTON / EN ROUTE

Zsuzsanna Paál (MA-RA Film)
Madžarska / Hungary, 2005, Beta SP, 5'



S Ljudje gredo skozi enaka obdobja v življenju. Vsakdo se premika po svoji poti, kar simbolizira čoln s svečo duše na krmi. Na koncu poti se svetloba teh sveč zgubi v neskončnem belem obzorju. Duša preide v drugo dimenzijo.

e People have common stages in their courses of life. Everyone moves through their own life, symbolized by a boat with a candle of soul on the stern. The lights of the candles dissolve in the white infinite horizon in the end of the route. The soul steps into another dimension.

JABOLČNA PITA / TARTE AUX POMMES / APPLE PIE

Isabelle Favez (Swiss Effects)
Švica / Switzerland, 2006, 35 mm, 10'



S V majhni vasici pohlepen pes in radovedna mačka spremenita usodo resnične ljubezni. Pekarica se zaljubi v mesarja, toda lovčev pes ji pokvari načrte.

e In a small village, the course of true love is changed by a greedy dog and a curious cat. A baker falls in love with the butcher, but the hunter's dog muddles her plans.

GOSPODIČNA GERTIE / FRAULEIN GERTIE / MISS GERTIE

Lavinia Chianello, Tomàs Creus (Studio Elementare)
Italija/Brazilija / Italy/Brasil, 2005, Beta SP, 5'30"



S Dan kot vsak drug v življenju gospodične Gertie ...

A day like any other in the life of Miss Gertie...



MOLOCH

Marcin Pazera (Platige Image)
Poljska / Poland, 2006, Beta SP, 7'20"



s Industrijski obrat, nekoč prestižen, danes pa mehaničen prostor, krut in hladen. V tem degeneriranem in zapuščenem svetu se Moloch, svojeglav stroj, vsake toliko zbudi iz svoje otrplosti in prebudi najtemnejše človeške nagone po moči ...

e An industrial plant, once the height of glamour, nowadays a mechanical space, harsh and cold. In this degenerated and godforsaken world Moloch, a wayward machine, awakes from lethargy every now and again to stir up the worst human instincts for power...

PRIJATELJ / MIJ DRUG / MY FRIEND

Rostislav Garbar (Institut of Cinema and Television Kiev)
Ukrajina / Ukraine, 2006, Beta SP, 4'04"



s Deček posadi drevo. Drevo je njegov prijatelj. Toda neki ljudje se odločijo tam zgraditi tovarno in drevo mora biti posekano ...

e A boy planted a tree. The tree was a friend to him. But some people decide to build a factory there. The tree has to be cut down...

THE PACKAGE

Boris Pavlovich (IfYouWantit YouCanDolt Production)
Makedonija / Macedonia, 2005, DVD, 5'55"



s Znanstvenofantastična zgodba o dveh delavcih, ki imata nalogo dostaviti skrivnostni paket na opustošen planet nekje v galaksiji. Paket je uspešno in pravočasno dostavljen, toda stvar se zaplete, ko ugotovita, da sta ga zaradi tiskarskega škrata dostavila na napačen planet.

e The film is an SF story about two workers who are on an assignment to deliver a mystery package to some desolate planet somewhere in the galaxy. The package is delivered successfully and on time, however, the problems occur when they find out that they have delivered it to a wrong planet due to a print error.

KOGA IMAŠ RAJE, MAMICO ALI OČIJA? / KIT SZERETSZ JOBBAN? / WHO DO YOU LOVE MORE, MUMMY OR DADDY?

Dániel Huszár (Hungarian University of Arts & Design Budapest)
Madžarska / Hungary, 2005, Beta SP, 3'29"



s Film obravnava pravice otrok in prikazuje, kako starši v svojih zasebnih vojnah lastne otroke ščuvajo drugega proti drugemu.

e The film deals with children's rights, demonstrating how parents try to turn their own child against each other in their private war.

PRDCI – VONJ LJUBEZNI / BRAVEFARTS – LOVE IS IN THE AIR

Polona Sepe, Vladimir Leben, Uroš Goričan (Casablanca)
Slovenija / Slovenia, 2006, 35 mm, 6'40"



s V velikem mestu, na vrhu velike stolpnice, se v veliki sejni sobi sredi velikega sestanka rodi čisto majhen ... PRDEC. Nenapovedano se znajde med ljudmi in nikakor ne razume, zakaj ga ne marajo, zakaj so tako nevrotično obsedeni s čistočo in zakaj se ne znajo sprostiti. Oborožen z naivno dobrodušnostjo se odpravi iskati svoj prostor pod nosom ...



e In the big city, at the top of a skyscraper, in the main boardroom, in the middle of an important meeting we witness the birth of a tiny little...FART. He arrives unannounced and cannot understand why people don't like him, why they are so neurotically obsessed with cleanliness and why they cannot relax. Armed with a naïve good-heartedness he sets out to find his place under the nose...



**INSTITUT SANJ / UNE INSTITUT / THE
INSTITUTE OF THE DREAM**

Mati Kütt (Nukufilm OÜ)

Estonija / Estonia, 2006, Beta SP, 10'



S Na en ali drug način sanje vedno najdejo pot do nas. Ko se odpravimo spat, se kar nenadoma pojavijo. Specialist za sanje jih natrese vsepovsod – puišek dobi svoje sanje, ravno tako možje v črnem in lovec, ki meri na zajčka, celo angel dobi svoje sanje. Vsaka glava, ki omahne v sen, dobi svojo blazino – za varen dremež in trden spanec.

e In some way or another, dreams always come to us. At bedtime, the footprints of the sandman appear from out of nowhere. The dream expert scatters them everywhere – the piglet gets a dream, so do the men in black, and the hunter who is aiming at a rabbit, even an angel gets one. Sandman's little helpers put a pillow under every head that drops off in sleep – for safer dozing and a softer sleep.

MOST / URA / THE BRIDGE

Artur Muharremi (Pegasus Animation Studio)

Albanija / Albania, 2005, Beta SP, 6'09''



S Most je simbol življenja, na eni strani začetek, na drugi njegov konec.

e The bridge is a symbol of our life, and the two sides are its beginning and its end.

**STEKLARNA / SKLÁRNA / THE
GLASSWORK**

Aurel Klimt (Studio ZVON)

Češka / Czech Republic, 2005, 35 mm, 5'



S Steklarna je polna magije in čarodejstva.

e The glassworks are full of magic and wizardry.

**TEKMOVALNI PROGRAM IV
COMPETITION PROGRAMME IV**



ENA, DVE, TRI ... / EGYEDEM-BEGYEDEM / ONE, TWO, THREE...

Dora Keresztes (Studio Ex-Ist Ltd.)
Madžarska / Hungary, 2005, Beta SP, 4'



S Čarodeji iz ljudskih pravljic nas popeljejo v svet stalne rasti in preporoda, ki je vselej obsojen na razpad in izginotje.

E Wizard figures from folk tales take us into a world of perpetual growth and rebirth, always doomed to disintegrate and disappear.

ŽIVALSKI KARNEVAL / KARNEVAL ZVÍRAT / THE CARNIVAL OF THE ANIMALS

Michaela Pavlátová (Negativ s.r.o.)
Češka / Czech Republic, 2006, 35 mm, 10'



S Animirana erotična fantazija, ki jo je navdahnila glasba Camilla Saint Saensa.

E An animated erotic fantasy inspired by the music of Camille Saint Saens.

BIZGECI: NOGOMET / THE BEEZES: THE SAME OLD STORY

Grega Mastnak (Casablanca)
Slovenija / Slovenia, 2006, 35 mm, 5'



S Zvečer je na vrsti zelo pomembna nogometna tekma. Bizgeci so zbrani pred malim ekranom in zelo navdušeno navijajo. Sobna TV-antena divjaškega navijanja ne prenese in se za vedno preda! Improvizacija antene Bizgece požene na streho, vendar sprejemnik deluje le ob polnem sodelovanju vseh štirih, spremljanje tekme je mogoče le od zunaj in le delno, skozi priprta vrata. Tik pred izvajanjem enajstmetrovke pa Maček zaradi motečega hrupa ugasne televizor.

E In the evening, there is a very important football match. The Beezes are all united in front of the TV screen and are cheering enthusiastically. The domestic TV aerial cannot take the rampaging cheering and gives in for good! Improvising the aerial, The Beezes have to climb the roof, but the receiver will not work unless all four fully cooperate – the match can only be seen from the outside, and even more, the door is only slightly open. Just before the penalty kick is taken, the Cat is so disturbed by the noise that he turns the TV off.

JUTRI / JUTRO / TOMORROW

Katarzyna Agopsowicz (Academy of Fine Arts Cracow)
Poljska / Poland, 2005, Beta SP, 7'



S Individualna umetniška refleksija o na videz nezanimivih, navadnih ljudeh. Junaki zgodbe vsak na svoj način sledijo ritmu vsakdanjih dejavnosti in zaprti v svojih okvirih sestavljajo podobo z grenkim okusom izginjanja.

E An individual artistic reflection on apparently uninteresting, common people. The heroes of the story involved in the rhythm of every day activities in their own way, closed in one frame, make a picture which has a bitter taste of passing away.

PES IN ZAJKLJA / A KUTYA ÉS A NYUSZI / THE DOG AND THE BUNNY

Igor Lazin (Myfilm / Katapult Film)
Madžarska / Hungary, 2006, Beta SP, 3'



S Nekoč pred dawnimi časi sta živel Pes in Zajklja. Zajklja je bila zaljubljena v Psa. In Pes? Klasična tema, postavljena v nenavadno, absurdno okolje.

E Once upon a time there were a Bunny and a Dog. The Bunny was in love with the Dog. And the Dog...? A classical theme, placed in a weird and absurd environment.



TRŽNICA / PLAC / THE MARKET

Ana Hušman (Studio Pangolin)
Hrvaška / Croatia, 2006, Beta SP, 9'32"



S Zagrebska tržnica s sadjem in zelenjavo je taka kot vsaka druga tržnica na svetu; najboljša in najokusnejša je v bližini pridelana domača hrana. Skozi pospešeno zaporedje slik se poučimo tudi o plemeniti umetnosti vlaganja in vkuhanja.

e At the Zagreb fruit-and-vegetables market, as in any market square in the world, the locally produced food is the best and the tastiest. Through fast-motion pictures we also get a short course on the noble art of conservation.

EDEN / JEDEN / ONE

Mateusz Jarmulski (The Polish National Film, Television and Theatre school)
Poljska / Poland, 2005, Beta SP, 4'50"



S Fantek hoče biti podoben svojemu idolu – teniškemu igralcu. Žal ima samo lopar za badminton.

e A boy wants to be like his idol – a tennis player. Unfortunately, he only has a badminton racket...

MINISTRY MESSIAH

Gints Apsits (Apsits)
Latvija / Latvia, 2005, Beta SP, 3'



S Nekega dne sem se zbudil iz najglobljih sanj ... moje sanje so bile resnične. Torej sem v nenavadni hiši. Sobe so brez oken, brez vrat – kot v zaporu. Ni niti zidov, ni stropov, ni podov – kot na polju. Nikamor ne morem uteči in nikjer se ne morem skriti ... vsenaokrog predmenstrualna tišina ... samo nebo se približuje ...

e One day I woke up from my deepest dream ... my dream was reality. So, I'm in strange house. Rooms have no windows, no doors - like in prison. Not even walls, no ceilings, no floors - like in field. There is nowhere to run and nowhere to hide ... all around premenstrual silence ... just sky is getting closer ...

OKUS PO ŽIVLJENJU / ELU MAITSE / TASTE OF LIFE

Ülo Pikkov (Eesti Joonisfilm)
Estonija / Estonia, 2006, 35 mm, 11'40"



S Film skuša s črnim humorjem razčleniti naravo ljubezni in ugotoviti, kakšen okus ima življenje.

e Through black humour, the film attempts to dissect the nature of love and to arrive at an understanding of what life tastes like.

ZAJTRK / SNIADANIE / BREAKFAST

Izabela Plucinska (Telewizja Polska)
Poljska / Poland, 2006, Beta SP, 2'10"



S Pri zajtrku si moški in ženska nimata nič za povedati, dokler v sobo ne zapiha veter in obrne njuno življenje na glavo.

e At the breakfast table a man and a woman don't have anything to say to each other... until a wind blows into the room and turns their lives upside down.

POP

Adrian Kukal (Famu Prague / Fresh Films s.r.o.)
Češka / Czech Republic, 2005, Beta SP, 5'30"



S Industrijska grozljivka v sodobnosti.

e Industrial horror in the modern age.

**PASJI SPOMIN / LA MEMORIA DEI CANI /
THE MEMORY OF DOGS**

Simone Massi (Simone Massi/Arte France)
Italija/Francija / Italy/France, 2006, Beta SP, 8'



s Lica podrgnem ob kamen, pogledam iz
razpoke v zidu.

e My cheeks brush against the stones, I look
out from a break in the wall.

PISMA / LEVELEK / LETTERS

Ferenc Cakó (C.A.K.Ó. Studio)
Madžarska / Hungary, 2006, 35 mm, 6'

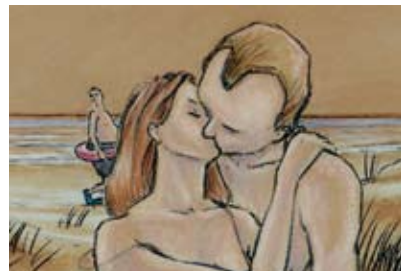


s Sanjske podobe iz življenja para, njuna
neprostovoljna ločitev. Neizgovorjeni stavki,
neodprta pisma. Pisma, polna hrepenenja,
pričakovanja vrnitve. Neizrečena čustva, nikoli
odprta. Pisma kot ptice letijo proti človeku, ki se
bori v osamljenosti velemedsta. Pisma ponikajo v
breznih birokracije.

e Dreamlike pictures from the life of a couple,
about their involuntary separation. Sentences
never uttered, letters never opened. Letters
full of longing, full of expecting someone to
return. Unspoken feelings in envelopes sealed
forever. Letters are flying like birds towards the
man struggling in the loneliness of the big city.
Letters are sinking in the wells of bureaucracy.

NOT THE END

Clemens Steiger (Einsteinfilm)
Švica / Switzerland, 2006, 35 mm, 10'



s Freddy je ravno končal zvezo, za kaktus
na balkonski polici pa mora še vedno skrbeti.
Nedeljsko jutro: Freddy išče izgovore, kaktus pa
se odpravi drugam.

e Freddy has just ended an affair, but the
cactus on the balcony ledge still requires tending.
Sunday morning: Freddy looks for excuses and
the cactus takes off.

**VZHODNOEVROPSKA IN SREDNJEVROPSKA PANORAMA
EAST AND CENTRAL EUROPEAN PANORAMA**



MOZART PARTY 06

Thomas Renoldner (Thomas Renoldner/Wiener Mozartjahr 2006)
Avstrija / Austria, 2006, 35 mm, 1'



S Verjetno nobenega drugega umetnika niso tako prekomerno zlorabljali in izkoriščali po vsem svetu. Mozartovo ime krasi letališča, smučišča, hotele, kavarne in številne živilske proizvode. *Mozart Party '06* je karikatura tega nenehnega izkoriščanja in hkrati zlovešča napoved njegove letošnje 250 obletnice rojstva.

e There is hardly any other artist whose name is exploited around the world so excessively and in so many different ways. The Mozart moniker has been used for airports, ski slopes, hotels and cafés in addition to numerous food products. *Mozart Party '06* is a caricature of this constant exploitation and at the same time an ominous prediction for the jubilee year of 2006.

MR. BORDIGNON

Brane Solce, Sara Colaone (Satta/Colaone/Solce)
Slovenija/Italija / Slovenia/Italy, 2006, DVD, 2'20"



S Mr. Bordignon je ščurek, ki ima močno idealizirano podobo o vsakdanjih stvareh, na koncu pa se vedno odkrije kruto dejanskost.

e Mr. Bordignon is a cockroach that has a much idealized image of everyday life, but he always ends in a cruelly realistic way.

VLAK / POCIAG / TRAIN

Goran Stojnić (Academy of Fine Arts Cracow/
Akademija likovnih umjetnosti Zagreb)
Poljska/Hrvaška / Poland/Croatia, 2005, Beta SP, 8'44"



S Bistvo filma predstavlja avtorjeva vizija realnosti, ki je izražena skozi dva nasprotujoča si sveta: enega abstraktnega in drugega figurativnega. Figurativna realnost je v vsakdanji situaciji na vlaku, abstraktna pa v vsem, kar jo obkroža.

e The essence of the movie is the author's vision of what is reality. It is expressed by two confronting worlds: one abstract and one figurative. The figurative reality is an everyday situation on a local train and the abstract one is everything surrounding it.

GLEDAMO, SPREMENIMO POGLED, PONOVO GLEDAMO ... / PATRZYM, ODWRACAMY WZROK, ZNOWU PATRZYM ... / WE LOOK, WE INVERT SIGHT, WE LOOK AGAIN ...



Katarzyna Adamek (Academy of Fine Arts Cracow)
Poljska / Poland, 2005, Beta SP, 8'08"

S Gledamo, spremenimo pogled, ponovno gledamo ...

e We look, we invert sight, we look again ...

RAZBURKANO MORJE / MARE MOSSO / ROUGH SEA

Cristina Altwegg (Hgk Luzern)
Švica / Switzerland, 2006, Beta SP, 5'



S Mlada, a izkušena mornarka Jess nekje sredi oceana usmerja svojo ladjo skozi noč. Potem ko ujame nenavadno ribo, ji začne morje groziti, dokler ne ugotovi, da se mora ribe znebiti. Toda čaka jo prava nevarnost, ki je že prekleto blizu ...

e Jess, a young but experienced sailor, steers her boat through the night somewhere in the ocean. After she catches a strange fish, the sea starts to threaten her boat, until she realises that she must get rid of the fish – only to see that the real danger lies ahead and is pretty damn close...

PENELOPIN DAN / PÉNELOPÉ NAPJA / PENELOPE'S DAY

Rozi Békés (MA-RA Film)
Madžarska / Hungary, 2005, 35 mm, 3'



S Stvari ne ostajajo nespremenjene, nič ni identično samemu sebi ...

e Things do not remain unchanged, nothing is identical with itself...

GROWING

Emanuele Bortoluzzi (Emanuele Bortoluzzi)
Italija / Italy, 2006, DVD, 2'50"



S Od zemlje do nebes se oblike in znaki pospešeno odvijajo. Vse se steka navzgor in kulminira v vrtincu rož in barv.

e From the earth to the sky shapes and characters unwind in a growing course. Everything flows upward to culminate in a vortex of flowers and colour.

VILLA MAFIA

Rimantas Lukavicius (Rimantas Lukavicius)
Litva / Lithuania, 2006, Beta SP, 1'45"



S Neustavljiva hudičeva naprava – okvara na podzemni. *Villa Maria* ali *Villa Mafia*?

e Unstoppable devil machine – the bug in the metro system. *Villa Maria* or *Villa Mafia*?

KAKO RASTEJO STVARI / HOW THINGS GROW

Polonca Peterca (ALU Ljubljana)
Slovenija / Slovenia, 2005, Beta SP, 3'14"



S Vse stvari prehajajo druga v drugo in se na koncu prepletajo.

e All things shift from one to another and interlace at the end.

LA PETITE ILLUSION

Michaela Schwentner (Michaela Schwentner/
sixpackfilm)
Avstrija / Austria, 2006, Beta SP, 3'45"



S Majhna zgodba strasti.

e A little story of passions.

DELIA

Tina Avšič (Famul Stuart)
Slovenija / Slovenia, 2006, Beta SP, 9'15"



S Delia se povsem mirno spreha po zamaknjenosti duha mimo vsega, kar krade prostor še zadnjim ostankom dneva, dokler črna ne izgubi nekaj svoje teme in zopet postane bela v brnenju tišine. Vsakršno nasilje nad njenimi mislimi, da bi bile, kar niso, bi bilo že vnaprej obsojeno na neuspeh. Piano, pianissimo, tako Delia prihaja od sebe zopet k sebi.

e Delia walks calmly through the trance of her mind along everything that steals the free space of the day that passes by. Black colour loses a bit of its darkness and appears white again in the humming of the silence. Any violence against her thoughts, making them something they are not, is already condemned to failure. Piano, pianissimo Delia comes to – from herself and back.

3RD

Živa Moškrič (Živa Moškrič)
Slovenija / Slovenia, 2006, Beta SP, 4'22"



S Animirani videospot za skladbo 3rd slovenske zasedbe Non je zasnovan na podlagi večplastnega besedila in glasbe. Zgodba metaforično prikazuje usodo nesojenega znanstvenika, ki dvomi v definicijo simbioze. Znanstveni poskus pa podivja, resnični in fantazijski laboratorijski svet se začneta tesno prepletati, in znanstvenik se sam znajde v vlogi poskusnega zajčka.

BRAIN DRAG

Sebastián Bredár (Filmtett – Duna Műhely)
Madžarska / Hungary, 2006, DVD, 2'20"



e The animated music video for the Slovenian band Non is based on symbolic lyrics and music of 3rd. The story metaphorically describes the fate of an unfortunate scientist who questions the accepted definition of symbiosis. His scientific experiment goes wild and while the real world and the fantasy lab world collide and interweave, the scientist himself becomes a guinea pig.

s O moškem, ki v svojem življenju želi nekaj novega ...

e About a man that wants something new in his life...

TABULA RASA

Matej Kovačič (ALU Ljubljana/RTVS Ljubljana)
Slovenija / Slovenia, 2006, Beta SP, 3'30"



s Zgodba je abstraktna, sestavljena iz številnih prelivov in prehodov med osebami in objekti, ki jih animator najprej nariše na prazen list.

e The abstract story is composed of a series of transitions and spillovers between characters and objects that are first drawn on an empty sheet of paper.

DRUŽINA DOLBY / PORODICA DOLBY / DOLBY FAMILY

Dalibor Rajninger (Dalibor Rajninger)
Srbija / Serbia, 2005, DVD, 3'38"

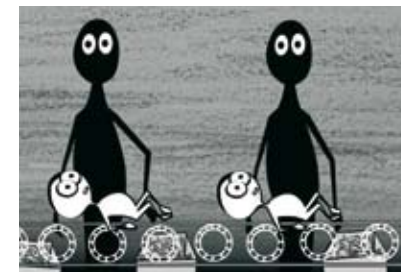


s V animiranem videospotu za srbsko skupino Deca loših muzičara glavni junak najde skrivnostno vabilo. Odpravi se ugotovit, za kaj sploh gre, na koncu pa ga čaka presenečenje ...

e In this animated music video for the Serbian band Deca loših muzičara, the main character finds a mysterious invitation letter. He goes on a quest to find out what it is all about. There is a surprise for him at the end...

TOVARNA ŠKARIJ / OLLÓGYÁR / SCISSOR FACTORY

Balázs Zoltán (Filmtett – Duna Műhely)
Romunija/Madžarska / Romania/Hungary, 2006, DVD, 2'46"



s Škarje, otroci, delavci ...

e Scissors, children, workers...

OKO / THE EYE

Krešimir Zimonić (Divlje oko/Zagreb film)
Hrvaška / Croatia, 2006, Beta SP, 11'40"



s Dan v mestu Z ...

e One day in the city of Z ...

LEVJA VRATA / PORTA LUANIT / LION'S GATE

Artan Maku (Ibro Film)
Albanija / Albania, 2006, Beta SP, 9'30"



S Tu, tam in onkraj. Rojstvo razveseli vse. Vsi mu pošljejo darila.

e Here, there, over there. They all rejoice in the birth. They all send him gifts.

MARLA

Alessandra Sorrentino, Alice Lia, Simona Ciraolo
(Centro Sperimentale di Cinematografia – Scuola Nazionale di Cinema, Sede del Piemonte-Dipartimento Animazione)
Italija / Italy, 2004, Beta SP, 6'45"



S Skrivnostno se pojavi precej elegantno dekle, ki se razgleduje po izložbah mestnega središča in išče kombinežo. Skozi različna srečanja se razkrije njena nenavadnost in bujna domišljija, toda šele ko se vrne domov, ugotovimo, kdo Marla v resnici je ...

e A rather elegant girl appears mysteriously and goes window-shopping in the city centre, looking for a petticoat. Her odd nature and vivid imagination emerge in various encounters, but it is only when she goes home that we discover who Marla really is...

VARUŠKA / NANNY BOT

Urban Velkavrh (Urban Velkavrh)
Slovenija / Slovenia, 2006, DVD, 3'43"



S Varuška se znajde na hudi preizkušnji, ko njena varovanka pade z gugalnice in nezavestna obleži na tleh.

e Nanny robot is faced with a serious crisis after the child she is taking care of falls from a swing.

VELIKI POBEG / WIELKA UCIECZKA / THE GREAT ESCAPE

Damian Nenow (Platige Image)
Poljska / Poland, 2006, DVD, 6'28"

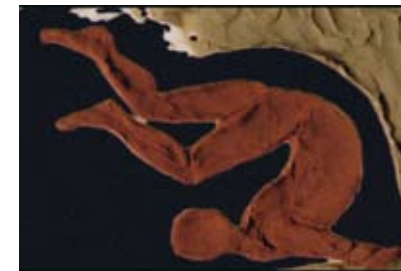


S Sunny je povprečnež, ki se preživlja s pojavljanjem v času vremenske napovedi. Nič posebnega, v resnici je samo del scene. Dan za dnem, leto za letom. Nekega dne se odloči uiti iz dolgočasnega vsakdana. Začne se pobeg ...

e Sunny is a mediocre guy who earns his living showing up in the weather forecast every day. Nothing much really, in other words, he is part of the set. Day after day for several years. One day he decides to break free from the humdrum reality. So the escape begins...

JIN JANG / YIN YANG

Sabine Pleyel (Sabine Pleyel)
Avstrija / Austria, 2004/5, Beta SP, 2'14"



S Moški in ženska rasteta iz snovi, telesi se srečata v brezčasni igri ljubezni, ritma privlačnosti in zavrnitve. Uspeta se preleviti v skupno telo – Yin in Yang.

e Man and woman growing up from stuff, bodies meet in a timeless interplay of love and rhythm, of attraction and rejection. At least they transform to a common body – Yin Yang.

KISSING COUPLES

Radek Fiala (Rybizovaovce)
Češka / Czech Republic, 2006, DVD, 3'25"



S Videospot o poljubljanju.

e A music video about kissing couples.

ŽIRIJA SE PREDSTAVLJA JURY PROGRAMME

Nemški animirani film, ki je v preteklosti v državnem in mednarodnem merilu igral zelo majhno vlogo, je v zadnjih letih premostil zaostanek za evropskimi sosedi, in to tako pri celovečernih produkcijah, ki so pogosto posnete v sodelovanju s tujimi partnerji, kot pri kratkometražnih filmih. Uspeh celovečercev je povezan z naraščajočo priljubljenostjo animiranih izdelkov v komercialnih kinematografih. Zadnji podatki kažejo, da je bil v prvi polovici leta 2006 delež animiranih celovečercev (nemških in tujih) v kinematografih po državi glede na število obiskovalcev 20-odstoten. Pred desetimi leti je znašal samo 7 %, od takrat pa nenehno raste. Medtem ko so nemški celovečerci našli pot v komercialne kinematografe in pogosto v blagajne prinašajo dobiček, pa je distribucija posameznih kakovostnih kratkih filmov tako kot skoraj v vseh drugih državah bolj ali manj omejena na t. i. kroženje po festivalih. Razen nekaterih manjšinskih kanalov se TV-postaje za kratkometražne filme ne zmenijo.

Kljub nevzpodbudnemu tržnemu položaju se je v zadnjih letih število animiranih kratkih filmov v Nemčiji povečalo. Obenem se pojavlja čedalje več visoko kakovostnih filmov, kar se odraža tudi v znatnem številu nagrad in drugih priznanj na pomembnih festivalih. Zdi se, da je to posledica usposabljanja na mednarodni ravni na oddelkih za animacijo na šolah, kot so Filmakademie Baden-Württemberg v Ludwigsburgu, Hochschule für Film und Fernsehen Konrad Wolf v Potsdamu in Kunsthochschule Kassel, ter uvajanja večjega števila novih tečajev animacije. Javno financiranje, ki se razlikuje od regije do regije, skupaj s podporo Nemškega zveznega filmskega odbora mladim diplomiranim filmarjem omogoča snemanje neodvisnih filmov, pa čeprav navadno z bornim proračunom.

Program z naslovom Sodobna nemška animacija zajema 13 kratkih filmov, ki so nastali med letoma 1995 in 2006. Polovica je študentskih in diplomskih, druga polovica filmov pa je narejena s pomočjo subvencij. Skoraj vsi so dobili različne mednarodne

German animation which in the past had played a very minor role nationally and internationally has caught up on its European neighbours during the last years. This concerns feature-length productions, often made in association with foreign partners, as well as short films.

The features benefit from the increasing popularity of animated product in commercial cinemas: According to the latest statistics, in the first half of 2006 the contingent of animated features (German and foreign) in the country's cinemas related to the number of cinema-goers was 20%. It was 7% only ten years ago and had raised continuously since. While German features find their way into commercial cinemas, often with positive results at the box-office, the distribution of individual quality shorts is, as in nearly all other countries, more or less limited to the so-called festival circuit. TV stations, apart from some minority channels, as well as theatrical distributors dismiss shorts.

In spite of the depressing market situation the number of animated shorts has increased in Germany during the past years. At the same time there are also more films of high standard which is reflected by a considerable number of important festival honours and other distinctions. This seems to be the result of training at an international level at the animation departments of schools like Filmakademie Baden-Württemberg at Ludwigsburg, Hochschule für Film und Fernsehen Konrad Wolf at Potsdam and Kunsthochschule Kassel and the introduction of several new animation classes. Public funding which varies from region to region and the support by the German Federal Film Board enable young filmmakers to produce independent films after their graduation, although budgets are usually rather meagre.

The programme entitled Contemporary German Animation consists of 13 shorts made between 1995 and 2006, half of them student and diploma films and the other half films made with the

nagrade, od filma *Iskanje vode (Quest)* Thomasa Stellmacha (dobitnik oskarja leta 1997) do 3D-animacije *458nm* Akademije v Ludwigsburgu (zlata Nike na Ars Electronica). V selekcijo so vključeni filmi iz programa netekmovalnega mednarodnega vikenda animiranega filma v Wiesbadnu iz različnih let.

Joachim Kreck

help of subsidies. Nearly all of them are international prize-winners, from Thomas Stellmach's *Quest* (Oscar winner 1997) to the 3D animation *458nm* from the Academy at Ludwigsburg (Golden Nica at Ars Electronica). The selection was made from programmes shown in the non-competitive Wiesbaden International Weekend of Animation over the years.

Joachim Kreck

BUSBY

Anna Henckel-Donnersmarck (Filmakademie Baden-Württemberg GmbH)
Nemčija / Germany, 1997, 35 mm, 3'25"



S V najboljši tradiciji zgodnjih hollywoodskih glasbenih filmov *Busby* ustvari abstrakten svet iz rok, ki ustvarjajo koreografirane vzorce.

e In the tradition of early Hollywood musicals, the film creates an abstract world consisting of hands which continuously form choreographed patterns.

KILLING HEINZ

Stefan Eling (Stefan Eling)
Nemčija / Germany, 1996, 35 mm, 3'29"



S Moški si sposodi razburljiv video in se odpravi domov. Na poti preživi vse mogoče nesreče, ko pa končno prispe domov, ga pred televizijskim zaslonom čaka grozljiva usoda.

e A man rents an exciting video and heads off home. On his way, he survives all sorts of disasters until he finally arrives and experiences a terrible fate in front of the television set.

ZA GEROLDA NI PROSTORA / KEIN PLATZ FÜR GEROLD / NO ROOM FOR GEROLD

Daniel Nocke (Studio Film Bilder)
Nemčija / Germany, 2005, 35 mm, 5'05"

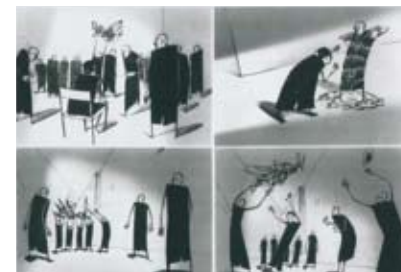


S Po desetih dolгих letih v svojem stanovanju mora krokodil Gerold zapustiti dom. Gre za zaroto? Ali za vsem skupaj stoji gnu Ellen? Gotovo je le to, da so njegovi divji dnevi stvar preteklosti.

e After ten long years in his flat, Gerold the crocodile is being thrown out. Is there a conspiracy against him? Does newcomer Ellen the wildebeest has something to do with it? One thing is for sure: his wild days are now just a distant memory.

THE MESSAGE

Raimund Krumme (Raimund Krumme/Heinz Busert)
Nemčija / Germany, 2000, 35 mm, 6'13"



S Sporočilo »vrnil se je« se širi naokoli. Njegova vsebina pa se spreminja odvisno od tega, kdo sporočilo prejme in kdo ga pove naprej, dokler ne pride do spora o samem pomenu sporočila.

e The message "He is back again!" is passed on. It changes its character depending on who receives and passes on the message, until a dispute about the meaning of the message takes place.



JUST IN TIME

Kirsten Winter (Anigraf / Kirsten Winter)
Nemčija / Germany, 1999, 35 mm, 9'



S »Še vedno trpim bolečine zaradi prometne nesreče pred 16 leti, potovanje z vlakom po ZDA pa mi zbudi občutke, ki se jih že dolgo nisem več zavedala.«

E "Still physically suffering from a car accident 16 years ago, a trip by train all over the USA evoked feelings I had not been aware of for a long time."

QUEST

Tyron Montgomery (Thomas Stellmach)
Nemčija / Germany, 1995, 35 mm, 11'33"



S V iskanju vode peščena lutka zapusti svet peska in odtava skozi svetove iz papirja, kamna in železa, kjer sledi zvoku kapljanja vode – in dočaka tragičen konec.

E In search of water, a sand puppet leaves the world of sand behind and wanders through other worlds made of paper, stone and iron, following the sound of dripping water – with tragic results.

PANTHER

Vuk Jevremović (Canvas Productions)
Nemčija / Germany, 1998, 35 mm, 6'35"



S Sanje o svobodi, navdahnjene s pesmijo Panter Rainerja Marie Rilkeja.

E A dream of freedom. Inspired by the poem *Der Panther* by Rainer Maria Rilke.

NO LIMITS

Heidi Wittlinger, Anja Perl (Filmakademie Baden-Württemberg GmbH)
Nemčija / Germany, 2004, 35 mm, 1'07"



S Družbeno angažiran spot za pravice otrok.

E A social spot for children's rights.

UMRETI ZARADI LJUBEZNI / MORIR DE AMOR / DYING OF LOVE

Gil Alkabetz (Sweet Home Studio)
Nemčija / Germany, 2004, 35 mm, 12'37"



S Medtem ko njun lastnik uživa v popoldanskem počitku, ostareli papigi v kletki obujata spomine na preteklost. Posledice za vse tri so nepričakovane.

E While their owner is having his siesta, two elderly caged parrots rake up memories from the past. This leads to unexpected consequences for the three of them.

DELIVERY

Till Nowak (Fachhochschule Mainz)
Nemčija / Germany, 2005, 35 mm, 9'12"



S Star možakar živi osamljeno življenje pod temnimi sencami industrijskega smoga. Nekega dne prejme skrivnosten paket, s katerim lahko spremeni svoje okolje.

E An old man lives a lonely life under the dark shadows of industrial smog. One day he receives a mysterious package which gives him the ability to change his environment.



LAZY SUNDAY AFTERNOON

Bert Gottschalk (Hochschule für Film und Fernsehen "Konrad Wolf")
Nemčija / Germany, 1999, 35 mm, 9'



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

e The desert. A vulture enjoys the silence of a hot afternoon. The sudden appearance of a noisy vehicle destroys the quietness of the situation. Two pistoleros get out of the car ready for a duel. The vulture is watching, ready to take advantage.

458NM

Jan Bitzer, Ilija Brunck, Tom Weber (Filmakademie Baden-Württemberg GmbH)
Nemčija / Germany, 2006, 35 mm, 6'30"

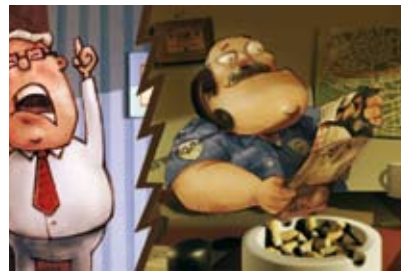


s Dva mehanska polža se srečata v gozdu.

e Two mechanical snails meet in the forest.

MR. SCHWARTZ, MR. HAZEN & MR. HORLOCKER

Stefan Müller (Basement Pictures)
Nemčija / Germany, 2005, Beta SP, 7'20"



s Gospod Schwartz pokliče policijo zaradi glasne glasbe, ki prihaja od sosedov. Toda policist na začetku ne more ugotoviti ničesar. Zgodba se prične znova, tokrat z vidika vsakega podnajemnika, kar občinstvu omogoči vpogled v dejansko dogajanje. Zgodovina učinka metulja.

e Disturbed by loud music from one of his neighbours, Mr. Schwartz calls the police. But initially the officer cannot ascertain anything. Then the story starts again from the view of every tenant and allows the audience to see what really happened in each apartment. A history of the butterfly effect.

La Poudrière je šola za animirani film, ki jo je leta 1999 v mestu Valence v Franciji ustanovil studio Folimage. Ponuja dveletni program usposabljanja za režijo animiranega filma, ki je namenjen tako francoskim kot tujim študentom, pogoj pa je predhodna tehnična izobrazba ali praktične izkušnje z animacijo. Glavni cilj šole je s podajanjem širokega znanja o vseh fazah filmske produkcije, tako tehničnih kot ustvarjalnih, izobraziti profesionalne filmske ustvarjalce, ki so sposobni samostojnega in skupinskega dela.

Zaradi majhnega števila študentov se šola lahko osredotoči na večšine, izkušnje in potrebe vsakega posameznika. Med usposabljanjem študenti vadijo predvsem na dva načina. Na eni strani se urijo v planih, kompoziciji, zasnovah, zvočnih testih animacije. Na drugi strani so kratki – zelo kratki – filmi, ki študentom omogočijo, da obvladajo celoten proces snemanja filma z vsemi tehničnimi in ustvarjalnimi vidiki filmske produkcije. V obeh primerih delo poteka v kontekstu: prosta tema, osebni film, adaptacija, naročeni film, razvoj televizijskega projekta. Poleg tega je bistveno, da morajo biti študenti na voljo še za druge predloge, druge projekte in druga srečanja. Na šoli La Poudrière se srečujejo in spoznavajo s profesionalci filmskega sveta. Šola prav tako daje velik pomen gledališču, literaturi in glasbi.

Program enourne predstavitve na festivalu Animateka je zbirka študentskih filmov iz obdobja 2001–2006. Gre za mešanico enominutnih (ti so iz prvega letnika) in diplomskih filmov, uporabljena je cela vrsta tehnik in stilov animacije. Študentski filmi so predstavljeni na številnih mednarodnih festivalih, saj je šola vesela vsake možnosti predstavitve. Vendar pa zaradi tega ne pozabljajo na nujno skromnost pri svojih ambicijah – vajeništvo je stanje duha. La Poudrière bo še naprej pozorno spremljala povratne informacije in kritike ter dejansko dogajanje v nenehno razvijajoči se industriji animiranega filma.

Annick Teninge

La Poudrière animation film school was initiated by Folimage studio in Valence, France, in 1999. It offers a two-year training in animation film-directing and is open both to French and foreign students with a technical training or some practical experience in animation. The main goal of the school is to train professionals capable of making films, either on their own or as part of a team, by giving them a comprehensive knowledge of all the stages of film production, both technically and creatively.

The small number of students allows the school to concentrate on the skills, experience and needs of each student. During their training, the students mainly work on two different types of exercises. On one hand, exercises such as specs, layout, storyboards, animatics with sound. On the other hand, short films -very short ones - which allow them to get to grips with the film-making process, to be in charge of all technical and creative aspects of film production. In both cases, the work is placed in a given context: free subject, personal film, adaptation, commissioned film, television project development. Finally, and this is essential, they must stay available for other proposals, other projects and other encounters. La Poudrière is a place to meet and mix with professionals working in cinema. The school also gives theatre, literature and music a prominent position.

The one-hour program presented at Animateka festival is a compilation of student works from 2001 to 2006. The program is a mix of one-minute films (made during the first year of training) and graduation films, displaying a wide range of animation techniques and styles. These student works are getting exposure at many international festivals and the school is delighted at every opportunity to present them. But none of this makes the school forget the degree of modesty that should accompany its ambitions. Apprenticeship is also a state of mind and La Poudrière will continue to pay attention to feedback and critiques and the realities of an industry which is in a constant state of evolution.

Annick Teninge



**PROGRAM / PROGRAMME LA
POUDRIÈRE 2000–2005**

Vsi filmi so narejeni v produkciji šole La Poudrière in bodo prikazani s formata Beta SP. / All the films are produced by La Poudrière and will be screened from Beta SP format.

JUHA / LE BOUILLON / SOUP

Anne-Laure Totaro, Francija / France, 2005, 3'30"
Animacija na filmski trak. / Cameraless direct animation.

DRUGI / L'AUTRE / THE OTHER

Geoffrey Payen, Francija / France, 2001, 1'20"
Animacija objektov (lutke.) / Object animation (puppets).

**POPOTNIŠKI DNEVNIK / CARNET DE
VOYAGE / TRAVEL DIARY**

Sophie Dupont, Francija / France, 2003, 1'32"
Animirana slika. / Animated painting.

LEPOTICA / BELLE / BEAUTIFUL

Sandra Santos, Francija / France, 2003, 1'12"
Animacija objektov (lutke.) / Object animation (puppets).

**ROJEN Z LASNO MREŽICO / UN CHIEN
NÉ COIFFÉ / BORN WITH A CAUL**

Barbara Malleville, Francija / France, 2003, 1'18"
Animirana risba. / Animated drawing.

**VDOLBINA NJENEGA VRATU / AU CREUX
DU COU / THE HOLLOW OF HER NECK**

Chloé Miller, Francija / France, 2003, 1'15"
Animirana risba. / Animated drawing.

HOP-LR

Aurélie Charbonnier, Francija / France, 2004, 1'09"
Animirana risba. / Animated drawing.

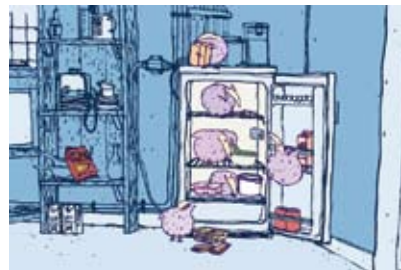
LES ANIMALS

Eric Montchaud, Francija / France, 2001, 3'41"
Animacija objektov (lutke). / Object animation (puppets).



PICORE

François Bertin, Francija / France, 2002, 3'18"
Animirana risba. / Animated drawing.



**ZAKLAD SLANEGA ŽABJEGA PAGLAVCA
/ LE TRÉSOR DU TÊTARD SALÉ / THE
TREASURE OF THE SALTED TADPOLE**

Amandine Fredon, Francija / France, 2002, 3'57"
Animacija objektov (lutke). / Object animation (puppets).



ZELJE / LE CHOU / THE CABBAGE

Anne Larricq, Francija / France, 2002, 3'26"
Animirana risba. / Animated drawing.



**DEŽUJEJO PSI / TANT DE CHIENS /
RAINING DOGS**

Stéphane Ricard, Francija / France, 2002, 4'33"
Animirana risba. / Animated drawing.



**VELIKI DAN / LE GRAND JOUR / THE
GRAND DAY**

Raphaël Chabassol, Francija / France, 2003, 3'15"
Animirana risba. / Animated drawing.



**PROTI BABIČINEMU IGLUJU / VERS
L'IGLOO DE LA MÈRE-GRAND / TO
GRANDMA'S IGLOO**

Sandra Ramos, Francija / France, 2003, 2'20"
Animirana slika. / Animated painting.



**SEZONA KUHANJA / TEMPS DE CUISINE
/ KITCHEN Season**

Grégory Duroy, Francija / France, 2003, 3'51"
Animirana risba. / Animated drawing.



**ZASLEDOVANI / POURVU QU'ILS ME
LAISSENT LE TEMPS / PURSUED**

Sophie Roze, Francija / France, 2004, 1'21"
Animacija na filmski trak. / Cameraless direct
animation.

**STRMOGLAVEN LET / LE GRAND PLON-
GEON / NOSE DIVE**

Guillaume Delaunay, Francija / France, 2004,
1'17"
Animirana risba. / Animated drawing.

**NA ČAKANJU / SUR LA TOUCHE / ON
THE SIDELINE**

Dewi Noiry, Francija / France, 2005, 1'21"
Animirana risba. / Animated drawing.

**RUŠENJE / VALDINGUE / CRASHING
DOWN**

Loïs de Cornulier, Francija / France, 2005, 1'17"
Animirana risba. / Animated drawing.

STADIOM

Jean-Pierre Poirel, Francija / France, 2005, 1'18"
Animirana risba. / Animated drawing.

**HITRE MENJAVE / COUP SUR COUP / IN
QUICK SUCCESSION**

Julien Bisaro, Francija / France, 2005, 1'10"
Animirana risba. / Animated drawing.

HITRE VODE / EAUX FORTES

Rémi Chayé, Francija / France, 2005, 3'40"
Animirana risba. / Animated drawing.

**ULICA ABATTOIR / RUE DES ABATTOIRS
/ ABATTOIR STREET**

Mathieu Brisebras, Francija / France, 2004,
3'40"
Igrani film in 2D računalniška animacija. / Live
Action and 2D computer animation.



RAVNOTEŽJE / BASCULE / BALANCE

Sébastien d'Abrigeon, Francija / France, 2004, 3'20"
Animirana risba. / Animated drawing.



THE END

Camillelvis Théry, Francija / France, 2005, 4'10"
Mešane animacijske tehnike. / Mixed animation
techniques.



DREAMER

Olga Marchenko, Francija / France, 2005, 4'25"
Animirana slika na steklo. / Animated painting
on glass.



**ZABAVA V VLAKU / BOUTS EN TRAIN /
ENTERTAINMENT**

Emilie Sengelin, Francija / France, 2005, 3'30"
Animirana risba. / Animated drawing.



MIDNIGHT PASTORALE

Gian-Maria Leroy, Francija / France, 2000, 1'23"
Animirana risba. / Animated drawing.

**POSEBEN IZBOR FESTIVALA
ANIMATEKA / SPECIAL PICK BY THE
ANIMATEKA FESTIVAL**

NOCTURNE

Guillaume Delaunay (La Poudrière)
Francija / France, 2005, 35 mm, 4'30"



S V temnih gozdnih sencah se prebujajo nočne
živali. Polna luna se prikaže skozi oblake, majhne
oči se zasvetlikajo in predirljiv krik razbije nočno
tišino.

E In the dark shadows of the forest, the night
animals are waking up. A full moon breaks
through the clouds, little eyes light up and a
piercing scream rents the night air.



Fresh Film Fest je naslednik svetovno znanega festivala CILECT, ki se je odvijal v Karlovih Varih (Češka), sprva kot neodvisni festival in pozneje kot del slovitega mednarodnega filmskega festivala v Karlovih Varih. V 80. letih je bil festival kraj, kjer so lahko takratni mladi talenti izmenjevali ideje in poglede na svet brez razpitega nadzora komunističnega režima. Skozi leta je festival CILECT postal pomembno stičišče med nekdanjim vzhodnim in zahodom blokom. Festivala so se udeleževali filmski ustvarjalci, ki jih je kmalu občudoval ves svet, npr. Jan Sverak, Emir Kusturica idr.

Nekaj študentov Fakultete za film in televizijo Akademije lepih umetnosti (FAMU) v Pragi se je skupaj z dekanom dr. Michalom Bregantom odločilo oživiti ta edinstveni festival. Skupina organizatorjev, ki jo skoraj v celoti sestavljajo študenti FAMU v Pragi, želi širokemu krogu javnosti predstaviti filme različnih žanrov iz različnih držav.

Številne projekcije spremlja bogat program spremljevalnih dejavnosti in dogodkov, ki vključuje profesionalne delavnice ter predstavitve šol. Cilj Fresh Film Festa je, da vsi ustvarijo stike za bogato prihodnje sodelovanje.

Več na: www.freshfilmfest.net

Fresh Film Fest is a successor of the world famous CILECT festival that took place in Karlovy Vary (Czech Republic), initially as an independent festival and subsequently as a part of the renowned Karlovy Vary International Film Festival. This festival was the place where young talents of the day could freely share their ideas and comments on the world in the 80s, without being subject to the notorious surveillance of the communist regime. Over the years the CILECT festival became an important crossroads between the former eastern block and the west. The festival was attended by soon to be world respected filmmakers, such as Jan Svěrák, Emir Kusturica etc.

Some students from the Film and Television Faculty of the Academy of Performing arts in Prague - FAMU, along with its' dean PhDr. Michal Bregant have decided to bring this unique festival back to life. The organizational team, which is comprised almost entirely of students from the Film and Television Faculty of the Academy of Performing arts in Prague - FAMU, will present films from various countries and of various genres to a wide public.

Numerous screenings are accompanied by a wide ranging program of additional activities and events. Program includes professional workshops, school presentations and evening parties. The aim of the Fresh Film Fest is to stimulate everyone's contact make for fertile future cooperation.

More on: www.freshfilmfest.net

ZA PLOTOM / ZA PLOTEM / BEHIND THE FENCE

Marcin Sauter (Andrzej Wajda Master School of Film Directing)

Poljska / Poland, 2005, Beta SP, dokumentarni / documentary, 12'



S Omejen prostor, zunaj praznina, notri velike drame. Vrnitev v otroštvo, v čas počitnic in vročih poletij. Kar naenkrat se začno spet pojavljati napol pozabljene podrobnosti, želja postati raziskovalec, kratke epizode, ki jih nismo nikoli uspeli razumeti in na to nismo več niti upali ... Dokumentarni minimalizem v svoji najboljši obliki. Najboljši film FFF 2006.

e A limited space, empty on the outside, big dramas on the inside. A return to childhood, the time of holidays, of hot summers. All of a sudden, half forgotten details start reappearing, the urge to become an explorer, little episodes that we could never figure out and thought it would be like that forever...Minimalism of documentary in its best way. Best Film FFF 2006.

ZAMENJAVA / HAYELET BODEDA / THE SUBSTITUTE

Talya Lavie (Sam Spiegel Film and Television School)

Izrael / Israel, 2005, Beta SP, igrani / fiction, 20'



S Zohara pripada oddaljeni četi izraelske vojske. Kmalu jo bodo premestili, njeno mesto pa bo zasedla druga ženska. Zoharini upi o drugačni prihodnosti zbledijo, ko njena psihično neustaljena naslednica ne zmore psihološkega pritiska novega okolja. Talya Lavie je s predhodnim celovečercem *Sliding Flora* že prejela nagrado na Fresh Film Festu 2005. Posebna nagrada žirije FFF 2006.

e Zohara is the member of a separated troop of the Israeli Army. She is to be transferred soon and another woman comes to fill her position. Zohara's hopes for a new future fade as her mentally unstable successor is unable to carry the psychological pressure of the new environment. Talya Lavie was already awarded in Fresh Film Fest 2005 with her previous feature movie *Sliding Flora*. Special Jury Prize FFF 2006.

SLEEP WITH THE FISHES

Belle Mellor (Royal College of the Arts)

VB / UK, 2005, Beta SP, animirani / animated, 5'



S Grozljiva in hkrati ganljivo nedolžna bitja se bojujejo, da bi svoje nestabilne čolničke obdržala na gladini zahrbtnih male luže. Poetična in zasanjana vizija, absurdna tragedija, ki jo je navdihnili pesem skupine Tiger Lillies. Najboljši film v kategoriji Theatre Optique FFF 2006.

e Monstrous yet touchingly innocent creatures struggle to hold on to their unstable little boats floating in a treacherous little puddle. Poetic and dreamy vision, an absurd tragedy inspired by a song by the Tiger Lillies. Theatre Optique Best film FFF 2006.

CARLITOPOLIS

Luis Nieto (ENSAD)
Francija / France, 2005, Beta SP, eksperimentalni
/ experimental, 4'



S Miška in čarobna črna škatla. Inteligentna in smešna zgodba, ki na nepričakovan način razmišlja o navidezni dokazni moči podobe. Zaradi mešanice resničnih prizorov in posebnih učinkov podvomimo v verodostojnost slike, pa tudi besed. *Carlitopolis* prikazuje študenta, ki žiriji predstavlja svojo delo. Gre za banalen dogodek, ki pa se spremeni v absurden in zavajajoč nastop. S pomočjo laboratorijske miške po imenu Carlito študent izvaja najrazličnejše poskuse. Kaj je laž, kaj je resnica? Posebna nagrada žirije FFF 2006.

e A mouse and a black magic box. An intelligent and funny story contemplating, in an unexpected way, the seeming evidence of image. A mixture of real images and special effects make us doubt of veracity of images and words too. *Carlitopolis* show a student who presents his work to a jury. This is a banal event who becomes an absurd and misleading performance. A little laboratory mouse called Carlito is used to perform every sort of experiments. What is real, and what is false? Special Jury Prize FFF 2006.

PENA JE ZAKON / NEJLEPŠÍ JE PĚNIVÁ / BUBBLEBATH IS BEST

Jan Prušinovský (FAMU)
Češka / Czech Republic, 2005, Beta SP, igrani / fiction, 15'



S Po kopalnici se v hipu razširi vonj po boru, curek iz pipe kodra vodo v nenavadne, puhaste oblike. Vincent se ves blažen potopi v mehke blazine. V zadnjem trenutku uspe s suho roko ugasniti radio na razmajani mizici. Bil je že skrajni čas. Zmagovalec FAMU Festa 2005. Nagrada publike FFF 2006.

e Pine scent spreads immediately in the bathroom, the water rippled by the stream coming out of the tap produces bizarre, fluffy shapes. Vincent blissfully sinks among the bathroom pillows. In the last moment, he is able to switch on his radio on the creaky little table with a dry hand. It is high time. Winner of FAMU Fest 2005. Audience Award FFF 2006.

POSEBEN IZBOR FESTIVALA ANIMATEKA / SPECIAL PICK BY THE ANIMATEKA FESTIVAL

MLINČEK / GIRNI / THE GRINDING MACHINE

Umesh Vinayak Kulkarni (Film and Television Institute of India)
Indija / India, 2004, 35 mm, igrani / fiction, 22'



S Zvočni valovi ne izzzvenijo. Živimo v času zvočne eksplozije. Vsak zvok, ki ga ustvarimo, bo za vedno ostal v ozračju. Potrebujemo mir v pravem pomenu besede. Mir, v katerem lahko telo preživi in um ustvarja misli, domišljijo. Zmagovalni film Fresh Film Festa 2005.

e Sound waves do not die. We are living in the era of sound explosion. All the sound that we create is going to be in the atmosphere forever. We need peace in its literal sense. The peace in which the body can survive and the mind can create an imagination. Winner of the Fresh Film Fest 2005.

GLAVE / HLAVY / THE HEADS

Petr Sís
Češkoslovaška / Czechoslovakia, 1980, 35 mm, animirani / animated, 8'

S Ta poklon Arcimboldovi umetnosti je leta 1980 na filmskem festivalu v Zahodnem Berlinu dobil zlatega medveda za kratki animirani film. Ko so Sisove filme leta 1982 predvajali na festivalu animiranega filma v Los Angelesu, mu je češka vlada dovolila udeležbo. Sís se je odločil ostati v ZDA, kjer je dobil azil. Danes je v svetu znan kot avtor sofisticiranih knjig, v katerih so besede vstavljene v vizualne podobe, tako, da postanejo mnogokratna besedila pomemben del vizualnega oblikovanja. Več na: www.petersis.com

e An homage to the art of Arcimboldo, won the Golden Bear Award for an animated short at the 1980 West Berlin Film Festival. When his films were included in a Los Angeles animated film festival in 1982, the Czech government permitted him to attend. Sís decided to stay in the United States and was granted asylum. In present he is famous as an author of sophisticated books which have brought Peter Sís to prominence not only across America. Words in his books are incorporated within visual images so that the multiple texts become an important part of the visual design. More on: www.petersis.com

LUTKA / PUPPET

Patrick Smith

ZDA / USA, 2006, 35 mm, 7'



S S stopnjujočim se mučenjem obsedena lutka iz nogavice pooseblja strah, kaos in zavestno samouničenje.

e Through an escalating series of torture, a possessed sock puppet takes the embodiment of fear, chaos, and willful self-destruction.

MOVING ALONG

Patrick Smith

ZDA / USA, 2004, DVD, 3'



S Na platnu zavladajo temačne podobe konformnosti v vizualizaciji hip-hopa, ritma in poezije iz komada *Movig Along* britanskih hip-hoperjev Planets.

e Dark imagery of conformity takes the screen as hip hop, rhythm and poetry are visualized for the Planets (a Hip Hop group from the UK) track *Moving Along*.

ROKOVANJE / HANDSHAKE

Patrick Smith

ZDA / USA, 2004, 35 mm, 5'



S Nedolžno srečanje dveh oseb hitro postane zapleten boj, ki prikazuje zgage in nezgode pravega razmerja.

e An innocent greeting between two people is quickly transformed into a tangled struggle, illustrating the twists and turns of a full-fledged relationship.

DOSTAVA / DELIVERY

Patrick Smith

ZDA / USA, 2003, DVD, 9'



S Zmerjanje se spremeni v bes, ko dva prijatelja tekmujeta za dostavljen paket. So posledice spopada vredne nagrade, ki se nahaja v škatli? *Dostava* obravnava realistične posledice besa in nasilja, čeprav se dogaja v animiranem svetu.

e Abuse leads to rage as two friends compete for a delivered package. Was the result of this conflict worth the prize found within the box? *Delivery* deals with the realistic consequences of rage and violence, even within a cartoon setting.

PIJAČA / DRINK

Patrick Smith

ZDA / USA, 2000, 35 mm, 5'



S Deček odkrije čudežni napoj, s katerim lahko raziskuje vesolje znotraj sebe. Požirek sproži silovito reakcijo in razkrije številne like, ki se z zvijanjem in raztegovanjem skušajo razplesti iz gromozanske grmade. Deček naredi še en požirek, ki ga spet nasilno pretrese in sproži še bolj zavrtinec, a tokrat v obratni smeri.

e A boy discovers a magic potion that allows him to explore the universe within himself. A sip unleashes a violent reaction, revealing a diverse cast of characters twisting and stretching their way out of one another forming a monumental pile. The boy drinks for a second time which violently transforms him again, creating a torrent even more twisted than the first, but this time in reverse order.



REKLAME IN VIDEOSPOTI PATRICKA SMITHA / COMMERCIALS AND CLIPS BY PATRICK SMITH

ZDA / USA, 2003-2006, DVD, 10'

S Patrick Smith je ustvarjalec številnih televizijskih reklam in animiranih TV-serij. Znan je po svojem prilagodljivem in značilnem pristopu do komercialne animacije.

e Patrick Smith is the mind behind a variety of different television commercials and animated television series. Smith is known for his versatile and iconic approach to commercial animation.

MTV DOWNTOWN

Patrick Smith
ZDA / USA, 2000, DVD, 20'

S Kritiško priznana realistična animirana serija spremlja doživetja prijateljev iz East Villagea. Smešen in pogosto nadrealističen pogled na moderno življenje v mestu. *Downtown* prikazuje prepletajoča se življenja skupine najrazličnejših likov, ki živijo, delajo in se zabavajo v New Yorku.

e This critically acclaimed, reality-based, animated series follows the lives of several East Village friends. A funny and often surreal take on modern life in city. *Downtown* portrays the intersecting lives of a group of diverse characters who live, work, and play in NYC.

MTV DARIA

Patrick Smith
ZDA / USA, 2001, DVD, 20'

S Animirana serija o srednješolski tesnobi in sarkazmu. Dariin enolični glas in oblačila v rjavih odtenkih se popolnoma ujemajo z njenim odnosom do življenja.

e This animated series is all about high school angst and dry wit. Daria's monotone voice and earth-tone wardrobe were perfectly matched to her attitude about life.

POSEBNE PREDSTAVITVE SPECIAL PROGRAMMES



TRAGIČNA ZGODBA S SREČNIM KONCEM / HISTÓRIA TRÁGICA COM FINAL FELIZ / TRAGIC STORY WITH HAPPY ENDING

Regina Pessoa (Ciclope Filmes/ Folimage/ NFB)
Portugalska/Francija/Kanada / Portugal/France/Canada 2005, 35 mm, 7'



S Drugačna je od ostalih. Tako kot njeni sosede se tudi sama zaveda, da izstopa – ima namreč ptičje srce. Prelepa črno-bela zgodba o tem, kako se sprijazniti s svojo usodo, je letos prejela glavno nagrado v Annecyju.

e She is different from the rest. She and her neighbours know she doesn't fit in – for she has a bird's heart. This tale, about coming to terms with one's lot, beautifully told in exquisite black and white, took this year's Annecy Grand Prix.

AVTOBUSNA VOŽNJA IN ROŽE V NJENIH LASEH / BUS RIDE AND FLOWERS IN HER HAIR

Asaf Agranat (Edinburgh College of Art)
VB / UK 2005, Beta SP, 8'52"



S Fant na vročem avtobusu ima pri sebi steklenico z muho. Slep pes s čudnim obrazom, očarljivka z dolgimi črnimi lasmi ... skrivnosten svet se mu odvíja pred očmi.

e A boy rides a bus on a hot day with a bottle containing a fly. A strange-faced blind dog, an enchantress with long black hair... here a mysterious world unfolds before his eyes.

SLEPČEVA ZGODBA / LA GALINA CIEGA / BLINDMAN'S BLUFF

Isabel Herguera (Isabel Herguera)
Španija / Spain 2005, 35 mm, 7'16"



S Slep moški po nesreči izgubi psa vodnika. Sam v temi vlemesta ugotovi, da je njegova moč v priznanju lastne ranljivosti.

e A blind man accidentally loses his guide dog. Alone and in the darkness of the big city the blind man discovers that his strength lies in his recognising his own vulnerability.

SANJE IN ŽELJE – DRUŽINSKE VEZI / DREAMS & DESIRES – FAMILY TIES

Joanna Quinn (Beryl Productions International Ltd.)
VB / UK 2006, 35 mm, 9'55"



S Ko dobi novo digitalno videokamero, Beryl postane obsedena s filmskim procesom in skuša izraziti svoje sanje in želje v video dnevniku. Kot »cinéaste par excellence« pristane na snemanje poroke prijateljice Mandy. Trudi se posnemati svoje kinematografske vzornike, kar pa ima katastrofalne in smešne posledice.

e On acquiring a new digital video camera, Beryl becomes obsessed with the filmmaking process, using it to articulate her dreams and desires in a video diary. As "cinéaste par excellence" she agrees to video her friend Mandy's wedding, seizing the opportunity to imitate her filmmaking idols with disastrous and hilarious results.

SHIPWRECKED

Frodo Kuipers (NIAf)
Nizozemska / The Netherlands, 2005, 35 mm, 5'30"



S Brodolomec na majhnem otoku poskuša doseči kogar koli, ki bi mu lahko pomagal. Ko mu končno uspe, je njegov klic na pomoč razumljen popolnoma narobe. Tako je prisiljen sprejeti težko odločitev.

e A castaway on a small island tries to make contact with anyone who can save him. Eventually he succeeds but his cry for help is completely misinterpreted. This forces him to make a difficult decision.

ZAJEC / RABBIT

Run Wrake (Run Wrake)
VB / UK, 2005, 35 mm, 8'35"



s Ko fant in dekle v zajčjem želodcu najdeta malika, sta deležna velikega obilja, toda za koliko časa?

e When a boy and girl find an idol in the stomach of a rabbit, great riches follow, but for how long?

IZGUBLJENA TORBA / LE SACOCHE PERDUE / THE LOST BAG

Catherine Buffat, Jean-Luc Greco (Les Films à Carreaux)
Francija / France, 2006, 35 mm, 13'30"



s Trgovec v cerkvi pozabi vrečo, polno zlata. Meščan, ki pride k molitvi, najde vrečo in skuša na vsak način poiskati njenega pravega lastnika.

e A merchant forgets his bag full of gold in a church. A bourgeois goes into the church to pray. He discovers the bag and he does his best to find the rightful owner.

PTIČJI KLICI / BIRDCALLS

Malcolm Sutherland (Malcolm Sutherland)
Kanada / Canada, 2006, DVD, 5'



s Med poslušanjem sporočil na telefonskem odzivniku oživijo napisani ptičji jeziki.

e While checking messages on an answering machine, the written languages of birds come to life.

SPARROWS ARE CHILDREN OF PIGEONS

Nina Bisyarina (SNEGA)
Rusija / Russia, 2005, Beta SP, 5'



s Mali mož z domišljijo vsakdanjik spremeni v pravljico. Toda fantek je v tej čudoviti deželi pogosto osamljen. Samo mama lahko po tanki potki ljubezni vstopi v njegovo pravljico. Otrok je tako težko čakal na to – če bi njegova mama le vedela!

e A little person's imagination turns ordinary life into a fairy tale. But the little boy is often lonely in this wonderful country. Only his mother can enter this fairy tale world following the thin path of love. The child has been waiting for this so much. If only his mother could guess!

POZOR, VRATA SE ODPIRAJO! / OSTOROZHNO, DVERI OTKRYVAJUTSIA! / CAUTION, THE DOORS ARE OPENING!

Anastasia Zhuravleva (School-Studio SHAR)
Rusija / Russia, 2005, Beta SP, 5'04"



s Dan v življenju žepnega metroja. Film je posvečen vsem gumbom, ki se izgubijo na podzemnih vlakih.

e A day in the life of a pocket metro. The film is dedicated to all the buttons lost in the metro.

KDO SEM IN KAJ HOČEM / WHO I AM AND WHAT I WANT

David Shrigley, Chris Shepherd (Slinky Pictures)
VB / UK 2005, 35 mm, 7'



s Načečkana, čudno smešna preiskava človeškega stanja vas zlahka vrže s tira. Zgodba o moškem, ki razkrije svoja čustva, preteklost, obsedenosti in želje v vsej njihovi disfunkcionalni absurdnosti, nas prisili, da ponovno sestavimo njegovo identiteto, hkrati pa preizprašamo svojo.

e A scribbled, strangely funny but highly unsettling examination of the human condition. The story of a man who bares his emotions, history, hang ups and desires in all of their dysfunctional absurdity then leaves us to assemble not only his identity but to question our own.

JONA / TOMBERRY

Rosto A.D. (Rocketta Film/Studio Rosto A.D.)
Nizozemska / The Netherlands, 2005, 35 mm,
12'



s Borges sreča Murnau v vrtinčasti nočni mori. Dojenček poje: »Ne, ne boj se stara ptica, če se zbudiš in vidiš, da te sanjam.«

e Borges meets Murnau in a spinning nightmare. And the baby sings: "No, not be scared, old bird, to awake and see I am dreaming you."

SOLO DVOJKE / SOLO DUETS

Joseph Feltus (FeltusFeltus Production)
VB / UK, 2005, Beta SP, 8'55"



s Starajočega se moža obišče njegov jaz iz mladih let. Skozi nemi dialog spozna, da je zavozil svoje življenje, saj ni sledil stvarem, ki so bile zanj zares pomembne.

e An aging man is visited by his younger self. Through speechless dialogues he comes to understand that his life has been a failure that he has not pursued those elements in life that were of deeper importance to him.

Mednarodni festival kratkometražnega filma v Clermont-Ferrandu je po mnenju poznavalcev najpomembnejši svetovni dogodek, posvečen kratkometražnemu filmu. Festival že skoraj 30 let vsakokrat predstavi okoli 400 igranih, animiranih, dokumentarnih in eksperimentalnih filmov, ki sestavljajo bogato paleto sodobne kinematografije.

Za predstavitev našega festivala smo izbrali animirane filme, ki so bili prikazani v nacionalnem tekmovalnem programu v obdobju zadnjih petih let. Od leta 2000 podeljujemo nagrado za najboljši animirani film v tehniki direktnega slikanja pod kamero, leta 2001 je bilo nagrajeno delo *Prva nedelja v avgustu* (*Au premier dimanche d'août*) v režiji Florence Mialhe. Namen festivala v Clermont-Ferrandu je med drugim tudi soočenje animiranega filma z igranimi in dokumentarnimi. Tudi na tem področju se animirani filmi dobro odrežejo, omenim naj *Chahut* (*Trušč*) avtorja Gillesa Cuvelierja, ki je letos dobil nagrado po izboru mladih in nagrado za najboljšo zvočno podobo.

Program za Animateko 2006 je sestavljen iz enajstih filmov in vsebuje visok delež (64 %) študentskih filmov, posnetih v 3D računalniški animaciji, kar kaže na to, da je v Franciji vse več dinamičnih in kakovostnih šol, na primer Supinfocom (za 3D), pa tudi La Poudrière in pariška Ecole nationale supérieure des arts décoratifs. Med temi mladimi režiserji najdemo tudi vrhunske ustvarjalce, denimo Florence Mialhe in Jean-Loupa Feliciolija, za katere lahko z gotovostjo zatrdimo, da so v zgodovino francoskega animiranega filma že vtisnili svoj pečat.

Želim vam lepo potovanje skozi animirani film francoskih ustvarjalcev.

Antoine Lopez
Clermont-Ferrand, 2. oktober 2006

Clermont-Ferrand International Short Film Festival is considered to be the most important world event devoted to short films. Every year for almost 30 years the festival has presented approximately 400 fiction and animated films, documentaries and experimental films, which together represent the rich diversity of contemporary cinema.

For the presentation of our festival we have chosen animation films selected from our national competitions in the last five years. Since 2000 an award for best animated film drawn directly under the camera is conferred, in 2001 the award went to *Au premier dimanche d'août* (*A Summer Night Rendez-Vous*) by Florence Mialhe. The interest of Clermont-Ferrand however lies also in the confrontation of animation with live-action and documentary films. Here again animation films do a good job, as proven by Gilles Cuvelier's *Chahut* (*Din*), which received this year's Youth Jury Prize and Best Sound Design Prize.

A great part (64%) of the programme for Animateka 2006, consisting of 11 films, are 3D computer animated student films. This shows the emergence, vitality and quality of French schools such as Supinfocom (for 3D) as well as La Poudrière or Ecole nationale supérieure des arts décoratifs. Among these young directors one can find prominent individuals, e.g. Florence Mialhe and Jean-Loup Felicioli, who may already be said to have made a lasting impression on the history of French animation.

I wish you a pleasant journey through creative French animation films.

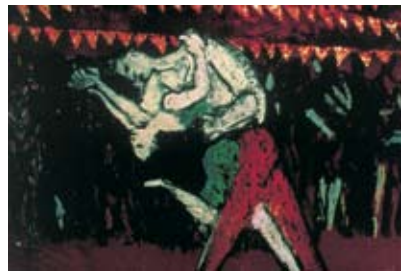
Antoine Lopez
Clermont-Ferrand, 2 October 2006

NAJBOLJŠI FRANCOSKI ANIMIRANI
FILMI Z MEDNARODNEGA FESTIVALA
KRATKOMETRAŽNEGA FILMA CLERMONT-
FERRAND BEST FRENCH ANIMATED
FILMS FROM CLERMONT-FERRAND
INTERNATIONAL SHORT FILM FESTIVAL



**PRVA NEDELJA V AVGUSTU / AU
PREMIER DIMANCHE D'AOÛT / A
SUMMER NIGHT RENDEZ-VOUS**

Florence Mialhe (Les Films de l'Arlequin)
Francija / France, 2000, 35 mm, 11'



s Na poletni ples pridejo prav vsi vaščani. Glasba igra od mraka do zore, rock, tango, počasne plesne in valčke. Noč razkrije različne pare, mlade in stare, sveže zaljubljene, sramežljive, pivce, rogovileže in krike otrok. Nagrada za najboljši animirani film Clermont-Ferrand 2001.

e On the evening of the summer dance everyone in the village is present. From dusk until dawn music is played, rock, tango, slow dances and waltzes. Night reveals the various couples, the young and old, the new lovebirds, the shy, the drinkers, the troublemakers, and the cries of children.
Best animation film Clermont-Ferrand 2001.

AP 2000

Loïc Bail, Aurélien Delpoux, Sébastien Ebzant, Benjamin Lauwick (Supinfocom)
Francija / France, 2000, Beta SP, 8'



s Na pasjem hrbtu se morajo zajedavci boriti z izdelkom proti bolham AP 2000. Nagrada občinstva v sekciji Labo Clermont-Ferrand 2002.

e On the back of a dog, parasites must fight against an anti-flea product: "AP 2000". Public Award in the Labo section Clermont-Ferrand 2002.

90°

Jules Janaud, Raphaël Martinez Bachel, François Roisin (Supinfocom)
Francija / France, 2005, Beta SP, 9'



s Od kvadrata do kroga išče junak svojo lastno glavo. Nagrada publike v sekciji Labo Clermont-Ferrand 2006.

e From square to circle, a character in pursuit of his own head.
Public Award in Labo section Clermont-Ferrand 2006.

**PARENTHÈSE
FRANÇOIS BLONDEAU, THIBAUT
DELOOF**, Jérémie Droulers, Christophe Stampe (Supinfocom)
Francija / France, 2003, Beta SP, 6'



s V mestnem vrvežu možiček odkrije, kako hitro teče čas. Nagrada za najboljši prvenec Clermont-Ferrand 2004.

e In the bustle of the city, a small man realizes how fast time is running.
Best First Film Award Clermont-Ferrand 2004.

ŠČUREK / CAFARD / COCKROACH
Paul Jacamon, Thomas Leonard, Guillaume Marques (Supinfocom)
Francija / France, 2005, Beta SP, 5'



s Vožnja z metrojem v umišljenem vesolju.
e A metro trip in a fantastic universe.

LOOP
Vincent Baertsoen, Charles Blanchard, Emilie Boyard, Julien "Fox" Rancoeur (Supinfocom)
Francija / France, 2004, Beta SP, 8'



s Polž nas vodi skozi različne svetove.
e A snail takes us through different worlds.

OVERTIME

Oury Atlan, Thibault Berland, Damien Ferrié
(Supinfocom)
Francija / France, 2004, 35 mm, 4'



s Punčke iz blaga v delavnici odkrijejo, da je mojster mrtev. Ne morejo razumeti, kaj se je v resnici zgodilo, in skušajo ob njem nadaljevati s svojim vsakdanjim življenjem.

e Little ragdolls find their maker dead in his studio. Unable to understand what truly happened they try to get back on with their daily life beside him.

TRUŠČ / CHAHUT / DIN

Gilles Cuvelier (Les Films du Nord)
Francija/Belgija / France/Belgium, 2005, 35 mm, 12'



s Med karnevalom v Dunkirku se našemljeni obiskovalec znajde popolnoma sam na zapuščenih ulicah. Nekaj časa postopa naokrog, dokler ne pride do obale, kjer ugotovi, da trušč karnevala prihaja z morja.
Nagrada mladinske žirije in nagrada za najboljši zvok Clermont-Ferrand 2006.

e In Dunkirk during the carnival, a carnival-goer finds himself alone in the deserted streets. He wanders around for a while before arriving on the beach where he discovers that the noise from the carnival is coming from the sea.
Young Jury Prize and Best Sound Design Clermont-Ferrand 2006.

EGO

Louis Blaise, Thomas Lagache, Bastien Roger
(Supinfocom)
Francija / France, 2005, Beta SP, 6'



s Moški se sooči s svojim odsevom.

e A man faces his reflection.

HODNIK / LE COULOIR / THE CORRIDOR

Jean-Loup Felicioli, Alain Gagnol (Folimage
Valence Production)
Francija/Nemčija / France/Germany, 2005, 35 mm, 15'



s Mlad par brez denarja se znajde v resnih težavah. Možu službo ponudi lastnik prav posebne trgovine.

e A young couple finds themselves in a very serious financial predicament. The man is offered a job by a particularly unusual shop owner.

FLESH

Edouard Salier (Autour De Minuit)
Francija / France, 2005, 35 mm, 10'



s Cesarstvo vse razkriva in nič ne vidi. Njegovi sovražniki vse idealizirajo in ničesar ne tolerirajo. Za nekatere zemeljski orgazem virtualnih kurb. Za druge večni orgazem 70 nebeških devic. Kaj če bi šlo samo še za mesenost?
Nagrada Procirep za produkcijo Clermont-Ferrand 2006.

e The Empire unveils everything but sees nothing. Its enemies idealize everything but tolerate nothing. For some the earthly orgasm of virtual whores. For others the eternal orgasm of 70 heavenly virgins. What if it all came down to flesh?
Procirep Award for Production Clermont-Ferrand 2006.

Program animiranih filmov o človekovih pravicah z umetniškimi izrazom predstavlja osnovna načela o človekovih pravicah. Namen projekta je spodbuditi kritičen in ustvarjalen pristop k vprašanju človekovih pravic.

Vsi izbrani filmi v tem programu prihajajo iz Evrope. Na prvi pogled je stanje človekovih pravic v Evropi urejeno, vendar se redno pojavljajo problematične teme, na primer težave iskalcev azila, napadi na romske skupnosti, policijska brutalnost. Večina evropskih držav je uvrščena na seznam letnega poročila organizacije Amnesty International zaradi različnih primerov kršenja človekovih pravic.

Skoraj vsi filmi, razen filma *Ponižan vol, pojoči petelin* (*Crouching Ox, Crowing Rooster*), ki je bil namensko narejen za kampanjo ozaveščanja o pravicah živali, se neposredno dotikajo človekovih pravic. Pravica do svobode izražanja in mišljenja, pravica do življenja v zdravem okolju, pravica do počitka in prostega časa, pravica do svobodnega gibanja, pravica do socialnega varstva v otroštvu ... filmi govorijo o vseh naštetih temah. Konkretna tema je tudi pravica, da nihče ne sme biti žrtev mučenja, kot v zadnji »demokratski« vojni v Iraku, ki jo množični mediji, tako kot ostale vojne v zadnjih desetletjih, prikazujejo skozi cenzorski filter v obliki zabavne oddaje.

Ob perečih temah, ki jih povezujemo s človekovimi pravicami, je zato enako pomembna tudi pravica do medijske vzgoje – skladnega in sistematičnega izobraževanja o različnih oblikah medijev; tudi o filmu, v našem primeru o animiranem filmu. Živimo namreč v svetu, v katerem nas bolj kot kar koli drugega obdaja avdiovizualno – gibljive podobe. Prek njih izverno, kaj se dogaja v svetu, kako naj kupujemo, kako naj se obnašamo. Mediji imajo v sodobni družbi močan vpliv, zato je poznavanje njihove narave nujen predpogoj za bivanje v modernem svetu. Zaradi močnega vpliva medijev postaja izobraževanje o njih temeljna

The programme of animated films about human rights uses the artistic medium of animation to introduce basic principles of human rights. The project aims to promote a critical and creative approach to human rights issues.

All the selected films are European. Superficially, one might get the impression that human rights are not a problem in Europe, but problems keep springing up regularly: the difficulties faced by asylum seekers, attacks on Roma community, police brutality. Most European countries appear on Amnesty International's yearly report on human rights violations.

All of the films discuss human rights, except for *Crouching Ox, Crowing Rooster*, which was made purposefully for a campaign to raise awareness about animal rights. Freedom of expression and thought, the right to live in a clean environment, the right to rest and leisure, the freedom of movement and children's rights to social security are some the topics covered in the films. One of the topics is also the right to be free from torture, as exemplified in the "democratic" war in Iraq, which similarly to other wars in the last decades is being represented through a censorship filter and in entertainment format by the mass media.

The urgent issues that are associated with human rights make the right to media education just as important – this involves the congruent and systematic education about different media types including film, or in our case, animated film. After all, we live in a world where we are predominantly surrounded by the audio-visual – moving pictures. They give us information about what is going on in world around us, about what to buy, how to act. Media have a strong influence in contemporary society, so understanding their nature is a precondition for living in the modern world. Given their importance, media education is becoming a basic human right. The Human rights animated film programme stimulates critical viewing and reflexivity, which are preconditions for the active and

človekova pravica. Program animiranih filmov o človekovih pravicah spodbuja h kritičnemu gledanju in k razvijanju refleksije, ki sta predpogoj za dejavno in ustvarjalno udeležnost v medijski kulturi in umetnosti.

V sodelovanju z Varuhom človekovih pravic RS. Vstop na vse projekcije animiranih filmov o človekovih pravicah je brezplačen.

creative participation in media culture and art.

In cooperation with the Human Rights Ombudsman.
Entry to all Human Rights Animated Films screenings is free.

FREEDOM OF SPEECH

Leon Vidmar, Ugo Ugowsky, Jaka Kramberger (oink!studio)
Slovenija / Slovenia, 2005, DVD, 1'



»Vsi ljudje smo posamezniki, ne glede na sisteme in družbe, v katerih živimo. Zato je normalno, da se razlikujejo tako naše navade in načini življenja kot tudi znanja in prepričanja o sebi in svetu. Najlažje razumemo tisto, kar nam je znano. Animacija opozarja na našo raznolikost, ki jo je treba priznavati in upoštevati, tudi kadar česa ne razumemo ...«

"All people are individuals, regardless of the system and society in which we live. It is therefore normal that we have different habits and lifestyles, as well as diverse knowledge and beliefs about ourselves and the world. Familiar things are easiest to comprehend. The film draws attention to our diversity, which we should acknowledge and take into consideration, even if we do not understand something..."



DELIVERY

Till Nowak (Fachhochschule Mainz)
Nemčija / Germany, 2005, 35 mm, 9'12"



S Glej program Sodobni nemški animirani film na strani

E See Contemporary German Animated Film on page

CLEVERMAN

Joseph Brumm (Joseph Brumm)
VB / UK, 2005, Beta SP, 9'



S Ali so zunanji dogodki res krivi za naše težave? Ali pa se v resnici poskušamo samo izogniti neprijetnim kemičnim reakcijam, ki jih sprožajo v nas?

E Are external events in themselves really to blame for our woes? Or are the unpleasant chemical reactions they trigger within us what we are really trying to avoid?

ALL PEOPLE IS PLASTIC

Harald Hund (Amour Fou Filmproduction)
Avstrija / Austria, 2005, 35 mm, 12'



S V zgodovini filma je velemesto pogosto predstavljalo ozadje distopičnih fantazij: ideja urbanega prostora kot krutega molohovskega stroja je poganjala vizijo prihodnosti Fritza Langa v filmu *Metropolis* (1927), kjer so zaslužni delavci prisiljeni v delo za tekočim trakom. Tridimenzionalni animirani film *All People Is Plastic* se sklicuje na to podobo mesta kot disciplinskega stroja ter na kritiko modernosti Jacquesa Tatija, za katerega je korporativna kultura predstavljala delovni svet vsiljene konformnosti. V svetu *All People Is Plastic* so liki že dolgo predmet množične proizvodnje: Hund je namreč svoje »default«
ljudi (standardne like) oblikoval s standardno 3D programsko opremo za animacije in te medle, sive prototipe, shematizirane kot moške in ženske, vstavil v niše futurističnega pisarniškega sveta.

E In the history of cinema the modern big city has often served as a screen onto which dystopian fantasies are projected: The idea of the urban space as a cruel, Moloch-like machine drove Fritz Lang's sinister vision of the future, *Metropolis* (1927), in which the mass of slave-like workers is forced into the serfdom of assembly-line labor. Harald Hund's 3-D animation film *All People Is Plastic* refers to both this image of the city as a machine of discipline and Jacques Tati's criticism of the modern age, for whom "corporate culture" serves as a working world of enforced conformity. In the world of *All People Is Plastic* the figures have long been the result of mass production: Hund animated his figures with conventional 3D character-animation software, so-called Default People (standard figures), and fit his matte-gray prototypes, schematized as either male or female, into the slots of a futuristic office world.

PONIŽAN VOL, POJOČI PETELIN / CROUCHING OX, CROWING ROOSTER

Martin Pickles (Pickles Productions)
VB / UK, 2005, DVD, 5'24"



S V risanki *Ponižan vol, pojoči petelin*, ko kitajsko podeželje zamaje potres, na pomoč prihti godrnjava stara lisica. Film je naročilo Svetovno društvo za zaščito živali, in sicer za kampanjo World Farm Watch, s katero poskuša izboljšati razmere za domače živali v Aziji in Južni Ameriki.

E Crouching Ox, Crowing Rooster is an animated cartoon in which a grumpy old ox saves the day when an earthquake strikes in rural China. The film was commissioned by the World Society for the Protection of Animals for their World Farm Watch campaign to improve conditions for farm animals across Asia and South America.

KOGA IMAŠ RAJE, MAMICO ALI OČIJA? / KIT SZERETSZ JOBBAN? / WHO DO YOU LOVE MORE, MUMMY OR DADDY?

Dániel Huszár (Hungarian University of Arts & Design, Budapest)
Madžarska / Hungary, 2005, Beta SP, 3'29"



S Glej Tekmovalni program na strani

E See Competition Film on page

INFINITE JUSTICE

Karl Tebbe (FH Dortmund)
Nemčija / Germany, 2006, 35 mm, 2'



s *Infinite Justice* fragmente vojnih poročil, prikazane na nemški televiziji v času vrhunca iraške vojne, ponovno sestavi s posnetki akcijskih figuric, ki jih za otroke v starosti nad pet let prodajajo v ZDA. »*Nevarnost zadušitve, igrača vsebuje majhne delčke.*« To ni niti Disney niti Team America. To je vojna. Prijatelje imamo na obeh straneh.

e *Infinite Justice* takes fragments from war reports shown on German television - Iraq war at its best - and reconstructs these frame by frame with action figures sold in the USA, suitable for children over 5. "*CHOKING HAZARD - Small parts.*" This isn't Disney. Not Team America. This is war. And we have friends on both sides.

BISERNI ČLOVEK / PÄRLIMEES / THE PEARLMAN

RAO HEIDMETS (NUKUFILM OÜ)
Estonija / Estonia, 2006, 35 mm, 12'



s Predsedniki, kralji in vrači so odgovorni za dobrobit svojih ljudi. Moder voditelj lahko dolgo varuje svojo kulturo, toda tudi on je nemočen pred genskim transferjem. Kulture se prepletajo, kri se meša in rodi se izkoreninjen generacije, ki nimajo ne identitete ne pravega občutka, kje je njihov dom. Ljudje ne živijo več v harmoniji in njihova usoda je zapečatená.

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

MEHURČEK / BUBORÉK / BUBBLE

Árpád Miklós (MA-RA Film)
Madžarska / Hungary, 2005, 35 mm, 3'



s Podobe uničujočih virusov potrošniške družbe, ki jih prenašajo hipnotični virtualni mediji. Upanje na rešitev obstaja samo, če spet obudimo poraženi, prvobitni, naravni jaz.

e Images of consumer society viruses carried by hypnotic virtual media deform and destroy. The hope of the way out is possible by the resurrection of our defeated primeval natural ego.

V sklopu Mednarodnega festivala animiranega filma Animateka že od leta 2005 v spremljevalnem filmskem programu predstavljamo kratkometražno filmsko produkcijo nordijskih držav (Danska, Finska, Švedska, Norveška, Islandija). V sodelovanju s Švedskim filmskim inštitutom smo lani predstavili sodobne švedske animirane in igrane kratke filme.

Letos v sodelovanju z Norveškim filmskim inštitutom predstavljamo program sodobnih norveških animacij in zgodovinsko retrospektivo norveških animiranih filmov, ob tem pa ponujamo tudi prerez sodobne animirane produkcije navedenih nordijskih držav. Načrt festivala je, da bi vsako leto predstavili kratkometražno produkcijo nove nordijske države in prerez sodobne produkcije animiranih filmov iz nordijskih držav. Naslednje leto se bomo podrobneje posvetili Finski.

Program smo pripravili v sodelovanju z: **Norveškim filmskim inštitutom, Švedskim filmskim inštitutom, Islandskim filmskim centrom, Dansko filmsko šolo, Akademijo lepih umetnosti v Turku, Anima Vitae Ltd.**

Since 2005 the International Animation Film Festival Animateka presents a special programme of short animation film production from the Nordic countries (Denmark, Finland, Sweden, Norway, Island), covering one country every year. In cooperation with the Swedish Film Institute last year's festival hosted contemporary Swedish animated and fiction short films.

With the cooperation of the Norwegian Film Institute, this year's special programmes will introduce contemporary Norwegian animated films and a historical retrospective of Norwegian animation film, accompanied by a panorama of contemporary animated films from all of the Nordic countries. The festival plans to focus on a different country every year and give a comprehensive review of its short animation film production along with an overview of contemporary animation production from the other countries in the region. Next year we will focus on Finland.

The programme was prepared in collaboration with **Norwegian Film Institute, Swedish Film Institute, Icelandic Film Centre, The National Film School of Denmark, Turku Arts Academy, Anima Vitae Ltd.**



COMMUNIQUE

Eric Vang (Apecosmonautene)
Norveška / Norway, 2004, 35 mm, 4'



S Film se loteva komunikacijskih težav. Govori o hrepenenju po novem jeziku, ki bi predstavljal edinstven način sporazumevanja. Jezik, s katerim bi lahko izrazili stvari, ki so na meji razumevanja in dožemanja. Prostor, kjer besede niso dovolj.

e This film's starting point addresses problems with communication. The film is about a longing for a new language – a unique form of communication. A language that can grasp the things on the edge of what we can understand or perceive. A place where words do not suffice...

BLÅ HIMLEN BLUES

Helene Kjeldsen (Schjæerven Film/Pinguinfilm ab)
Norveška/Svedska / Norway/Sweden, 2005, 35 mm, 7'20"



S Popotovanje skozi nezavedno po glasbeni predlogi švedskih rokerjev Imperiet. Ritmično in organsko gibanje prvobitnih sil skozi animirane jamske in sanjske podobe.

e A journey through the unconscious, based on Swedish rock group Imperiet's music of the same name. A rhythmic and organic movement of primordial forces through animated cave and dream images.

DOBRA PUNCA / SNILL / GOOD GIRL

Astrid Akra (Mikrofilm AS)
Norveška / Norway, 2006, 35 mm, 10'



S Lussi je pridna deklica. Vedno je tiha, bistra, čista in urejena. Mamina ljubica in očkova punčka. Končno je tega preveč in Lussi mora spremeniti svoje navade.

e Lussi is a well behaved little girl. She is always quiet, clever, clean and pretty, Mommy's darling and Daddy's girl. Finally it becomes too much of a good thing, and Lussi finds herself in a situation which demands of her to change her ways.

SVET KMETA JANEZA / HEIMUR JÓNS BÓNDA / FARMER JOHN'S WORLD

Una Lorenzen (Una Lorenzen)
Islandija / Iceland, 2005, DigiBeta, 4'50"



S Ta atmosferični film temelji na ilustracijah in idejah islandskega kmeta iz 18. stoletja. Rokopisi in film nam pomagajo, da si predstavljamo njegovo videnje sveta. Poleg ustvarjanja novega ozračja okoli islandskih rokopisov film nudi tudi vpogled v zgodovino, resnično ali ne.

e An atmospheric film, based on illustrations and ideas of an Icelandic 18th century farmer. The manuscripts and this film provide an insight into his view of the world at large. Besides building a new atmosphere around Icelandic manuscripts, the film provides glimpses into parts of history, true or not true.

TESNA KOŽA / ÞHRÖNG SÝN / HIDEBOUND

Thorgnyr Thorodsen, Gudmundur Arnar Gudmundsson (Caoz Ltd.)
Islandija / Iceland, 2005, Beta SP, 19'30"



S Hidebound pripoveduje o Aronu, mlademu moškemu, ki ga skrbijo komunikacije in stanje sodobnega človeštva. Odloči se, da bo izvedel eksperiment in opazoval reakcije ljudi. Med edinstvenim poskusom srečamo različne osebe, vsaka pa nam pove drugačno zgodbo.

e Hidebound tells of Aron, a young man who is concerned with communications and the human situation in today's society. He decides to conduct an experiment and observe the reactions of other people to it. Through this unique experiment we meet several characters and everyone of them tells us a different story.

ZADNJI PLET / KUTOJA / THE LAST KNIT

Laura Neuvonen (Anima Vitae Ltd)
Finska / Finland, 2005, Beta SP, 7'



S Ko pletenje postane obsedenost.

e When knitting becomes an obsession.

SOBOTA / LAUANTAI / SATURDAY

Anna Virtanen (Turku Arts Academy)
Finska / Finland, 2005, Beta SP, 2'35''



S Sobota je in strgale so se mi najlonke!

e It's Saturday and there's a run in my pantyhose!

ELASTIČNI BRIVEC / ELASTINEN PARTURI / THE ELASTIC BARBER

Milla Nybondas (Turku Arts Academy)
Finska / Finland, 2005, Beta SP, 6'



S Brivec se mora raztegniti čez prostor, da doseže svoj klobuk.

e A barber has to stretch across space to retrieve his hat.

NIKOLI KOT PRVIČ! / ALDRIG SOM FÖRSTA GÅNGEN! / NEVER LIKE THE FIRST TIME!

Jonas Odell (Filmteckarna)
Švedska / Sweden, 2006, Beta SP, 15'



S Kratki film, kjer štiri osebe pripovedujejo o tem, kako je bilo prvič; animirano delo temelji na dokumentarnih intervjujih. Vse od komedije do tragedije, zgodbe iz dvajsetih let prejšnjega stoletja ali od lani, zgodbe, ki jih spremlja nostalgija, zadrega in celo groza. Vse je skupno eno – nikoli ni tako, kot je bilo prvič!

e A short film where four people each get to tell the story of their first time, an animated film based on documentary interviews. These are stories that range from comedy to tragedy, stories from last year or from the 1920's, stories that are remembered with nostalgia, embarrassment or even horror. All these stories have one thing in common: it is never like the first time!

DEATH BY HEART

Malin Erixon (GanzAnderes Animation)
Švedska / Sweden, 2004, Beta SP, 6'33''



S Moški želi svojemu prijatelju povedati nekaj zelo pomembnega, preden bo prepozno, toda vedno pride kaj vmes.

e A man wants to tell his friend something very important before it's too late, but there seems to always be something that interrupts him...

CIRKUS / CIRCUS

Thomas Pors (Afgans Film / Den Danske Filmskole)
Danska / Denmark, 2004, Beta SP, 8'



S Naiven klovn s fantastično predstavo in zlatim srcem se želi pridružiti cirkusu. Toda v cirkusu ne kaže prav dobro: upravnik je ravnodušen, balerina ima vsega dovolj in konj jemlje zdravila.

e Naive clown with a fabulous act and a heart of gold wants to join the circus. Unfortunately he ends up in the wrong place: A circus where the manager is apathetic, the ballerina has had enough, and the horse is on drugs prescription.

BJORNO IN BINGO / BJORNO & BINGO / BERNIE & BINGO

Sabine Ravn (Den Danske Filmskole)
Danska / Denmark, 2004, Beta SP, 7'34''



S V filmu nastopajo pingvin Bingo, medved Bernie in posebni gostje Giraffo, slon Blubbery, kozel Viggo in ne nazadnje Marius Drooler! Film, poln puhatih kock in posebnih učinkov.

e A story featuring Bingo the penguin and Bernie the bear with special guest stars Giraffo, the Blubbery Elephant, Viggo the Billy Goat and last but not least...Marius Drooler! A film packed with fuzzy dice and special effects!

SENCA V SARI / SKYGGEN I SARA / THE SHADOW IN SARA

Karla Nielsen (Den Danske Filmskole)
Danska / Denmark, 2004, Beta SP, 7'24"



S Sara se počuti, kot da je nihče ne razume in je sama na svetu. Dovolj ima prepirov, predvsem z mamo. Danes je mamin rojstni dan; priložnost, da obrne ta nevarni trend. Toda to ni tako lahko, kot bi se mogoče zdelo na prvi pogled.

e Sara feels misunderstood by everyone and all alone in the world. She is sick of fighting, particularly with her mum. It's her mum's birthday today: a chance to reverse the vicious spiral. But that proves easier said than done.

Poslanstvo in temeljni cilj Norveškega filmskega inštituta

Namen Norveškega filmskega inštituta je hranitev, podpora in distribucija norveških in tujih filmov, da bi tako film kot umetniški izraz in kulturna oblika postal vidnejši. Temeljni cilji Inštituta so:

- hranitev in restavracija filmov,
- distribucija in predvajanje filmov,
- trženje in promocija norveških filmov doma in na tujem.

Norveški filmski inštitut deluje pod okriljem ministrstva za kulturo in izpolnjuje cilje, ki jih je za filmsko področje sprejel norveški parlament.

Norwegian Film Institute Mission and Primary Objective

The objective of the Norwegian Film Institute is to preserve, support and distribute Norwegian and foreign films, so that film as an expression of art and culture becomes more visible. The Institute's primary objectives are

- to preserve and restore films
- to distribute and screen films
- to market and inform about films in Norway
- to market Norwegian films abroad.

The Norwegian Film Institute is under the authority of the Ministry of Cultural Affairs, and the goals in the area of film which have been adopted by the Storting (Parliament).

Norwegian Film Institute
Dronningens Gate 16
N-0105 Oslo
Norway
www.nfi.no

NORVEŠKI FILMSKI INŠTITUT
PREDSTAVLJA SODOBNE NORVEŠKE
KRATKOMETRAŽNE FILME
THE NORWEGIAN FILM INSTITUTE
PRESENTS CONTEMPORARY
NORWEGIAN SHORTS



Spočetka so bili filmi kratki. Tudi na Norveškem. Rosna leta norveškega filma so predstavljali izključno kratki filmi. Najprej filmske novice, ki jih je filma lačno občinstvo sprejelo z velikim navdušenjem.

Prvi stalni kinematograf na Norveškem je bil odprt v Kristianiji leta 1904 (od leta 1924 dalje imenovani Oslo). Filmske novice so bile pomemben del programa, ki ga je sestavljal preplet norveških in mednarodnih filmov, uvoženih dram in najrazličnejših dokumentarcev od blizu in daleč. Uspešni so bili zlasti norveški filmi, kar je sprožilo produkcijo prvega norveškega igranega filma, prav tako kratkega: *Nevarnosti ribarjenja – Drama na morju (The Dangers of Fishing – A Drama at Sea)* je bila premierno predvajana leta 1908.

V naslednjih dvajsetih in še nekaj letih so v produkciji kratkih filmov kraljevale filmske novice in reklamni filmi. Novice so bile še vedno zelo priljubljene in Oslo Kinematografer se je leta 1928 osredotočil na tedenske obzornike. Poleg teh obzornikov je kratki film – kot zabaven ali poučen uvod pred glavnim filmom – postal redni del filmskih programov.

Po drugi svetovni vojni je prišlo do razvoja še bolj dominantne kulture kratkega filma. Položeni so bili temelji za še izdatnejšo in bolj raznoliko produkcijo kratkih filmov; država je začela razumevati kratki film kot enega sestavnih delov širšega kulturnega prizorišča. Če so pred celovečernim filmom predvajali kratek norveški film, so bili kinematografi upravičeni do določenih davčnih olajšav; leta 1948 je bila z namenom distribuiranja kratkih filmov ustanovljena državna enota Statens Filmsentral, eden največjih nacionalnih, pa tudi mednarodnih distributerjev norveškega kratkega filma šolam, knjižnicam, filmskim klubom in ostalim ustanovam. 1. januarja 1993 se je Statens Filmsentral priključila Norveškemu filmskemu inštitutu (Norsk Filminstitutt), ki je odslej odgovoren za mednarodno promocijo in domačo distribucijo norveških kratkih filmov.

In the beginning films were short, also in Norway. In its infancy, Norwegian film consisted entirely of shorts. First came the newsreels, which were received with great enthusiasm by a film-hungry audience.

The first permanent film theatre was opened in Kristiania in 1904 (Norway's capital Kristiania changed its name to Oslo in 1924). The newsreel was a vital part of the film theatre's program. The programs consisted of a combination of Norwegian and international films, imported dramatic films and various documentaries from near and far. The Norwegian films in particular were a great success, and this led to the production of the first Norwegian feature film - which also was short: *The Dangers of Fishing - A Drama at Sea* premiered in 1908.

In the '20s and for some time after, short film production was dominated by newsreels and advertising films. Newsreels were still very popular and Oslo Kinematografer concentrated on weekly reviews starting in 1928. The short film had now, in addition to the weekly reviews, become part of the program. A brief, entertaining or informative short before the feature film.

After WWII a more dominant short film culture came forth in Norway. The foundation was laid for a more substantial and varied short film production, and the State began accepting the short film as a substantial addition to the cultural scene. The State gave a certain cinema tax discount if a Norwegian short was shown prior to the feature film, and in 1948 Statens Filmsentral was established in order to distribute short films. Statens Filmsentral has been one of the largest national-- and international-- distributors of Norwegian short films to schools, libraries, institutions, and film clubs. On January 1, 1993, Statens Filmsentral merged with Norsk Filminstitutt under the name Norsk Filminstitutt, and was handed the responsibility of presenting short films and documentaries internationally, as well as distributing them nationally.

Leta 1960 je z rednim oddajanjem začela televizija in do leta 1963 so iz kinematografov izginile filmske novice. Leta 1964 je država – prek ločenega subvencioniranja ustanove Norsk Kulturråd – prvič denarno podprla kratki film, ki ni bil ne dokumentaren ne poučen, temveč označen kot »svobodni, umetniški kratki film«.

Leta 1969 je bil ukinjen davek na film kot luksuzno dobro; istega leta je bil z namenom dodeljevanja fiksnih letnih subvencij kratkemu filmu ustanovljen komite Statens Kortfilmvalg. Statens Filmsentral je sprva nastopal v vlogi tajništva, pozneje pa je za omenjeni komite prevzel tudi administrativne odgovornosti. Od leta 1973 je Statens Filmsentral (zdaj Norsk Filminstitutt) pomagal pri produkciji vseh zvrsti kratkih filmov.

Leta 1978 se je odvil prvi festival kratkega filma in postal novo shajališče za norveški kratki film. Leta 1997 je bil festival organiziran že dvajsetič. Tekmovalna sekcija festivala je rezervirana za norveške kratke filme, znotraj posebnih programov so predvajani tuji filmi. Do leta 1985 je festival predvajal vse prijavljene kratke filme; leta 1986 pa so za prijavljene prispevke ustanovili žirijo. Sprejetih in predvajanih je manj kot petdeset odstotkov filmov. Festivala kratkega filma se letno udeleži približno 750 gostov, od tega je večina dejavna v filmskem poslu. Festival je največji profesionalni dogodek za filmsko srenjo, edina arena za prezentacijo norveških kratkih filmov in obenem največji festival kratkega filma na Norveškem.

Pomemben element v produkciji kratkega filma je že lep čas regionalna produkcija. Po dveh letih preizkusnega delovanja je bil leta 1981 ustanovljen Severnonorveški filmski center (Nordnorsk Filmsenter). Z njim skušajo ugoditi naraščajočim zahtevam po bolj regionalizirani filmski produkciji. Razmišljali so o več možnih lokacijah – mesta, kot so Bergen, Stavanger in Porsgrunn, se vsa ponašajo z obsežnimi, dejavnimi filmskimi skupnostmi. Do leta

In 1960 television began broadcasting on a regular basis, and the newsreel disappeared in 1963. In 1964 the State, through a separate grant to Norsk Kulturråd, for the first time financially supported a short film which was neither a documentary nor instructive, but was characterised as a "free, artistic short film".

In 1969 the luxury tax on films was removed, and that same year Statens Kortfilmvalg was established for the purpose of distributing fixed annual grants to short film projects. Statens Filmsentral was first handed the role of secretariat, and later also given administrative responsibility for the committee. Since 1973 Statens Filmsentral (now Norsk Filminstitutt) has contributed to the production of all types of short films.

In 1978 the first Short Film Festival was held, and it became a new meeting ground for the short film in Norway. In 1997 the festival was arranged for the 20th time. The Festival has a competition for new Norwegian shorts, and shows international films as part of the special programs. Until 1985 all new Norwegian films which were entered into the Festival were screened, since 1986 applications have first been judged by a jury. Less than 50 % of the applications are accepted and screened. The Short Film Festival has approximately 750 participants annually, most of them active in the film business. The Festival is the largest professional event for people in film, and the only arena in which to present Norwegian short films. The Festival is Norway's largest short film festival.

Regional production has long been an important element in short film production. The Northern Norwegian Nordnorsk Filmsenter was, after a 2-year trial period, established in 1981. The centre was founded after increased demands for more regional production centres. Several locations in Norway were considered – Bergen, Stavanger and Porsgrunn has sizeable, active film communi-



1996 so projektom dodeljevali sredstva na osnovi profesionalne ocene umetniške komisije, danes je komisijo nadomestil svetovalec. Od leta 1997 dalje Nordnorsk Filmsenter podeljuje tudi posebne subvencije produkciji laponskih filmov.

Leta 1994 je bil na zahodu Norveške ustanovljen nov regionalni filmski center, Vestnorsk Filmsenter, ki podpira razvoj scenarijev in projektov ter redno produkcijo kratkih filmov. Ustanovitev Zahodnonorveškega filmskega centra je povzročila večjo produkcijo kratkih filmov na zahodu države, ustanovljenih je bilo tudi več produkcijskih hiš.

V osemdesetih sta tako Oslo Kinematografer kot tudi Bergen Kino poskusila s predvajanjem kratkih filmov. Leta 1989, ko je komercialni distributer Europafilm sklenil dogovor s kinematografijo, je predvajanje kratkih filmov postalo bolj organizirano. Del tega dogovora je danes približno trideset kinematografov, ki skupno pokrivajo več kot šestdeset odstotkov obiskovalcev kinopredstav. Ta dogovor je povzročil tudi premik k produkciji kratkih, manj kot deset minut trajajočih filmskih smešnic, ki so zelo priljubljene. Danes Oro film (družba, ki je leta 2002 prevzela distribucijski paket Europafilma) kinematografom ponuja skupno več kot 150 kratkih filmov.

Norveški kratki film je kompleksna, večplastna oblika umetniškega izraza. Pojem zaobjema filme, ki so dolgi od ene minute do ene ure, od najbolj enostavne oblike animacije do dokumentarnega filma.

Kljub omejenim finančnim sredstvom in obdobjem, ko je bilo težko doseči domače občinstvo, so norveški kratkometražci v vzponu, ne nazadnje tudi mednarodno, saj na tujem žanjejo obilo zanimanja. Vse od leta 1988 so deležni pozitivnega odziva med tujimi kritiki, številni so prejeli tudi mednarodne nagrade, na primer filmi *Eating Out*, *Depth Solitude*, *A Year Along the Abandoned*

ties. The centre is located in Honningsvåg, by the North Cape, and supports 3-6 short films annually. Until 1996 the projects were given grants based on the professional evaluation of an arts council, today the council has been replaced by a consultant. Since 1997 Nordnorsk Filmsenter also gives special grants to the production of Lapp films.

In 1994 a new regional film centre was established. Vestnorsk Filmsenter, in Western Norway. The centre supports manuscript development, project development, and regular production of short films. The establishment of Vestnorsk Filmsenter has led to an increased production of short films in Western Norway, and several new production companies have been established.

In the '80s both Oslo Kinematografer and Bergen Kino attempted screening shorts. In 1989 the screening of short films became more organised when the commercial distributor Europafilm began a subscription arrangement for the country's film theatres. Approximately 30 film theatres take part in this arrangement today, and these cover more than 60 % of the total number of moviegoers. The arrangement has resulted in a move toward the production of short, humoristic, to-the-point films of less than ten minutes, which are popular as short films. Today, more than 150 short films are distributed to film theatres through Oro film (this company took over the distribution package from Europa Film in 2002).

The Norwegian short film is a complex, multi-faceted form of artistic expression. It covers any film from one minute to one hour in length, and can span from the simplest animation to fiction and documentaries.

Despite limited funds and periods where it has been difficult to reach a national audience, Norwegian short films are in an expansive period. Not least internationally, where Norwegian short films

Road, *Nekega dne je človek kupil hišo* (*One Day a Man Bought a House*), *Aria* in *Houdini's Hound*. Kot glasnik norveške kulture na tujem norveški kratki filmi stopajo v prvih vrstah.

Toril Simonsen

have attracted a great deal of attention. Since 1988 Norwegian short films have been critically acclaimed abroad and have won several international prizes, for example *Eating Out*, *Depth Solitude*, *A Year Along the Abandoned Road*, *One Day a Man Bought a House*, *Aria* and *Houdini's Hound*. As a mediator of Norwegian culture abroad, Norwegian short films are in the forefront.

Toril Simonsen





ARNA MARIE BERSAAS

S Program bo predstavila **Arna Marie Bersaas** z Norveškega filmskega inštituta.

Po študiju na univerzi v Oslu v zgodnjih 90ih letih je Arna več let delala na številnih filmskih in glasbenih festivalih. Začela je kot festivalska koordinatorica na Festivalu animiranega filma v Oslu leta 1996. Potem je isto delo opravljala na Norveškem festivalu kratkega filma. Od leta 1998 dela v mednarodni pisarni Norveškega filmskega inštituta kjer je zdaj zadolžena za festivalsko distribucijo, informiranje in prodajo norveških kratkih in dokumentarnih filmov.

e The programme will be presented by **Arna Marie Bersaas** from the Norwegian Film Institute.

After studies at the University in Oslo in the early 90's, Arna has been working "behind the scenes" with film and music festivals for many years. In film she started as festival co-ordinator at Oslo Animation Festival in 1996. She followed up as festival co-ordinator for The Norwegian Short Film festival. From 1998 she has been working in the International relations department at Norwegian Film Institute and is now taking care of International festival distribution/information and sales of Norwegian short and documentary films.

BAWKE

Hisham Zaman (4 1/2 as)
Norveška / Norway, 2005, 35 mm, 15'



S Moški in njegov mali sin sta že dolgo na begu. Ko prideta do cilja, ugotovita, da sta še vedno v težavah. Da bi sinu zagotovil varno prihodnost, mora oče na koncu izbrati med manjšim in večjim zlom.

e They have been on the run for a long time, a man and his very young son. When they reach their destination, they realize they are still in trouble. In the end the father is forced to make a choice of two evils to provide for his sons future.

SLOVO OD SVETILNIKA / FYRET / LEAVING THE LIGHTHOUSE

Erik Smith Meyer (JAB Film)
Norveška / Norway, 2005, 35 mm, 9'



S Vsi norveški svetilniki so avtomatizirani in svetilničarji bodo kmalu stvar preteklosti. V prosti umetniški obravnavi te teme srečamo svetilničarja kot spomin, medtem ko njegovo mesto zasedejo elektronski sistemi.

e All Norwegian lighthouses are automated, and the old lighthouse keepers will soon be a thing of the past. In this freely artistic treatment of this theme, we meet the lighthouse keeper as a memory, while electronic systems take his place.

PEEL OFF

Therese Jacobsen (Apecosmonautene)
Norveška / Norway, 2002, 35 mm, 3'



S Nekaj prikritega, kar pride na površje vsakič, ko skušaj razumeti znake, vsakič, ko obrneš pogled navznoter, eksplodira, kot da bi bil ti prvi.

e Something, underlying, which surfaces every time you try, to interpret the signs, every time you turn to gaze inwards, exploding, as if, you, were the first.

ADRIFT

Inger Lise Hansen (Inger Lise Hansen)
Norveška / Norway, 2004, 35 mm, 9'



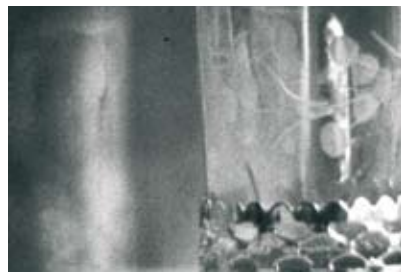
S Film *Adrift* je posnet na arktičnem otoku Spitzbergen in na Norveškem v kombinaciji upočasnjenih fotografije in stop-motion animacije pokrajine. S pomočjo kotov kamere in kadriranja režiserka doseže, da gledalec postopno izgublja tla pod nogami, izgineta občutek za razmerja in globino. Film ima za cilj potovanja samo zaznavanje.

e *Adrift* is shot on the arctic island of Spitzbergen and in Norway. It combines time-lapse photography with stop-motion animation of the landscape. Through camera-angles and framing the film gradually dislocates the viewer from a stable base where one loses the sense of scale and grounding. *Adrift* takes perception itself as the subject of its journey.



TEA HOUSE

Farhad Kalantary (Farhad Kalantary)
Norveška / Norway, 2004, Beta SP, 4'



S *Tea House* je kratek film o spominih na kuhanje čaja. Struktura filma in zvoka skupaj s spreminjajočim se fokusiranjem kamere oblikuje intimen in krhek prostor.

E *Tea House* is a short film about the memories of tea making. It works with the texture of film and sound along with shifting planes of focus to form its intimate and fragile space.

SLOŽNI ZMAGUJEMO / DE BESTE GL'R FØRST / UNITED WE STAND

Hans Petter Moland (Motlys as)
Norveška / Norway, 2002, 35 mm, 9'27"

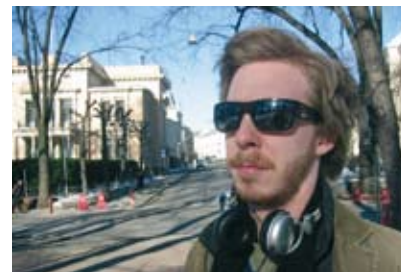


S Ta kratki film je bil izvorno del celovečerca *Utopija – V popolni državi ni nihče popoln (Folk flest bor i Kina)* iz leta 2002. Projekt se je začel z idejo skupine Screenwriters Oslo, ki združuje nekaj norveških najobetavnejših mladih scenaristov. Kot navdih za zgodbe o norveški sedanjosti so uporabili politične stranke. Večinoma se lahko identificiramo z eno ali več strankami. Vse politične stranke imajo manifest, v njem izražene vrednote, stališča in miselnost pa se zlahka spremenijo v dejanja in konflikte. Prav ti predstavljajo osnovo za posamezne epizode *Utopije* in dajejo producentom odlično priložnost tako za smešna kot resna sporočila o nenavadni državi Norveški.

E This short film is originally part of the feature film *Utopia – Nobody is Perfect in the Perfect Country (Folk flest bor i Kina)* released in 2002. The project started with an idea from Screenwriters Oslo, a collective comprising some of the most promising young screenwriters in Norway today. They used the political parties as inspiration to create stories about Norway today. The majority of us can identify with one or more parties. All the political parties have a manifesto which gives expression to values, attitudes and mentalities that can easily turn into actions and conflicts. These are the basis of the episodes of *Utopia* and gave the producers a golden opportunity to make funny and serious statements about the strange little country Norway.

PRAG BOLEČINE / SMERTEPUNKTET / THE PAIN THRESHOLD

Aamund Johannessen (Filmhuset Produksjoner AS)
Norveška / Norway, 2005, Beta SP, 10'20"



S Portret mladega norveškega filmskega režiserja.

E A portrait of a young Norwegian film director.

THE HOMOLULU SHOW

Frank Mosvold (Kool Produktion as)
Norveška / Norway, 2004, 35 mm, 1'



S Henry in Martin živita v Homolululu. Poročena sta že dolga leta. Henryju se gnusi že sama misel na heteroseksualni zakon, Martin pa ne more razumeti, zakaj neistospolni pari nimajo enakih pravic kot drugi. »*Ljubezen je vendar ljubezen.*«

E Henry and Martin live in Homolulu. They have been married for many years. Henry finds the idea of heterosexual marriages disgusting, while Martin cannot understand why straight couples cannot enjoy the same right as they have. After all, "love is love."

DOMAČA IGRA / HJEMMEKAMP / HOME GAME

Martin Lund (Feil Film)
Norveška / Norway, 2004, 35 mm, 10'



S Film o najtežjem in najpogostejšem boju.

E A film about the hardest, most common fight of them all.

VČASIH BOLI / NOEN GANGER GJØR DET VONDT / SOMETIMES IT HURTS

Geir Henning Hopland (Delicious Goldfish Productions)

Norveška / Norway, 2006, 35 mm, 6'



S Ženska razdre zvezo, moški se noče predati.

e A woman breaks up. The man refuses to let go.

MOJA GLAVA / HODET MITT / MY HEAD

Knut Petter Ryan (9mm film)

Norveška / Norway, 2004, 35 mm, 3'



S Nadrealistični avtoportret povezave med notranjim in zunanjim življenjem. Večina filma je posnetega s tehniko stop-motion, preostanek pa na tradicionalen filmski način.

e A surrealistic self-portrait about the relationship between the inner and outer lives. Most of the film was shot frame by frame (stop-motion), and the rest with traditional live-action.

MEDIUM RAW

Morten Hovland (Fabelaktiv AS)

Norveška / Norway, 2005, 35 mm, 9'



S Sivolas moški vstopi v restavracijo. Ujame se v kipenje zavisti med kuharjem in natakarico. Vročina zajame še kaj drugega kot samo meso ...

e A grey man enters a restaurant. He's caught in the boiling jealousy between the chef and the waitress. Not only meat feels the heat...

