

ANIMATEKA



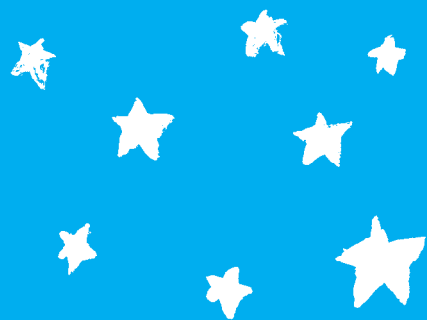
ANIMATEKA

8. MEDNARODNI FESTIVAL ANIMIRANEGA FILMA
8th INTERNATIONAL ANIMATED FILM FESTIVAL

5-11 DECEMBER 2011 LJUBLJANA
KINODVOR SLOVENSKA KINOTEKA

12-18 DECEMBER 2011 MARIBOR
KINO UDARNIK

WWW.ANIMATEKA.SI



8. mednarodni festival animiranega filma Animateka 2011
8th International Animated Film Festival Animateka 2011

Urednica / Editor: Alenka Ropret
Uredniški odbor / Editorial Board: Igor
Prassel, Alenka Ropret, Maja Ropret
Teksti / Texts: Milen Alempijević, Olga Bielańska, Michał
Bobrowski, Emilio de la Rosa, Marcin Giżycki, Marcel
Jean, Carolina López Caballero, Andrea Martignoni, Nina
Peče, Wiktoria Pelzer, Igor Prassel, Ewa Sobolewska
Oblikovanje / Design: Timon Leder
Oblikovna predloga / Design Template: Maja Rebov
Naslovnica / Front cover: Max Andersson
Prevod / Translation: Maja Ropret, Denis Debevec
Lektoriranje / Proofreading: Mojca Hudolin
Tisk / Print: Litera Picta

Društvo za oživiljanje zgodbe 2 koluta, 2011.

CIP - Kataložni zapis o publikaciji
Narodna in univerzitetna knjižnica, Ljubljana

791.228.079"2011"

MEDNARODNI festival animiranega filma (8 ; 2011 ;
Ljubljana/Maribor)
Mednarodni festival animiranega filma Animateka 2011 =
International Animated Film Festival Animateka 2011,
[5-11 December, Ljubljana, 12-18 December Maribor] /
[teksti Milen Alempijević ... [et al.] ; urednica Alenka Ropret ;
prevod Maja Ropret, Denis Debevec]. - Ljubljana :
Društvo za oživiljanje zgodbe 2 koluta, 2011

ISBN 978-961-92992-1-0
1. Gl. stv. nasl. 2. Alempijević, Milen 3. Ropret, Alenka

259071232

MEDNARODNI FESTIVAL ANIMIRANEGA FILMA
ANIMATEKA 2011
INTERNATIONAL ANIMATED FILM FESTIVAL
ANIMATEKA 2011

4 Pozdrav / [Welcome](#)

6 Uvod / [Intro](#)

10 Žirija / [Jury](#)

16 Nagrade / [Awards](#)

248 Indeks filmov / [Index of films](#)

250 Indeks avtorjev filmov / [Index of filmmakers](#)

253 O festivalu / [The Festival](#)

17 Tekmovalni program I / [Competition Programme I](#)
21 Tekmovalni program II / [Competition Programme II](#)
25 Tekmovalni program III / [Competition Programme III](#)
29 Tekmovalni program IV / [Competition Programme IV](#)

34 Evropski študentski tekmovalni program I
/ [European Student Competition Programme I](#)
39 Evropski študentski tekmovalni program II
/ [European Student Competition Programme II](#)
43 Evropski študentski tekmovalni program III
/ [European Student Competition Programme III](#)

47 Slonov tekmovalni program I
/ [The Elephant in Competition I](#)
51 Slonov tekmovalni program II
/ [The Elephant in Competition II](#)
54 Slonov tekmovalni program III
/ [The Elephant in Competition III](#)
57 Slonov tekmovalni program IV
/ [The Elephant in Competition IV](#)

60 Vzhodnoevropska in srednjeevropska panorama I
/ [Eastern and Central European Panorama I](#)
66 Vzhodnoevropska in srednjeevropska panorama II
/ [Eastern and Central European Panorama II](#)

72 Slonova panorama / [The Elephant Panorama](#)

77 Svetovni jagodni izbor I / [Best of the World I](#)
81 Svetovni jagodni izbor II / [Best of the World II](#)

84 Žirija se predstavlja / [Jury Programme](#)
85 Max Andersson: Filmski program / [Film Programme](#)
88 Marcel Jean: Zapojmo z NFB / [Sing Along the NFB](#)
95 Carolina López Caballero: Fokus na
Španijo III / [Fokus on Spain III](#)
99 Andy Glynn: Animirano mišljenje / [Animated Minds](#)
105 Vuk Jevremović: Retrospektiva / [Retrospective](#)

110 Posebne predstavitve / [Special Programmes](#)
111 Retrospektiva Animirani film, glasba, zvok /
[Animation, Music, Sound Retrospective](#)
176 Fokus na Španijo / [Focus on Spain](#)
190 Evropske šole animiranega filma / [European
Animation Schools: ESDIP Madrid](#)
197 Festivali v regiji / [Regional Festivals:](#)
Stop Trick International Film Festival
201 Festivali v regiji / [Regional Festivals:](#)
K3 International Short Film Festival
205 Program "Cartoon East 2011" /
["Cartoon East 2011" programme](#)
208 Program "Cartoon d'Or 2011" /
["Cartoon d'Or 2011" programme](#)

213 Celovečerni animirani filmi /
[Animated Feature Films](#)

214 Chico in Rita / [Chico & Rita](#)

216 Iluzionist / [L'Illusionniste](#) / [The Illusionist](#)

218 Metropia

220 Allegro non troppo

221 Trojčice iz Bellevilla / [Les Triplettes de
Belleville](#) / [The Triplets of Belleville](#)

222 Grdi raček / [Gadkii utenok](#) / [The Ugly Duckling](#)

224 Slon: vzgojno izobraževalni program
animiranih filmov za šole in
družine / [The Elephant: Educational Animated
Film Programme for Schools and Families](#)
225 Družinski Slon I: Mačje življenje (celovečerni
animirani film za starše in otroke od 7. leta) / [The
Family Elephant I: A Cat in Paris \(Animated Feature
Film for Parents and Children Age 7 and Over\)](#)
226 Družinski Slon II: Hiša pravljic (celovečerni animirani
film za starše in otroke od 8. leta) / [The Family
Elephant II: Eleanor's Secret \(Animated Feature
Film for Parents and Children Age 8 and Over\)](#)
228 Slonove delavnice animiranega filma /
[The Elephant Animation Workshops](#)

230 Spremljevalni program / [Accompanying Programme](#)

231 Okrogla miza / [Round Table: Animirani film,
glasba, zvok](#) / [Animation, Music, Sound](#)

231 Predavanje / [Lecture: Animirani film in jazz](#) /
[Animated Film and Jazz](#)

233 Delovni zajtrki / [Working Breakfasts](#)

233 O animiranem filmu v Španiji / [On Spanish Animated Film](#)

233 Slovenski dan / [Slovenian day](#)

234 Pierre Yves Drapeau: Filmski zvok in glasba /
[Film Sound & Music](#)

234 Animirani glasbeni spoti Edouarda Salierja
/ [Edouard Salier's Animated Videos](#)

234 Skladatelj Serge Besset / [Composer Serge Besset](#)

235 Srečanja z avtorji / [Meet the Filmmakers](#)

236 Razstavi / [Exhibitions](#)

236 Bosanski sploščenec / [Bosnian Flat Dog](#)

236 Koyaa

237 Avdiovizualno / [Audio-visual](#)

237 Avdiovizualni koncert *Animirana ŠKM banda* /
[Audio-visual Concert *ŠKM banda Animated*](#)

237 Animirana zabava v klubu Gromka /
[Animated Party in Klub Gromka](#)

238 Animirani videospoti / [Animated Music Videos](#)

246 Avdiovizualni performans *Phonovideo* /
[Phonovideo Audiovisual Performance](#)

V KORAKU S ČASOM: KINODVOR.
DIGITALNI KINO.

Kako čas hitro teče! Zdi se mi, kot bi prejšnji mesec razmišljala o tem, kaj naj vam napišem za popotnico v ta čudoviti novoletni čas animiranega filma. A če pomislim, kaj vse se je od naše zadnje preobleke Kinodvora za Animateko spremenilo, prenovilo in zgodilo, si rečem – še dobro, da ima leto 365 dni! Kinodvor je odprt prav vsak dan v letu, a Dedku Mrazu bomo tokrat pisali še za kakšno uro več, ki bi jo lahko namenili filmom na našem sporedu. Če pa ne gre, naj v dobrohotnem duhu vizije obdarovanja urbanih mestnih središč neutrudno razmišlja o novem umetniškem miniplexu, kjer bodo domovale nove kinodvorane in bodo imeli naši filmi, pa tudi festivali, na voljo več prostora in časa, da jih obiščejo tudi najbolj trdovratni zamudniki. A čas teče in nepazljivega povozi, zato smo v Kinodvoru že letos zavihali rokave in v projekcijsko kabin(ico) zbasali čisto nov digitalni projektor. Tako je zdaj mestni kino tudi digitalni kino. Medtem ko se svetovna in evropska kinematografija na različne načine že desetletje spopadata z izzivi tehnološkega napredka, se iz udobnega zimskega dremeža počasi prebujata tudi Slovenija. A digitalna kinematografija ni muha enodnevnica: za progresivno rast in razvoj art kino mreže ter prikazovanje filmov, ki zaznamujejo njen program, je čas za poskočen tempo. Kinodvor je danes opremljen za prikazovanje digitalnih filmov v formatu najvišjega standarda, a filmska kultura šteje gledalce po vseh krajih in dostop do raznolikega programa je skozi ekonomsko perspektivo mogoč le s celovitim prehodom vseh manjših in srednje velikih kinematografov na digitalno tehniko. Zato

IN STEP WITH THE TIMES: KINODVOR.
A DIGITAL CINEMA.

How quickly time flies! It seems as though it was only a month ago as I was mulling over what to say to you as an introduction to this wonderful pre-New-Year animation time. Thinking about everything that has changed, happened or been renewed since Kinodvor last hosted Animateka, I say we can be lucky to have 365 days in a year! Kinodvor is open every day of the year, but this time around we plan to ask Santa for some bonus hours for all the films we are showing. If this is a no go, he may start tirelessly exploring ways, in the kind-hearted spirit of his vision of bringing gifts to urban city centres, for a new art miniplex with new screening rooms, where our films as well as festivals can have more time and space for even the most hopeless latecomers to catch them. But time flies and you can be out of step with it before you know it, which is why at Kinodvor we girded up our loins this year and fitted our (little) projection booth with a brand new digital projector. The city cinema is now also a digital cinema. If the global and European film industries have been trying out various ways to meet the challenges of technological progress over the entire past decade, Slovenia is now slowly waking up from its cosy winter's slumber. But digital cinema is not a fad; progressive growth and development of our Art Cinema Network and screenings of films that mark its programme require a lively pace. Kinodvor is now equipped to show digital films in the top standard format, but the film world embraces our visitors at all locations. From an economic perspective, access to a varied programme is only possible with a full digitalisation

je v njihovem pismu Dedku Mrazu letos z rdečo podčrtan nacionalni model kinematografske digitalizacije. Po art kino mreži pa ne potujejo le posamični filmi, v njej se vrti tudi Animateka, ki najprej objame Ljubljano in njene filmske ustanove, potem pa se poda še v Maribor. Festival je vendarle dogodek na kolesih, potuje z enega konca sveta na drugega – zakaj ne bi potoval še po Sloveniji! In ko bo v njej vsak kino tudi digitalni kino, bo čas za potovanja še krajši in ključ bo zamenjal kolot. Čeprav bo slika kot iz pravljice, se bodo našli zaljubljeni, ki bodo na platnu skrivaj iskali sledi prahu in prask iz prejšnjih časov. A življenje je tudi reka in včasih velja, vsaj za hip, pozabiti na čas ter se prepustiti toku. V tistih nekaj trenutkih se lahko skriva morje časa, podobno kot pri animiranem filmu. Zato ujemite trenutek in bodite tudi letos z nami na Animateki!

Nina Peče
direktorica Kinodvora

of all small and mid-sized cinemas. This is why their wish list this year focuses on one thing in particular: a national model of cinema digitalisation. Individual films are not the only ones to tour the Art Cinema Network; Animateka does, too, seizing Ljubljana and its film venues first, only to visit Maribor later. A festival is an event on wheels, travelling from one part of the world to another, so why not have it tour Slovenia, too? When each of its cinemas becomes a digital cinema, the travelling time will be shorter and reels will be replaced by flash drives. And even with heavenly picture quality, the odd film lover will still secretly scrutinize the big screen for traces of dust and scratches from the old days. But life is a river, and sometimes it's not bad, if only for a moment, to just take it easy and go with the flow. In these few moments you can find a whole universe of time, just like with an animated film. So take the moment and join us for another edition of Animateka!

Nina Peče
Director of Kinodvor

ANIMIRANI FILM, GLASBA IN ZVOK

Osma edicija Animateke bo praznično obarvano decembrsko Ljubljano obdarila s posebno zgodovinsko retrospektivo, naslovljeno **Animirani film, glasba, zvok**. Od leta 2009 se Animateka odpravlja na zgodovinska odkrivanja estetskih in tehničnih specifik medija animiranega filma. Tako smo na šesti Animateki predstavili razvoj stop-motion tehnike, lansko leto smo se poklonili avantgardnemu animiranemu filmu, letos pa bomo v šestih programskih sklopih odkrivali razvoj in kreativno rabo glasbe in zvoka v animiranem filmu, animirane ljubezenske pesmi, kratke glasbene animirane filme iz kanadskega National Film Boarda in poljskega Studia za animirani film iz Poznanja ter v predavanju in projekciji predstavili animirani film in jazz. Kot posebna gosta retrospektive se nam bosta pridružila quebeški filmski in zvočni skladatelj Pierre-Yves Drapeau in hišni skladatelj svetovno znanega francoskega studia Folimage, Serge Besset. V sklop retrospektive spadajo tudi celovečerni animirani filmi ***Allegro non troppo***, kultna parodija Disneyjeve Fantazije italijanskega mojstra Bruna Bozzetta, moderna klasika ***Trojčice iz Bellevilla*** Sylvaina Chometa ter po Andersonu animirani muzikal z glasbo Čajkovskega ***Grdi raček*** ruskega mojstra Garrija Bardina. Da bi retrospektiva praznično Ljubljano zaobjela tudi zunaj kinematografske dvorane, vam prvič v zgodovini festivala predstavljamo obsežen program sodobnih animiranih glasbenih spotov, ki smo ga pripravili v sodelovanju z našimi partnerskimi festivali. Ob tej priložnosti nam bo svoj pogled na animirane glasbene spote razkril francoski "enfant terrible" Edouard

ANIMATION, MUSIC AND SOUND

In its eight edition, Animateka returns to the festive pre-holiday Ljubljana with a special historical retrospective entitled **Animation, music, sound**. Since 2009, Animateka has been exploring the history of aesthetic and technical specifics of the animation medium. In the sixth edition of the festival, we focused on the development of stop-motion, last year we paid homage to avant-garde animation. This year, six historical programme sections will look into the development and creative use of music and sound in animation, and also into animated love songs, short musical animations from the Canadian National Film Board and the Poznan Studio of Animated Film, as well as spotlight animation and jazz through a lecture and screenings. As special guests of the retrospective, we are presenting Pierre-Yves Drapeau, a composer and sound designer from Quebec, and Serge Besset, the in-house composer at the world famous French studio Folimage. Part of this retrospective are also animated feature films ***Allegro non troppo***, the legendary parody of Disney's *Fantasy* by the Italian virtuoso Bruno Bozzetto, ***The Triplets of Belleville***, the modern classic by Sylvain Chomet, and ***The Ugly Duckling***, the Anderson-based animated musical with music from Tchaikovsky by the Russian master Garri Bardin. In order for the retrospective to take over the festive Ljubljana also outside the screening room, we are giving you a vast programme of contemporary animated music videos, prepared in collaboration with our partner festivals, for the first time in the festival history. On this occasion,

Salier. Podrobno bomo retrospektivo predstavili na okrogli mizi s soustvarjalci in z gosti na začetku festivala. Festival tudi letos odpiramo s celovečernim animiranim filmom, ki bo ob retrospektivi Animirani film, glasba, zvok napovedal tudi letošnji **Fokus na Španijo. *Chico in Rita***, ki so ga s skupnimi močmi ustvarili španski oskarjevec Fernando Trueba, svetovno priznan oblikovalec in stripovski avtor Mariscal ter njegov brat Tono Errando z glasbo slavnega Beba Valdésa, je poklon rojstvu kubanskega bolera in jazzu. Po Poljski, Finski in Nemčiji nas bo v mrzlih zimskih dneh grela predstavitev razvoja animiranega filma na lberskem polotoku. V štirih zgodovinskih programih in v programu **evropske šole animiranega filma** (ESDIP Madrid) bomo odkrili razvojno pot španske animacije. Reзиденčni umetnik in avtor celostne podobe letošnje Animateke **Max Andersson**, v Berlinu živeč kultni švedski stripovski ustvarjalec, bo poleg razstave **Bosanski sploščenec**, ki bo v galeriji Kinodvora na ogled v času festivala, na svetovni premieri predstavil animirano-dokumentarni film ***Tito on Ice***. V programskem sklopu **Žirija se predstavlja** se bodo ob Anderssonu s svojimi filmskimi programi predstavili še v Španiji živeč nemški avtor **Vuk Jevremović**, britanski psiholog in režiser dokumentarnih filmov **Andy Glynn**e, direktorica španskega festivala Animac in barcelonskega kina Xcèntric **Carolina López Caballero** ter priznani quebeški vsestranski aktivist na področju animiranega filma **Marcel Jean**. Tudi letos predstavljamo že preverjene programske sklope: **Tekmovalni program** (43 vzhodno in srednjeevropskih filmov v štirih programih tekmuje za veliko nagrado mednarodne žirije Maestro), **Vzhodnoevropska in srednjeevropska panorama** (v dveh programih) ter festivalsko zimzeleno uspešnico **Svetovni jagodni izbor**. Veseli nas, da se je obdržal lani na novo postavljen

the French "enfant terrible" Edouard Salier will share his view of animated music videos. The retrospective will be presented in greater detail at a round table debate with filmmakers and guests at the festival kickoff. Once again, the festival opens with an animated feature film, which is also an introduction into this year's **Focus on Spain. *Chico and Rita***, a joint effort by the Spanish Academy Award winner Fernando Trueba, the world renowned designer and comic artist Mariscal and his brother Tono Errando, with music by the famous Bebo Valdés, pays homage to the birth of Cuban bolero and jazz. After Poland, Finland and Germany, we are focusing on the development of animation in the Iberian Peninsula to bring some warmth into cold winter days. Four retrospective programmes and a programme of the ESDIP European School of Animation (Madrid) will illustrate how Spanish animation developed over time. This year's resident artist and author of the Animateka identity, the legendary Berlin-based Swedish comic artist **Max Andersson** will show his animated documentary ***Tito on Ice***. To accompany the world premiere of this film, the exhibition ***Bosnian Flat Dog*** will be on display during the festival in the Kinodvor gallery. In addition to Andersson, the Jury Programme features film programmes by the Spain-based German filmmaker **Vuk Jevremović**, British psychologist and documentary director **Andy Glynn**e, head of the Spanish festival Animac and the Xcèntric cinema in Barcelona **Carolina López Caballero**, and the renowned versatile animation activist from Quebec **Marcel Jean**. This year's Animateka returns with tried and trusted programme sections: **Competition Programme** (43 Eastern and Central European films in 4 programmes in competition for the Maestro grand prix awarded by our international jury), **Eastern and Central**

tekmovalni program – znova kar v treh programih za nagrado Univerze v Novi Gorici tekmujejo filmi v **Evropskem študentskem tekmovalnem programu**. V programu **Cartoon East**, skupnem projektu petih regionalnih festivalov, predstavljamo zmagovalce lanskoletnih edicij in posledično v programu **Cartoon d'Or** smetano lanskoletne evropske produkcije kratkometražnih animiranih filmov. Na festivalski program vračamo sklop **festivali v regiji** in predstavljamo Mednarodni festival kratkometražnega animiranega filma K3, ki se bo od leta 2012 odvijal v Beljaku, Vidmu in Ljubljani. Ponujamo še **tri celovečerne animirane filme** za vse okuse in starosti – festivalske premiere mednarodnih festivalskih hitov – *Iluzionista* Sylvaina Chometa, *Mačje življenje* Jeana-Loupa Feliciolija in Alaina Gagnola ter *Metropio* Tarika Saleha. **Vzgojno-izobraževalni program animiranega filma Slon** se kot vsako leto ponaša s štirimi **Slonovimi mednarodnimi tekmovalnimi programi** (zmagovalca nagrade za otroški program Slon izbira otroška žirija), katerim smo zaradi velikega števila prijavljenih kakovostnih animacij letos dodali še **Slonovo panoramo**. V **Družinskem Slonu** predstavljamo dva odlična celovečerna animirana filma, že prej omenjeno *Mačje življenje* ter *Hišo pravljic* Dominiqua Monféryja, ki v sinhronizirani verziji prihaja v slovensko art kino mrežo spomladi 2012. Dopoldanska festivalska druženja so stalnica festivala in tako se bomo z avtorji filmov v tekmovalnem programu v kavarni Kinodvora pogovarjali na **Srečanjih z avtorji**, na **Delovnih zajtrkih** bomo podrobno predstavili španski animirani film ter spoj animacije, glasbe in zvoka, v **Slovenskem dnevu** pa bomo dali priložnost predstavitve domačim avtorjem in novoustanovljenemu Društvu slovenskega animiranega filma. Spremljivalni program poleg likovne razstave

European Panorama (2 programmes), and the evergreen festival hit **The Best of the World**. We are happy to see last year's new **European Competition Student Programme** take root with, once again, three programmes of films competing for the award presented by the University of Nova Gorica. The **Cartoon East** programme, a collaborative project of five regional festivals, is bringing you all the winners of last year's festival editions, while **Cartoon d'Or** is giving you a chance to see the best of last year's European production in animated shorts. **Festivals in the region** is returning as a festival section, introducing the K3 International Short Film Festival. Its 2012 edition will take place in Villach (Austria), Udine (Italy), and Ljubljana. The festival also brings further **three animated feature films** for all tastes and ages – festival premieres of international festival hits: *The Illusionist* by Sylvain Chomet, *A Cat in Paris* by Jean-Loup Felicioli and Alain Gagnol, and *Metropia* by Tarik Saleh. **The Elephant: Educational Animated film Programme** features, as each year, four **Elephant international competition programmes** (the winner in the Elephant programme is selected by a children's jury), and **The Elephant Panorama**, a new programme made due to a high number of excellent entries. **The Family Elephant** brings two outstanding animated feature films, the aforementioned *A Cat in Paris* and *Eleanor's Secret* by Dominique Monféry, the dubbed version of which is coming to Slovenian art cinemas in the spring of 2012. As always, Animateka is giving you an opportunity to **Meet the Filmmakers** of the competing films and talk to them in the Kinodvor Café. **Working Breakfasts** will give an insight into Spanish animation, and the union of animation, music and sound, while the **Slovenia Day** will be an opportunity for Slovenian authors and the new

Tito on Ice Maxa Anderssona v Kinodvorovi Galeriji za zaključek festivala prinaša tudi avdiovizualni koncert **Animirana ŠKM banda**. Gre za sinhronijo glasbe mladih prekmurskih glasbenikov (ki v post-jazzrock maniri preigravajo na eni strani udarne in impulzivne, na drugi pa umirjene, ambientalne ritme) z mladimi slovenskimi avtoricami in avtorji animiranih filmov. Poleg tega bo za maratonske animirane navdušence poskrbljeno tudi pozno v noč, saj bodo dobrodošli v Klubu Gromka na Metelkovi, ki je letošnje uradno festivalsko afterparty-središče. V nočnih urah bomo tam poskrbeli za zabave z animiranimi videospoti, avdiovizualnim nastopom, didžeji in koncerti. Letos se posebno veselimo tudi selitve v Maribor, kjer v sklopu Evropske prestolnice kulture pripravljamo generalno vajo za leto 2012, ko bo Animateka na štajerskem koncu z delavnicami za otroke prisotna vse leto, vrh sodelovanja pa bo dosežen na devetem festivalu, ko bomo poskušali ljubljansko in mariborsko edicijo predstaviti vzporedno. Absolutna programska novost **mariborske Animateke** pa je mednarodni tekmovalni program **Mali Slon**, ki predstavlja animirane filme otroške produkcije. Glede na starost avtorjev bo v vsakem od treh sklopov – Mini, Midi in Maxi – žirija izbirala najboljši animirani film. Malega Slona želimo razviti v samostojno festivalsko enoto, ki bo postala mednarodna referenčna točka na tem področju. V času Animateke vas vabimo, da novoletna darila kupite v festivalskem butiku.

Igor Prassel
Programski direktor festivala Animateka

Slovenian Animated Film Society to show their work. In addition to Max Andersson's fine art exhibition *Tito on Ice* in the Kinodvor gallery, other events include the audio-visual performance **The Animated ŠKM banda**. It is a synchrony of music by young artists from Prekmurje with a post-jazz rock take on powerful impulsive beats on the one hand and slow ambient rhythms on the other, and young Slovene animation filmmakers. In late-night hours, tireless animation aficionados will have a chance to enjoy animated music videos, an audio-visual performance, DJ's and concerts in Klub Gromka in Metelkova, this year's official festival after party venue. This year, we are especially excited to be moving to Maribor to have a dress rehearsal for the European Capital of Culture in 2012, when Animateka is preparing workshops for children in the Štajerska region all year round. This collaboration will culminate in the 9th edition of the festival, which we aim to make in Ljubljana and Maribor simultaneously. As a brand new section, **Animateka in Maribor** features **The Little Elephant** international competition programme of animated films made by children. A jury will award the best animation in three groups of films classified by age of their authors – Mini, Midi and Maxi. We will strive to make the Little Elephant an independent festival unit, which we hope to become an international reference point. During the Animateka week you are welcome to do your Christmas shopping in the festival shop.

Igor Prassel
Animateka Festival Programme Director

MAX ANDERSSON ŠVEDSKA/NEMČIJA

Max Andersson je že zelo zgodaj, pri štirih letih, začel brati in risati stripe. Vojn tuša mu je bil skoraj tako všeč kot vonj bencina. Hotel je postati mehanik, vendar sta starša vztrajala pri stripu. Njegov prvi strip je bil brez besedila in se je končal tako, da je glavnega junaka razstrelil dinamit v njegovih hlačah. Potem se je naučil abecede. Po nekaj desetletjih se je naveličal in začel delati filme. Prvi so bili barvni filmi formata 35 mm cinemascope z dolby stereo zvokom. Čez čas je napredoval na 16 mm z mono zvokom. Nazadnje je posnel črno-bel nemi film na super 8 mm. Potem je spet začel s stripi. Od takrat je njegovo delo izšlo v knjižni obliki v več jezikih in v večjih antologijah, kot so ***Strapazin, Lapin, Hôpital Brut, Zero Zero*** in ***Stripburger***. Njegove risbe, predmeti in instalacije so bili prikazani na številnih razstavah po Evropi in ZDA. Max Andersson trenutno živi in dela v Berlinu. Njegov novi film ***Tito On Ice*** je celovečerni dokumentarec, ustvarjen po dogodkih, ki so sledili izdaji njegovega zadnjega grafičnega romana ***Bosanski sploščenec*** (v soavtorstvu z Larsom Sjunnessonom). www.maxandersson.com

MAX ANDERSSON SWEDEN/GERMANY

Max Andersson began reading and drawing comics early, aged four. He found the ink smelled almost as good as gasoline. He wanted to become a mechanic but his parents insisted on comics. His first comic was silent and ended with the main character being blown to pieces by dynamite in his pants. Later he learned the alphabet. After a few decades, he got bored and made movies instead. His first films were in 35 mm colour cinemascope with Dolby stereo sound. After a while he advanced to 16 mm with mono sound. Finally he made a black and white silent film on super 8 mm. Then he started with comics again. Since then, his work has appeared in the form of books in several languages, as well as in major anthologies including ***Strapazin, Lapin, Hôpital Brut, Zero Zero*** and ***Stripburger***. His drawings, objects and installations have been shown in various exhibitions in Europe and the USA. Max Andersson currently lives and works in Berlin. His new film ***Tito On Ice*** is a feature-length documentary based on events following the release of his latest graphic novel ***Bosnian Flat Dog*** (co-author: Lars Sjunnesson). www.maxandersson.com



Bibliografija (zbior) / Bibliography (selection):
 Container (2005)
 Bosnian Flat Dog (2004) / *Bosanski sploščenec* (2011)
 Death & Candy (1999)
 L'Excavation (1997)
 Pistolen Johnny (1997)
 Vakuumneger (1994)
 Pixy (1992)
Filmografija / Filmography:
 Tito On Ice (2011)
 Lolita Separates (1989)
 Varför är det så mycket svart (1988)
 Spik-Bebis (1987)
 Ingen Kommentar (1987)
 One Hundred Years (1984)

MARCEL JEAN QUEBEC, KANADA



Marcel Jean, ki je na Univerzi v Montrealu diplomiral iz filma in literature, je avtor več knjig o quebeški kinematografiji in animiranih filmih. Med letoma 1996 in 1998 je bil v Quebeški filmski knjižnici kustos za animacijo, leta 1999 pa je postal vodja studia za animacijo pri francoskem programu Kanadskega filmskega sklada. V tej vlogi je produciral in koproduciral več mednarodno nagrajenih filmov, med katerimi so **Črna duša** (Martine Chartrand, 2001), **Arija** (Pjotr Sapegin, 2001), **Brainwashers** (Patrick Bouchard, 2002), **Harmonika** (Michèle Cournoyer, 2004), **Človek brez sence** (Georges Schwizgebel, 2004), **Tragična zgodba s srečnim koncem** (Regina Pessoa, 2005) in **Krasuljčica** (Claude Cloutier, 2007). Od leta 2005 vodi svojo produkcijsko hišo Central Unit Production. Marcel Jean na Univerzi v Montrealu od leta 1986 poučuje zgodovino in estetiko filma. Režiral je kratke igrane filme (**Le rendez-vous perpetual**, 1989; **Vacheries**, 1990) in tri dokumentarce. Napisal je tudi scenarij za film **Zunaj november** (Patrick Bouchard, 2005).

MARCEL JEAN QUEBEC, CANADA

A film and literature graduate of Montreal University, Marcel Jean is the author of several books on Quebec cinema and animated films. He was curator of animation at the Quebec Film Library from 1996 to 1998 and in 1999 he became head of the animation studio for French program at the National Film Board of Canada. While working there he has produced or co-produced several internationally awarded films, including **Black Soul** (Martine Chartrand, 2001), **Aria** (Pjotr Sapegin, 2001), **Brainwashers** (Patrick Bouchard, 2002), **Accordion** (Michèle Cournoyer, 2004), **L'homme sans ombre** (Georges Schwizgebel, 2004), **Tragic Story with Happy Ending** (Regina Pessoa, 2005) and **Sleeping Betty** (Claude Cloutier, 2007). Since 2005, he runs his own production company, Central Unit Production. Marcel Jean has taught history and aesthetics of film at the University of Montreal since 1986. He has also directed fiction shorts (**Le rendez-vous perpetual**, 1989; **Vacheries**, 1990) and three documentaries. He also wrote the script of **Dehors novembre** (Patrick Bouchard, 2005).

CAROLINA LÓPEZ CABALLERO ŠPANIJA

Carolina López Caballero

Filmska kuratorka, animatorka in pisateljica

Trenutno je na čelu dveh katalonskih filmskih institucij, mednarodnega festivala animiranega filma Animac-LLeida in kina Xcèntric, ki deluje v okviru barcelonskega Centra za sodobno kulturo CCCB. Poleg tega je kuratorka programa 'Little Stories of Cinema' v barcelonskem Muzeju sodobne umetnosti MACBA in sodelavka festivala umetnosti ter novih medijev Artfutura. Carolina je na Univerzi v Barceloni diplomirala iz likovne umetnosti, na East Surrey College v Angliji pa je študirala animacijo in diplomirala s filmom *Swan Song* (1992). Nekaj časa je kot svobodna animatorka delala v Barceloni, potem pa se je preselila v ZDA, kjer je delala za MTV in Locomotion. Leta 1993 je na Mednarodnem filmskem festivalu v Sitgesu v Kataloniji ustanovila sekcijo za animirani film Anima't in jo 10 let tudi vodila. Kot režiserka je posnela nekaj oglasov, televizijskih oddaj in kratki film za Nickelodeon (*Mum's Birthday*, 2002). Carolina je urednica knjige o eksperimentalnem filmu *Xcèntric, 45 Films Against the Grain*. Leta 2009 je v okviru barcelonskega podjetja za igrano produkcijo ustanovila oddelek za animacijo in digitalno produkcijo *8deagosto*, kjer je do lani delala kot izvršna producentka.

CAROLINA LÓPEZ CABALLERO ŠPANIJA

Carolina López Caballero

Film curator, animator and writer

She is currently directing two film events in Catalonia (Spain): Animac-LLeida, the International Animation Festival of Catalonia, and Xcèntric, the cinema of CCCB (Centre of Contemporary Culture of Barcelona). She also curates 'Little Stories of Cinema' for MACBA (Museum of Contemporary Art of Barcelona) and collaborates with Artfutura (art and new media festival). Carolina is a graduate of the University of Barcelona (Fine Arts) and also studied animation in England at East Surrey College where she graduated with her film *Swan Song* (1992). After working as a free-lance animator in Barcelona, she moved to the U.S. to work for MTV and Locomotion. In 1993 she created Anima't – the animation section of Sitges International Film Festival of Catalonia and directed it for 10 years. As a director, she has made some commercials, TV programmes and a short film for Nickelodeon (*Mum's Birthday*- 2002). Carolina is the editor of the book on experimental film *Xcèntric, 45 Films Against the Grain*. In 2009 she opened *8deagosto*, the animation and digital department of a live-action production company in Barcelona, where she worked as the executive producer until last year.



portret/portrait: Lobo

ANDY GLYNNE
VELIKA BRITANIJA



Andy je nagrajeni filmski ustvarjalec, avtor in producent. Trenutno je direktor producerske hiše Mosaic Films in izvršni direktor pri Documentary Filmmakers Group. Andy je sicer študiral klinično psihologijo, z dokumentarci pa se je začel ukvarjati pred približno 15 leti, ko je ustanovil Documentary Filmmakers Group, britansko organizacijo za dokumentarni film. Nedavno je izdal kritiško priznano knjigo *Documentaries and How to Make Them*. Režiral in produciral je številne nagrajene filme za televizijske postaje v Veliki Britaniji in v tujini. Za animirano dokumentarno serijo *Animirano mišljenje* je leta 2010 osvojil nagrado BAFTA. Ima vidno vlogo pri snovanju posebnih programov za nove ustvarjalce na britanski televiziji in novih projektov za sveže, obetavne ustvarjalce v Indiji, Afriki, na Bližnjem vzhodu ter v Srednji in Vzhodni Evropi, dejavno pa je sodeloval tudi pri ustvarjanju animiranih dokumentarcev v Veliki Britaniji in drugod po svetu.

ANDY GLYNNE
UK

Andy is an award winning filmmaker, author and producer. Currently he is Managing Director of Mosaic Films, and the Chief Executive of the Documentary Filmmakers Group. Andy was initially trained as a clinical psychologist, and became involved in documentaries around 15 years ago, when he founded the Documentary Filmmakers Group, the national documentary organisation in the UK. He recently wrote the critically acclaimed book *Documentaries and How to Make Them* and has directed and produced numerous award-winning films for broadcasters both in the UK and overseas, most recently winning a BAFTA in 2010 for the animated documentary series *Animated Minds*. He has been instrumental in creating specific strands for new filmmakers for British Television as well as creating projects for new and emerging filmmakers in India, Africa, the Middle East, Central and Eastern Europe, and has actively contributed to making animated documentaries in the UK and overseas.

VUK JEVRMOVIĆ
NEMČIJA / ŠPANIJA

Rodil se je leta 1975 v Frankfurtu. Študiral je slikarstvo na Münchenski Akademiji likovnih umetnosti in leta 2002 diplomiral v razredu profesorja Josepha Kosutha. Njegove risbe in slike so bile razstavljene v številnih evropskih galerijah. Potem ko je režiral in produciral serijo mednarodno nagrajenih kratkih filmov (*Panther*, *Dnevnik* in *Patience of the Memory* so bili v tekmi za oskarja), je nekaj časa kot profesor predaval na Akademiji Massana v Barceloni. Vodil je delavnice slikarstva, risanja in animiranega filma v Nemčiji, Tuniziji, Estoniji, Libanonu, Španiji, na Portugalskem, v Pakistanu, Rusiji in Kolumbiji. Bil je član mednarodnih žirij na festivalih avtorskih animiranih filmov po vsem svetu. Vuk Jevremović trenutno živi in dela med Hvarom in Barcelono. www.vukjevremovic.com

VUK JEVRMOVIĆ
GERMANY / SPAIN

Born in Frankfurt in 1975. He studied painting at the Academy of Fine Arts, Munich, and graduated in 2002 with Professor Joseph Kosuth. His drawings and paintings have been exhibited in a number of European galleries. After directing and producing a series of internationally awarded short films (*Panther*, *Tagebuch* and *Patience of the Memory* were Oscar qualified), Jevremović worked as a professor at the Escola Massana, Barcelona. He has held painting, drawing and animation workshops in Germany, Tunisia, Estonia, Lebanon, Spain, Portugal, Pakistan, Russia and Colombia. He is a frequent juror in animated film festivals worldwide. Vuk Jevremović currently lives and works between Hvar, Croatia, and Barcelona, Spain. www.vukjevremovic.com



NAGRADE AWARDS



Velika nagrada mednarodne žirije Maestro®

Glavno nagrado festivala Animateka v višini 2000 evrov podeljuje MasterCard Europe

Maestro® Jury Grand Prix

Animateka Festival Grand Prix in the amount of 2,000 Euro is presented by MasterCard Europe

Nagrada Univerze v Novi Gorici za najboljši evropski študentski animirani film

Denarno nagrado v višini 500 evrov podeljuje Univerza v Novi Gorici

University of Nova Gorica Award for Best European Student Animated Film

Monetary award in the amount of 500 Euro is presented by the University of Nova Gorica

Nagrada Animateke za otroški program Slon

Denarno nagrado v višini 1000 evrov podeljuje Društvo za oživiljanje zgodbe 2 koluta

Animateka's Award for the Elephant Children's Programme

Monetary award in the amount of 1,000 Euro is presented by the Association for Reanimation of Storytelling 2 Reels

Nagrada občinstva Maestro®

Denarno nagrado v višini 1000 evrov podeljuje MasterCard Europe

Maestro® Audience Award

Monetary award in the amount of 1,000 Euro is presented by MasterCard Europe

TEKMOVALNI PROGRAM
COMPETITION PROGRAMME

**ZBIGNIEVOVA KREDENCA / SZAFĄ
ZBIGNIEWA / ZBIGNIEW'S CUPBOARD**

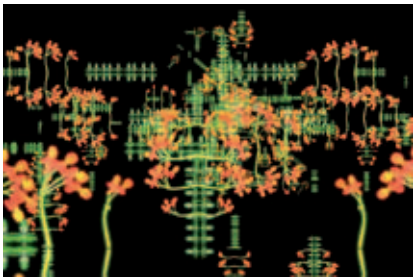
Magdalena Osińska (Silesia Film/
Breakthru Films/NFTS)
Poljska, Velika Britanija/Poland,
UK, 2010, 35 mm, 15'20"



Zbigniew in Henio imata težaven odnos. Zbigniewa bolj kot šahiranje z očetom zanima kopičenje reči s črnega trga. Nenehno potrebuje več prostora in več predmetov, s katerimi bi ta prostor napolnil. Naposled mu na črnem trgu uspe nabaviti dragoceno kredenco iz poljskih 70. let, kar pa očetovo nejevoljo samo poveča. Zbigniew and Henio have a difficult relationship. Zbigniew is more interested in hoarding the items he collects on the black market than playing chess with his father. He is always after more space, more items to fill that space until he finally manages to purchase a precious cupboard on the black market of 1970s Poland, much to his father's annoyance.

MICROPHOBIA

Nikki Schuster (Nikki Schuster/Fiestfilm)
Avstrija, Nemčija/Austria,
Germany, 2010, digibeta, 7'



Microphobia govori o lepoti in edinstvenosti narave ter o želji po njeni umetni rekonstrukciji. Delci rastlin, nabranih v Južni Afriki in Berlinu, so digitalno sestavljeni v nove rastlinske tvorbe, te pa se zgostijo v metaforična bitja. Mistično, zlovesče potovanje po skritem in sanjskem svetu rastlin. *Microphobia* is about the beauty and uniqueness of nature and the desire of its artificial reconstruction. Plant particles, collected in South Africa and Berlin, are digitally combined into new plant constructions. They thicken till figurative creatures are generated. A mystical, threatening journey through the hidden and fantastic world of plants.

TWINS

Peter Budinsky (VŠMU)
Slovaška/Slovakia, 2011, 35 mm, 5'25"



Zgodba o siamskih dvojčkih, ki se borita v boksarskem ringu in tudi zunaj njega. Zaradi hibe si morata deliti tako poklicno kot zasebno življenje, toda vsak od njiju na svet gleda z drugačne perspektive. *Twins* je animirani film o bratski ljubezni in njenih mejah. A story about Siamese twins who fight each other inside but also outside the boxing ring. Because of their disability, they have to share both professional and private lives, but each one of them sees things from a different perspective. *Twins* is an animated film about brotherly love and its limits.

METACHAOS

Alessandro Bavari (Alessandro Bavari)
Italija/Italy, 2010, HD, 8'27"



Ko se srečata in pomešata dve dihotomni in diametralno nasprotni realnosti, pridemo v *Metachaos*. Multidisciplinarni avdiovizualni projekt predstavlja najbolj tragične vidike človekove narave in tistega, kar jo poganja, denimo vojna, norost, družbene spremembe in sovraštvo. When two dichotomous and diametrically opposed realities meet and mix, we enter into the *Metachaos*. A multidisciplinary audio-visual project, representing the most tragic aspects of the human nature and of its motion, such as war, madness, social change and hate.

DOVE SEI, AMOR MIO

Veljko Popović (Bonobo Studio)
Hrvaška/Croatia, 2011, digibeta, 10'30"



Prikupna ženica živi osamljeno življenje, ki ga sestavljajo drobne rutine in melanholični spomini na boljše čase. Vse pa z njo ni v redu ... V moči zanikanja in v strahu pred spremembami je ujeta v svojo najhujšo nočno moro, dokler dolgo varovana skrivnost naposled ne pride na dan in ji ženica ne more več ubežati. A nice old lady is living a lonesome life, filled with small rituals and melancholic memories about the better days. Still, there's something strange about her... The power of denial and fear of change keep the old lady trapped in her worst nightmares until suddenly a long-kept secret emerges and the old lady can't escape it anymore.

PATHS OF HATE

Damian Nenow (Platige Image)
Poljska/Poland, 2010, HD, 10'



Bistvo je v boju. Razsežnosti boja niso pomembne in tudi ideologija boja ne. Ni važno, ali sta vpletena dva človeka ali milijon ljudi. Ostanejo samo brazgotine – krvave sledi, poti sovraštva. Focus on fight. The dimension of fighting is irrelevant, as well as the ideology behind it. It does not matter whether two people or millions of them are involved. What remains are only scars – bloody traces, paths of hate.

DVA KORAKA ZADAJ / DWA KROKI ZA... / TWO STEPS BEHIND...

Paulina Majda (Studio Munka/Se-ma-for Film Foundation/TVP SA)
Poljska/Poland, 2010, digibeta, 8'20"



Zgodba o fantu, ki se nekega dne odloči in odide iz svoje hiše na podeželju. Poda se na pot v nepoznano mesto, ki ga očara. Tam se mu pripetijo različne nenavadne reči; zaplete se v čudne odnose, ki niso vedno prijetni. Nazadnje se vrne tja, od koder je prišel. Toda ali se je s tem njegovo potovanje res končalo? A story about the boy who one day decides to leave his country house. He embarks on a journey to a strange city, which fascinates him. There, he goes through various unusual situations; he gets caught up in strange relationships that are not always friendly. Eventually, he returns to the place from where he came but is that really the end of his journey?

KONCERT NA VRHU / GIPFEL-GIG / A SUMMIT GIG

Lukas Egger, Bernhard Bamert (Virage Film)
Švica/Switzerland, 2011, 35 mm, 5'30"



V gorskem hotelu naj bi se zgodil koncert, a zajetni direktor skupino postavi pred vrata. Trije glasbeniki se zato po trenutnem navdihu odpravijo na gorsko turnejo. Koncert na vrhu, bi lahko rekli, na hrbtu velikanske krave, in brezglavi pohod po švicarskih folklornih stereotipih, ki jim naposled prinese določeno zadoščenje. A concert is planned in a mountain hotel, but the burly hotel manager shuts the door on the band. So the three musicians go on a spur-of-the-moment mountain tour. A summit concert, you might say, on the back of a giant cow, and a helter-skelter tour through Swiss folklore stereotypes which ultimately brings them a degree of satisfaction.

PL.INK!

Anne Kristin Berge (BreakThru Films/Storm Studios)
Poljska, Norveška/Poland, Norway, 2010, digibeta, 3'15"



Minimalistični umetnik tiho in zbrano ustvarja neskončno serijo brezupnih kvadratov. K sreči ima otroka, ki ga zvabi v svet svoje umetnosti – v njem otroški ksilofon postane leteči klavir, vijugaste črte pa gozdovi in nenavadne pošasti. A minimalist artist works in silence and concentration on an endless series of hopeless squares. Luckily, he has a child who draws him into a journey through the child's own art – where the toy xylophone is a flying piano and squiggles are forests and strange monsters.

TEKMOVALNI PROGRAM II COMPETITION PROGRAMME II

CVET BITKE / CVIJET BITKE / FLOWER OF BATTLE

Simon Bogojević-Narath (Bonobo Studio)
Hrvaška/Croatia, 2011, 35 mm, 19'30"



V arkadijskem vzdušju zamegljenega podzemlja živijo nenavadni liki: iluzionist, civilni subjekt, lesena lutka in tihi, a nevarni mečevalec. Njihove skrivnostne izkušnje so alegorija odnosa med že izumrlo tradicijo evropskega bojnega mečevanja in doktrino pragmatične politične akcije. The Arcadian atmosphere of a hazy underworld hosts unusual characters: an Illusionist, a Civil Entity, a Wooden Puppet and a silent, but dangerous Swordsman. Their mysterious experiences are an allegory of the relationship between the now extinct tradition of European combat swordsmanship and the doctrine of pragmatic political action.

GOLOBJE MLEKO / ŠARENA LAŽA / PIGEON'S MILK

Miloš Tomić (FAMU/Miloš Tomić)
Češka, Srbija/Czech Republic, Serbia, 2010, HD, 3'10"



Avtomobilsko pokopališče, stare revije in niti na beli rjuhi pripovedujejo begajočo zgodbo o ljubezni do uničevanja, poželenju in kdo ve čem še. Car graveyard, old magazines and threads on white sheet tells a confusing story about the love of destruction, lust and god knows what else...

STUCK IN A GROOVE

Clemens Kogler (Clemens Kogler)
Avstrija/Austria, 2010, betaSP, 4'05"



Phonovideo je VJ-jevsko orodje oz. vizualni pripomoček za prikaz animacij na analogni način, brez pomoči računalnika. *Stuck in a Groove* je prvi film, narejen v tej tehniki, in služi tudi kot demo zanjo. Phonovideo is a VJ tool or visual instrument used to display animations in an analogue way without the help of a computer. *Stuck in a Groove* is the first film made with this technique, also serving as a demo for the technique.

SPOMIN TELESA / KEHA MÄLU / BODY MEMORY

Ülo Pikkov (Nukufilm OÜ)
Estonija/Estonia, 2011, 35 mm, 9'



Naše telo si zapomni več, kot bi pričakovali in kot bi si mislili; zapomni si tudi žalost in bolečino prednikov. Naše telo hrani zgodbe naših staršev, starih staršev in njihovih prednikov. Toda kako daleč v spominu telesa lahko sežemo? *Our body remembers more than we can expect and imagine, our body remembers also the sorrow and pain of the predecessors. Our body sustains the stories of our parents and grandparents as well as their ancestors. But, how far back is it possible to go in your bodily memory?*

MEMOIR

Gábor Ulrich (Kecskemétfilm)
Madžarska/Hungary, 2010, HD, 1'20"



Sprememba svarilnih znakov, popravljena breztežnost. Kot da bi bila ona – ali pa je morda podobna izmišljenim spominom. *The change of the premonitory signs, the rewritten weightlessness, it seems like it was her, or she resembles the memories made up, maybe.*

TIŠE IN TIŠE / CORAZ CISZEJ / QUIETER AND QUIETER

Kamila Grzybowska (ASP Krakow)
Poljska/Poland, 2011, HD, 8'38"



Tiše in tiše je zgodba o sanjah nekega dekleta. Začne se z njenim srečanjem s starko; ta dekle roti, naj poišče čarobno modro ptico za njeno bolno vnukinjo, ki hrepeni po sreči. Dekle se ne zaveda, da je ona tista, ki bo potrebovala modro ptico. *Quieter and Quieter* tells a story of a girl's dream. It begins with a meeting with an old lady imploring the girl to find a magical blue bird for her sick granddaughter who craves happiness. The girl does not know that it is she who will need the blue bird.

VIA CURIEL 8

Mara Cerri, Magda Guidi (Sacrebleu Productions/Les Films du Cygne/
Mara Cerri/Magda Guidi)
Francija, Italija/France, Italy, 2011, 35 mm, 8'30"



Dario in Emma se ločujeta. Niti besede si ne moreta več nameniti, njuna žalost je premočna. Emma se potaplja čedalje globlje v sanjski svet svojega otroštva in si želi, da bi lahko poustvarila uničena čustva. Dario je ujet v svoje trpljenje. Mu bo dokaz ljubezni segel do srca? *Dario and Emma are separating, they can't even say a single word to each other, their sadness is overwhelming them. Emma gets deeper and deeper into the dream world of her childhood, wishing she could recreate the broken feelings. Dario is trapped in his own suffering. Will he be touched by the proof of love?*

HELIXBAUHAUS

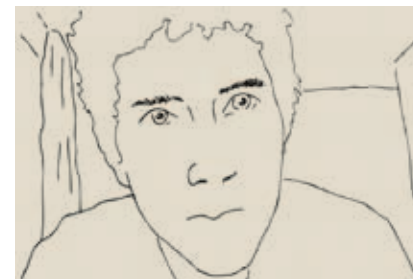
Goran Trbuljak (Zagreb film)
Hrvaška/Croatia, 2010, betaSP, 6'50"



Z višine nas opazuje posebno "oko". Kot satelit lahko približa hiše in manjše reči, ki ležijo okrog stavb in jim včasih pravimo smeti. Zamaški, vilice, cigaretni ogorki ... mu postanejo tako zanimivi, da začne raziskovati, kdo jih je odvrget ali izgubil. Pozornost "očesa" pritegne količina žvečil, prilepljenih na asfalt. A special "eye" is watching us from above. Like from a satellite it zooms in the houses and smaller objects lying around buildings, sometimes called trash. Corks, forks, cigarette butts... become so interesting that it begins to explore who tossed or lost them. The "eye's" attention is grabbed by the amount of chewing gums glued to the asphalt.

HTTP://COMMUNISM2010.RO

Zsolt Damó, Dénes Sántho (Faculty of Fine Arts Nagyvárad/Reanimation Studio)
Romunija, Madžarska/Romania,
Hungary, 2010, HD, 1'



20 let po političnem preobratu nam nočna mora še vedno ne pusti spati! *20 years after the political change, a nightmare is still freaking us out!*

**DOBROTA, LEPOTA IN RESNICA / DOBRO,
PIEKNO I PRAWDA. / THE GOOD, THE BEAUTY
AND THE TRUTH.**

Balbina Brzusewska (Se-ma-for Film Foundation)
Poljska/Poland, 2011, digibeta, 6'05"



Zgodba o sodobnem svetu, v katerem ukvarjanje z dobroto, lepoto in resnico zamira, nadomeščajo pa ga cenene senzacije, drame, eksplozije, streljanje in druge "zanimivejše" teme. To je zgodba o človeku z vizijo idealiziranega sveta, ki brani svoje ideale in jih poskusi prenesti na druge.

A story about the contemporary world, where the preoccupation with the good, beauty and truth is decreasing and being replaced with cheap sensation, dramas, explosions, shooting and other more "interesting" issues. It is a story of a man holding a vision of an idealized world, who defends his ideals and attempts to transfer them to others.

SOBA / SOBA / THE ROOM

Ivana Jurić (Kinorama)
Hrvaška/Croatia, 2011, HD, 5'09"



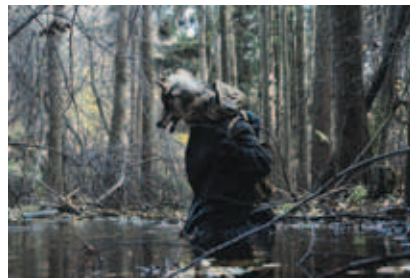
Hotelska soba. Ženska pričakuje svojega ljubimca. Njegov prihod in njun spolni odnos sta zanj obred, ki jo ponese v prijetno lebdedečo razpoloženje. Moškemu se prek spolnosti odpre, zanj pa je to samo potešitev. Po dejanju on izgine brez sledu, ona pa v prazni sobi ostane sama, razočarana in prizadeta.

A hotel room. A woman is waiting for the call from her lover. His arrival and their sexual intercourse are like a ritual for her, taking her into a floating, pleasing state of mind. She opens herself to the man through sex, while he considers it all as relieving himself. Afterwards he vanishes into thin air and she remains alone in the empty room, disappointed and hurt.

**TEKMOVALNI PROGRAM III
COMPETITION PROGRAMME III**

**POSLEDNJI AVTOBUS / POSLEDNÝ AUTOBUS /
THE LAST BUS**

Martin Snopek, Ivana Laučíková (feel
me film/AVI Studio/Martin Snopek)
Slovaška/Slovakia, 2011, HD, 15'20"



Začenja se sezona lova. Gozdne živali se vkrcajo na mali avtobus in pobegnejo na varno. Ko avtobus sredi noči ustavijo lovci, potniki v strahu za življenje razkrijejo svojo pravo identiteto. It's the start of the hunting season. The animals of the forest board a small bus and flee to safety. When hunters stop the bus in the middle of the night, its passengers reveal their true natures in fear for their lives.

**O KLANJU PRAŠIČA / DELL'AMMAZZARE IL
MAIALE / ABOUT KILLING THE PIG**

Simone Massi (Simone Massi)
Italija/Italy, 2011, digibeta, 6'20"



Ko prašiča vlečejo iz svinjaka, ima priložnost, da vidi nebo in druge stvari, ki jih nudi svet. While the pig is being dragged out from the sty, it has the chance to see the sky and the things of the World.

KAPITAN HU / KAPITÄN HU / CAPTAIN HU

Basil Vogt (Trickbüro/SRF SRG SSR)
Švica/Switzerland, 2011, 35 mm, 8'37"



Kapitan Hu po strašni nevihti nasede v Alpah. Na pomoč mu priskoči kmet, ki že razmišlja, kako bi uporabil njegovo globokomorsko opremo. Tukaj pa Kapitan Hu potegne črto. After a violent storm Captain Hu is stranded with his ship in the Alps. A helpful farmer finds new uses for the deep-sea equipment. However, Captain Hu draws the line at that.

ZIDOVI / FALAK / WALLS

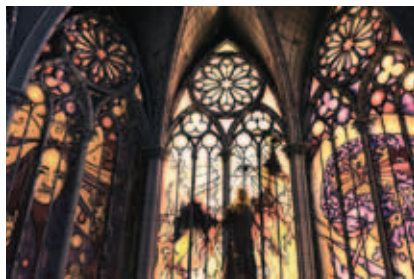
Béla Weisz (Reanimation Studio)
Madžarska/Hungary, 2010, HD, 1'



Film prek simbolne govorice abstraktnih oblik obravnava evropsko preteklost in sedanjost ter zastavlja vprašanje o prihodnosti: Quo vadis, Evropa?
The film takes a look at the past and present of Europe through the symbolic narrative of abstract forms while also asking the question of the future: Quo vadis, Europe?

KIYAMET

Ivan Ramadan (Elias Veskot)
Bosna in Hercegovina/Bosna&Herzegovina,
2011, 35 mm, 9'40"



Um je svojevrsten prostor, ki lahko iz pekla ustvari nebesa in iz nebes peklo.
The mind is its own place, and in itself can make heaven of hell, a hell of heaven.

THE HOLY CHICKEN OF LIFE AND MUSIC

Nomint (Nomint Motiondesign)
Grčija/Greece, 2010, digibeta, 2'35"



Zgodba o Sveti Kokoši, veličastni pošasti, ki je čaščena in izkoriščana, v sagi o ljubezni in kesanju, umetnosti in znanosti, Življenju in Glasbi.
The story of the Holy Chicken, a magnificent beast, worshiped and exploited, in a tale of love and regret, art and science, Life and Music.

NEKOČ JE ŽIVEL KRALJ / BIŁ SOBIE KRÓL / ONCE THERE WAS A KING

Tytus Majerski (Kolektyw Film)
Poljska/Poland, 2010, HD, 5'15"



Kralj, njegova hči, njun sluga in tri živali. Film, ki se naslanja na poljsko ljudsko uspavanko. Tragedija v pesmi ima srečen konec, v realnosti pa zgodba zbledi.
A king, his daughter, their page and three animals. A film based on a traditional Polish lullaby. The tragedy in the song has a happy ending, the story though dissolves with the reality.

TICKET

Ferenc Rófusz (Cameofilm)
Madžarska/Hungary, 2011, 35 mm, 9'



"Kaj je življenje?" je večno vprašanje, ki ga zastavlja novi film Ferenc Rofusza, *Ticket*. Film sledi življenju nekega človeka od rojstva do smrti iz njegove perspektive. Življenjske prelomnice predstavljajo bistvo tega, v kar je vpet obstoj našega junaka. Smisel življenja je življenje s smislom.
"What is Life?" Ferenc Rofusz' new film Ticket addresses the eternal question. This film follows a man's life from his own point of view, from birth to death. The turning points of life constitute the very essence of what our hero's existence is enveloped in. The meaning of life is a life with a meaning.

HOW TO DEAL WITH NONSENSE

Veronica Salomon (Veronica Salomon)
Romunija/Romania, 2010, betaSP, 4'48"



Se ti svet vedno zdi smiselni in razumljiv? ... Tudi jaz tako mislim. Ampak zakaj bi se trudili, da bi razumeli prav vse, če lahko veselo uživamo v toliko ravneh nesmisla?
Does the world always seem coherent and comprehensible to you?... I think so too. But why struggle to understand everything when we can joyfully slide through so many layers of nonsense.

OKRAS DUŠE / ORNAMENT DUŠE / THE SOUL ORNAMENT

Irena Jukić Pranjić (Zagreb Film)
Hrvaška/Croatia, 2010, betaSP, 9'25"



Film vizualizira besedno zvezo, ki se pogosto uporablja kot fraza, s katero ljudje opišejo dogodek, pokrajino ali običaj, "vtkan" v njihove misli. Osebnost in značaj vsakega lika sta prikazana kot različni utripajoči vzorci, vtكاني v vidno avro, ki je skoraj enaka dejanskemu videzu lika. The film visualises a phrase often used as a figure of speech, what people refer to as an event, landscape or tradition "interwoven" in their minds. Each character's personality and character are depicted as diverse pulsating ornaments interwoven within a visible aura almost identical to the characters' physical appearance.

TEKMOVALNI PROGRAM IV COMPETITION PROGRAMME IV

MAHAHULA THE GIANT RODENT OF HAPPINESS

Nomint (Nomint Motiondesign)
Grčija/Greece, 2011, digibeta, 0'45"



Sreča je resna reč, nedvomno vredna božanstva, kot je Mahahula, ogromni starodavni glodavec, izvirajoč iz vesoljskega semena, ki je na začetku časov strmoglavilo na Zemljo. Film prikazuje srečo v vsej njeni veličastni kompleksnosti: redko, težko dostopno, neznansko in barvito. Gre bolj za nenehno osebno težnjo ali dobrotljiv dar drugih? Happiness is a very serious matter, definitely worthy of a deity like Mahahula, an ancient gigantic rodent born from an alien seed that crash-landed on primordial earth. The film depicts happiness in all its glorious complexity: obscure, hard to find, huge and colourful. Is it more of a constant personal pursuit or is it a fortunate offering by others?

SANJEVINA / SNĘPOWINA / SLEEPINCORD

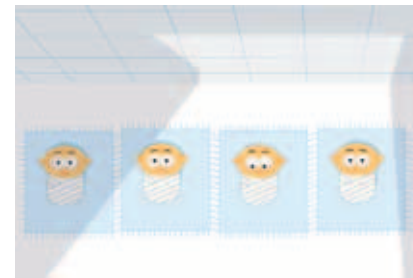
Marta Pajek (Se-ma-for Film Foundation)
Poljska/Poland, 2011, 35 mm, 13'38"



Dekle, ujeto med dva svetova, ki sta povezana s popkovino podobn v čustev. *Sanjevina* govori o snu, ki ga ni mogoče niti opazovati niti raziskovati. A girl trapped between two worlds, connected with a umbilical cord of pictures and emotions. *Sleepincord* is about a dream that can be neither observed, nor examined.

GOO – GOO BABIES

Aleksej Aleksejev (Aleksej Aleksejev)
Madžarska/Hungary, 2011, HD, 2'03"



Kratka animacija o tem, kaj dojenčki počnejo v porodnišnici, ko jih odrasli ne gledajo. A short animation about what babies do in the maternity house when adults cannot see them...

O SNU / O SNU / ABOUT A DREAM

Lucija Mrzljak (Lucija Mrzljak)
Hrvaška/Croatia, 2011, HD, 4'29"



Eksperimentalni film v stop-motion tehniki. Film vzdušja in asociacij. Brez logične zgodbe ali pravih likov. Podobe so grajene ob glasbi in sledijo iracionalnemu ritmu sanj. *An experimental film made with stop-motion technique. A film of atmosphere and associations. No logical plot, no real characters; the imagery is musically composed and follows the irrational rhythm of dreams.*

V MESTU / NA CIDADE / IN THE CITY

Delia Hess (Delia Hess/HSLU Luzern)
Švica/Switzerland, 2010, digibeta, 1'56"



Mesto je staro, a kljub temu ves čas v gibanju. Hodi, teče, se premika in spreminja ritem ljudi, ki prihajajo in odhajajo kot veter. Kratki film o prihodu v tuje mesto. *The city is old and yet always in motion. It walks, runs, moves and changes the rhythm of its people who come and go like the wind. A short film about the arrival in a foreign city.*

ŠAH! / SAKK ! / CHESS !

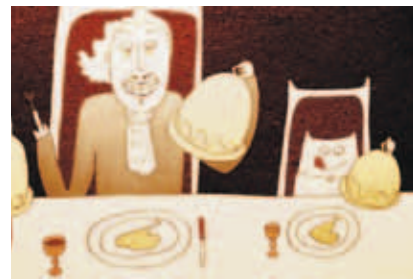
István Orosz (Kecskemétfilm)
Madžarska/Hungary, 2010, HD, 6'30"



Šahovska partija, odigrana pred sto leti, rekonstruirana s pomočjo posnetih potez in večkrat retuširane fotografije. Politični vidiki presežejo vse druge vidike igre: spopadeta se voditelja boljševiške stranke, Lenin in Bogdanov. *The reconstruction, based on the recorded moves and a photograph retouched many times, of a chess game played one-hundred years ago. The political aspects of the match override those of the game: the two leaders of the Bolshevik party, Lenin and Bogdanov face each other.*

TEŽKO ŽIVLJENJE KMEČKE LASTOVKE / SUITSUPÄÄSUKESKE RASKEST ELUST / ABOUT THE HARD LIFE OF THE BARN SWALLOW

Chintis Lundgren (Chintis Lundgren)
Estonija/Estonia 2010, betaSP, 5'20"



Življenje kmečke lastovke ni preprosto. Na poti domov iz Afrike se vse zaplete: nadlegujejo jo večje ptice, zalezujejo pošastne sence iz preteklih stoletij, gline ni več in hlev je ponoči zaklenjen. *The life of a Barn Swallow is not easy, everything gets mixed up on the way back home from Africa, bigger birds are pesky, ghastly shadows from previous centuries annoyingly stalky, the clay is all gone and the barn locked at night.*

MACHINATION 84

Lia (Lia)
Avstrija/Austria, 2010, HD, 5'43"



Film brez reza, nenehen tok abstraktnih mutacij, nekakšen digitalni bakrarez. Krhka vizualna tekstura, ki je sprva siva, bela in črna, vzplamti v pastelnih odtenkih, ki postajajo čedalje intenzivnejši, sintetična glasbena podlaga, ki jo je ustvaril @C – rahločuten preplet bitja, klikanja in zvonjenja –, pa gradi zloveščo zvočno krajino. *A film without a cut, a continuous flow of abstract mutations, a kind of digital copperplate engraving. The fragile visual texture, at first grey, white and black, soon blazes in pastel hues that gradually become more intense, while the synthetic soundtrack by @C – a delicate web of throbbing, clicking and ringing – creates an increasingly ominous soundscape.*

ŠEST / ŠEST / SIX

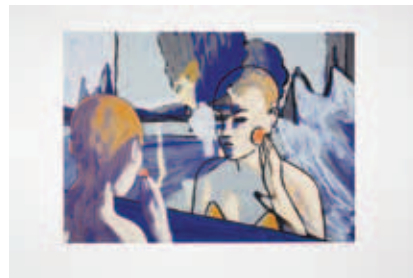
Darko Masnec (ALU Zagreb)
Hrvaška/Croatia, 2011, betaSP, 2'11"



Ustrezne okoliščine, pravi začetek. Pravi občutek. Čakanje, dokler se ne pojavijo. *Correct circumstances, the right start. Right feeling. Waiting until they come up.*

ROMANCE

Georges Schwizgebel (Studio GDS/RTS/NFB)
Švica, Kanada/Switzerland, Canada,
2011, 35 mm, 7'10"



Tujca, moški in ženska, sedita drug poleg drugega na letalu. Po vzletu gre letalo skozi nekaj turbulent in pod vplivom neznanega duh moškega odtava v drug svet. Tu pobudo prevzame njegovo poželenje, kar se konča z veličastno romantično sago. *Two strangers, a man and a woman, sit beside each other on an airplane. After take-off, the plane goes through some turbulence – and, influenced by the unknown, the man's spirit plunges into a different world. Here, he desires take control, which results in a grand romantic saga.*

UNDERLIFE

Jarosław Konopka (Studio Munka/Se-ma-for Film Foundation/TVP SA)
Poljska/Poland, 2010, digibeta, 8'30"



Underlife s pomočjo metafore prikaže destruktiven vpliv prednikov na človeka in se sprašuje, ali se ga lahko osvobodimo. Otroški voziček, glavni motiv, je prostor, kjer se znajdemo po rojstvu, pa tudi predmet, ki nas pozneje spomni na naše korenine. Določa ciklično naravo obstoja ter preteklost spaja s prihodnostjo. *Underlife* employs a metaphor to show the destructive influence that ancestors have on man and poses the question of whether we are able to liberate from it. A baby carriage, the leading motif, is both the place where we appear after birth and an object which reminds us of our roots after years. It determines the cyclical nature of existence and combines the past and the future.

**BULVARSKÉ NOVICE IZ NORIŠNICE /
BULVÁRHÍREK A DILIHÁZBÓL / TABLOID NEWS
FROM THE MAD HOUSE**

Tamás Patrovits (Reanimation Studio)
Madžarska/Hungary, 2010, HD, 1'



Trpká impresija Srednje Evrope v zadnjih 20 letih. *A sad impression of the last 20 years in Central Europe.*

CORPUS NOBODY

Saul Saguatti, Audrey Coianiz (Basmati)
Italija, Francija/Italy, France, 2010, HD, 6'03"



Kratki film, ki spodbuja k razmisleku o lastni identiteti, o odnosih z drugimi. O različnih korakih v življenju. O medgeneracijskih in kulturnih razmerjih. *A short film proposing a reflection on own identity, relationship with the others. On different steps in life. Inter-generational and cultural relationships.*

**NOVA HIPIJEVSKA PRIHODNOST / NOVA HIPI
BUDUČNOST / NEW HIPPIE FUTURE**

Dalibor Barić (Dalibor Barić)
Hrvaška/Croatia, 2011, digibeta, 4'04"



Film v nadrealističnem in psihedeličnem vzdušju govori o življenju, svobodi in preseganju omejitev. *In a surreal and psychedelic atmosphere, this film deals with life, freedom and transcendence of limitations.*

**KOYAA – LAJF JE ČIST ODBIT
/ KOYAA – THE EXTRAORDINARY**

Kolja Saksida (Zvviks)
Slovenija/Slovenia, 2011, digibeta, 3'



Koyaa se na čisto poseben način spoprijema z vsakdanjimi opravki. Zjutraj si poskusi zavezati vezalke, te pa ga ne ubogajo. K sreči na zakotni gorski polici ne živi sam: ko postanejo stvari preveč nore, mu priskoči na pomoč njegov prijatelj, modri Krok. *Koyaa tackles everyday situations in his own wacky way. In the morning, he wants to tie his shoes but the naughty laces won't listen. Luckily, he's not alone on the remote mountain ledge: when things start getting crazy, his friend the wise Raven is always ready to help.*

L'AIR DE RIEN

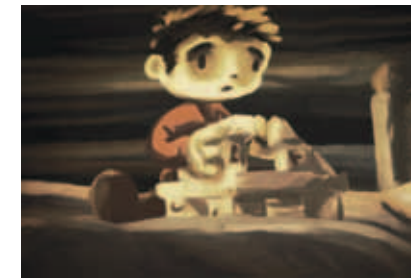
Cécile Milazzo (La Poudrière)
Francija/France, 2011, betaSP, 3'25"



Ko se ljubezenski pogled spremeni v nekaj drugega, videz lahko vara.
When the look of love changes into something else, appearances can be deceptive.

DRVAR / DRWAL / LUMBERJACK

Paweł Dębski (Fumi Studio/PWSFTvIT)
Poljska/Poland, 2011, HD, 14'55"



Na obali velikega oceana, obdanega z orjaškimi pečinami in gozdom, ki sega skoraj prek obzorja, živita oče in sin. Oče je drvar, fantič pa živi brezskrbno deško življenje in pogled mu ne seže dlje od očeta. Vse je kot v pravljici, dokler se drvar nekega dne ne vrne domov drugačen ...
On the shore of a great ocean, surrounded by colossal cliffs and a forest reaching almost past the horizon, there live a father and his son. The father is a lumberjack. The boy on the other hand is happily living the life of a boy who sees nothing past his father. Everything was as in a storybook, until one day the lumberjack came home a changed man...

AHAB / ACHAB / ACHAB

Antonio Deiana, Lorenzo Lodovichi,
Fiorella Pierini, Serena Triepi (CSC)
Italija/Italy, 2011, HD, 7'40"



Kapitan Ahab preživi zadnjo bitko z belim kitom. Reši se na samotni otok, kjer se spopada z vsakodnevnimi nadlogami. Toda globoko ukoreninjeno sovraštvo še vedno tli – obsedenost z Mobyjem Dickom ni zamrla. Otok zajame huda nevihta, ki mu ponudi še zadnjo priložnost za maščevanje.
Captain Ahab survives the last battle with the white whale. Shipwrecked on a desert island, he struggles to overcome the hardships; however the ingrained hatred smoulders on – the obsession for Moby Dick has not disappeared. A violent storm strikes the island and offers him one last chance to avenge himself.

KORENINE SKRITEGA / ROOTS OF THE HIDDEN

Elizabeth Sevenoaks (The Arts University College at Bournemouth)
Velika Britanija/UK, 2011, betaSP, 4'55"



Nadrealistična in poetična meditacija o osebnem odkritju in sprejemanju lastne identitete.
A surreal and poetic meditation on personal discovery and the acceptance of one's identity.

DESIGN

Mihkel Reha (EKA Tallin)
Estonija/Estonia, 2011, digibeta, 5'49"



Film o človeku, ki navdih išče v samem sebi. Ker ni zadovoljen, začne ustvarjati bolj raznolik svet in se izogibati ustaljenih vzorcev.
A film about a man whose inspiration is himself. Not satisfied, he starts to create a more diverse world; he starts thinking outside the box.

NEKROPOLIS

Kerstin Gramberg (Academy of Media Arts Cologne/3sat TV)
Nemčija/Germany, 2010, betaSP, 3'09"



Nekropolis – mesto kot avtonomen organizem, ki ritmično prehaja med konstrukcijo in dekonstrukcijo.
Nekropolis – a city as an autonomous organism, shifting rhythmically between construction and deconstruction.

JATA / KUHINA / SWARMING

Joni Männistö (Turku Arts Academy)
Finska/Finland, 2011, HD, 7'18"



Otrok najde življenje v mrtvi ptici in se začne igrati.
A child discovers life inside a dead bird and starts to play with it.

MAMIN PLAŠČ / MY MOTHER'S COAT

Marie-Margaux Tsakiri-Scanatovits (Royal College of Art)
Velika Britanija/UK, 2010, HD, 6'



Film o moji italijanski mami in njeni izpovedi o življenju v Grčiji. V pogovoru o materinstvu mi je povedala, kako se je v 70-ih letih po koncu diktature priselila v Atene, kako težko se je privadila na grško mentaliteto, kakšne spomine ima na materinstvo in kako je vedno hrepenela po vrnitvi v svoje malo rojstno mesto v Italiji.
A film about my Italian mother and her confessions about life in Greece. In an interview about motherhood, she told me about her arrival in post-dictatorship Athens in the 70's, her struggle to adjust to the Greek mentality, her memories and nostalgia of motherhood, but also her long lasting desire to move back to her small hometown in Italy.

ZAČETNIK / AZ ÚJFIÚ / THE NEWBIE

Attila Bárdos, Csaba Gellár (MOME)
Madžarska/Hungary, 2010, HD, 2'45"



Naj bo prvi dan še tako težak, poskusi se nasmehniti!
No matter how hard the first day is, try to smile!

GOOD NEWS BAD NEWS

Kacper Shikeli (PWSFTVIT/Se-ma-for Film Production)
Poljska/Poland, 2011, digibeta, 10'48"



Protagonist, delavec v tovarni alkohola, sproži revolucijo in spodbudi prebivalce mesta k upor. Pod vodstvom novega voditelja hočejo zrušiti stari sistem in se, čeprav tega še nikoli niso počeli, boriti za svoje pravice. The main protagonist, a worker in an alcohol factory, manages to start a revolution and rouse the town dwellers to fight. Following their new leader, they want to overthrow the old system and, although they have never done it before, fight for their rights.

TELEGRAPHICS

Antoine Delacharlery, Lena Schneider, Léopold Parent, Thomas Thibault (Supinfocom Valenciennes)
Francija/France, 2010, HD, 6'47"



Popolnoma nova znanost. S pomočjo podatomskega resonančnega motorja ustvarimo elektromagnetno polje, ki lahko povzroča interference s prostorom okrog nas. A whole new science. Using a subatomic resonance engine we generate an electromagnetic field capable of interfering with the space around us.

PAVJE OKO / L'OEIL DU PAON / THE PEACOCK EYE

Gerlando Infuso (ENSAV La Cambre)
Belgija/Belgium, 2010, digibeta, 13'



Sibylle Huntress je zbirateljica in umetnica, ki išče zadnjo potezo s čopičem. Sibylle Huntress, collector, artist in the end, seeking the last brush stroke.

PREKRIŽANI SLANIK / CROSSED SILD

Lea Vidaković, Ivana Bošnjak (Volda University College)
Norveška/Norway, 2010, betaSP, 12'16"



Ženska in moški, ki jima življenje krojita monotonost vsakdana in strah pred spremembami, bi se odlično ujemala in dopolnjevala, ko bi se le srečala. Nekoč se to skoraj zgodi ... A woman and a man, whose lives are shaped by everyday monotony and fear of changes, would perfectly match and fulfil each other, if they would only get to meet. Once, this was almost about to happen...

BEL LAS / WHITE HAIR

Yuka Takeda (Royal College of Art)
Velika Britanija/UK, 2010, digibeta, 5'30"



Nenadno odkritje belega lasu sproži niz obsedenosti in zanikanja. The sudden discovery of a single white hair triggers an episode of obsession and denial.

ON THE WATER

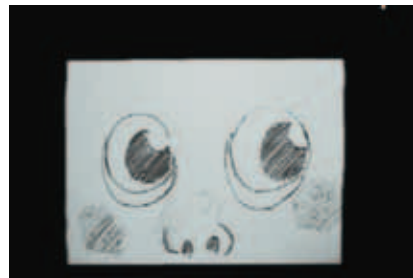
Yi Zhao (St. Joost Art and Design Academy Breda)
Nizozemska/The Netherlands, 2010, digibeta, 8'20"



V tem kratkem poetičnem animiranem filmu je življenje dolgo potovanje v čolnu na vesla, včasih v mirnem toku, drugič v grozeči nevihti. Vsi smo na istem: rodimo se iz vode in voda je tudi kraj, kjer končamo. In this short poetic animated film, life is a long journey in a rowing boat, sometimes in quiet drift, sometimes in perilous storm. It is the same for everyone: you are born out of the water and it will be the place where you end up too.

JE VAIS À DISNEYLAND

Antoine Blandin (EMCA)
Francija/France, 2010, digibeta, 3'03"



8-letni Calvin pripoveduje o nenavadnem pogledu na svoje malo kaotično življenje. Calvin, age 8, testifies of a strange glance on his little chaotic life.

SLEDI / ŚLADI / TRACES

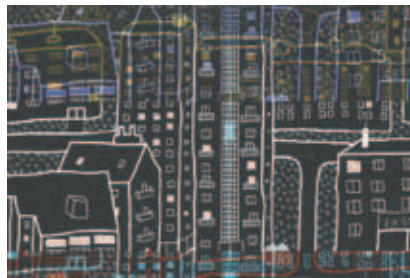
Ewa Grzesiak (ASP Krakow)
Poljska/Poland, 2010, betaSP, 12'30"



Film je čustvena pripoved o nezvestobi. Glavna junakinja, trpeča ženska, se ujame v vrtnec obsedenosti, ki sproži niz usodnih dogodkov. Izgubi se v začaranem krogu hudobije. Zapre se v svoj svet, v katerega prodrejo le delčki resničnosti. Konec je neizogiben. The movie is an emotional picture about adultery. The main character, a suffering woman, falls into an obsession, which leads to a series of fatal events. She gets lost in a vicious cycle of bad deeds. She gets locked in her inner world and only pieces of reality get through. The end is inevitable.

SWIMMING POOL

Alexandra Hetmerová (FAMU)
Češka/Czech Republic, 2010, betaSP, 6'34"



Nočna ljubezenska zgodba dveh osamljencev, ki se srečata v zaprtem bazenu sredi vlemesta. Nocturnal love story of two outsiders, who meet in a closed swimming pool in the middle of a big city.

PREDALNIK / PIIRONGIN PILOISSA / CHEST OF DRAWERS

Sanni Lahtinen (Turku Arts Academy)
Finska/Finland, 2011, HD, 7'14"



Kaj naj naredi predalnik, ko mali navihani gost premeša njegove predale? What is there for a chest to do when a little mischievous guest messes up her drawers?

RISE AND FALL OF W.C.

Martinus Klemet (Estonian Academy of Arts)
Estonija/Estonia, 2011, betaSP, 5'40"



Otroka se odpravljata na obisk k babici, ki živi ob morju. Rogača sta sredi romantične večerje. Oba para sta v težavah, dokler se njihove poti ne križajo. Children are going to visit their grandmother who lives near the sea. Two stag-beetles are having a romantic dinner. Both couples are in trouble until their ways intersect.

CONTE DE FAITS

Jumi Yoon (La Poudrière)
Francija/France, 2011, betaSP, 4'05"



Koreja, 1960. Petletna deklica, ki živi v bordelu, si zamišlja drugačen vsakdan. Korea, 1960. A five year old girl living in a brothel imagines a different day-to-day existence.

**TAVAJOČA HIŠA, POLNA PTIČJE VODE /
WANDERND HAUS VOLL VOGELWASSER /
HOUSE WANDERS, BIRD WATER FULL**

Veronika Samartseva (HFF Konrad Wolf)
Nemčija/Germany, 2011, 35 mm, 9'20"



O potopu v svoj notranji svet in nenavadnem obiskovalcu.
About the dive into one's inner world and a curious visitor.

BAKA!!

Immanuel Wagner (HSLU Luzern)
Švica/Switzerland, 2010, 35 mm, 7'34"

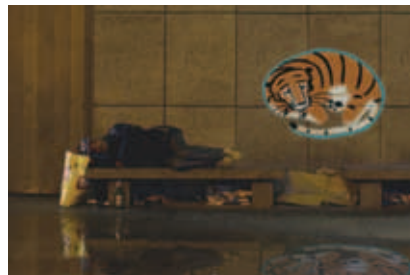


Junaka bi se rada spoprijateljila. Eden od njiju je videti nesramen in to je skrivnost, ki ju bo zbližala.
Two characters try to get along with each other. One of them appears to be a rude person. This is a secret that will make them friends.

**EVROPSKI ŠTUDENTSKI TEKMOVALNI PROGRAM III
EUROPEAN STUDENT COMPETITION PROGRAMME III**

GRAFFITIGER

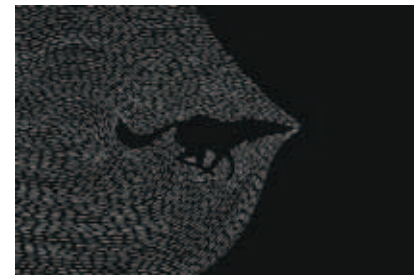
Libor Pixa (FAMU/nutprodukcje)
Češka/Czech Republic, 2011, betaSP, 10'20"



Duhovita in nekoliko melanholična zgodba o osamljenem grafitu-tigru, ki domuje na zidovih in fasadah praških zgradb. Mesto, polno zanimivih vogalov in ulic, porisanih z grafiti, je divja džungla, v kateri tiger išče svojo izgubljeno ljubezen.
A witty and a slightly melancholic story of a lonely graffiti-tiger, whose home-place are walls and facades of Prague buildings. The city, full of dirty corners and streets covered with graffiti, is a wild jungle, where the tiger looks for his lost love.

LISICA / LISICA / FOX

Petra Zlonoga (ALU Zagreb)
Hrvaška/Croatia, 2010, betaSP, 1'50"



Na misel mi je prišla lisica.
A fox crossed my mind.

**STOPETDESETI DAN /
SADASVIDESKYMMENES PÄIVÄ /
THE ONE HUNDRED AND FIFTIETH DAY**

Pauli Laasonen (Turku Arts Academy)
Finska/Finland, 2011, HD, 9'44"



Nekega moža vse življenje preganjajo podobe njegovega otroštva.
Throughout his life, a man is haunted by the images of his childhood.

TREBUŠČEK / BELLY

Julita Pott (Royal College of Art)
Velika Britanija/UK, 2011, betaSP, 7'25"



Oscar se proti svoji volji bliža polnoletnosti. Zato ga čaka nujno zlo poslavljanja od nečesa iz preteklosti, čeprav to še vedno čuti nekje v sebi. Oscar is coming of age, against his better judgment. In doing so he must experience the necessary evil of leaving something behind, but he can still feel it in the pit of his stomach.

PARTITION

Eleonora Berra, Delia Hess, Shami
Lang-Rinderspacher (HSLU Luzern)
Švica/Switzerland, 2011, digibeta, 5'40"



Samotarja v pogubnem dogodku odkrijeta prijateljstvo in osvoboditev. Two isolated figures discover friendship and liberation through a disastrous event.

THE EAGLEMAN STAG

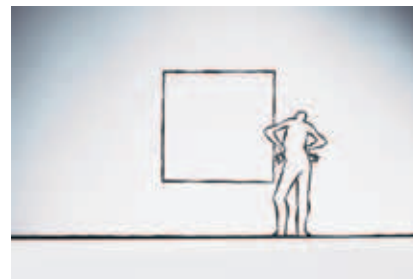
Michael Please (Royal College of Art)
Velika Britanija/UK, 2010, betaSP, 9'



Če dovolj dolgo ponavljaš besedo "fly", zveni kot "life". To pa Petru ni v pomoč. Njegovi odgovori tičijo v možganih hrošča. If you repeat the word "fly" for long enough it sounds like you're saying "life". This is of no help to Peter. His answers lie in the brain of the beetle.

PLATO

Léonard Cohen (ENSAD)
Francija/France, 2010, betaSP, 7'50"



Padanje navzgor, prevračanje vstran, globoka ploskost in cikcakaste črte. Hej, ti! Kje imaš kocko? Dobrodošli v Platoju, nekje med anamorfozo resničnosti in neprizanesljivostjo domišljije. Falling up, tumbling sideways, profound flatness and zigzagging lines. Hey, man! Where's your cube? Welcome to Plato, somewhere between the anamorphosis of reality and the severity of imagination.

TE IN ONE VRSTE / COS W TYM GATUNKU / BITS AND SPECIES

Urszula Palusińska (ASP Krakow)
Poljska/Poland, 2010, betaSP, 6'38"



Knjižna polica ptic, netopirjev, morskih psov in enorogov. A bookshelf of birds, bats, sharks and unicorns.

LA VUELTA

Marius Portmann (HSLU Luzern)
Švica/Switzerland, 2011, digibeta, 6'40"



Stari hišnik med čiščenjem tal v pralnici naleti na sledi plesa, ki prebudijo dolgo pozabljena občutja. While cleaning the floor of a laundry room, an old janitor comes across traces of dancing that awaken long forgotten feelings.

**ZAMENJAN / DER WECHSELBAG
/ THE CHANGELING**

Maria Steinmetz (HFF Konrad Wolf)
Nemčija/Germany, 2011, 35 mm, 8'20"



Filmska različica zgodbe Selme Lagerlöf o zakoncih, ki jima otroka zamenjajo s trolom.
A film version of the story by Selma Lagerlöf about a married couple, whose child was replaced with a Trollchild.

AUTOMATOLOGIE

Thomas Jaulin-Berge (EMCA)
Francija/France, 2010, digibeta, 3'40"



Tesnoben vsakdan nekega človeka.
The anguished daily life of a human being.

LOOM

Ilija Brunck, Jan Bitzer, Csaba Letay
(Filmakademie Baden-Württemberg)
Nemčija/Germany, 2010, HD, 5'



Vešča prileti v pajkovo mrežo.
A moth flies into a spider web.

SLONOV TEKMOVALNI PROGRAM
MEDNARODNI TEKMOVALNI PROGRAM ANIMIRANEGA FILMA
ZA OTROKE IN MLADINO

THE ELEPHANT IN COMPETITION
INTERNATIONAL COMPETITION PROGRAMME OF ANIMATED
FILMS FOR CHILDREN AND YOUTH

KOYAA – LAJF JE ČIST ODBIT /
KOYAA – THE EXTRAORDINARY

Kolja Saksida (Zvviiks)
Slovenija/Slovenia, 2011, digibeta, 3'



Koyaa se na čisto poseben način spoprijema z vsakdanjimi opravki. Zjutraj si poskusi zavezati vezalke, te pa ga ne ubogajo. K sreči na zakotni gorski polici ne živi sam: ko postanejo stvari preveč nore, mu priskoči na pomoč njegov prijatelj, modri Krok. Koyaa tackles everyday situations in his own wacky way. In the morning, he wants to tie his shoes but the naughty laces won't listen. Luckily, he's not alone on the remote mountain ledge: when things start getting crazy, his friend, the wise Raven, is always ready to help.

DODU, KARTONASTI DEČEK / DODU, O RAPAZ
DE CARTÃO / DODU, THE CARDBOARD BOY

José Miguel Ribeiro (Sardinha em lata)
Portugalska/Portugal, 2010, HD, 5'



Dodu je zelo občutljiv fant. Živi v otrokom neprijaznem mestu, zato mora veliko časa preživeti doma. V prazni kartonasti škatli daje domišljiji prosto pot. Vedno, ko popraska po njeni površini, ustvarja čudovite svetove z edinstvenimi bitiji, ki mu pomagajo obvladati njegova čustva in odrasti. Dodu is a very sensitive boy. He lives in a city hostile to children and he is forced to spend many hours indoors. He therefore plays make believe inside an empty cardboard box. Each time Dodu scratches the cardboard's surface he creates extraordinary worlds inhabited by unique creatures that help him to cope with his emotions and to grow.

ŽELODEK / ZILUKS / ACORN BOY

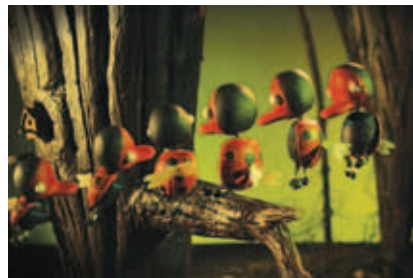
Dace Rīdūze (Film Studio Animācijas Brigade)
Latvija/Latvia, 2010, HD, 9'50"



Ste kdaj izdelovali človečke iz želoda? To je zgodba o Želodku in njegovih živahnih dogodivščinah v vasi Štorje, kjer spozna Čebelo, g. Pajka, Mravlje in vse druge žužke ... Have you ever made little creatures out of acorns? This is a story about a little Acorn Boy and his colourful adventures in the village of Stalks, where he meets Bee, Mr Spider, the Ants, and all the other bugs...

PIKAPOLONICA HOČE ODRASTI /
LITTLE LADYBIRD WANTS TO GROW UP

Miha Knific (SHAKEMOON Animation)
Slovenija/Slovenia, 2011, HD, 12'05"



Animirana zgodba za otroke o mali pikapolonici, ki se odloči, da bo odrasla. Zapusti svoj domači travnik, da bi poiskala odrasle pikapolonice, ki jih še nikoli ni videla, saj je živel v internatu. Tako se začne njena pustolovščina, polna čudnih žužkov, med katero ugotovi, da biti odrasel mogoče vseeno ni tako zabavno, kot je mislila. A children's animated story about a little ladybird who decides that she wants to grow up. Leaving her meadow home in search of grown up ladybirds she has never seen due to being in a boarding school all her life, she embarks on an adventure filled with a cast of strange bugs and finds out that perhaps being an adult isn't as fun as she thought it would be.

STEKLENICA / BOTTLE

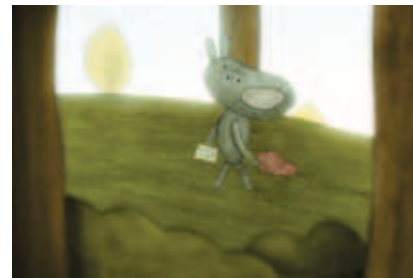
Kirsten Lepore (California Institute of the Arts)
ZDA/USA, 2010, HD, 5'30"



Ta kratki animirani film v stop-motion tehniki, ki se dogaja na plaži, v snegu in pod vodo, prikazuje čezoceanski pogovor dveh junakov prek vsebine steklenice. Animated on location at a beach, in the snow, and underwater, this stop-motion short details a transoceanic conversation between two characters via objects in a bottle.

OVER THE HILL

Jun Nito (Jun Nito)
Japonska/Japan, 2011, HD, 4'30"



Jiro dečku odnese čepico, vendar dečka ni lahko najti. Naposled ... Jiro delivers a cap for a boy. But it is not easy to find him. Finally...

VIOLINISTKA / VIOOLSPEL / VIOLINPLAY

Tünde Vollenbroek (Utrecht School of the Arts)
Nizozemska/The Netherlands, 2010, HD, 1'45"



Deklica bi rada igrala violino tako dobro kot njen vzornik, vendar ji gre žal zelo slabo. Ugotovila pa bo, da je početi nekaj, kar ti ne gre, vseeno lahko zabavno.
A little girl wants to play the violin as good as her idol can, but unfortunately she's really bad at it. Though she will find out doing something that you're not so good at can be fun anyway.

ŽUŽEK BUŽEK IN TOBOGAN / BOPPY THE BUG AND A SLIDE

Petra Radulović (RTV SLO)
Slovenija/Slovenia, 2011, digibeta, 4'



Žužek Bužek rad hodi v gozd. V gozdu ima prijatelja, starega hrasta. Stari hrast Žužku Bužku da svoj list. Velik, zelen list. To je tobogan ...
Boppy the Bug likes to spend time in the woods. He has a friend in the woods. His friend is the old oak. The old oak gives Boppy the Bug one of his leaves. A big green leaf. The leaf becomes a slide...

SLOVENSKI TEKMOVALNI PROGRAM II THE ELEPHANT IN COMPETITION II

VABA / JEŠKA / LURE

Dinko Kumanović (Ater/Zagreb Film)
Hrvaška/Croatia, 2011, betaSP, 3'18"



Morje, človek, riba ... nekaj čudes in človekovih šibkih točk.
The sea, a man, fish... a couple of wonders and human weaknesses.

SENCA / OMBRA / SHADOW

Loredana Erbetta, Manuela Gualtieri,
Irene Piccinato (CSC)
Italija/Italy, 2011, HD, 3'02"



Adele čaka neprijetni prvi dan v novi šoli. Ker je plaha, med odmorom sedi na samem in opazuje, kako drugi igrajo nogomet. Njena senca pa niti slučajno ni tako plaha kot ona in bi se neizmerno rada pridružila ostalim ...
Adele has to face her first day at a new school. She's shy and during playtime she sits on her own watching the others playing football. But her shadow is not nearly as shy as she is, and is desperate to join in with the others...

DER GROSSE BRUDER

Jesús Pérez, Elisabeth Hüttermann (Gerd Gockell)
Filmproduction/Anigraf Filmproduction/SRF)
Nemčija, Švica/Germany, Switzerland, 2011, 35 mm, 6'



V kombinaciji piksilacije in klasične risane animacije dva lika zaživita svoje življenje. Tretji lik, ki je še nedokončan, ponižujeta in se mu posmehujeta. Potem pa se izkaže, da je ta lik njun večji in močnejši brat, in razmerja moči se spremenijo.
In a combination of pixilation and classic drawn animation, two figures develop a life of their own. They humiliate and mock the third unfinished figure. Their superiority shifts, as he turns out to be their bigger and stronger brother.

GRAND PRIX

Anna Solanas, Marc Riba (I+G Stop Motion)
Španija/Spain, 2011, HD, 7'50"



Nebo brez oblaka. Vozila na startu. Blas, Ivan in Hector zavzamejo položaje. Dirka se bo začela! Pripravljeni, pozor ...
Cloudless sky. Vehicles on the grid. Blas, Ivan and Hector take their places. This is about to start! Ready, steady...

KDO JE? / KTO JE TAM? / WHO'S THERE?

Vanda Raýmanová (Plaftik)
Slovaška/Slovakia, 2010, HD, 9'10"



Iz jajc se izvalita dečka in njuna domiselna dogodivščina se začne. Da bi se zavarovala pred volkom, zgradita hišo – občasno kot prijatelja, drugič kot nasprotnika.
Two boys hatch out of eggs and have an imaginative adventure. Sometimes as friends, sometimes as rivals, they build a house to protect themselves from the wolf.

TEMA / SÖTÉTSÉG / DARKNESS

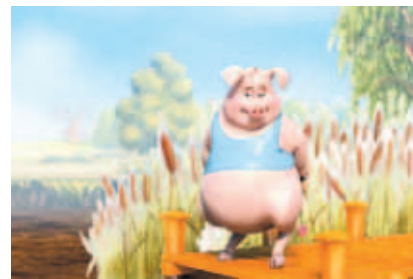
Csaba Gellár (MOME)
Madžarska/Hungary, 2010, HD, 5'15"



"Nekoč je bila tema ..." Film za otroke, posnet po zgodbi Angi Máté.
"Once there was a darkness..." A children's film based on Angi Máté's tale.

JOS V ZOSU / PICKELS IN A PICKLE

Steffen Schaffler (Ideal Standard Film)
Nemčija/Germany, 2011, 35 mm, 8'50"



Jos se igra pri zapornici za vodo in jo po nesreči odpre tako na široko, da iz ribnika steče vsa voda. Na njegovo smolo so se prijatelji dogovorili, da se bodo naslednji dan tja prišli kopat. Jos mora vodo na vsak način spraviti nazaj v ribnik!
Pickels plays on the watergate of the pond and accidentally opens it so far that all the water flows out of the pond. To his misfortune his friends have planned to go for a swim there the next day. Pickels must bring the water back, come what may!

TIGER / TIGERIS / TIGER

Janis Cimermanis (Film Studio Animācijas Brigade)
Latvija/Latvia, 2010, HD, 7'45"



Ponoči se v mesto pripelje temna karavana. Naslednje jutro otroci na cesti najdejo velik zaboj. Iz njega prihajajo čudni zvoki. Na pomoč priskoči znamenita Reševalna enota ...
A dark caravan arrives in the city during the night. The next morning children find a big box left on the street. Strange sounds come from this box. The famous Rescue Team men have been called in to help...

PRIDEM OB 2H / ZURUCK UM 2 / BACK AT 2 O'CLOCK

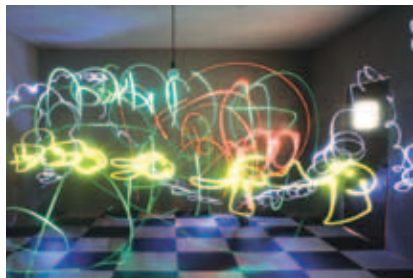
Mark Spindler (Hochschule Ostwestfalen-Lippe)
Nemčija/Germany, 2010, HD, 2'51"



Si kdaj pomislil, kaj za tvojim hrbtom počne pisarniška oprema? Ne? Mogoče vse, kar ni pritrjeno, oživi, na primer miška. Namizna lučka, alarm in faks se žogajo in razbijejo tvojo lepo uokvirjeno diplomlo. Praviš, da v resnici nočeš vedeti, kaj natančno se dogaja, samo da je vse na svojem mestu, ko se vrneš?
Ever thought about what your office supplies do behind your back? No? Maybe everything that isn't nailed down comes to life, like your mouse, for example. The desk lamp, alarm and fax machine start playing ball and your lovely master craftsman's diploma breaks. You don't really want to know what exactly goes on, as long as everything is back in its place when you return?

STEPS

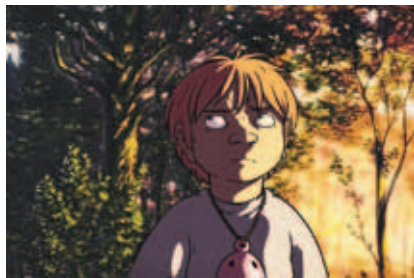
Tochka (Tochka)
Japonska/Japan, 2010, HD, 2'



V kockasti sobi se s tal dvigujejo stopnice, sestavljene iz plošč. Konflikt med mladeničem, ki se trudi obvladati položaj, in možicem, ki se iz njega norčuje. *Slabs in the formation of steps slide out of the walls in a checkerboard room. A conflict between a young man who tries to fit the situation and the stickman who ridicules him.*

GLASBENI POUK / SOITTO-OPPILAS / LEARNING TO PLAY

JP Saari (Turku Arts Academy)
Finska/Finland, 2011, HD, 8'45"



Deček se vztrajno trudi, da bi se naučil igrati flavto. Zmoti ga nenavaden zvok, ki prihaja od zunaj. Toda za staro ograjo se razteza nepoznana divjina. *A boy is trying hard to learn to play the flute. He is disturbed by a strange noise from the outside. But beyond the old fence is an unknown wilderness.*

FILMARJI / BEHIND THE SCENES

Matej Jenko (Art Rebel 9)
Slovenija/Slovenia, 2010, digibeta, 3'12"



Animirana serija Filmarji nam predstavi pripetljaje in nezgode s snemanja znanih uspešnic, za katere publika do zdaj ni vedela. Prva epizoda – Indiana Jones – razkrije resnično zgodbo o glavni melodiji uspešnice in njenem avtorju. *The animated series Behind the Scenes gives us a tour of the occurrences and mishaps on the film sets of well known blockbuster movies that have remained, until now, hidden to the audience. The first episode – Indiana Jones – reveals the true story behind the blockbuster's theme song and its author.*

BEN HORA

Julie Rembauville, Nicolas Levrin
Bianco (Sacrebleu Productions)
Francija/France, 2010, betaSP, 4'20"



Priseljenska družina v čolnu pripluje v novi svet, o katerem so sanjali. Film prikaže njihovo razočaranje nad absurdnimi zakoni naše družbe. *A migrants' family arrives by boat in a fantasized new world. The movie stages the disappointment when facing the absurd laws of our society.*

NEKAJ PUSTIŠ, NEKAJ VZAMEŠ / SOMETHING LEFT, SOMETHING TAKEN

Max Porter, Ru Kuwahata (Tiny Inventions)
ZDA/USA, 2010, betaSP, 10'13"



Vsakdo, ki pride na kraj zločina, tam nekaj pusti in nekaj vzame s sabo. *Nekaj pustiš, nekaj vzameš* je animirana črna komedija o dopustniškem paru, ki je prepričan, da je srečal serijskega morilca z vzdevkom Zodiac. *Everyone who enters a crime scene, leaves something behind and takes something away. Something Left, Something Taken* is an animated dark comedy about a vacationing couple's encounter with a man they believe to be the Zodiac Killer.

Z ZELENE VEJE / AST MIT LAST / OUT ON A LIMB

Falk Schuster (Falk Schuster)
Nemčija/Germany, 2011, betaSP, 5'04"



Čeprav se jesen izteka in je zima že pred vrati, neki ptiček te spremembe noče sprejeti. Predvsem ga vznemirja, da z njegovega najljubšega počivališča odpadajo listi. In ker noče verjeti v menjavanje letnih časov, poskusi dognati, kdo je resnični krivec. Toka časa pa vseeno ne more zaustaviti. *Though autumn is at an end and winter is imminent, one bird refuses to accept that this change is happening. Most of all he is upset that his favourite perch is shedding its leaves. And since he refuses to believe in the change of seasons, he tries to work out who the true culprit really is. But he's unable to avert the march of time.*

PRIPOVEDOVALEC / KAHANIKAR / THE STORYTELLER

Nandita Jain (NFTS)
Velika Britanija/UK, 2011, HD, 10'02"



Ko dedek sedemletne Nirmale pozabi podrobnosti njene najljubše pravljice, se Nirmala poskusi spopasti z demoni njegove demence. 7 year old Nirmala attempts to grapple with the demons of her grandfather's dementia when he forgets the details of her favourite story.

TATAMP

Mirai Mizue (Mirai Mizue)
Japonska/Japan, 2011, HD, 5'35"



Živo bitje ima en zvok. Zvok naraste, če zraste tudi živo bitje. Iz obeh nastane kaos in rodi se melodija. The living thing has one sound. The kind of the sound increases, too, if the kind of the living thing increases. They become chaoses, and become melodies.

ODRASLIM VSTOP PREPOVEDAN / EI AIKUJISIA / NO ADULTS

Kaisa Lenkkeri (Turku Arts Academy)
Finska/Finland, 2011, digibeta, 13'22"



Pride čas, ko se igra konča in odraščanje postane neizogibno. Kaj to pomeni za tvojega otroškega prijatelja? There comes a time when playtime is over and growing up is inevitable – what does it mean for your childhood friend?

SLONOV TEKMOVALNI PROGRAM IV THE ELEPHANT IN COMPETITION IV

MODERN NO. 2

Mirai Mizue (Mirai Mizue)
Japonska/Japan, 2011, HD, 4'10"



Kakšen hudiča je bil svet, ki smo ga ustvarili? What on earth was the world that we had built?

THE MONSTER OF NIX

Rosto (Studio Rosto A.D./Autour de Minuit/Cin  T  )
Nizozemska, Francija, Belgija/The Netherlands, France, Belgium, 2011, 35 mm, 29'35"



V idili ni pravlj ni vasi Nix je  ivljenje lepo ... dokler vanjo ne pride po ast, ki po re vse, kar vidi. Z njo se mora spopasti mali Willy. Sam. Life is good in the idyllic fairy-tale village of Nix... until an all-devouring monster appears. Young Willy has to fight it. Alone.

BLESSING

Arisa Wakami (Arisa Wakami)
Japonska/Japan, 2011, HD, 2'



Blagoslov vsem otrokom. Bo ji dar (otrok) in darila ljudi (darila ob rojstvu). Skupna animacija o blagoslovu. To all children a blessing. A gift from god (baby) and many presents (birth presents) from people. Collaboration animation of blessing.

HIŠA / DAS HAUS / THE HOUSE

David Buob (David Buob)
Nemčija/Germany, 2011, 35 mm, 6'35"



Deklica sanja, da bi skrbela za babico, vendar ji teta in mama ne dovolita. Obstaja pa še ena možnost.
The dream of the little girl is to care for her grandmother, but aunt and mother do not let her do so. There is just one way out.

WHAT'S UP

Meruan Salim (Nick Dorra Production)
Finska/Finland, 2010, digibeta, 5'36"



Huuhaa živi na svojem otoku, ki lebdi v praznini. Huuhaa je kot otrok; živi za trenutek in vedno radovedno raziskuje svojo okolico. To jutro po nesreči sproži presenetljiv niz dogodkov.
What's Up? je zgodba, v kateri se vse od glasbe do animacije, od barv do junakovih čustev, sestavi v hecno malo potovanje. Huuhaa lives on his island floating in the emptiness. Huuhaa is childlike and lives only in the moment, always curious about his environment. This morning he accidentally sets off a surprising chain of events. *What's up?* is a story, in which everything from the music to the animation and from the colours to the protagonist's feelings completes a small funny journey.

ZADNJE KOSILO / LAST LUNCH

Miha Šubic (UNG)
Slovenija/Slovenia, 2011, HD, 3'38"



Lačen gospod pride v razkošno restavracijo in naroči kosilo. Natakakar si zapiše naročilo in odide v kuhinjo. Sestržani gost čaka svoj obrok, natakakar pa medtem zbira sestavine.
A hungry gentleman comes to a fancy restaurant and orders a meal. The waiter takes his order and walks into the kitchen. The starving guest is waiting for his meal while the waiter collects the ingredients.

VREMENSKI ALARM / ŠTORMOVOJE PREDUPREŽDENJE / COAST WARNING

Aleksandra Šadrina (School-Studio SHAR)
Rusija/Russia, 2011, betaSP, 7'50"



Zgodba o dveh plahih ljudeh, v in okrog katerih se razbesni huda nevihta.
LJUBEZEN v neprijaznih vremenskih pogojih.
A story of two shy people, inside and around them rages great gale.
LOVE under adverse weather conditions

ZADNJI NORVEŠKI TROL / DET SISTE NORSKE TROLLET / THE LAST NORWEGIAN TROLL

Pjotr Sapegin (Pravda)
Norveška/Norway, 2010, 35 mm, 12'30"



Norveški trol je danes izumrla vrsta, kar je razumljivo: neumni kosmati trol bi precej oviral napredek. Kljub temu pa je v Totenfossu, predgorju Totenheimena, še nedavno živel en primerek.
The Norwegian Troll is an extinct species nowadays, and for a good reason: stupid and hairy, the Troll would be very much in the way of development. But even so, until recently there was one Troll living in Totenfoss, in the foothills of Totenheimen...

VZHODNOEVROPSKA IN SREDNJEVROPSKA PANORAMA EASTERN AND CENTRAL EUROPEAN PANORAMA

VZHODNOEVROPSKA IN SREDNJEVROPSKA PANORAMA I EASTERN AND CENTRAL EUROPEAN PANORAMA I

PES/ZAJEC / PAS/ZEC / DOG/RABBIT

Nebojša Slijepčević (Zagreb Film)
Hrvaška/Croatia, 2011, betaSP, 12'15"



Moški, njegov zajec in klateški pes živijo v predmestju velikega mesta. Ko zajec pogine, ga moški pokoplje na polju, sestradani pes pa mrtvega zajca vidi kot potencialno kosilo in ga na vsak način hoče izkopati. A man, his pet rabbit and a stray dog live in the suburb of a big city. When the rabbit dies, the man buries him in the field, but the starved dog sees the dead rabbit as potential lunch and tries to dig him out at all costs.

BABILONSKI STOLP / VAVILONSKA KULA / TOWER OF BABEL

Jelena Bešir (Akademski filmski centar Dom kulture Studentski grad/FCS)
Srbija/Serbia, 2010, HD, 7'10"



Nekoč davno so ljudje hoteli splezati v nebo in doseči boga, zato so začeli graditi Babilonski stolp. Bog je nato zmešal jezike in ljudje se niso več razumeli, gradnja stolpa pa se je tako ustavila. Film je intimna interpretacija pogovora in procesa evolucije. A long time ago, people wanted to climb the sky to reach God, therefore they started building the Tower of Babel. Then He mixed their languages up and people no longer understood each other, so the construction of the Tower stopped. An intimate interpretation of conversation and evolutionary process.

KO SE VETER OBRNE / WENN DER WIND DREHT / WHEN THE WIND TURNS

Elena Madrid (Multimedia Photoscene)
Švica/Switzerland, 2011, 35 mm, 5'35"



Felix se odpravi na pot, da bi našel prostor iz sanj. Toda kamorkoli gre, vedno nekaj zmoti njegov mir. Felix sets off to find the place of his dreams. But wherever he goes something always disturbs his peace.

24TH OF JANUARY

Katja Ložar (Universidad Politecnica de Valencia/Katja Ložar)
Španija, Slovenija/Spain, Slovenia, 2010, HD, 2'50"



Pragmatično, pošteno, sistematično; z izginulim neodsevom.
Pragmatic, honest, systematic; with a non-reflection that has disappeared.

VPOGLED / VÝHLED / THE VIEW

Milan Ondruš, Jaroslav Mrázek (Film School Zlin)
Češka/Czech Republic, 2011, HD, 7'50"



Preprost vpogled v običajno popoldne sodobne ženske. Strah pred izgubo mesta v družbi povzroča več vrst pritiska. Ta nas lahko temeljito spremeni. Nekaj tako preprostega, kot je sprostitve po delovnem dnevu, postaja skoraj nemogoče. Smo v takšnih okoliščinah sposobni najti notranji mir?
A simple peek at an ordinary afternoon of a modern woman. The anxiety of keeping one's place in society causes many pressures. These may change us fundamentally. A thing as simple as finding a relief after a day's work is becoming next to impossible. In these circumstances, are we even capable of finding inner peace?

SPRING BOULEVARD

Sofiya Ilieva (National Academy for Theatre and Film Art)
Bolgarija/Bulgaria, 2011, HD, 1'20"



V sivino mesta je prišel dež in mesto je zacvetelo v barvah pisanih dežnikov.
There came the rain in a town of grey and the town just blossomed coloured by the motley umbrellas.

LOOKING FOR LOVE

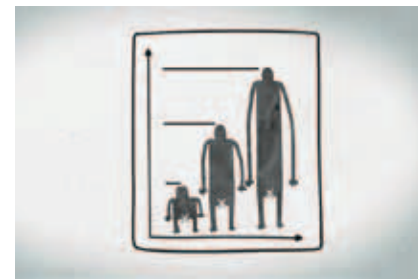
Adele Raczkövi (Adele Raczkövi)
Avstrija/Austria, 2010, HD, 8'25"



Pes, protagonist filma, je – tako kot vsi mi – poln neizpolnjenega hrepenenja. V vsakdanjem življenju je televizija vir informacij o naših morebitnih željah in potrebah in tudi psa obvešča, kaj bi si lahko želel. Na zaslonu se prikaže pomaranča – utelešenje čutnosti – in psa premami, da jo gre iskat – s tem pa odide iskat tudi sebe.
The dog, the film's protagonist is – like all of us – full of unfulfilled yearning. In daily life, TV is the source of all information about our possible desires and needs, and it also lets the dog know what it might wish for. An orange – the embodiment of sensuality – appears on screen and tempts the dog to go looking for it – and ultimately to look for itself.

GROWING

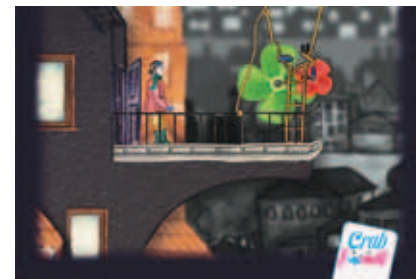
Roxana Andrea Bentu (Roxana Andrea Bentu)
Romunija/Romania, 2010, HD, 3'15"



Rodijo te v ta svet, te hranijo, poučijo o življenju, zapeljejo, speljejo na kriva pota, oblikujejo in v tebi vzbujajo zadovoljstvo, ker živiš sodobno življenje. Odraščati po pravilih, ne da bi se tega zavedal.
One is born into this world, fed, taught the ways of the world, seduced, mislead, worked and gratified living the modern life. Growing big by following the rules and not knowing it.

OTOK ORJAŠKIH RAKOVIC / L'ISOLA DEI GRANCHI GIGANTI / THE ISLAND OF GIANT CRABS

Vincenzo Merenda, Katrin Ann Orbata (Academia di Belle Arti Catania)
Italija/Italy, 2010, DVD, 8'08"



To je zgodba o izumitelju, ki sklene, da bo z enim od svojih izumov nekam odpotoval. Pristal bo na barvitom otoku s prijetnimi in preprostimi prebivalci, ki ga očitno že poznajo.
It's a story of an inventor who decides to travel somewhere with one of his inventions. He will land on a colorful island inhabited by pleasant and simple people who seem to know him already.

PROSTORČAS PES / RAUMZEITHUND / SPACETIMEDOG

Nikolaus Eckhard (Nikolaus Eckhard)
Avstrija/Austria, 2010, 35 mm, 5'48"



Film *ProstorČasPes* Nikolausa Eckharda je aluzija na Muybridgeovo znamenito fotografsko serijo "Animal Locomotion" (gibanje živali). V njem v zelo počasnem posnetku spremljamo psa, izurjenega posebej za ta namen, na tekaški stezi. Toda v nasprotju s svojim vzornikom Eckhard ni izbral vitkega športnega hrta, temveč manj tipičnega dolgouhega rjavega alpskega brak jazbečarja. Nikolaus Eckhard's *RaumZeitHund* is a reference to Muybridge's famous photo series the "Animal Locomotions". A dog, specially trained for this purpose, is filmed on a treadmill in extreme slow motion. But unlike his role model Eckhard did not use a slender, athletic greyhound, but a less representative, long-eared brown Alpine Dachsbracke.

V OKOVIH / U LANCIMA / IN CHAINS

Daniel Šuljić (Kreativni sindikat)
Hrvaška/Croatia, 2011, betaSP, 7'30"



Serija skic ljudi brez odgovorov, pošasti, ki druga drugo žalijo, ali mačjih čarovnikov. *A bunch of sketches about people without answers, monsters insulting each other, or cat magicians.*

TEMPUS DESTRUIT

Blaž Erzetič (Blaž Erzetič)
Slovenija/Slovenia, 2011, HD, 1'30"



Razpad materiala v eni minuti. *A one-minute decomposition of material.*

FAUNTOM

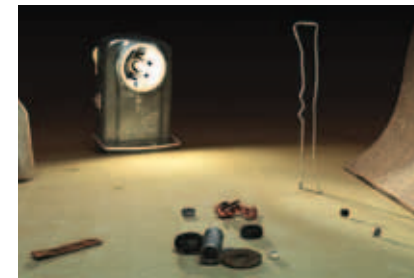
Miroslav Jović (Studio Vilenjak)
Srbija/Serbia, 2011, HD, 5'38"



Preobrazba človeka iz spoštovanja vrednega državljana v serijskega morilca ... fauna, -e ž – živali, ki živijo na določenem področju, živalstvo fantom, -a m – izmišljena, fantazijska podoba česa, privid Transformation of one man from a remarkable citizen to a serial killer... fauna /'fə:nə/ n [sing v] – all the animals of an area or of a period of time phantom /'fæntəm/ n – a ghost, spirit, demon

ZA KAJ JE ŠE UPORABNA LASNICA? / MÉG MIRE JÓ A HULLÁMCAT? / WHAT ELSE IS THE BOBBY PIN GOOD FOR?

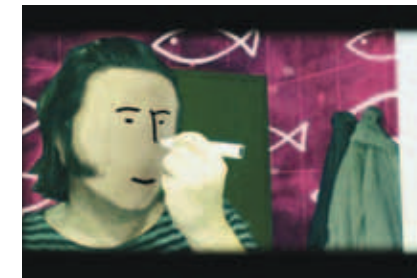
Roland Tóth-Pócs (Kecskemétfilm)
Madžarska/Hungary, 2010, HD, 2'30"



Drobnarij, ki se nabirajo okrog nas, se ponavadi znebimo. V najboljšem primeru pustimo, da se kopičijo v kotu in tam čakajo v upanju na srečnejšo usodo. Nekoč pa je nekoga življenje v prisilnem izgnanstvu močno užalilo. Usually, we throw out the useless odds and ends that accumulate around us. In the best case scenario we let them pile up in a corner where they wait in hopes of a more auspicious turn of fate. But there was once someone who took great offence at being forced to live his life in exile.

ZGODBA O IDENTITETI / PRIČA O IDENTITETU / A STORY ABOUT IDENTITY

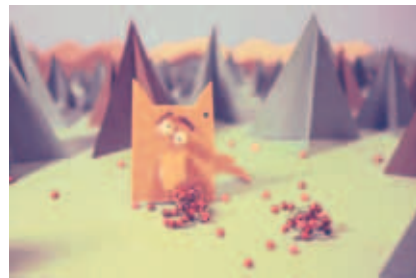
Berín Tuzlić (Pixel Studio)
Bosna in Hercegovina/Bosnia and Herzegovina, 2011, DVD, 3'12"



Zgodba o identiteti govori o fleksibilnosti identitete danes. Govori o tem, kako lahko spremenite svojo identiteto. *A story of identity* talks about the flexibility identity today. It talks about how someone else or yourself can change their own identity.

RDEČA KAPICA / LITTLE RED RIDING HOOD

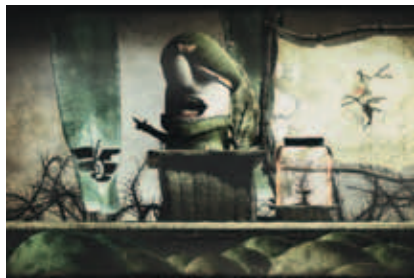
Dan Adlešič (ALUO)
Slovenija/Slovenia, 2011, DVD, 2'10"



Rdeča Kapica v drugačni verziji.
A different version of the Little Red Riding Hood.

ESCARGOT

Manuel Šumberac (ALU Zagreb)
Hrvaška/Croatia, 2011, betaSP, 8'41"



Dve armadi polžev se borita za isti cilj, zadnji popek na steblo, toda popek je iz drugega sveta ...
Two armies of snails fight for the same purpose, the last bud on the stem, but the bud belongs to another world...

GOVORI Z NJIM / POROZMAWIJ Z NIM / TALK TO HIM

Agata Prętko (ASP Poznań)
Poljska/Poland, 2010, digibeta, 7'25"



V trenutku, ko zjutraj vstanemo, naše življenje postane zmes črk in števil. Najdemo jih povsod: doma, na ulici in v službi, v časopisih, na računalnikih, na veleplakatih. Ti na videz neškodljivi znaki nam urejajo, vendar tudi nadzirajo, vsakdan. Podrejeni diktaturi informacij tako neopazno začnemo izgubljati sami sebe.
The moment we get up in the morning, our life becomes a combination of letters and numbers. They are everywhere: at home, on the street and at work, in newspapers, in computers, on billboards. It is these seemingly harmless signs that organize but also control our daily lives. Subordinated to the dictatorship of information, we imperceptibly begin to lose our own selves.

BABARABA IN RAJKO / BABARABA&RAJKO / RUFF OLD LADY & RAJKO

Emma Zimonja (Faculty of Applied Arts Belgrade/FAA Animation Studio)
Srbija/Serbia, 2011, DVD, 2'03"



Razdražljiva starka se hoče znebiti svojega sosedu Rajko, ker jo ta navsezgodaj budi s svojo pesmijo. Trudi se na več načinov, a brez uspeha. Rajko še naprej igra in uživa v radostni melodiji svoje pesmi. V izbruhu tesnobe in histerije Barbaraba zruši steno, ki jo loči od sosedu.
A nervous old woman is trying to get rid of her neighbour Rajko after he wakes her up with his song in the early morning. She tries that in a lot of ways, but unsuccessfully. Rajko continues to play and enjoy the cheerful tunes of his song. In culmination of anxiety and hysteria, the Ruff Old Lady crashes the wall that separates her from the neighbour.

THE COOKIES

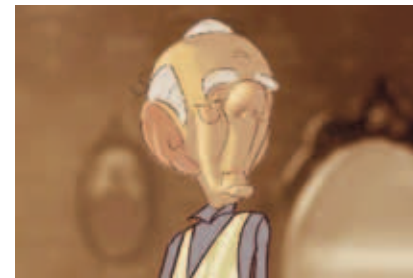
Antonie Urbancová (Film School Zlín)
Češka/Czech Republic, 2011, HD, 5'15"



Kaj se zgodi, ko želite pojesti zavojček svojih najljubših piškotov, a je to nekdo že storil in najverjetneje izmaknil vaše? Kako se lahko nekaj tako nepomembnega sprevrže v zapleten konflikt? To je zgodba o malem nesporazumu in hudi, neprijetni napaki, ki se lahko pripeti komurkoli.
What will happen if you want to eat the packet of your favourite cookies but somebody did it earlier and probably by using your packet? How could have a simple thing like this turned into a complicated conflict? This is a story of a little misunderstanding and a big unpleasant faux pas, which could happen to anyone of us.

OGLEDALO / OGLEDALO / THE MIRROR

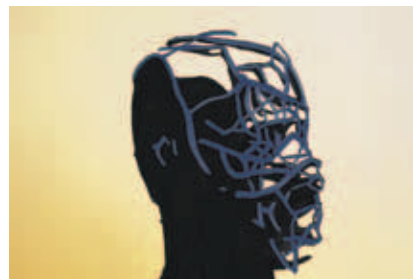
Ivan Stojković (Faculty of Applied Arts Belgrade/FAA Animation Studio)
Srbija/Serbia, 2011, DVD, 2'17"



Začetek dneva starega angleškega kavalirja. Ko se njegova podzavest naveliča rutine in sklence, da mu bo popolnoma spremenila življenje, gre vse narobe.
The start of a day of an old English gentleman. Everything goes wrong when his subconscious self gets tired of the old routine and decides to change his life completely.

OBRAZI / TWARZE / FACES

Sylwester Mazurek (ASP Krakow)
Poljska/Poland, 2010, betaSP, 9'30"



Film *Obrazi* govori o problemu identitete. Je metaforična zgodovina človeštva v obliki nadrealistične pripovedi. *Faces is about the problem of identity. It is a metaphoric history of man, formed as a surrealistic narration.*

OUTSIDE IN – ESCAPE YOURSELF

Christoph Papitsch, Julius Lechner (Outside In)
Avstrija/Austria, 2011, HD, 5'40"



Starec živi v kanalizaciji, kjer je sam in izločen iz družbe. Ker mu samomor večkrat spodleti, izdelava napravo, ki naj bi mu olajšala bolečino. Načrt se hudo sfiži in starec se znajde v zunanjem svetu, ki ga tako močno črti. Tam pa ugotovi, da ima čudežen dar: sposobnost, da vpije svet ...
An old man lives in a sewer, where he is alone and isolated. Due to his repeated failure in killing himself he builds a machine that should release him from pain. The plan goes terribly wrong and he is thrown into the outside world that he abominates so much. But there he realizes that he has a miraculous gift: He is able to soak up the world...

ŠKRLATNA / BÍBORCSIGA / PURPLE

Judit Tóth-Pócs, Roland Tóth-Pócs
(Kecskemétfilm)
Madžarska/Hungary, 2011, HD, 8'10"



“Če se znajdete v mestu mračnih barv, naj vas nič ne preseneti. Hodili boste po praznih ulicah, kot da ste lik iz filma, in počutili se boste, kot da ste tu že bili. V sanjah, morda, ali pa morda v drugem življenju, ko ste bili še ženska. Gospa, odeta v živobarvne tančice, razkošne klobuke, bleščeče bolesi.” (István Orosz)
“Should you find yourself in the city of twilight colours, don't be surprised by anything you see. You will walk the rows of empty streets as if you were a character in a film, and you will feel as if you have already been in this place. In your dreams, perhaps, or perhaps in another life, when you yourself were still a woman. A lady garbed in colourful veils, sumptuous hats, resplendent sorrows.” (István Orosz)

SLOVENIA TOURIST & TERRORIST GUIDE

Mitja Manček (Mitja Manček)
Slovenija/Slovenia, 2010, HD, 5'40"



Film razkriva kritičen pogled islamskega skrajneža na slovensko državo. *The film is a critical take of an Islamic extremist on the republic of Slovenia.*

5 MINUTES EACH

Vojin Vasović (To Blink Studio)
Srbija/Serbia, 2011, DVD, 9'40"



Metaforična zgodba o nenehnem prizadevanju umetnika, da bi doživel svojih pet minut slave. Pripoved o vzponih in padcih, pri čemer vrhunci prihajajo sočasno in nepričakovano. Hermetično življenje umetnikov, ki so ujeti v svoj svet idej in se trudijo ustvariti epohalno mojstrovino. *A metaphorical story about the constant struggle of the artist to reach those five minutes of limelight. A tale about an upswing and downfall, with the climax appearing concurrently and unexpectedly. The hermetical life of artists, who are enclosed into their own world of ideas, striving to create the epochal masterpiece.*

SPARKLY NIGHTS

Maira Krastins (Maira Krastins)
Latvija, Kanada/Latvia, Canada, 2011, HD, 2'11"



Zgodba o preprostem krmarjenju skozi življenje. *A story of one simple journey through life.*

WAKE UP

Ladislav Rejkuba (Ladislav Rejkuba)
Češka/Czech Republic, 2010, HD, 2'23"



Komar je lahko nadležen tudi v postapokaliptičnem svetu. S tem zoprnim zvokom ustvari več življenja, kot bi mislili. *In a post-apocalyptic world the mosquito could be still annoying. With this disturbing sound it can make more life than you can expect.*

LILI DER FILM

Judith Lava (Judith Lava)
Avstrija, Švica/Austria, Switzerland,
2011, HD, 3'50"



Lili, film sestavlja šest sekvenc; te črpajo iz znanih prizorov pravljic, bibličnih zgodb in umetnostnozgodovinskih podob, ki imajo vidno mesto v kolektivni zavesti Zahoda. Glavni lik, Lili, se živi v vloge različnih žensk ter s posrečenimi in nepričakovanimi domislicami vsako zgodbo obrne na glavo. *LILI*, the film consists of six sequences that are based on familiar scenes from fairy tales, biblical accounts, and art historical episodes that are prominently positioned in the Western collective consciousness. The main character, "Lili", takes on the roles of various women, turning each story on its head through her quirky and unexpected actions.

VERS.AUGT

Tone Fink (Animotion Films)
Avstrija/Austria, 2011, HD, 5'15"



Film se začne z bližnjim posnetkom zaprtega očesa. Vsak pomežik rodi serijo o življenju in ljubezni. Iskanje za "preživetje čutov" se konča, ko vime, opremljeno z zaviralnim padalom, v galopu izgine v nič. *The film begins with a close-up of a closed eye. Each blink gives birth to episodes involving life and love. The search in "sensuous survival" comes to an end when a galloping udder equipped with a drag parachute vanishes into nothingness.*

ŽIVA MEJA / ŽIVICA / THE HEDGE

Zoran Mužić (Diedra)
Hrvaška/Croatia, 2011, betaSP, 5'55"



Starec podoživi napore, ki jih je doživljal med striženjem žive meje na vrtu. *An old man relives his struggles while cutting the hedge in his garden.*

SLONOVA PANORAMA 2011 THE ELEPHANT PANORAMA 2011

SLONOVA PANORAMA 2011 THE ELEPHANT PANORAMA 2011

MARIE

Jutta Schünemann (Jutta Schünemann)
Nemčija/Germany, 2010, 35 mm, 10'25"



Nekoč je v majhni vasici živel deklica po imenu Marie. Usoda je hotela, da se je rodila z luknjo v srcu. Starši so za Marie zelo lepo skrbeli. Za tretji rojstni dan je dobila zelo posebno darilo: otroški dežnik, ki je bil rdeč in droben in za Marie zelo vznemirljiv. Preskusila ga je takoj ob naslednjem dežju ...
Once upon a time there lived in a small village a girl named Marie. It so happened that she was born with a hole in here heart. Marie's family took very good care of her. For her third birthday she got a very special present: An umbrella for children, red and tiny and exciting for Marie. She would try it out just the next rainy day...

KO VOZIŠ, NE SMS-AJ / DON'T TEXT AND DRIVE

Adrian J. Garcia T. (Massachusetts
College of Art and Design)
ZDA/USA, 2010, HD, 1'15"



Koreografiran valček prikazuje posledice neodgovorne vožnje.
A choreographed waltz depicts the consequences of irresponsible driving.

NEDELJA / DIMANCHE / SUNDAY

Patrick Doyon (NFB)
Kanada/Canada, 2011, 35 mm, 9'



Iz nedelje v nedeljo ista rutina! Skozi vas priropota vlak in s stene skoraj sklati slike. V cerkvi oče sanja o svoji škatli z orodjem. In babica bo, seveda, pozneje dobila obisk – živali pa bodo dočakale bridko usodo.
Every Sunday, it's the same old routine! The train clatters through the village and almost shakes the pictures off the wall. In the church, Dad dreams about his toolbox. And of course later Grandma will get a visit – and the animals will meet their fate.

CLEO'S BOOGIE

Camera etc collective (Camera-etc)
Belgija/Belgium, 2010, HD, 6'21"



Stara prijateljka, ki z mačko živita v razdrapanem stanovanju, podoživljata divje ritmično vzdušje bugivugija svoje mladosti. Takrat sta spremljala čutno pevko, od katere je ostala samo še podoba na starem plakatu ... Razen če je črna mačka njena reinkarnacija?
Two old friends, living with their cat in a faded apartment, relive the percussive and furious atmosphere of the Boogie-woogie of their youth. At that time, they accompanied a sensual singer of whom there is no more than an image on an old poster... Unless the black cat is her reincarnation?

MUNGGE – NE ŽE SPET! / MUNGGE – NID SCHO WIDR! / MUNGGE – NOT AGAIN!

Claudia Röthlin, Irmgard Walthert,
Adrian Flückiger (HSLU Luzern)
Švica/Switzerland, 2010, HD, 6'20"



Hoja v spanju zna biti zelo nevarna, sploh ko spečega prijatelja rešujejo jež in dva svizca. *Sleepwalking can be very dangerous, especially if two marmots and a hedgehog are trying to rescue their sleeping friend.*

ABUELA GRILLO

Denis Chapon (The Animation Workshop/Denis Chapon)
Danska, Bolivija/Denmark,
Bolivia, 2009, HD, 12'42"



Glavna junakinja Abuela Grillo, kar sicer pomeni babica kobilica, izvira iz bolivijskega mita, ki govori o tem, da dežuje, ko babica kobilica poje. Zato dežni oblaček Abueli Grillo vedno in povsod sledi. In kadar ona poje – dežuje. *Abuela Grillo, the main character, means grandmother grasshopper and refers to the Bolivian myth saying that the rain falls when grandmother grasshopper sings. Consequently, a small rain cloud follows Abuela Grillo everywhere she goes. When she sings – it rains.*

KROKODILOVA ŽENA / THE CROCODILE'S WIFE

Jody Cleaver (Jody Cleaver)
Avstralija/Australia, 2010, HD, 7'27"



Krokodilovi ženi neusahljiva vedrina Opičjaka, novega naseljence rečnega brega, čedalje bolj para živce. Njen mož ju zato sooči na srečanju in prepričan je, da bo žena spoznala svojo zmoto. Ali ga bo res vzljubila?
The Crocodile's Wife grows resentful of an ever cheerful Monkey; a newcomer to the riverbank. Her husband arranges a meeting between them, confident she will see the error of her judgement – but will she like him?

LA VACHE QUI TACHAIT DE CHERHCER SES TACHES

Tristan Francia (Le-lokal
Production/l'oeuf à la coque)
Francija/France, 2010, HD, 4'31"



“V” je krava s črnimi in belimi lisami, ki tako kot vse druge krave ves ljubi dan opazuje, kako mimo vozijo vlaki.
“V” is a cow with black and white spots, and who, like every other cow, watches trains go by all day long.

QUIET!

Franka Sachse (International Academy of Media and Arts Halle/Bavaria Film)
Nemčija/Germany, 2010, digibeta, 3'44"



Svetlikajoče se snežinke v bleščečem soncu; svež zrak in, končno ... zasebnost! Paul obupano hrepeni po pobegu iz družinske zajčje luknje. Mogoče bi moral poslušati očetova opozorila, ampak klicu vetra se je težko upreti. *Glittering snowflakes in bright sunlight; fresh air and finally... privacy! Paul is desperately longing to escape from his parental rabbit hole. Maybe he should listen to his father's warnings, but how hard it is to resist the call of the wild.*

NEŽVIŽG / FLØJTELØS / WHISTLELESS

Siri Melchior (Dansk Tegnefilm)
Danska/Denmark, 2009, 35 mm, 5'



V živahnem mestu znajo žvižgati vsi ljudje in živali – razen ptička po imenu Nežvižg. Nežvižg se trudi in trudi, vendar je primer tako brezupen, da v poskusih učenja vsi odnehajo. Nežvižg pa želi samo, da bi lahko prispeval k veselemu glasbenemu vzdušju mesta. In a vibrant town, all the people and animals can whistle – except the small bird called Whistleless. He flies around trying to whistle, but he is hopeless to the point that all others give up teaching him. But all Whistleless wants is to take part in the music and festivities of the town.

PUHEC MCOBLAK / FLUFFY MCCLOUD

Conor Finnegan (IADT)
Irska/Ireland, 2010, HD, 2'55"



Kratki film o človekovem nerazumevanju matere narave in različnih odnosih z njo. A short film about man's misunderstanding and mixed relationship with mother nature.

SVETOVNI JAGODNI IZBOR
BEST OF THE WORLD

POTOVANJE NA ZELENOTRSKE OTOKE /
VIAGEM A CABO VERDE /
JOURNEY TO CAPE VERDE

José Miguel Ribeiro (Sardinha em lata)
Portugalska/Portugal, 2010, HD, 17'



To je zgodba o šestdesetdnevem pohodu po Zelenortskih otokih. Brez mobilnega telefona, brez ure, brez načrta – samo z osnovnimi potrebščinami v nahrbtniku. This is the story of a sixty day long walk in Cape Verde. No mobile phone, no watch, no plans for what to do next – only the bare essentials in the backpack.

JUTRANJI SPREHOD / A MORNING STROLL

Grant Orchard (Studio AKA)
Velika Britanija/UK, 2011, digibeta, 6'47"



Ko gre Newyorčan na jutranjem sprehodu mimo piščanca, se vprašamo, kdo od njiju je prava mestna srajca ... Navdih za film je bil resničen dogodek, opisan v knjigi Paula Austerja *True Tales of American Life*. When a New Yorker walks past a chicken on his morning stroll, we are left to wonder which one is the real city slicker... Loosely inspired by a real life event recounted in Paul Auster's book *True Tales of American Life*.

RADIRKA / SUDD / OUT OF ERASERS

Erik Rosenlund (Daemon Film)
Švedska/Sweden, 2011, 35 mm, 15'



Ženska na avtobusu najde košček papirja, na katerem je s svinčnikom nekaj načrtano. Kar naenkrat se nalepi nanjo in začne rasti. Ženska panično teče domov, kjer naposled le najde radirko. Je že prepozno? A woman finds a piece of paper covered with pencil scribbles on the bus. Suddenly it attaches itself to her and starts to grow. In panic she runs home and at last finds an eraser. But perhaps it's already too late?

ESKIM V PUŠČAVI / ESKIMO IN DESERT

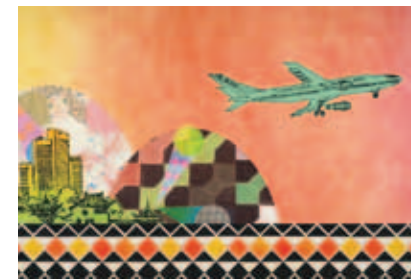
Woon Han (KIAFA)
Južna Koreja/South Korea,
2010, digibeta, 15'44"



Izsušena puščava. Lačni psi se obotavljajo pred svojim plenom, čeprav so ga našli že pred tremi meseci. Plen je mrtev pes, ista vrsta kot so oni sami. It's a barren desert. Hungry dogs hesitate in front of their prey, though they had found it three months ago. The prey is a dead dog, the same creature as them.

TO JE LJUBEZEN / THIS IS LOVE

Lei Lei (Lei Lei)
Kitajska/China, 2010, HD, 5'40"



Nadnacionalna ljubezenska zgodba, v kateri manjše pomanjkljivosti partnerja niso pomembne. Ali pa luknja v njeni nogavici kljub vsemu zmoti objem? A transnational love story in which the partner's minor shortcomings are irrelevant. Or does the hole in her sock interfere with the embrace after all?

MALE SMRTI / LITTLE DEATHS

Ruth Lingford (Ruth Lingford/Film Study Center Harvard University)
Velika Britanija, ZDA/UK, USA,
2010, digibeta, 11'



Kaj ljudje čutijo, razmišljajo ali vidijo v trenutku orgazma? Nekdo vidi eksplozijo bombe, drugi ulico v Rigi. Animirano raziskovanje ene najbolj mimobežnih in intimnih izkušenj, ustvarjeno na podlagi resničnih intervjujev. What do people feel, think, or hallucinate at the moment of orgasm? One man sees an exploding bomb, another a street in Riga. An animated exploration of one of our most fleeting and private experiences, based on real life interviews.

GET REAL!

Evert de Beijer (CinéTé Filmproduktie)
Nizozemska/The Netherlands,
2010, 35 mm, 11'27"



Srednješolec je zasvojen z računalniško igrico, v kateri slavno seksi pevko varuje pred najrazličnejšimi napadi in jo osvoji. Zasvojenost terja davek pri njegovih domačih nalogah in dojemanju resničnosti, dokler od sošolke ne dobi čisto pravega poljuba. A high-school kid is addicted to a computer game where he protects a sexy mega singer against all kinds of attack and "wins" her love. But this addiction comes at the cost of his homework and his sense of reality, until a girl in his class gives him a real kiss.

SVETOVNI JAGODNI IZBOR II
BEST OF THE WORLD II**A LOST AND FOUND BOX OF HUMAN SENSATIONS**

Martin Wallner, Stefan Leuchtenberg
(Dancing Squirrel)
Nemčija/Germany, 2010, digibeta, 14'18"



Ko mladeniču nepričakovano umre oče, se v soočanju z bolečino poda na intenzivno čustveno potovanje v prostoru in času. When his father dies unexpectedly, a young man seeking to cope with his grief goes on a powerful emotional journey through time and space.

UČINEK POMLADI / HARUNO SHIKUMI / THE MECHANISM OF SPRING

Atsushi Wada (Atsushi Wada)
Japonska/Japan, 2010, HD, 4'20"



Prihoda pomladi se vsi razveselijo. Film poskuša upodobiti veselo vznemirjenje, ki ga prinese pomlad. Everybody is excited to see the arrival of spring. This film tries to depict the excitement spring brings.

KORAJŽA / MOXIE

Stephen Irwin (Small Time Inc.)
Velika Britanija/UK, 2011, HD, 5'20"



Korajža, -e ž pog., *pogum; pripravljenost storiti kaj kljub težavam, nevarosti* Depresivnemu piromanskemu medvedu je brez mame zelo hudo. Spremljamo ga po njeni smrti, ko se mu podira svet in se, da lahko shaja, zateka k čedalje skrajnejšim ukrepom. Mox-ie n. Slang - *The ability to face difficulty with spirit and courage.* A depressed pyromaniac bear finds life without his mother a struggle. In the wake of her death we watch as the bear falls apart and turns to increasingly extreme measures to cope.

NESREČNI KONEC / CHRONIQUES DE LA POISE / STICKY ENDS

Osman Cefron (Je Suis Bien Content)
Francija/France, 2010, HD, 6'17"



Jinx je človek z ribjo glavo. Iz ust mu uhajajo mehurčki nesreče. Ko se eden od teh na nekoga prilepi, ga začne spremljati smola, dokler nazadnje ne doživi bridkega konca ...
Jinx is a man with the head of a fish. Misfortune bubbles escape from his mouth. When one of them follows somebody, he becomes dogged by bad luck, and comes to a sticky end...

JEZERSKA ŽENA / LA FEMME DU LAC / THE LADY OF THE LAKE

Mathilde Philippon Aginski (Scotto Productions)
Francija/France, 2010, 35 mm, 14'14"



Ženska sama živi v bližini gorskega jezera. Samotne trenutke ji zapolnjuje nenavaden odnos z vodo in naravo. Nekega dne se pojavi slepeč sij in voda začne izginjati.
A woman lives alone near a mountain lake. She fills her lonely moments with her strange relationship with water and nature. One day a blazing settles down and the water begins to go away.

LUMINARIS

Juan Pablo Zaramella (JPZ Studio)
Argentina/Argentina, 2011, HD, 6'



Moški, ujet v pusto rutino, ki jo upravlja in oblikuje svetloba, vsak dan vstane, v tovarni izdeluje žarnice in odide spet domov. Ima pa načrt, kako bi ubežal temu mrkemu svetu. Mogoče za to potrebuje samo zaveznika.
Caught in a dreary routine controlled and structured by light, a man gets up every day, makes light bulbs in a factory and goes back home. But he has a plan to escape from this bleak world. Perhaps all he needs is an ally?

V LOVU NA SNOV / MATTER FISHER

David Prosser (Studio AKA)
Velika Britanija/UK, 2010, digibeta, 7'25"



Usodno potovanje, na katerem samotarski ribič sreča delec odtujene snovi.
A serendipitous journey in which a lone fisher is united with a form of estranged matter.

PRINCESKA / PRINCESSE / PRINCESS

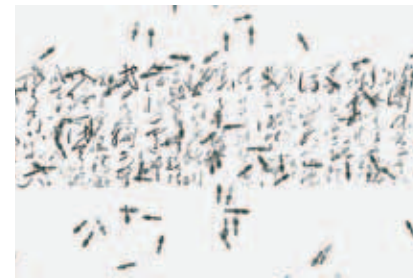
Frédéric Tremblay (Frédéric Tremblay/La Bande Vidéo)
Kanada/Canada, 2010, BD, 11"



Ženska je postavljena pred odločitev med čedalje močnejšim prijateljstvom z moževo ljubico in ljubeznijo do nezvestega moža.
A woman must decide between a growing friendship for her husband's mistress or her love for an unfaithful man.

BEYOND-ISM

Sun Xun (Pi Animation Studio)
Kitajska/China, 2010, betaSP, 8'



Stara kitajska legenda pravi, da je prvi cesar dinastije Čin poslal Xu Fuja ter 3000 fantov in deklet z ladjo v čarobne dežele Vzhoda, da bi tam našli napoj za večno življenje ... Po pripovedovanju je ladja na koncu dosegla Japonsko.
There is an old Chinese legend that says the First Emperor of the Qin Dynasty sent Xufu and 3,000 boys and girls on a boat towards the magic lands of the East in order to find the remedy for eternal life... It is said that the boat reached Japan in the end.

ŽIRIJA SE PREDSTAVLJA JURY PROGRAMME

MAX ANDERSSON: PREDSTAVITEV FILMSKEGA PROGRAMA

Švedski avtor stripov in filmski ustvarjalec **Max Andersson** se je zadnjih pet let posvečal celovečernemu projektu ***Tito on Ice***. Film združuje žive dokumentarne prizore in stop-motion sekvence, posnete s kamero super 8 mm. V času produkcije je bilo izdelanih več kot petdeset različnih scen in neskončno število likov, ki so skupaj ustvarjali pravcato vzporedno veselje, v celoti narejeno iz odpadnega papirja, kartonastih škatel in odpadkov. Predvajanje na Animateki bo prvi javni predogled končne različice filma. Max Andersson je avtor alternativnih klasik PIXY in DEATH AND CANDY ter nekaj kratkih filmov, med drugim nagrajenega ***One Hundred Years***.

MAX ANDERSSON: FILM PROGRAMME PRESENTATION

For the past five years, Swedish comics creator and filmmaker **Max Andersson** has devoted himself to the feature film project ***Tito on Ice***. The film mixes live documentary scenes with stop motion sequences shot on Super 8 mm. During the production, more than fifty different sets and an infinite number of characters were constructed to form an entire parallel universe exclusively made out of wastepaper, cardboard boxes and garbage. The Animateka screenings will comprise the first sneak preview of the complete version of the film. Max Andersson is the author of underground classics PIXY and DEATH AND CANDY as well as several short films, among them the award-winning ***One Hundred Years***.

ONE HUNDRED YEARS

Max Andersson (Swedish Film Institute)
Švedska/Sweden, 1984, 35 mm, 8'



... Božanje tvojih las medtem
ko streljajo domoljube
V boju za svobodo na televiziji
Bivanje v istem svetu z zaklanimi prašči
Imamo vse?
Ona s težavo uide ...

Debi Maxa Anderssona na področju kratkega
filma je klasična cel/ animacija, ki je bila
nagrajena v Melbournu, Los Angelesu in
Berlinu, vendar je bila njena distribucija
zunaj meja Skandinavije prepovedana zaradi
avtorskih pravic za glasbo skupine The Cure.

... Stroking your hair as the patriots are shot
Fighting for freedom on television
Sharing the world with slaughtered pigs
Have we got everything?
She struggles to get away...

Max Andersson's debut short film is a traditional
cel animation which won awards in Melbourne,
Los Angeles and Berlin but was banned from
distribution outside of Scandinavia for music
copyright reasons (the music is by The Cure).

TITO ON ICE

Nemčija/Germany, 2011, digital, 76'



Režiser, scenarist, oblikovalec, fotograf,
animator, montažer, producent / **Director,**
Writer, Designer, Photographer, Animator,
Editor, Producer: Max Andersson
DV fotografinja/DV Photographer:
Helena Ahonen
Sooblikovalec/Co-designer: Lars Sjunnesson
Sodelujejo/With: Lars Sjunnesson, Max
Andersson, Helena Ahonen, Štefan Skledar,
Katerina Mirović, Ivan Mitrevski, Igor
Prassel, Igor Hofbauer, Radovan Popović,
Saša Rakezić, Vladimir Nedeljković,
Ander Möllander, Nedim Čišić



Max Andersson in **Lars Sjunnesson** za
promocijo svoje knjige *Bosanski sploščenec*
potujeta po nekdanjih jugoslovanskih
republikah z mumijo maršala Tita v hladilniku.
Na poti srečata **Sašo Rakezića** (srbskega
avtorja stripov z umetniškim imenom
Aleksandar Zograf), **Igorja Hofbauerja**
(hrvaškega strip avtorja, znanega po legendarnih
plakatih za zagrebški Klub Močvara), ustvarjalce
vplivne slovenske stripovske revije **Stripburger**
in druge predstavnike postjugoslovanske
neodvisne kulturne scene. Ko v "resničnem"
svetu sledita svojim korakom iz stripovskih
sličic in tako opazujeta, kako se mejne



kontrole spreminjajo v improvizirane foto-
zabave, občudujeta mutantske Disneyjeve
igračke iz železne zavese, kupujeta ročno
izdelane spominko iz tulcev granat ter odkrivata
ostrorelske umetniške galerije, skrite v
prestreljenih stanovanjih, spoznata, da je
resnica zares lahko bolj čudna od fikcije.
To promote their book *Bosnian Flat Dog*,
Max Andersson and **Lars Sjunnesson** tour
the countries of former Yugoslavia with a
mummified Marshal Tito in a refrigerator. On
the road they meet **Saša Rakezić** (Serbian
comics creator aka **Aleksandar Zograf**), **Igor**
Hofbauer (Croatian comics creator, known



for his legendary posters of the Zagreb Club
Močvara), the people behind the influential
Slovenian comics zine **Stripburger** and other
characters populating the post-Yugoslav indie
cultural scene. As they re-trace their footsteps
over the comic panels in the "real" world,
watching border controls turn into improvised
snapshot parties, admiring mutant iron-curtain
Disney toys, buying souvenir grenade shell
handicrafts, and discovering sniper art galleries
hidden in blown-out apartments, they find that
truth may indeed be stranger than fiction.

MARCEL JEAN: ZAPOJMO Z NFB

Ko je Norman McLaren leta 1941 ustanovil prvo ekipo animatorjev NFB (Nacionalnega filmskega sveta Kanade), so prvi filmi, posneti v tistem vojnem obdobju, temeljili na popularnih pesmih. Cilj je bil razvedriti gledalce s povabilom k skupnemu prepevanju ob dobro znanih tradicionalnih melodijah. Zato animirane pesmi tako v filmografiji Normana McLarena kakor v vsej zgodovini NFB zavzemajo zelo pomembno mesto. Leta 1966 je René Jodoin, eden prvih pajdašev Normana McLarena, sprejel odgovornost, da v okviru Francoskega programa NFB postavi na noge studio za animacijo. Brez omahovanja je spravil v prakso filozofijo, izpeljano iz McLarenove. Jodoin, ki ni imel na voljo veliko sredstev, je našel navdih v začetkih animacije pri NFB in produciral serijo "Sodobne pesmi", zbirko filmov mladih cineastov, posnetih na podlagi quebeških popularnih pesmi. Tako so se rodili filmi, kakršni so *Tête en fleurs*, *La ville* in *Tout écartillé*. V letih, ki so sledila, so številni cineasti občasno zajemali iz studenca ljudskih pesmi. Naš program skuša povzeti ta močni tok v produkciji NFB.

Marcel Jean

MARCEL JEAN: SING ALONG THE NFB

When Norman McLaren founded the first animation group at NFB (National Film Board of Canada) in 1941, its earliest films made in that war period were based on popular songs. Their aim was to cheer up the audience by inviting it to sing along the well known traditional melodies. Thus, animated songs play an important role in both Norman McLaren's filmography and in the NFB history. In 1966, René Jodoin, one of Norman McLaren's first collaborators, took on the responsibility of setting up an animation studio at the NFB's French Program. Without hesitation, Jodoin put in practice a philosophy derived from McLaren's. With few resources, he looked to the early stages of animation at the NFB for inspiration, producing *Chansons Contemporaines*, a series of short films by young animators based on popular Quebec songs. This gave rise to films such as *Tête en fleurs*, *La ville* and *Tout écartillé*. In the years that followed, many animators occasionally drew from the vast pool of folk songs. This programme aims to capture this strong current of the NFB production.

Marcel Jean

MARCEL JEAN: ZAPOJMO Z NFB
MARCEL JEAN: SING ALONG THE NFB

ŠKRJANEC / ALOUETTE

Norman McLaren, René Jodoin (NFB)
Kanada/Canada, 1944, HD, 2'22"



Norman McLaren je v sodelovanju z Renéjem Jodoinom to animacijo ustvaril kot del serije *Let's All Sing Together* (No. 1). Uporabila sta tehniko animacije papirnih izrezkov v eni sličici. Norman McLaren, co-animated this item with René Jodoin for inclusion in a sing-along series, *Let's All Sing Together* (No. 1). The technique used was single-frame animation of paper cut-outs.

TO JE VESLO / C'EST L'AVIRON

Norman McLaren (NFB)
Kanada/Canada, 1944, HD, 3'18"



Film, ki upodablja eno od številnih francosko-kanadskih ljudskih pesmi, je ilustriral Norman McLaren za serijo *Chants populaires*. Bele risbe v gvašu na črnem kartonu so fotografirane s prekrivajočimi se povečavami, ki uprizarjajo plutje kanuja po rekah in jezerih. One of a series of French-Canadian folk songs, this film was illustrated by Norman McLaren for the *Chants populaires* series. White gouache drawings on black cards were photographed with overlapping "zooms" to suggest the forward movement of a canoe along rivers and lakes.

CADET ROUSSELLE

George Dunning (NFB)
Kanada/Canada, 1946, HD, 8'58"



Pisane lutke upodablajo staro francosko pesem o Cadetu Roussellu, ki pada z lestve, se spotika ob parapete in ima težave z neubogljivimi psi. Animirani liki z barvitostjo in žarom pomagajo junaku v njegovih zagatah. Colourful puppets illustrate the old French song about Cadet Rousselle, who falls down a ladder, who trips on battlements, and whose dogs will not obey him. The animated figures carry our hero through his predicaments with colour and verve.

KOS / LE MERLE

Norman McLaren (NFB)
Kanada/Canada, 1958, HD, 4'04"



V tem filmu Norman McLaren stari francosko-kanadski pesmi nesmisla vlije nenavadno dogajanje. Živahno ga ilustrirajo preprosti beli izrezki na pastelni podlagi, ki so v veliki meri delo Evelyn Lambart. Ljudsko pesem *Mon Merle* v francoščini zapoje montrealški Trio Lyrique. In this film, Norman McLaren imparts unusual activity to an old French-Canadian nonsense song. Simple white cut-outs on pastel backgrounds, many by Evelyn Lambart, provide lively illustrations. The folksong "Mon Merle" is sung in French by the Trio Lyrique of Montréal.

G. ŽABEC JE ŠEL DVORIT / MR FROG WENT A-COURTING

Evelyn Lambart (NFB)
Kanada/Canada, 1974, HD, 4'41"



Stara škotska legenda v pesmi z bogatimi ilustracijami filmske animatorke Evelyn Lambart in v izvedbi Dereka Lamba ob spremljavi lutnje. Zgodba govori o čednem žabcu, ki za nevesto snubi in osvoji miš. Barvita animacija odlično upodablja dogodke, ki se odvijajo med in po poročnem zajtrku. An old Scottish song story richly illustrated by film animator Evelyn Lambart and sung by Derek Lamb to lute accompaniment. The story is about a handsome frog who courts and wins a mouse for his bride. The colourful animation does full justice to the events that take place during and after the wedding breakfast.

VSEPOVSOD SAME ROŽE / TÊTE EN FLEURS

Bernard Longpré (NFB)
Kanada/Canada, 1969, HD, 2'25"



Linjske risbe, ki prosto tečejo prek zaslona, nakazujejo naivne sanjave občutke Clauda Gauthiera, ki se spominja izgubljene, a sladke ljubezni davnih dni. Line drawings, flowing freely across the screen, suggest a head-in-the-clouds feeling as Claude Gauthier recalls a lost but sweet love of other days.

MESTO / LA VILLE

Jean-Thomas Bédard (NFB)
Kanada/Canada, 1970, HD, 3'14"



Pesem o razočaranju nad mestom, a hkrati o sprejemanju tega mesta, ki je z več vidikov vendarle prostor sanj. Z besedilom in glasbo Jean-Pierra Ferlanda in Francka Dervieuxa. A song of disenchantment with the city, yet an acknowledgement of it as a many-faceted place of dreams. Words and music by Jean-Pierre Ferland and Franck Dervieux.

VES RAZTRESEN / TOUT ÉCARTILLÉ

André Leduc (NFB)
Kanada/Canada, 1972, HD, 5'54"



Piksilacija na pesem Roberta Charleboisa. [Pixilation on a Robert Charlebois song.](#)

SPLAVARJEV VALČEK / LOG DRIVER'S WALTZ

John Weldon (NFB)
Kanada/Canada, 1979, HD, 3'



Dekle, ki rado pleše in je godno za možitev, namesto bolje situiranega obsedenca s posestjo izbere njegovega tekmeца splavarja. Prevažanje lesa po reki ga je izoblikovalo v najboljšega plesalca daleč naokrog. Lahkotna animirana pripoved je priredba pesmi *The Log Driver's Waltz* Wada Hemswortha. V izvedbi pevk Kate in Anne McGarrigle ob spremljavi zasedbe Mountain City Four. A young girl who loves to dance and is ready to marry chooses a log driver over his more well-to-do, land-loving competition. Driving logs down the river has made him the best dancing partner to be found. This light-hearted, animated tale is based on the song *The Log Driver's Waltz* by Wade Hemsworth. Kate and Anna McGarrigle sing to the music of the Mountain City Four.

ODVIŠEN OD LJUBEZNI / LOVE ADDICT

Fernand Bélanger, Pierre Hébert (NFB)
Kanada/Canada, 1985, HD, 5'26"



Kratek film iz *Neubranih Emocij* se pusti gledati ali bolje poslušati kot krik srca. Pevec skupine Offenbach nam posreduje nekakšen klic na pomoč v pesmi z naslovom Love Addict, ki so jo posneli med predstavo v montrealskem Forumu. *A short film from L'Émotion dissonante that lets itself be watched, or rather listened to like a cry form the heart. In the song Love Addict, which was recorded during a show at the Montreal Forum, the singer of the band Offenbach communicates a sort of a cry for help.*

MAČEK SE VRAČA / THE CAT CAME BACK

Cordell Barker (NFB)
Kanada/Canada, 1988, HD, 7'41"



Ta komični animirani kratki film je nastal na podlagi stoletja stare istoimenske ljudske pesmi. Stari g. Johnson se čedalje bolj manično trudi znebiti se malega rumenega mačka, ki noče in noče oditi ... *This hilarious animated short is based on the century-old folk song of the same name. Old Mr Johnson makes increasingly manic attempts to rid himself of a little yellow cat that just won't stay away...*

ČRNA MUŠICA / BLACKFLY

Christopher Hinton (NFB)
Kanada/Canada, 1991, HD, 5'06"



Črna mušica je vratolomen skeč, narejen na podlagi istoimenske pesmi, ki ga je napisal in odpel kanadski folk pevec Wade Hemsworth ob spremljevalnih vokalih Kate in Anne McGarrigle. Animirani film pripoveduje o Hemsworthovih bojih s to tipično domačo živaljo nekega poletja med popisom v Severnem Ontariu. *Blackfly* is a breakneck romp based on the song of the same title, written and sung by Canadian folk singer Wade Hemsworth, with back-up vocals by Kate and Anna McGarrigle. This animated film recounts Hemsworth's battles with this quintessential "critter" during a summer of surveying in Northern Ontario.

ZABAVIŠČE GOSPE BOLDUC / LA BASTRINGUE MADAME BOLDUC

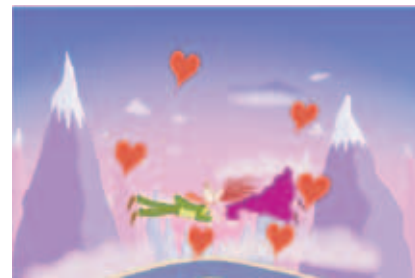
George Geertsen (NFB)
Kanada/Canada, 1992, HD, 4'13"



V angleško govorečem delu Kanade je Madame Bolduc praktično neznana, toda njene izvedbe ljudskih pesmi so v 30. letih dvignile na noge francoske Kanadčane po vsem Quebecu in delih Nove Anglije. *La Bastringue*, ki jo prikazuje ta ljubki animirani film, je bila ena njenih najpopularnejših pesmi. In English Canada, Madame Bolduc is virtually unknown, but her folk singing put a kick in the step of French Canadians throughout Quebec and parts of New England in the 1930s. Among her most popular songs was *La Bastringue*, illustrated in this lively animated film.

ZNOVA ZALJUBLJENA / FALLING IN LOVE AGAIN

Munro Ferguson (NFB)
Kanada/Canada, 2003, HD, 2'56"



Animirana komedija se odvije ob pesmi *Falling in Love Again* v izvedbi Marlene Dietrich. Igrivo obravnava priljubljene mite in klišeje o ljubezni in parodira čudovito omotico zaljubljanja. Ko nasproti vozeča avtomobila, nagnjena na dve kolesi, cvilita skozi ostre ovinke, se obeta eksplozivno srečanje njunih voznikov. Trk ju požene v veselje – na veliko presenečenje para kanadskih gosi. *An animated comedy unfolds to Marlene Dietrich's rendition of Falling in Love Again. It is a playful take on popular myths and clichés about love, and a send-up of the glorious vertigo of falling in love. When two cars travelling in opposite directions careen around sharp curves, screeching on two wheels, the meeting of their occupants promises to be explosive. The collision propels them into outer space – much to the surprise of a couple of Canada geese.*

ZUNAJ NOVEMBER / DEHORS NOVEMBRE

Patrick Bouchard (NFB)
Kanada/Canada, 2005, HD, 6'49"



Zunaj je november. Skozi odprto okno kašlja na posteljo priklenjen človek. Z drevesa odpade zadnji sadež. Pogradi ga podgana, ki jo ujame maček. Mačka povozí avto. Izstopi stranka in pristopi k prostitutki. Ob drevesu sloneč džanki vzame v roke iglo. Smrt je vsenaokrog. Zvodnik prostitutki preda mamila, ji vzame denar. Džanki roti zvodnika za fiks; zvodnik ga porine v obcestni jarek. Prostitutka mu pomaga, džanki jo udari in ji ukrade torbico. V sobi človek zakašlja. Na nočni omarici so zdravila in orglice. Notri je november.

NAJ ŽIVI VRTNICA / VIVE LA ROSE

Bruce Alcock (NFB)
Kanada/Canada, 2009, HD, 6'22"



Outside, it's November. Through the open window, a bedridden figure coughs. The last fruit falls from a tree. It is grabbed by a rat, which is caught by a cat. The cat is run over by a car. A john gets out and approaches a hooker. A junkie slumped against the tree, picks up a syringe. Death is omnipresent. The pimp slips the hooker her drugs, takes her money. The junkie begs the pimp for a fix; the pimp knocks him into the gutter. Helped up by the hooker, the junkie hits her and steals her purse. Inside the room, the figure coughs. On the bedside table, pills and a harmonica. Inside, it's November.

Zadnji posnetek ene najvidnejših novofundlandskih izvajalk tradicionalne glasbe Emile Benoit, nežna izvedba francoske pesmi iz 18. stoletja, je srce filma **Vive la rose**. Njegov pripovedni fokus je zgodba o neuslišani ljubezni in omahljivi obsedenosti ves čas življenja, bolezni in zgodnje smrti objekta poželenja, spremlja pa ga čustvena izvedba z močnim novofundlandskim francoskim naglasom Benoitove in drhtečim glasom starca. Animacija **Vive la rose** film umešča na lokacijo, ki obuja preteklost, in risbe v tušu kombinira z vrsto romantičnih in asociativnih elementov in predmetov.

Based on the last recording by one of Newfoundland's foremost traditional music performers, Emile Benoit's tender delivery of the 18th century French song is the heart of **Vive la rose**. The story of unrequited love and tentative obsession throughout the beloved's life, sickness and early death is the narrative focus, accompanied by an emotional interpretation of Benoit's strong Newfoundland French accent and wavering old man's voice. **Vive la rose** is animation on location, rooting the film in a location that evokes the past, and combines ink drawings with a variety of romantic and associative elements and objects.

CAROLINA LÓPEZ CABALLERO: PREDSTAVITEV FILMSKEGA PROGRAMA

Za ščepec kulturne identitete iz najrazličnejših tematik in zelo osebnih vidikov.

(Za uvodni tekst o programu Fokus na Španijo glej str. 176)

CAROLINA LÓPEZ CABALLERO: FILM PROGRAMME PRESENTATION

A bit of our cultural identity from a variety of topics and very personal viewpoints.

(For the introduction to Focus on Spain see p. 176)

**PABLO V LABIRINTU / MINOTAUROMAQUIA,
PABLO EN EL LABERINTO**

Juan Pablo Etcheverry (Ignacio
Benedetti Cinema S.L.)
Španija/Spain, 2004, 35 mm 9'14"



Slikar Pablo Ruiz Picasso se znajde v labirintu svojih del. Animirani film, ustvarjen s pomočjo gline, vstopi v Picassovo reprezentativno sliko *Guernica*, ki je nastala po grozovitem bombardiranju civilnega prebivalstva v španski državljanski vojni. Drzni podvig, ki se približa umetnikovemu delu, je po zaslugi brezhibne animacije in mizanscene nadpovprečno zanimiv. The artist Pablo Ruiz Picasso goes into a labyrinth of his own works. The film enters the emblematic *Guernica* painting (made after a horrible Spanish Civil War bombing of civil population) using clay. Approaching the work of the master, this risky exercise ends up being much more interesting than average thanks to the impeccable animation and *mise on scène*.

ŽIVAL / ANIMAL / ANIMAL

Miguel Díez Lasangre (Górgomo Films)
Španija/Spain, 1999, 35 mm, 9'



Mož, ki sede k zajtrku, v svoji kavi odkrije pravi mali svet. Glavni junak, ki je tudi glavni gledalec, opazuje lovski obred iz kamene dobe. Mož se nekaj časa poigrava s svojimi videnji, potem pa nadaljuje z jutranjo rutino in odide v službo. A man ready to take his breakfast discovers an entire world in his coffee. The main character, who is also the main spectator, sees a hunting ritual from the Stone Age. After experimenting with his vision, the man gets on with his routine and goes to work.

VINCENTA

Sam Orti (Conflictivos)
Španija/Spain, 2010, HD, 22'



Alfredo umre, ne da bi ženi razkril skrivališče izjemnega bogastva, ki sta ga skupaj zadela na loteriji. Vicenta ga neuspešno išče in naposled vidi edino možnost v tem, da povpraša svojega pokojnega moža. When Alfredo dies without having revealed to his wife the hiding place of the fantastic fortune that they had won together in a lottery, Vicenta keeps looking everywhere until she assumes that the only way to find it is to ask her deceased husband.

**SAIDOVO POTOVANJE / EL VIAJE DE SAID /
SAID'S JOURNEY**

Coke Riobóo (Jazzy Producciones)
Španija/Spain, 2006, 35 mm, 12'26"



Maroški deček Said prečka ožino in prispe v sosednjo Španijo, deželo priložnosti. Kmalu ugotovi, da svet ni tako lep, kot so mu pripovedovali. Said, a Moroccan boy, crosses the strait to the neighbouring land of Spain, the land of opportunity, but soon discovers the world is not as beautiful as they told him it would be.

OPERACIJA / CIRUGÍA / SURGERY

Alberto González Vázquez (Querido
Antonio/Arsénico P. C.)
Španija/Spain, 2006, 35 mm, 2'27"



Zelo kratek film o moškem in njegovih fantazijah o ženskah. Na domačih in svetovnih festivalih je prejel 21 nagrad. A very short film about a man's fantasies of a woman. Winner of 21 prizes at national and international festivals.

LABODJI SPEV / SWAN SONG

Carolina López Caballero (Carolina López
Caballero/Surrey Institute) Španija, Velika
Britanija/Spain, UK, 1993, HD, 8'



Sodobna pravljica. Kralj se zaljubi v prelep glas neke ženske in jo hoče osvojiti, toda on in njegov grad nista zadnje. Izvirna glasbena podlaga s špansko baročno glasbo, ki so jo obudili iz neobjavljenih partitur in izvedli posebej za ta film. A contemporary fairy tale. A King falls in love with a beautiful female voice, and wants to have her, but the king and his castle won't be the best place for her. Original soundtrack with Spanish Baroque music recuperated from unedited scores and specially performed for this film.

POGUBLJENI / DOOMED

Guillermo García Carsi (El Señor Estudio)
Španija/Spain, 2011, HD, 11'



Izmišljen dokumentarec o življenju in običajih zunajzemeljskih bitij, ki s pripovedovalcem preživijo 24 ur. V nasprotju z zemeljskimi živalmi, ki se nagonsko vedno borijo za preživetje, se zdi, da so ta nadrealistična bitja obsojena na izgubljanje časa in energije, zato pa tudi na absurdno in komično izumrtje. Fake documentary about the life and habits of non-terrestrial creatures that spend 24hrs with the narrator. Unlike terrestrial animals, whose instincts are focused on survival, the nature of these surreal creatures seems to condemn them to a loss of time and energy and eventually, to an absurd and comical extinction.

VSAK DAN GREM TU MIMO / CADA DÍA PASO POR AQUÍ / I COME BY EVERY DAY

Raúl Arroyo (Raúl Arroyo & Raúl González)
Španija/Spain, 2004, betaSP, 8'38''



Sprehod po stari barcelonski soseski Raval. Film v toku časa animira ulično opremo in grafite ter predstavlja nekakšen filmski animirani dnevnik. A walk through the old Raval neighbourhood in Barcelona. The street objects and graffiti are animated as the time passes by. A sort of filmed animated diary.

MARIJINO POTOVANJE / EL VIAJE DE MARÍA / MARIA'S JOURNEY

Miguel Gallardo (Fundación Orange)
Španija/Spain, 2010, HD, 6'



Maria je avtistična deklica. Njen oče Miguel, eden najboljših španskih striparjev in ilustratorjev (ikona alternativne stripovske scene iz 80. let), je o njej izdelal zelo osebni strip *Maria y yo*. Na podlagi iste zamisli in risb Miguela Gallarda je nato nastal tudi odmeven dokumentarni film. Fundacija Orange je po uspehu knjige in filma naročila še animirani kratki film, ki bi s pomočjo istih likov gledalce izobraževal o avtizmu. Maria is an autistic girl. His father Miguel, one of the best Spanish comic artists and illustrators (a real hero of the 80's underground comic scene) published a very intimate album on her entitled *Maria y yo*. This was the start for an acclaimed documentary film that used some of Miguel Gallardo's drawings. With the success of the book and the film, Orange Foundation commissioned an animated short using the same characters to create awareness on autism.

ANDY GLYNNE: ANIMIRANO MIŠLJENJE

Animirano mišljenje je serija kratkih animiranih dokumentarcev z resničnimi izpovedmi ljudi, ki doživljajo razne oblike duševnih stisk. Filme povezuje skupni cilj – pomagati razbiti mite in napačne predstave o “duševni bolezni”, saj dajejo besedo tistim, ki različne motnje doživljajo na lastni koži. Serija filmov Animirano mišljenje je nastala v kar najširšem sodelovanju. Režiser Andy Glynne se je šolal za kliničnega psihologa in je tako poznal področje duševnega zdravlja ter nekatere mite in predsodke, ki spremljajo različna “duševna stanja”. Našel je ljudi, ki so bili pripravljeni govoriti o svojih izkušnjah, z njimi posnel intervjuje in jih nato skrčil v kratke pripovedi, polne vizualnih metafor. Ko je bil prepričan, da v gradivu ni nobenih podatkov, ki bi bili za vpletene lahko neprijetni, se je začel proces animacije. Andy je v sodelovanju z vrhunskimi animatorji hotel izdelati vizualne sekvence, ki bi avdio intervjuju dodale globino in pomen. Iz tega je nastal ‘zgodbis’, s pomočjo katerega so on, animatorji in intervjuvanec videli, kako približno bo videti končna animacija. Ko so bili s končnim izdelkom vsi zadovoljni, so prišli na vrsto skladatelji, ki so dokončanemu delu dodali zvočno podobo in glasbo. Vse je metafora in ekipa ustvarjalcev serije Animirano mišljenje se zaveda, da nikoli ne moremo popolnoma razumeti, kako je, če v resnici doživljaš težave, predstavljene v teh filmih. Kljub temu pa – ko govorimo o metaforah – jim je bilo dobro izhodišče, da s skupnimi močmi pomagajo izobraževati ljudi in jih pripravijo do razmisleka o tem, kaj pomeni imeti duševne težave. To je bil cilj Andyja in vse njegove ekipe ustvarjalcev – upajo, da boste ob ogledu filmov pomislili, da jim je uspelo. www.animatedminds.com

ANDY GLYNNE: ANIMATED MINDS

Animated Minds is a series of short animated documentaries which use real testimony from people who have experienced different forms of mental distress. A single aim underpins all the films: to help dispel myths and misconceptions about ‘mental illness’ by giving a voice to those who experience these various difficulties first hand.

The process of making the Animated Minds films was as collaborative as possible. Andy Glynne, the director, trained as a clinical psychologist and therefore knew about mental health and some of the myths and prejudices that surrounded various “conditions”. After having identified individuals who wanted to talk about their experiences, Andy recorded interviews with them, which were then edited down to create a short narrative rich in visual metaphors. Once it was made sure that no information was included which might cause any distress to the people involved, the process of animation began. Working with some of the best animators, Andy tried to create visual sequences which would add depth and meaning to the audio interview. This would result in a ‘storyboard’ which gave him, the animators, and the interviewee a sense of what the final animation may look like. When everyone felt happy with the final product, composers were brought in to add a soundscape and music to the finished piece. It's all metaphor, and the team behind the Animated Minds films knows that it can never be fully understood what it feels like to actually experience some of the difficulties covered in these films, but – as far as metaphors go, it was felt that it would be a good starting point to all work together to help inform people and get them to think more about what it means to have a mental health problem. This was Andy's and all the team behind Animated Minds ambition and they hope that, when watching the films, you feel they have succeeded.

www.animatedminds.com

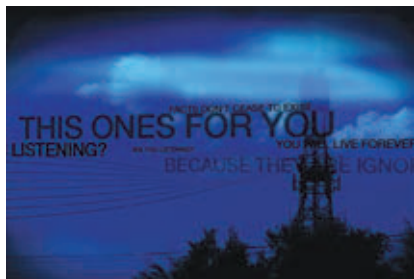
ANDY GLYNNE:
ANIMIRANO MIŠLJENJE
ANDY GLYNNE:
ANIMATED MINDS

DIMENZIJE / DIMENSIONS

Andy Glynne, Rob Chiu (Mosaic Films)
Velika Britanija/UK, 2009, digibeta, 3'



Brbljanje, šepetanje, občasno nedolžno, drugič zlobno. Zmedene misli, nepovezane zamisli in prividi velikopoteznosti, preganjanja in paranoje. Film govori o doživljanju psihoze, in še pomembneje, govori o tem, kaj psihoza ni: ni razcepljena osebnost, ni nekaj, česar "normalen" človek ne more doživeti, ter ne prispeva k širjenju kulture nasilnih ljudi, ki niso sposobni delovati in živeti v "resničnem" svetu ali biti del njega.



Chattering, whispers, sometimes benign, sometimes malevolent. Disordered thought, tangential ideas, and delusions of grandeur, persecution and paranoia. This piece focuses on what it is to experience psychosis, but more importantly what it is not: it is not split personality, it can exist in otherwise "normal" people, and it does not give rise to a culture of violent people, unable to function or be connected to the "real" world.



Zgodba o naraščanju manije skozi oči ženske, ki se vzpenja do vrhunca evforije, plavajoča v toku brez vseh zavor. In nato, brez opozorila, vidimo padec v obup, v temačen svet brez smisla; notranji svet depresije, ki je zaradi še svežega spomina na evforijo toliko hujši. To je svet manične depresije, od omamnih vrhuncev do pogubnih nižin, ko svetloba v njej – tista žareča stvar – ugasne.

TISTA ŽAREČA STVAR / THE LIGHT BULB THING

Andy Glynne, Paul Rains (Mosaic Films)
Velika Britanija/UK, 2009, digibeta, 3'



A woman's story about becoming more manic, as she soars to the heights of euphoria, floating on the winds of disinhibition. And then, without warning, we see the fall to despair, to a dark world without meaning; an inner world of depression made all the worse by the still fresh memory of euphoria. This is the world of manic depression, from the oh-so-highs to the oh-so-lows, when the brightness within her – that light bulb thing – has gone out.

RIBA NA TRNKU / FISH ON A HOOK

Andy Glynne, Jim Field (Mosaic Films)
Velika Britanija/UK, 2009, digibeta, 3'



Mike trpi zaradi paničnih napadov in agorafobije ter se pogosto težko odpravi od doma. Ko z vizualnimi podrobnostmi opisuje, kako doživlja izčrpavajočo tesnobo, spoznamo njegove težave in preizkušnje, v katerih je celo obisk trgovine lahko "prava prekleta nočna mora".



Mike suffers from panic attacks and agoraphobia, and often finds it difficult to get out of the house. As he describes in visual detail what it's like to suffer from debilitating anxiety, we witness the trials and tribulations of how even a journey to the supermarket can be "like a bloody nightmare".

POSTATI NEVIDNA / BECOMING INVISIBLE

Andy Glynne, Bille Loebne (Mosaic Films)
Velika Britanija/UK, 2009, digibeta, 3'



Nasilne nočne more, samomorilne misli in nezmožnost živeti v svoji koži. Film raziskuje razloge, zaradi katerih se pri mladih pojavijo motnje hranjenja, pri čemer se ne ustavi pri razpravi o kulturi presušit deklet in pritisku vrstnikov. Nicole ni hotela shujšati zato, da bi "dobro zgledala" ali da bi lahko nase navlekla manjša oblačila. Bila je osamljena, odmaknjena od vsega in vseh okrog sebe, in zbolela je za hudo obliko anoreksije, saj je hotela "zavzeti manj prostora na svetu", postati nevidna in nazadnje izginiti.



Violent nightmares, suicidal wishes and an inability to live in your own skin. This film explores the dynamics that can drive young people to develop eating disorders beyond talk of the Size Zero culture and peer pressure. Nicole wanted to reduce her size not to "look good" or fit smaller clothes. Feeling alone and disconnected from everything and everyone around her, she became severely anorexic because she wanted to "occupy less space in the world", become invisible and ultimately disappear.

SPET IN SPET (IN SPET) / OVER AND OVER (AND OVER) AGAIN

Andy Glynne, Salvador Maldonado (Mosaic Films)
Velika Britanija/UK, 2009, digibeta, 3'



Oglejte si, kako lahko vsakdanja rutina, kot je odhod od doma v šolo, za najstnika postane najhujša nočna mora ... Ali kako lahko številke prevzamejo nadzor nad mladim umom do takšne mere, da uravnavajo vedenje in sprožajo neželena dejanja ... S pomočjo Dannyjeve izpovedi dobimo osupljivo iskren vpogled v težave mladostnikov, ki trpijo za obsesivno-kompulzivno motnjo.



Discover how an everyday routine like leaving the house for school can become the worst nightmare for a teenage boy... Or how numbers can take over a young mind to the point of driving behaviour and influencing unwanted actions... With Danny's testimony we gain a revelatory insight into the struggles of some teenagers suffering from obsessive compulsive disorder.

TUJEK NA IGRIŠČU / AN ALIEN IN THE PLAYGROUND

Andy Glynne, Matthew Morgan (Mosaic Films)
Velika Britanija/UK, 2009, digibeta, 3'



Josh nikoli ni razumel iger, ki so se jih igrali drugi otroci. V njih ni videl smisla. Raje je sam zase hodil po črtah, narisanih na igrišču. Začeli so ga gledati kot "čudaka" in hitro je postal tarča šolskih nasilnežev. Šolska pravila in preštevilni zunanji impulzi so ga vse bolj dušili, nadlegovanje se je leto za letom krepilo in šola je postala živa nočna mora oz. po Joshevih besedah "cela fobija". Z Joshevo pripovedjo dobimo dragocen vpogled v svet Aspergerjevega sindroma in izvemo, kako nekateri otroci v šoli trpijo in zato doživljajo hude čustvene stiske.



Josh never understood the games other children played. They didn't make sense to him. He preferred walking all alone following the lines designed on playgrounds. He started to be seen as a "weird boy" and became quickly a target for school bullies. Year after year while he was increasingly overwhelmed by school rules and sensory overload, the bullying got worse and school became like a living nightmare or in the Josh's words "a full-blown phobia". With Josh's testimony we gain a precious insight into the world of Asperger's syndrome discovering how some pupils can struggle at school and consequently suffer from profound emotional distress.

KRI SO MOJE SOLZE / MY BLOOD IS MY TEARS

Andy Glynne, Katerina Athanasopoulou (Mosaic Films)

Velika Britanija/UK, 2009, digibeta, 3'



Abbie, Louise in Nicole so se ožigale z vsem, od segrete kovine do cigaret, v kožo so si zabadale igle, tolkle po steni in se metale po stopnicah ... Spopadale so se z "občutkom neobstajanja", z nezmožnostjo joka in izražanja čustev, s potrebo po tem, da izrežejo "pošast v sebi". Film raziskuje dražljaje, zaradi katerih se nekateri mladi samopoškodujejo, ter navidezno olajšanje njihove čustvene stiske, ki ga prinese fizična bolečina.



Abbie, Louise and Nicole have burned themselves with everything from heated metal to cigarettes, stabbed needles into their skin, punched the wall and thrown themselves down the stairs... They were fighting against "feeling unreal", against the inability to cry and express emotions, the urge to cut away "the monster inside themselves". This film explores the impulses that cause some young people to self-harm and the relief that physical pain seemingly provides from the emotional pain they suffer.

OBSESIVNO KOMPULZIVEN / OBSESSIVELY COMPULSIVE

Andy Glynne, Gemma Carrington (Mosaic Films)

Velika Britanija/UK, 2009, digibeta, 3'



Steve opisuje, kako je bil ob vsaki misli na Sadama Huseina prepričan, da soustvarja konflikt v Perzijskem zalivu. Hoja, pogovor, obedovanje, pitje – vse to je bilo treba zaključiti brez vsiljive misli na Sadama, sicer je moral dejanje ponavljati v nedogled. Redko viden vpogled v težave ljudi, ki trpijo zaradi obsesivno-kompulzivne motnje. Steve describes how whenever he thought of Saddam Hussein he thought that he was contributing to the conflict in the Gulf. Walking, talking, eating, and drinking – all these actions had to be completed in the absence of an intrusive thought about Saddam, otherwise he would have to repeat the action again and again. A rare glimpse into the struggle for those faced with obsessive compulsive disorder.

VUK JEVRIMOVIĆ: RETROSPEKTIVA

Vuk Jevremović je bil rojen leta 1959 v Frankfurtu v Nemčiji, vendar je otroštvo preživel v nekdanji Jugoslaviji. V skladu z družinsko tradicijo je na Tehnični univerzi v Beogradu študiral arhitekturo in leta 1984 diplomiral. Potem ko je nekaj časa preživel v mornarici kot voznik, se je odločil, da življenje posveti umetnosti – slikarstvu in risanju. Razstavljal je začel leta 1986 in kmalu obveljal za obetavnega mladega umetnika bivše Jugoslavije. Leta 1991 je sklenil, da se preseli v München, kjer je na likovni akademiji študiral pri profesorju Gerhardu Bergerju. Leta 2002 je magistriral pri profesorju Josephu Kosuthu. V svet animacije je zašel po naključnem srečanju s priznanim hrvaškim animatorjem Nedeljkom Dragićem. Vpisal se je na tečaj animacije, ki ga je vodil Dragić, in se nesmrtno zaljubil v gibljive sličice. Njegova prva animacija, *The Wind Subsides*, prikazuje geparda v gibanju. Predvajali so jo po vsem svetu, prinesla pa mu je 2 veliki nagradi in 17 drugih nagrad. Uspešen je bil tudi njegov naslednji film *Panther*, ki je nastal po navdihu pesmi R. M. Rilkeja. Osvojil je 15 mednarodnih nagrad in se leta 1998 uvrstil v končni izbor za oskarjevsko nominacijo v kategoriji kratkega animiranega filma. Od tedaj je Jevremović neločljivo povezan z animacijo in še vedno ustvarja kratke filme, med katerimi so *Diary* (v izboru za oskarja) *Faces*, *Quercus*, *The Wheel Turns*, *Close Your Eyes and Do Not Breathe*, *Lux* in *Patience of the Memory* (v izboru za oskarja). Zaradi Jevremovićevega prirojenega občutka za film je njegovo delo avdiovizualni spektakel z organskim tokom pripovedi.

VUK JEVRIMOVIĆ: RETROSPECTIVE

Vuk Jevremović was born 1959 in Frankfurt on Main (Germany), but he spent his childhood in ex Yugoslavia. Following the family tradition, he studied architecture at the Technical University Belgrade and graduated in 1984. After spending some time in the navy as a diver, he decided to dedicate his life to art: painting and drawing. He started exhibiting in 1986 and in the following years he was considered a promising young artist in former Yugoslavia. He decided to move to Munich in 1991 where he studied at the academy of Fine Arts with professor Gerhard Berger. Later, he earned his master degree with professor Joseph Kosuth, 2002. His inclusion into the animation world was due to a casual encounter with the renowned Croatian animator Nedeljko Dragić. He joined the animation course Dragić was giving and fell in love for ever with the moving images. His first animation was based on a cheetah in motion, *The Wind Subsides*. That first film was shown all over the world, and won 2 Grands Prix and 17 Awards. The next film, inspired by a R.M.Rilke's poem, *Panther*, was also successful. It won 15 international awards and came into final balloting for the Oscar (1998) as best animation short. Since then, his life has been linked to animation and he has continued to create short films: *Diary* (Oscar qualified), *Faces*, *Quercus*, *The Wheel Turns*, *Close Your Eyes and Do Not Breathe*, *Lux* and *Patience of the Memory* (Oscar qualified). His natural flair for motion pictures makes his work an audiovisual spectacle in which the narrative flows organically.

**VETER, KI JENJUJE / WIND DER STILLER
WIRD / THE WIND SUBSIDES**

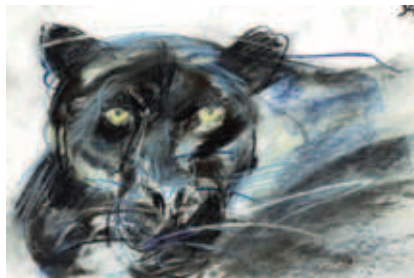
Vuk Jevremović (Canvas Productions)
Nemčija/Germany, 1996, 35 mm, 4'33"



Podobe in glasba. Večno prehajanje enega v drugo. Izginjanje in pojavljanje. Slike in glasba, ki ciljajo na gledalčevo intuicijo, da se zgodba lahko prilagaja različnim ključem. Images and music. The eternal transition of one to another. Disappearance and appearance. Pictures and music aiming for the spectator intuition, so that the story can adjust to different clues.

PANTHER

Vuk Jevremović (Canvas Productions)
Nemčija/Germany, 1998, 35 mm, 6'20"



Sanje o svobodi po navdihu pesmi *Panther* Rainerja Marie Rilkeja.
A dream of freedom. Inspired by the poem Der Panther by Rainer Maria Rilke.

DNEVNIK / TAGEBUCH / DIARY

Vuk Jevremović (Canvas Productions)
Nemčija/Germany, 2000, 35 mm, 10'19"



Običajen dan v življenju sodobnega antijunaka v velemestu.
An ordinary day in the life a modern anti-hero in a big city.

FACES

Vuk Jevremović (Canvas Productions)
Nemčija/Germany, 2002, 35 mm, 6'46"



Kaj se v muzeju antičnih skulptur dogaja ponoči?
What happens during the night in a museum of antique sculptures?

QUERCUS

Vuk Jevremović (Canvas Productions)
Nemčija/Germany, 2004, 35 mm, 11'17"



2000-letni hrast pripoveduje svojo življenjsko zgodbo.
A 2000 year old oak tree tells the story of its life.

THE WHEEL TURNS

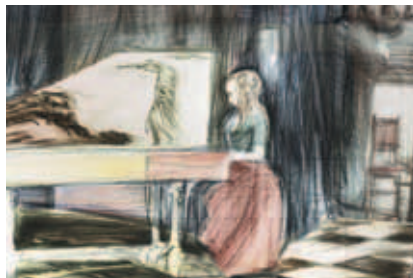
Vuk Jevremović (Vuk Jevremović)
Nemčija/Germany, 2005, 35 mm, 5'25"



Film po naročilu, izdelan za predstavitev na temo prihodnosti nemškega prometa.
Commission film made for a presentation about the future of the transportation systems in Germany.

CLOSE YOUR EYES AND DO NOT BREATHE

Vuk Jevremović (Canvas Productions)
Nemčija/Germany, 2006, 35 mm, 7'30"



Polna luna. Nenadoma skozi okno skoči senca in našega junaka odpelje na nočni let ... Je to izgubljena ljubezen? Ali so samo sanje? Predloga za film je zgodba Ivana Turgenjeva *Ghosts* [Duhovi].
Full moon, suddenly a shadow jumps through the window and takes our hero to a nightflight... is it a lost love? or just a dream? Based on Ivan Turgenyev's story "Ghosts".

LUX

Vuk Jevremović (Canvas Productions)
Španija/Spain, 2007, 35 mm, 8'45"



Svetloba preproste namizne svetilke nas popelje na potovanje skozi čas. Ponese nas v katedralo Seu Vella, od tam pa v čas začetkov mesta Lleida. Film je izjemno potovanje po organski arhitekturi časa.
The light of a simple desk lamp leads us to travel through time. It takes us inside a cathedral, the Seu Vella, and from there back in time to the origins of the city of Lleida. This is a fantastic journey through the organic architecture of time.

BERBAOK

Vuk Jevremović, José Belmonte, Gustavo Díez, Irati Fernández, Izibene Oñederra, Mercedes Sánchez-Agustino (Gipuzkoako Foru Aldundia)
Španija/Spain, 2008, 35 mm, 5'



Skupinsko delo je nastalo v Arteleku, baskovskem kulturnem centru. Pod mentorstvom Vuka Jevremovića in Xabierja Erkizia je pet animatorjev na delavnici interpretiralo glasbo po navdihu intervjuja z baskovskim glasbenikom.
A collective work made in the Basque cultural centre Arteleku. Five animators interpret the music suggested by an interview with a Basque musician, during a workshop coordinated by Vuk Jevremović and Xabier Erkizia.

PATIENCE OF THE MEMORY

Vuk Jevremović (Canvas Productions)
Nemčija, Španija/Germany, Spain, 2009, 35 mm, 6'30"



Animirana akvarelna zgodovina Dresdna, enega najlepših mest na svetu. Naslikan fiktivni dokumentarec, v katerem romantika sreča ekspresionizem in Caspar David Friedrich sreča Kirchnerja.
An animated watercolor history of Dresden, one of the most beautiful cities of the world. A painted, fictional documentary where romanticism encounters expressionism, Caspar David Friedrich encounters Kirchner...

POSEBNE PREDSTAVITVE SPECIAL PROGRAMMES

RETROSPEKTIVA ANIMIRANI FILM, GLASBA, ZVOK: ORGANIZIRANI ZVOKI V ANIMACIJI

Pri animiranem filmu ni istočasnega snemanja zvoka in slike, tako zvočni kot vizualni prostor sta nedolžna. Iz tega izhaja, da je pogosto: "Ko sta glasba in animacija večje združeni, lahko njuna sinergija zelo močna, glasba poudarja animacijo in animacija poudarja glasbo, celota je večja od vsote njenih delov."¹ Do tega pride tudi, ko prostor sploh ni nedolžen, temveč je film narejen na osnovi že obstoječe glasbe, ko film izhaja iz značilnosti glasbe, kot to velja za dela italijanskih mojstrov Gianinija in Luzzatija: "Midva pri delu izhajava iz glasbene opreme. Kaj bova delala, se odločiva na osnovi glasbene opreme. Torej koliko risb, koliko taktov. Zajameva vse takte. Koliko fotogramov je potrebnih do določene dobe. Filma ne montirava, vse počneva sproti. Delo poteka v dveh delih. Najprej poslušava glasbo in se odločiva, kaj bova naredila z njo, torej kaj se dogaja v tem komadu in kaj v tistem. Odločiva se tudi, kaj pa vem, kako kaj narisati, katero barvo izbrati, kje narediti nekaj bolj abstraktnega ... po mojem točno tako, kot je pri glasbi. To je prva odločitev in vse se napiše v storyboard."² Ta oblika upodobitve obstoječih glasbenih del z gibljivimi slikami je dala nekatere največje mojstrovine animiranega filma, kot sta *Noč na Golem hribu* (Une nuit sur le mont Chauve) Alexandra Alexeieffa, v katerem plastična vznemirljivost podob, ustvarjenih na tabli z bucikami (pinscreen), podaljšuje in poudarja glasbeno vznemirljivost poeme Musorgskega, ter

ANIMATION, MUSIC, SOUND RETROSPECTIVE: ORGANISED SOUNDS IN ANIMATION

In animation, sound and picture are not recorded and shot simultaneously; both the sound landscape and the visual one are virginal. This often means that "when music and animation are synchronised in a skilful way, they can produce powerful synergy by music accentuating animation and animation accentuating music, making the whole bigger than its component parts."¹ This can also happen when the landscape is not pure, meaning that the film is based on pre-existing music and takes characteristics of the music as its starting point. This is typical of Italian masters Gianini and Luzzati: "In our work, we start off with the soundtrack. Our decision about what to do is based on the soundtrack. How many images, how many bars. We take in all bars. How many frames we need to a particular beat. We don't edit the film at a later point, we do everything as we go along. We work in two stages. First we listen to the music and decide what to do with it, see what goes on in which piece. We also decide, for instance, how to draw things, what colour to use, where to make things more abstract... I think this is exactly like making music. This is the first decision we make and everything is written down in a storyboard."² This form of visualising existing music scores with moving images gave birth to some of the greatest masterpieces in the history of animation, such as *Night on Bald Mountain* (Une nuit sur le mont Chauve) by Alexander Alexeieff, in which the graphic excitement of images created by pinscreen perpetuates and intensifies the musical excitement of Mussorgsky's poem, and the outstanding series of characters in *Satiemania* by Zdenko

izjemen niz likov v *Satiemanii*, ki ga je ustvaril Zdenko Gašparović po klavirskih tonih Erika Satieja. Ko pa je glasba kratkega animiranega filma izvirna, privzame edinstvene, posebne značilnosti, ki se povsem skladajo z drugačno in izvirno definicijo glasbe, ki jo je podal skladatelj Edgar Varèse: *organiziran zvok*, razumljen kot ustvarjanje povsem novih zvočnih kombinacij, pri katerih so različne sestavine (šumi, glasovi, glasbila itd.) enakopravno prisotne in združene v eno samo popolno *glasbeno* kompozicijo zvočne opreme. Animirani film zahteva tako natančno organizacijo zvokov, da je skladatelj pogosto odgovoren za vse prvine, ki tvorijo zvočni svet filma, zato je tesno sodelovanje z avtorjem filma nujno. Carl Stalling in Scott Bradley sta glavni primer skladateljev, ki so uporabljali celoten orkester za ustvarjanje zvokov, šumov in glasbe za animirane filme vse od začetka zvočnega filma dalje. Od prvih eksperimentov s konca 20. let pa tja do poznih 50. let prejšnjega stoletja sta Bradley in Stalling ustvarila neskončen niz barvitih orkestralnih sugestij, ki so skrivnost nesmrtnosti prvih kratkometražcev Disneyjeve produkcije ter filmov Texa Averyja in Chucka Jonesa iz zlatega obdobja ameriške risanke. V tej obliki zgodbe, pri kateri se pripovedna shema nenehno ponavlja, je glasbena parodija *Mrtvaškega plesa* Camilla Saint-Saënsa, ki jo je napisal Stalling za Disneyjev *Ples okostnjakov* (Skeleton Dance), prvi primer skladanja glasbe za animirano risbo, ki je plod številnih prvin; te v teku filma privedejo do verižne reakcije, kar je še vedno lepo vidno v serijah *Looney Tunes* in *Merry*

Gašparović, which is based on piano music by Eric Satie. If an animated short is based on original score, this music takes on a unique and special character. This corresponds perfectly with an alternative and original definition of music made by composer Edgar Varèse: *organised sound*, perceived as the making of completely new sound combinations in which diverse elements (noises, voices, instruments, etc.) are present to an equal extent, making one single perfect *music* composition of the soundtrack. An animation requires such preciseness in sound organisation that the composer is often responsible for all elements that make up the sound of a film, therefore close cooperation with the author of the film is a must. Carl Stalling and Scott Bradley are the most prominent of the composers in the history of sound film who have used a whole orchestra to create sounds, noises and music for animations. From the earliest experiments in late 1920s to the late 1950s, Bradley and Stalling created an endless series of vibrant evocative orchestrations, which are what really made the first short Disney productions and films by Tex Avery and Chuck Jones of the golden age of American cartoon immortal. With a form of the story in which the narrative scheme is subject to constant repetition, the music skit based on *Dance of Death* by Camille Saint-Saëns, composed by Stalling for Disney's *Skeleton Dance*, is the first example of how composing music for animated images is the result of many elements that culminate in a chain reaction during the film. This shows nicely in Warner Bros' and MGM's series *Looney*

Melodies Jonesa in Averyja za Warner Bros. in MGM. Kako so te značilnosti zvočne opreme ključne za spremljanje filmov Texa Averyja, lepo pojasni Michel Chion: ... oglejte si film *Texa Averyja brez zvoka in predvsem brez glasbene interpunkcije; nemi vidni liki se oddaljijo, slabo se vtisnejo v zaznavo, gibljejo se prehitro. Zaradi* "relativne inercije očesa, njegove lenosti v primerjavi z urnostjo ušesa pri prepoznavanju in pomnjenju gibljivih likov, je zvok tiskar hitrih vidnih zaznav."³ Pomena zvočne opreme za uspeh kratkega animiranega filma ne gre podcenjevati in na srečo se številni animatorji in skladatelji tega povsem zavedajo. V Kanadi je bilo sodelovanje med Normanom McLarnom in Mauriceom Blackburnom od 50. let dalje osnovni zgled in je ustvarilo nepretrgano nit raziskovanja ter pripomoglo k nenehnemu izpopolnjevanju pri ozvočevanju filmov z uveljavljenimi umetniki, kot so Yves Daoust, Jean-Denis Laroche, Judith Gruber-Stitzer, neuničljivi Normand Roger, Robert M. Lepage, ter novo generacijo z Olivierjem Calvertom in Pierrom Yvesom Drapeaujem (nikakor ne gre zamuditi njegovega zadnjega sodelovanja z Normandom Rogerjem pri novem filmu Kojija Yamamure *Muybridge's Strings*). Dobra zvočna oprema filma nastane na osnovi podob, ki si jih zamisli avtor filma, in ne na podlagi scenarija ali storyboarda, kajti kot pravilno ugotavlja Normand Roger, lahko zgodbo pove kdor koli, vsak pa jo na svoj poseben način ilustrira in spravi v gibanje. In če je animirani film umetnost animiranja, oživljanja nepremičnih predmetov in risb, sta zvok in glasba dih animacije. Zvočna oprema

Tunes and *Merry Melodies* by Jones and Avery. Michel Chion offers a good explanation for how crucial these features of film sound are in watching Tex Avery's films: "... watch a film by Tex Avery without sound, particularly without the musical punctuation, and you will see visible silent characters drift away, move too fast, your perception of them will be weak. Due to a relative inertia of the eye, its laziness compared to the quickness of the ear in recognising and memorising moving characters, sound is the designer of quick visual perception."³ The importance of sound for the success of an animated short is not to be underestimated and, luckily, many animators and composers are well aware of this. In Canada, the collaboration between Norman McLaren and Maurice Blackburn has served as a basic example since the 1950s, bringing about a continuous thread of explorations and contributing to never-ending attempts at perfection in coupling films with sound by renowned artists, such as Yves Daoust, Jean-Denis Laroche, Judith Gruber-Stitzer, the indestructible Normand Roger, Robert M. Lepage, and the new generation featuring Olivier Calvert and Pierre Yves Drapeau (his last collaboration with Normand Roger in Koji Yamamura's new film *Muybridge's Strings* is not to be missed). Good film sound is based on images designed by the filmmaker, not on a script or a storyboard, because, as Normand Roger rightly says, a story can be told by anyone, but the way it is illustrated and set in motion will vary. If animation is the art of animating, bringing

je zapletena mešanica zvokov in šumov, ki so brezhibno združeni in odmerjeni v metakompozicijo, in kdor izbira, združuje in organizira te zvoke, se mora po eni strani počutiti povsem svobodnega pri svojem ustvarjalnem procesu, vendar se mora po drugi strani predvsem zavedati, da je v službi filma in estetike njegovega avtorja. Skorajda manična pozornost, ki jo namenjajo zvoku v animiranih kratkometražcih, je na srečo pozitiven "virus", ki se vse bolj širi. Sicer pa so bili tudi veliki mojstri svetovne animacije od nekdaj pozorni na zvok, kar je očitno ob poslušanju katerega koli filma Jana Švankmajerja ali bratov Quay, Aleksandra Petrova ali Konstantina Bronzita, pa tudi najnovejšega filma Claudiusa Gentinette in Franka Brauna *Spanec*. Odličen diplomski film *Tavajoča hiša, polna ptičje vode* Veronike Samartseve kaže, da v zadnjih letih tudi pri zaključnih študentskih delih mladih animatorjev pripisujejo vse večji pomen "zvočnemu videzu" filma, njegovi akustični krajini. To je dober obet, da bo prihodnost postregla s prijetnimi presenečenji za naša "cinefilska ušesa".

Andrea Martignoni, Bologna 2011

1 Joyce Borenstein, "Music and animation: a synesthetic experience", ASIFA Canada, 21/1, 1993.

2 Intervju z Emanuelejem Luzzatijem, v:

Filmcritica, št. 305–306, 1980.

3 Michel Chion, "Le son", v: *Cinémaction*, št. 51, 1989.

immovable objects and drawings to life, sound and music are the breath of animation. Film sound is a complex mix of sounds and noises flawlessly combined and portioned out in a meta-composition. On the one hand those who select, combine and organise these sounds must feel complete freedom in this creative process, but on the other they need to bear in mind they are in service of the film and its author's aesthetics. An almost manic attention that animated shorts pay to sound is, fortunately, a positive "virus", which keeps spreading at an increasingly rapid pace. That said, greatest masters of animation worldwide have always treated sound with great care. Just listen to any film by Jan Švankmajer or the Quay brothers, Alexandre Petrov or Konstantin Bronzit, or *Schlaf*, the latest film by Claudius Gentinetta and Frank Braun. The wonderful graduation film *Wandernd Haus voll Vogelwasser* by Veronika Samartseva shows that the "sound character" of a film, its acoustic landscape, has recently been given an increasingly important role also in the work of young animation students. For our "cinephile ears", this promises a future of nice surprises.

Andrea Martignoni, Bologna 2011

1 Joyce Borenstein, "Music and animation: a synesthetic experience", ASIFA Canada, 21/1, 1993.

2 Interview with Emanuele Luzzati,

Filmcritica, Issues 305–306, 1980.

3 Michel Chion, "Le son", *Cinémaction*, Issue 51, 1989.

RETROSPEKTIVA ANIMIRANI FILM, GLASBA, ZVOK I ANIMATION, MUSIC, SOUND RETROSPECTIVE I

MOJ STARI DOM V KENTUCKYJU / MY OLD KENTUCKY HOME

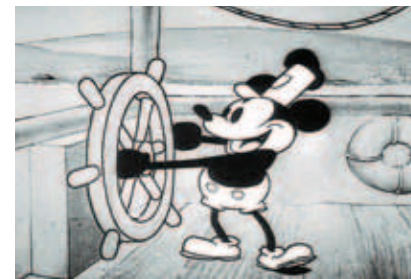
Dave Fleischer (Inkwell Studio)
ZDA/USA, 1926, 16 mm, 8'15"



Prvi govoreči risani film s sinhronizirano glasbeno podlago v zgodovini! Pes v filmu spodbuja gledalce, naj "pojejo s poskakujočo žogico", kar je eden od prvih poskusov sinhronizacije animacije z dialogi. Film je del serije *Ko-Ko Song Car-Tunes*, ki je znana tudi po pionirskih poskusih uporabe zvoka v animaciji. This cartoon is considered the debut of Mickey Mouse, as well as his girlfriend Minnie, even though the characters had both appeared several months earlier in a single preview. The film is also notable for being one of the first cartoons with synchronized sound. More precisely, it was the first cartoon to feature a fully post-produced soundtrack.

PARNIK VILI / STEAMBOAT WILLIE

Walt Disney, Ub Iwerks (Walt Disney Productions)
ZDA/USA, 1928, 16 mm, 7'



Ta film velja za debi Mikija Miške kot tudi njegovega dekleta Minnie, čeprav sta se oba lika nekaj mesecev prej pojavila v poskusnem predogledu. Risanka je pomembna tudi zato, ker je ena prvih zvočnih risank oz. je prva risanka s popolno zvočno podlago, ki je bila ustvarjena v postprodukciji. This cartoon is considered the debut of Mickey Mouse, as well as his girlfriend Minnie, even though the characters had both appeared several months earlier in a single preview. The film is also notable for being one of the first cartoons with synchronized sound. More precisely, it was the first cartoon to feature a fully post-produced soundtrack.

KITAJSKI SLAVEC / DIE CHINESISCHE NACHTIGALL / THE CHINESE NIGHTINGALE

Rudi Klemm, Julius Pinschewer
Nemčija/Germany, 1928, 16 mm, 8'22"



Kitajski cesar sliši peti slavca in sklene, da ga bo ujel, a mu ne uspe, zato hoče, da nekdo oponaša njegovo petje. Uspešnemu kandidatu ponuja roko svoje hčere. Za priložnost slišita dva Evropejca in vsak s svojo napravo poskusita slavca prekositi. Prvi nemški zvočni oglasni film, nagrajen na Svetovnem oglaševalskem kongresu leta 1929 v Berlinu. The Emperor of China hears a nightingale sing and decides to capture her, yet he fails, so he tries to have her call imitated. For success he offers the marriage with his daughter. Two Europeans hear of it and try with their recording devices to cut a record of the Nightingale. First German publicity film in sound. It won a prize at the World Publicity Congress in Berlin in 1929.

MINNIE'S YOO HOO

Walt Disney, Ub Iwerks (Walt Disney Productions)
ZDA/USA, 1930, 16 mm, 4'40"



V tej glasbeni podlagi za skupno prepevanje, ki je bila ustvarjena za Mickey Mouse Club, Miki skupaj z Mickey Mouseville Jazz Bandom izvede naslovno pesem. *A sing-a-long reel made for the Mickey Mouse Clubs featuring Mickey leading a rendition of the theme song performed by the Mickey Mouseville Jazz Band.*

ŠTUDIJA ŠT. 7 / STUDIE NO.7 / STUDY NO. 7

Oscar Fischinger (Oscar Fischinger)
Nemčija/Germany, 1931, 16 mm, 3'



Oscar Fischinger je med letoma 1929 in 1932 produciral serijo abstraktnih *Študij*, v katerih so podobe sinhronizirane s popularno in klasično glasbo. Za *Študijo št. 7* je Fischinger v Brahmovem *Madžarskem plesu št. 5* našel izvrsten medij za svoje optične eksperimente. *Between 1929 and 1932 Oscar Fischinger produced a series of abstract Studies that were synchronized to popular and classical music. For Study no. 7, Fischinger found in Brahms' Hungarian Dance No. 5 a perfect vehicle for his optical experiments.*

SKELETNI PLES / THE SKELETON DANCE

Walt Disney, Ub Iwerks (Walt Disney Productions)
ZDA/USA, 1929, 16 mm, 5'34"



Ura odbije polnoč, netopir odleti z zvonika, pes tuli v polno luno in črni mački se ravsa na pokopališču: čas je kot nalašč za to, da se prikažejo štirje okostnjaki in zaplešejo. *Skeletni ples*, prvi kratki film v seriji *Silly Symphonies*, je prva animirana risanka z zvokom, ki sliki ni bil dodan pozneje, temveč je bil posnet vzporedno. *The clock strikes midnight, the bats fly from the belfry, a dog howls at the full moon, and two black cats fight in the cemetery: a perfect time for four skeletons to come out and dance a bit. The first short in the Silly Symphonies series, The Skeleton Dance is notable for being the first animated cartoon to use non-post-sync sound.*

V ISKANJU SVOJEGA GLASU / FINDING HIS VOICE

F. Lyle Goldman, Max Fleischer
(Western Electric)
ZDA/USA, 1929, 16 mm, 10'



Živa roka riše trak (zvočnega) filma, ki dobi obliko človeške glave, ta pa s pomočjo glasbenih not oblikuje telo. Potem zapoje note, ki tvorijo ksilofon, in izvede kratek solo, nato pa nanj skoči drug kos filma (nemega). Poučen film o tem, kako je deloval sistem snemanja zvoka na film podjetja Western Electric. *A live-action hand draws a strip of (sound) film, which takes the form of a human head, who uses musical notes to form a body. Then he sings notes that form a xylophone. Then, he performs a short solo, until another piece of film (silent) jumps on him. An instructional film on how the Western Electric sound-on-film recording system worked.*

KROGI / KREISE / CIRCLES

Oscar Fischinger (Tolirag)
Nemčija/Germany, 1933, 16 mm, 1'40"



Ker se nacisti v oglasnih filmih niso pretirano poglobljali v slog, je Fischinger film *Krogi* izdelal s pomočjo novega tribarvnega postopka Gasparcolor, v katerem je bilo sporočilo "Oglaševanje doseže vse kroge družbe" sprejeto kot zadosten razlog za prikaz dinamičnega toka barvnih krogov. *As advertising films were not closely scrutinized by the Nazi party for style, Fischinger prepared his Circles using the new 3-color process Gasparcolor, in which the message "Advertising reaches all circles of society" was accepted as a suitable excuse for a dynamic flow of colorful circles.*

NOČ NA GOLI GORI / UNE NUIT SUR LE MONT CHAUVÉ / NIGHT ON BALD MOUNTAIN

Alexandre Aléxeieff, Claire Parker
(Alexandre Alexeieff, Claire Parker)
Francija/France, 1933, 16 mm, 7'



Noč na Goli gori je nočna mora, čarovniška srhljivka. Čarovnice, demoni in konjski okostnjaki v kontrastnih dnevni in nočnih odsevih drug drugega ustvarjajo vročično simfonično pesnitev, ki jo glasba Musorgskega "opisuje" enako silovito, kot bi jo besedna zvočna podlaga. Opis pogleda in zvoka pa ni pripoveden in prozaičen, temveč poetičen in liričen. *Night on Bald Mountain* is a nightmare, a *Walpurgisnacht*. The film's witches, demons and skeletal horses, in contrasting day and night reflection of each other, create a feverish tone poem that Mussorgsky's music "describes" as powerfully as would a verbal soundtrack. The description, however, of both sight and sound is poetic and lyric rather than narrative and prosaic.

ZAPOJMO S POPAJEM / LET'S SING WITH POPEYE

Dave Fleischer (Fleischer Studios)
ZDA/USA, 1934, 16 mm, 2'10"



Popaj med pohajkovanjem po krovu jadrnice prepeva svojo naslovno pesem. Vrstice pesmi trikrat poudari s prikazom svoje moči. Sidro jadrnice z enim samim udarcem zdrobi v kup kavljev za trnek. Velika ura doživi podobno usodo, saj konča kot nabor ročnih ur in budilk. Nazadnje Popaj mali jambor razkosa v ščipalke za perilo. Popeye is singing his theme song as he strolls along the deck of a sailing ship. He punctuates the lines of the song with three demonstrations of his strength. With a single punch, he reduces the ship's anchor to a pile of fish hooks. The large ship's clock meets a similar fate, ending as an assortment of watches and alarm clocks. Finally, a small mast is reduced to clothes pins.

KONCERT / THE BAND CONCERT

Wlfrid Jackson (Walt Disney Productions)
ZDA/USA, 1935, 16 mm, 10'



Zasedba (z dirigentom Mikijem) se po odigrani uverturi iz opere *Zampa* Louisa Josepha Hérolda elegantno prikloni in že hoče nadaljevati z naslednjim izborom, uverturo v Rossinijevega *William Tell*. Miki pomiri navdušeno množico in zasedba prične igrati. Kmalu po začetku pa se iz občinstva zasliši vzklík, ki Mikija neznansko vznemirja. A band (with Mickey as its conductor) bows graciously after finishing the overture from Louis Joseph Hérold's *Zampa* before moving onto its next selection, Rossini's the *William Tell* Overture. Mickey quiets the cheering crowd, and his band begins playing. However, not long into the performance, a voice calls out from the audience, irritating Mickey to no end.

RITEM SVETLOBE / RHYTHM IN LIGHT

Mary Ellen Bute (Mary Ellen Bute)
ZDA/USA, 1935, 16 mm, 4'30"



Fotografije kartonastih konstrukcij, zgubanega celofana in obročastih zapestnic so zamegljene ali povsem neizostrene, kar predmete v njihovem vrtenju in upogibanju v spreminjajoči se svetlobi in ob spremljavi suite iz Peera Gynta Edvarda Griega spreminja v sence. Cardboard constructions, crinkled cellophane, & bracelet hoops are photographed mostly in soft-focus or entirely out of focus, reducing them to shadows, as they turn & bend in moving light, in time to Edvard Grieg's *Peer Gynt Suite*.

**RETROSPEKTIVA ANIMIRANI FILM, GLASBA, ZVOK II
ANIMATION, MUSIC, SOUND RETROSPECTIVE II****ŠKATLA Z BARVICAMI / A COLOUR BOX**

Len Lye (GPO Film Unit)
Velika Britanija/UK, 1935, 16 mm, 5'



Eksperimentalni animirani film, narisano neposredno na celuloid, v katerem barvne proge ob glasbi plešejo okoli zaslona. To je prvi Lyejev "neposredni film", ki je bil javno predvajan. Experimental animated film, painted directly onto celluloid, in which colour streaks dance around the screen to music. The first of Lye's 'direct films' to receive a public screening.

PREPERELA MELODIJA / SCHERZO: VERWITTERTE MELODIE / WEATHER-BEATEN MELODY

Hans Fischerkoesen
Nemčija/Germany, 1943, 35 mm, 9'34"



Prvi Fischerkoesenov film v času nacističnega edikta. Uvodni prizor dokazuje izjemno obvladovanje multiplanskih in stereo-optičnih postopkov ter smiselno uporabo globine, ko kamera sledi čebeli, ki prileti z neba skozi 12 plasti trave in cvetic ter zaokroži okrog zapuščenega fonografa, ki na veliko začudenje čebele leži sredi travnika. Fischerkoesen's first film made under the Nazi edict. The opening sequence demonstrates a bravura mastery of both the multiplane and stereo-optical processes – and a meaningful use of depth, following the flight of a bee down from the sky, through 12 layers of grass and flowers, and circling around an abandoned phonograph, which lies, puzzlingly for the bee, in the middle of the meadow.

OKO IN UHO / OKO I UCHO / THE EYE AND THE EAR

Franciszka in/and Stefan Themerson (Polish Ministry of Information on exile), Velika Britanija, Poljska/UK, Poland, 1944–45, 10'



Vrnitev zakoncev Themerson k iskanju čistega filmskega jezika in izraz njune želje, da bi ustvarila vizualno ustreznico glasbi. Na različne načine, denimo ob krožnem valovanju vode, v katero spustimo glinene kroglice, in lomljenju žarkov svetlobe na posebni leči, vizualno interpretirata štiri skladbe Karola Szymanowskega iz serije *Stropiewnie*. A return to the Themersons' quest for a purely filmic language, the film reflects their desire to produce a visual equivalent to music. Through a variety of means, such as the ripple effect of small clay balls dropped into water and the passing of light beams through a special lens, they create visual interpretations of four songs from Karol Szymanowski's *Stropiewnie*.

KANON / CANON

Norman McLaren, Grant Munro (NFB)
Kanada/Canada, 1964, 35 mm, 9'08"



V najpreprostejši obliki je kanon glasbeni "krog", v katerem vsak pevec začne peti takt ali dva za prejšnjim. V tem filmu McLaren in Munro s pomočjo animacije in žive igre prikažeta, kako kanon deluje. *In its simplest form the canon is a musical "round," in which each singer picks up the words and tune a beat or so after the preceding singer. In this film McLaren and Munro demonstrate, by animation and live action, how a canon works.*

TATINSKA SRAKA / LA GAZZA LADRA SINFONIA / THE THIEVING MAGPIE

Giulio Gianini, Emanuele Luzzati (Emanuele Luzzati)
Italija/Italy, 1964, 35 mm, 9'45"



Suita iz Rossinijeve opere je pretvorjena v edinstven animirani kratki film. Trije mogočni kralji se po stoletju medsebojnih bitk in vojn odločijo, da bodo sklenili pakt in raje napovedali vojno pticam. Ne preveč dobra zamisel! Razborita sraka jih bo kaznovala in poskrbela za rešitev. Ta izvirna animirana izrezljanka je bila leta 1964 nominirana za oskarja. *The suite from Rossini's opera was turned into a very special animated short. After fighting with each other for a hundred years, three powerful kings decide to make a pact and instead launch a war against birds. Not a good idea! A very feisty magpie is going to punish them and save the day. This innovative cut-out animation was nominated for an Oscar in 1964.*

PRAPOR / SZTANDAR / BANNER

Mirosław Kijowicz (Studio Miniatur Filmowych)
Poljska/Poland, 1965, 35 mm, 7'



Bizaren animirani film in zbadljiva satira na meščansko miselnost. Udeleženci protestov morajo obvezno nositi transparente. Eden od politično najbolj subverzivnih poljskih animiranih filmov. Glasbo zanj je prispeval Krzysztof Komeda. *A bizarre animation and biting satire on the bourgeois mentality. Participants in a demonstration are required to bear the obligatory banner. One of Polish animation's most politically subversive films, with music by Krzysztof Komeda.*

EGO

Bruno Bozzetto (Bruno Bozzetto Film)
Italija/Italy, 1969, 16 mm, 11'



"Običajen" mož iz svojega malega brezbarvnega vsakdana vstopi v nočni svet sanj – bojišče domišljijske grafike, ki spominja na slog francoskega pop art umetnika Jeana Dubuffeta. V sanjah, ki so včasih poetične, včasih erotične in spet drugič nasilne, so vizualizirani družbeni tabuji. Glasbo je prispeval Franco Godi. *An "ordinary" man leaves his small, colorless everyday life for a nighttime dream world – a battleground of imaginative graphics suggesting the style of French pop artist Jean Dubuffet. Society's taboos are visualized in the dreams-sometimes poetic, sometimes erotic and sometimes violent. Music by Franco Godi.*

KROGLE / SPHÈRES / SPHERES

René Jodoin, Norman McLaren (NFB)
Kanada/Canada, 1969, 35 mm, 7'21"



Film se poigrava z gibanjem po ozadju neba v otenkih modre. Prosojne biserne krogle lahko lebdijo v brezkončni panorami neba ter se združujejo, mešajo in včasih trčijo druga ob drugo kot v stiliziranem izbruhu jedrske verižne reakcije. Breztežni ples spremljajo Bachove glasbene kadence v izvedbi pianista Glenna Goulda. *This is a play on motion, against a background of multi-hued sky. Spheres of translucent pearl seem to float weightlessly in the unlimited panorama of the sky, grouping, regrouping, at times colliding like some stylized burst of an atomic chain reaction. This airy dance is set to the musical cadences of Bach, played by pianist Glenn Gould.*

NAKLJUČNA BOMBA / UNE BOMBE PAR HAZARD / A RANDOM BOMB

Jean-François Laguionie (Les films Paul Grimault)
Francija/France, 1969, 35 mm, 9'



Ljudje v strahu pred eksplozijo peklenskega stroja zapustijo mesto. Potem pa se v njem pojavi klatež, ki za pretečo katastrofo ni slišal ... *A city has been deserted by its inhabitants who fear the explosion of an infernal machine... A vagabond who hasn't heard of the impending disaster appears...*

SATIEMANIA

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



Favna megalopolisa, džungla supermarketov, norišnica bordelov in barov, efekti avtomobilskih luči v megli, valovanje žita in vode ter bingljanje obešenih – slike, videne skozi oko animatorja, v harmoniji ali stiku s satirično posmehljivo, včasih pa tudi najčistejšo lirično klavirsko glasbo Erika Satieja. His story is a fauna of the megalopolis, the jungle of the supermarkets, the bedlam of brothels and bars, the effects of headlights in the fog, the flawing waters, the swaying of wheat and of men hanging — all this seen through the animator's eye in harmony or in contact with the satirically mocking, but sometimes also extremely lyrical piano music by Eric Satie.

VSAK OTROK / CHAQUE ENFANT / EVERY CHILD

Eugene Fedorenko (NFB)
Kanada/Canada, 1979, 35 mm, 6'28"



Nezaželenega otroka si podajajo od hiše do hiše, dokler skrbi zanj ne prevzameta dva brezdomca. Film je kanadski prispevek k enournemu celovečercu, posnetemu ob letu otroka. Prikazuje eno od desetih načel Deklaracije o otrokovih pravicah, ki govori o tem, da ima vsak otrok pravico do imena in državljanstva. An unwanted baby is passed from house to house until he is taken in and cared for by two homeless men. The film is the Canadian contribution to an hour-long feature film celebrating the Year of the Child. It illustrates one of the ten principles of the Declaration of Children's Rights, that every child is entitled to a name and a nationality.

RASK! / CRAC!

Frédéric Back (Société Radio-Canada)
Kanada/Canada, 1981, 35 mm, 15'



Rask! je zvok padajočega drevesa, ki so ga podrli, da bi iz njega izdelali stol. Je zvok gugajočega stola. Je tudi zvok razkola, ko v našem življenju prehitro pride do spremembe. S filmom *Rask!* se je Frédéric Back poklonil Quebecu, svojemu nadomestnemu domu, ter kulturi svoje žene in otrok. Z njim je osvojil svet. Crac! is the sound of a falling tree, chopped down to make the chair. It's the sound of the chair as it rocks. It's also the sound of the rift in our lives when change happens too quickly. Crac! is Frédéric Back's tribute to Quebec, his adoptive home, and to the culture of his wife and children. The film took the world by storm.

ZAMAKNJENJE FRANKA N. STEINA / LE RAVISSEMENT DE FRANK N. STEIN / THE RAVISHING OF FRANK N. STEIN

Georges Schwizgebel (Studio GDS)
Švica/Switzerland, 1982, 35 mm, 9'30"



Počasna gradnja podobe ob ritmu korakov končno pripelje do srečanja pošasti in njegove zaročenke. Gledalec je prek subjektivnega pogleda postavljen v vlogo kreature, s katero potuje skozi sobane, polne predmetov in bitij, dokler ne prispe pred obličje svoje drage in ta v grozi zakriči. The slow construction of an image, to a rhythm of footsteps, ends with the meeting of the monster and his fiancée. Using a subjective vision, the viewer is literally in the position of the monster and crosses several rooms filled with objects and beings along the line of progression until emerging into the face of the loved one who lets off a cry of horror.

POLJUBI MEHKA ME RADIRKA / KISS ME GENTLE RUBBER

Zvonko Čoh (Viba Film)
Jugoslavija (Slovenija)/Yugoslavia
(Slovenia), 1984, 35 mm, 5'



Nova kombinacija figurativne risbe, postavljene v klasičen likovni prostor, in nadrealističnih vsebin, ki nastanejo s pomočjo metafor in asociacij. Klasične animirane junake zamenjajo različni gibi konstruiranih in oživiljenih figur. Razna bitja, mešanice strojev, rastlin in predmetov, tekmujejo v teku in na koncu nastopijo v glasbeno artistični točki. A new combination of figurative drawing placed in a classical artistic frame and surrealistic contents that are formed with metaphors and associations. Classical animated heroes are replaced with various moves of constructed and revived figures. An array of beings, a mix of machines, plants and objects compete in running and perform in a musical act.

TANGO RAGTIME

Rastko Čirič (Dunav film)
Jugoslavija (Srbija)/Yugoslavia
(Serbia), 1985, 35 mm, 8'15"



Ragtime ustvarja osebni svet, v katerem je vse mogoče. Ta intimni film predstavlja obdobje v avtorjevem življenju, v katerem je prevladovalo zanimanje za umetnost in ki ga je zaznamovala živahna klavirska glasba. The ragtime music creates a personal world, in which everything is possible. This is an intimate film which presents a period in author's life focused on arts and marked with joyful piano music.

ZNAKI / DE KARAKTERS / THE CHARACTERS

Evert de Beijer (Stichting Holland Animation)
Nizozemska/The Netherlands,
1986, 35 mm, 7'12"



George in Belle se znajdetta iz oči v oči z oživiljenimi grafičnimi znaki in črkami. Pojave se vtihotapijo v njun svet, zmotijo njun odnos in v njihju prebudijo čudno grozečo obsedenost. *George and Belle are confronted with graphic symbols and letter-forms which have come to life. The apparitions infiltrate their world, disrupt their relationship and become a strange and threatening obsession for them.*

GORSKA KMETIJA / THE HILL FARM

Mark Baker (NFTS)
Velika Britanija/UK, 1988, 35 mm, 18'



Garaška kmečka družina s težavo redi lačne živali. Kmetija ima odročno lego v divjem in nevarnem okolju. Duhovita zgodba Marka Bakerja je očarljiv komentar ekosistema z izvrstnim ritmom, ki povečuje komični učinek, in navdušujočo skrbjo za podrobnosti, denimo zvočne učinke kokoši, ki hodi po strešnikih. *A hardworking family of farmers struggle to feed their hungry animals. The farm is remote and the surrounding country is wild and dangerous. Mark Baker's witty story comments delightfully on the eco-system, with excellent comic timing and an impressive attention to detail, for example the sound effects of a chicken walking across roof slates.*

RETROSPEKTIVA ANIMIRANI FILM, GLASBA, ZVOK IV ANIMATION, MUSIC, SOUND RETROSPECTIVE IV

RIGOLETTO

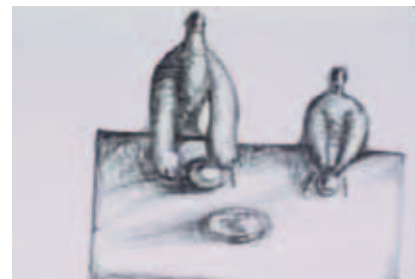
Barry JC Purves (S4C/BBC2/
Bare Boards Production)
Velika Britanija/UK, 1993, 35 mm, 30'



Rigoletto, zvodnik milanskega vojvode, se zaman trudi, da bi svojo hčer obvaroval pred razuzdanostjo pokvarjenega dvora. Barry Purves v svoji razpoložljivi interpretaciji Verdijeve opere Rigoletto prikaže izprijene užitke in pogubne nesreče dvora v Mantovi. V pevskih vlogah med drugim nastopajo Rosemary Joshua, Jonathan Summers in Anthony Mee. *Rigoletto, the pimp for the Duke of Milan, tries in vain to keep his daughter from the debauchery of the corrupt court. Barry Purves captures the malevolent pleasures and crushing sorrows of the court of Mantua in his atmospheric rendition of Verdi's opera Rigoletto. Singers include Rosemary Joshua, Jonathan Summers and Anthony Mee.*

KOT LJUDJE / COME PERSONE / LIKE PEOPLE

Ursula Ferrara (Ursula Ferrara)
Italija/Italy, 1995, 16 mm, 1'30"



Poblaznel niz podob v približno 90 sekundah. Posebnosti filma, ki spominja na divji drseči posnetek norega snemalca, so njegova ritmičnost, izpopolnjena stilska skladnost risb, ki celo brez natančnih referenc kažejo na veliko izvirnost in izčiščenost, in posrečena izbira glasbe. *A frantic sequence of images in roughly 90 seconds. Realized as the mad dolly shot of an insane cameraman, the film is special for its rhythmical quality, the accomplished stylistic unity of drawings, which show great originality and refinement even without having precise references, and for its inspired choice of music.*

UGLAŠEVANJE GLASBIL / STROJENIE INSTRUMENTOW / TUNING THE INSTRUMENTS

Jerzy Kucia (Jerzy Kucia Produkcja Filmów)
Pojska/Poland, 2000, 35 mm, 16'



Avdiovizualna pesnitev, sestavljena iz drobcev spominske refleksije. Eksistencialna kontemplacija minulih časov. *An audio-visual poem composed of memory reflections. Existential contemplation of the times past.*

ANGELI

Lejf Marcussen (Zentropa Real ApS/
Filmforsyningen ApS/NFB/Arte France)
Danska, Kanada, Francija/Denmark,
Canada, France, 2002, 35 mm, 14'



Sanje se ne ravnaajo po scenariju in v filmu Angeli se tudi speči pacienti v bolnišnici ne. Stari demoni upanja in strahu se pod vplivom novih elektronskih in ritmičnih naprav sodobnih bolnišnic prepletajo v polifonskem nadrealističnem video-baletu, ki odseva štiri različne ume in njihove strasti. Dreams are not controlled by a script, and in the film Angeli neither are the sleeping patients in a hospital. Under the influence of modern hospitals' new electronic and rhythmic equipment, old demons of hope and fear mingle in a polyphonic and surreal video ballet reflecting four different minds and their passions.

RUSH

Claude Luyet, Xavier Robel (Studio GDS)
Švica/Switzerland, 2004, 35 mm, 3'



Nenaden premik množice v isto smer. Zadnji zdihljaji tekača. Kopija filma pred montažo. Sudden movement of a crowd in the same direction. The final effort of a runner. Print of a film before editing.

SLADKO / SUCRÉ / SWEET

Gaël Brisou (Folimage)
Francija/France, 2005, digibeta, 5'40"



Ko mlada mačka zapusti domači raj, ker jo privabi mali divji pes, se zaljubi v konja kuharja. Attracted by a little wild dog, a young feline leaves her native Eden and falls in love with a cook horse.

J

Virgilio Villoresi (Studio Beatrice)
Italija/Italy, 2009, HD, 4'



J-jeva idila se konča nenadno in na najbolj ponižujoč način: predmet njegovega poželenja se preseli v drug svet, ki mu J nikoli ne bo mogel zares pripadati. J's idyl ends unexpectedly and in the most humiliating way: His pleasure-giving object moves to a different world, which J can never hope to be fully a part of.

MANJŠA SOBA / DIE KLEINERE RAUM / THE SMALLER ROOM

Cristobal Leon, Nina Wehrle (Nina Wehrle)
Švica, Nemčija/Switzerland,
Germany, 2009, HD, 2'20"



V sobi je škatla. V škatli je gozd. V gozdu je izgubljen otrok. V *Manjši sobi* se pojavljajo in izginjajo živa bitja iz papirja. In a room there is a box. In the box there is a forest. In the forest there is a lost child. Living beings made of paper appear and vanish in "Der kleinere Raum".

FUGUE

Vincent Bierrewaerts
(Les Films du Nord/La Boite...Productions)
Francija, Belgija/France, Belgium, 2011, HD, 11'



Par leta 1971 kupi rabljen hladilnik v slogu 50. let. Mladi par ga namesti v kuhinjo, kjer kot tiha priča vsakodnevnih in posebnih dogodkov sčasoma postane središče družinskega življenja. In 1971, a couple buy an old second-hand 1950s style fridge. The young couple installs it in their kitchen where it gradually becomes central to the life of the family as it quietly witnesses the everyday and special events in their lives.

ARITHMÉTIQUE

Giovanni Munari, Dalila Rovazzani (CSC – Animation department)
Italija/Italy, 2010, HD, 4'04"



Bim, bam, bom ... Kdo se boji računanja? Zdolgočasen deček se muči z matematično nalogo in premaga ga spanec z nočno moro. Diplomski film, ki je navdih našel v Ravelovi operi "Otrok in čarovnije". Tic, tic, tic... Who's afraid of Arithmetic? A bored boy is struggling with his maths homework and falls into a nightmare. A graduation film based on Ravel's Opera "The Child and the Spells".

SPANEC / SCHLAF / SLEEP

Claudius Gentinetta, Frank Braun
(Gentinettafilm/Schweizer Fernsehen)
Švica/Switzerland, 2010, 35 mm, 4'



S polno sapo proti dokončnemu spancu. Uspavanka z zaprtimi očmi za potopitev v popolno tišino. Full breath ahead into the final sleep. A lullaby with closed eyes for a silent decline.

SNEMALNI PAKET / DICTAPHONE PARCEL

Lauri Warsta (Royal College of Art)
Velika Britanija/UK, 2010, HD, 2'15"



Snemalni paket vsebuje pristen zvok, posten z diktafonom, ki je skrit v paketu potoval po svetu. Snemalnik na svoji poti po globalnem poštnem omrežju od Londona do Helsinkov ujame nepričakovano. Slišimo mešanico abstraktnih zvokov, različna prevozna sredstva in celo pogovore poštnih uslužbencev. *Dictaphone Parcel* is based on a real sound recorded with a dictaphone travelling secretly inside a parcel. As the hidden recorder travels through the global mail system, from London to Helsinki, it captures the unexpected. We hear a mixture of abstract sounds, various types of transport and even discussions between the mail workers.

APNEJA / APNÉE / APNEA

Flora Molinié (Dark Prince)
Francija/France, 2011, DigiBeta, 3'32"



Mlada ženska pod pritiskom vsakdana v samoti svoje kopalnice poskuša spet vsaj deloma doseči stanje spokoja. In the solitude of her bathroom, a young woman, overwhelmed by her daily existence, tries to gain some form of serenity.

HU LULU HONG LONGLONG HUA LALA

Lei Lei (Lei Lei)
Kitajska/China, 2010, HD, 5'40"



Domiselni otrok v igrivem abstraktnem svetu sanj svoje sovaščane v sanjah reši pred hudo poplavo. In a playfully abstract dream-within-a-dream world, an imaginative child rescues the people of his village from a giant flood.

SPERMATOM / SPERMATHOMME

Mathieu Epiney (Pleine Pomme)
Švica/Switzerland, 2011, 35 mm, 4'30



Človeški reprodukcijski cikel med znanostjo in domišljijo.

Science meets fantasy, the human reproductive cycle.

MOJ BRAT FRANZ / MEIN BRUDER FRANZ / MY BROTHER GREG

Philipp Enders (Philipp Enders)
Nemčija/Germany, 2011, HD, 3'



V tem očarljivem poklonu Kafki se Franz bori z nočnimi morami o muhah, njegov brat pa, kot da bi bral dnevniške zapise, milo pripoveduje nadrealistično zgodbo. Štiri kratke epizode, ki prehajajo med humorjem in grozo, prikazujejo, kakšen učinek imajo ta nesrečna jutra na protagonist.

In this delightful animated tribute to Kafka, Greg struggles with his nightmares of flies as his brother sweetly narrates a surreal story that could have come right out of a book. Four short episodes, which change between humor and scare, tell us of the effect these wrong-headed daybreaks have on our protagonist.

AQUATURA

Marcin Gizycki (Marcin Gizycki)
Poljska/Poland, 2010, betaSP, 4'13"



Improviziran film, z vodo in črno in belim črnilom naslikan na poseben papir. Nepripoveden film, ki ga lahko razumemo kot potovanje človeka skozi represivni svet geometrijskih likov in matematičnih formul. *An improvised film painted with water and disappearing ink on magic paper. A non narrative film that can be read as a journey of a man through an oppressive world of geometrical forms and mathematical formulas.*

HELSINŠKO POLETJE / HELSINGIN KESÄ / SUMMER IN HELSINKI

Maria Björklund (Animaatiokopla)
Finska/Finland, 2011, HD, 8'13"



Animirani film v preprosti tehniki akvarela in tuša, zgodba o poletju v mestu.

An animation in simple watercolour and ink, the story of the summer in the city.

VTIČI / PLUGS

Tom King (Father's Stash)
Velika Britanija/UK, 2011, HD, 3'22"

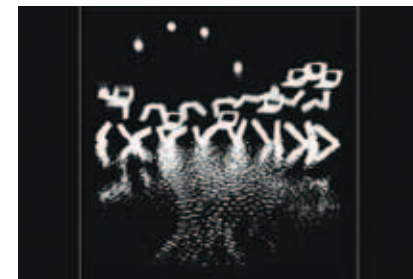


Nenavadna zgodba o trudu nekega človeka, da bi očistil hišo.

A strange story of one man's struggle to clean his house.

NOTEBOOK PHASE

Philipp Artus (Academy of Media Arts Cologne)
Nemčija/Germany, 2011, HD, 6'



Notebook Phase je minimalističen animirani film, ki s pomočjo gibanja in zvoka združuje komplementarna nasprotja. Prikazuje prismuknjeno pojavo med naravo in tehniko, hrupom in tišino, ustroji in svobodo.

Notebook Phase is a minimalist animation that unites complementary opposites through movement and sound. It portrays a whimsical figure in between nature and technique, noise and silence, structure and freedom.

VALOVI ČASA / ZEITWELLEN / WAVES OF TIME

Evgenia Gostrer (School of Art and Design Kassel)
Nemčija/Germany, 2009, HD, 2'22"



**S KOLESOM SEM V POL URE NA ROBU ATMOSFERE /
ICH FAHRE MIT DEM FAHRRAD IN EINER HALBEN STUNDE AN
DEN RAND DER ATMOSPÄRE / I RIDE TO THE EDGE OF THE
ATMOSPHERE IN A HALF HOUR ON MY BICYCLE**

Michel Klöfkom (Michel Klöfkom)
Nemčija/Germany, 2011, HD, 9'44"

**NOISE**

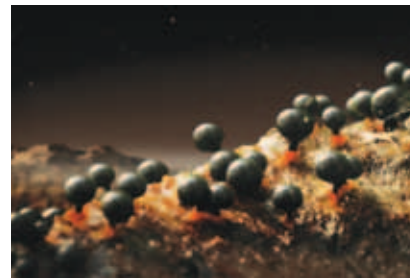
Katarzyna Kijek, Przemysław Adamski
(Studio Munka/TVP SA)
Poljska/Poland, 2011, digibeta, 6'36"



Zvoki, ki prodirajo v protagonistovo stanovanje, ponujajo naključne podobe v medsebojni interakciji in so tako predmet individualne interpretacije. Posamezni zvoki, oropani vizualnih povezav, prikličejo podobe, ki so pogosto oddaljene od svojega vira v resničnosti. Noises seeping into the protagonist's flat are subject to his individual interpretation, offering random images which interact with each other. Individual sounds deprived of their visual correlations evoke images which are often remote from their sources in reality.

RETROSPEKTIVA ANIMIRANI FILM, GLASBA, ZVOK VI
ANIMATION, MUSIC, SOUND RETROSPECTIVE VI**PLANET Z**

Momoko Seto (Sacrebleu Production)
Francija/France, 2011, HD, 9'30"



Nekje ... PLANET Z
Rastje na planetu spokojno poganja korenine in zdi se, da vse živi v slogi. Potem pa lepljiva goba začne zahrbtno zavzemati prostor, dokler naposled ne uniči popolnega sveta. Somewhere ... PLANET Z
Vegetation is peacefully taking roots on the planet and everything seems to live in harmony. But a sticky mushroom starts taking over the place insidiously, to finally destroy this ideal world.

DVA / TWO

Steven Subotnick (Steven Subotnick)
ZDA/USA, 2011, HD, 2'30"



Vizualni dialog, ki temelji na časovni usklajenosti, gibu, sledeh svinčnika na podlagi in zvoku. A visual dialog based on timing, gesture, mark-making, and sound.

MANJKAJOČI TON / THE MISSING KEY

Jonathan Nix (Cartwhell Partners)
Avstralija/Australia, 2011, DCP, 29'55"



Dogajanje je postavljeno v razkošno zamišljene Benetke v začetku 20. stoletja. Ko Hero skoraj dokonča skladbo, jo skupaj s klavirjem uniči podli Morsocodo, oproda skladatelja Grofa Telefina, njegovega tekmeca. Hero mora globoko vase, da bi našel melodijo, s katero bi lahko upravičil nastop na prestižnem glasbenem tekmovanju, za katerega si je tako močno prizadeval. Set in a richly re-imagined Venice of the early twentieth century. When Hero's almost completed musical composition and piano are destroyed by the villainous Morsocodo, henchman of rival composer Count Telefino. Hero has to search deep within himself to find a melody that can compete in the prestigious musical competition he has worked so hard to enter.

NAPAD / BOUT

Malcolm Sutherland (Malcolm Sutherland)
Kanada/Canada, 2011, HD, 4'55"



NAPAD – definicija –
2. nenadno nasilno dejanje, s katerim se hoče kaj pridobiti, doseči ali komu škodovati
4. nagel, razmeroma silovit nastop določenih bolezenskih znakov ali čustvenega stanja
5. faza športne igre, ko si nasprotnik prizadeva izboljšati rezultat
BOUT – definition –

1. A short period of intense activity
2. An attack of illness or strong emotion
3. A wrestling or boxing match.

KJER UMIRAJO PSI / LÀ OÙ MEURENT LES CHIENS / WHERE DOGS DIE

Svetlana Filippova (Sacrebleu Productions)
Francija/France, 2011, HD, 12'



Pravijo, da psi lastnika nočejo užalostiti in da odidejo od hiše, ko zavohajo, da se bliža čas njihove smrti. Nihče nikoli ni videl, kje psi umirajo. Kam grejo? Nihče ne ve.
We say that dogs do not want to give sorrow to their masters and that they leave their house when they smell their death approaching. Nobody has ever seen where dogs die. Where do they go? Nobody knows.

ZIMSKA PESEM / WINTER POEM

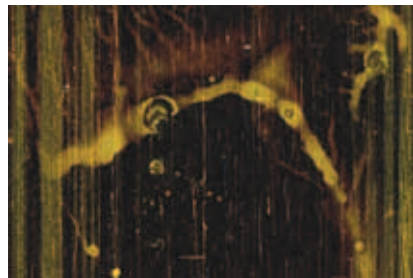
Rok Predin (Trunk Animation)
Velika Britanija/UK, 2011, digibeta, 6'45"



Vojak se izgubi v zimskem gozdu, kjer se začne z njim poigravati nagajivo gozdno božanstvo.
A soldier gets lost in a winter forest where he finds himself being manipulated by a mischievous forest deity.

SVETLOBA / EMAKI / LIGHT

Takashi Makino, Takashi Ishida
Japonska/Japan, 2011, HD, 17'



Film je nastal v sodelovanju filmskega ustvarjalca Makina Takašija ter slikarja in filmskega ustvarjalca Išide Takašija. Telecine, ki ga obvlada Makino, je omogočil zvijanje in zamotavanje Išidovih naslikanih linij v "živo linijo". Film je morda priložnost, mogoče pa je tudi boj. Lahko vam pokaže oba elementa.
The film is collaboration work between filmmaker Makino Takashi and painter and filmmaker Ishida Takashi. With Makino's skills in telecine, Ishida's painted lines were rolled and scrolled, and became "the living line". The film is maybe a chance, or maybe it is a fight. Perhaps, this film will show you both elements.

JAZZ IN ANIMIRANI FILM: BOJ ZA SVOBODO

Prisotnost jazza v animiranih filmih sega v zgodnja 30. leta. Toda kljub naslovom, kot so *Jungle Jazz*, *King of Jazz*, *Congo Jazz* in *Jazz Mad*, jazz v risanih filmih iz tega obdobja praktično ne obstaja; beseda jazz je bila namreč le "šifra", ki je gledalcu obetala poplavo šal in smeja. Jazz je tako postal sinonim za divjo zabavo, ki je pogosto presegala meje spodobnosti. V času, ko je jazz v Ameriki prevzel vlogo popularne glasbe, sta brata Fleischer začela novo obdobje z razvojem likov, ki so upodabljali resnične Afroameričane. Dave Fleischer se je odmaknil od tradicije stvaritev pred tem, ki so prikazovale na črno prebarvane belce in se ukvarjale s portreti likov, na kakršne bi lahko naletel v podeželski gostilni ali na farmi. Nove junake je poiskal v Cotton Clubu, središču harlemskega nočnega življenja. Fleischerjevi animatorji so v nekaj filmih iz serije Betty Boop izdelali avtentičen rotoskopski odtis značilnih odrskih gibov priljubljenega vodje zasedbe Caba Callowaya. Negativni stereotip temnopoltih Američanov z očitno rasistično konotacijo – odličen primer najdemo v liku Stepina Fetchita, utelešenju lenobe in zabitosti – je postal zaščitni znak mnogih zgodnjih risanih filmov. Ta trend je jasno viden v filmu Fritz Frelenga *Čisti pašniki* (1937), čeprav v resnici govori o odrešitvi oz. o spreobrnitvi izgubljenih sinov. Edini medvojni film, v katerem nastopajo črnski jazzovski glasbeniki – glavni junak je nastal po vzoru stride pianista Fatsa Wallerja – je bil film Boba Clampetta z naslovom *Tin Pan Alley Cats* (1943), ki je bil tudi zadnji, v katerem so nastopili, zato predstavlja simboličen konec žanra, poimenovanega *black jazz celebrity*

JAZZ AND ANIMATED FILM: WINNING FREEDOM

The presence of jazz music in animated films can be traced in the early 1930s. However, despite the titles such as *Jungle Jazz*, *King of Jazz*, *Congo Jazz*, *Jazz Mad*, jazz was practically non-existent in the cartoons from this period, while the term jazz was a 'code' that promised the audiences cascades of hilarious gags. Jazz had become a synonym for wild fun, often beyond the limits of decency. In the time when jazz had become American popular music, the Fleischer brothers opened a new chapter by developing characters depicting the real Afro-Americans. While the earlier minstrel creations had been exploiting portraits of characters one could see in country inns or on farms, Dave Fleischer was discovering new heroes in the Cotton Club, the hub of Harlem's night life. In certain films from the Betty Boop series, Fleischer's animators created an authentic rotoscoping imprint of the typical stage movements of the popular band leader Cab Calloway. The negative stereotype of African Americans, bearing a marked racist connotation – an excellent example of which can be found in Stepin Fetchit, an embodiment of laziness and stupidity – became a trademark for a large number of the early cartoons. This trend is apparent in a film by Fritz Freleng, *Clean Pastures* (1937), although the theme of this film is redemption, or conversion of prodigal sons. The film entitled *Tin Pan Alley Cats* (1943) by Bob Clampett was the only wartime film that featured black jazz musicians – the main character is based on the stride pianist Fats Waller – and it was also the last film in which they appeared, thus marking a symbolic end

cartoon (risanka s slavnimi temnopoltimi jazzovskimi junaki). Ko je v zgodnjih 40. letih v Evropi divjala 2. svetovna vojna, sta se v Ameriki zgodili dve skoraj hkratni "revoluciji". Prvo so vodili temnopolti jazzovski glasbeniki v nočnih klubih newyorške 52. ulice, za drugo pa so bili zaslužni belopolti animatorji v studiih Warner Brothers. Gonilo prve revolucije sta bila altovski saksofonist Charlie Parker in trobentač Dizzy Gillespie, ki sta postala sinonim za novo jazzovsko gibanje *bebop*. Drugo gibanje je vodil pronicljivji Tex Avery, ki je s svojo izvirno genialnostjo razbil tabuje in odvzel primat vrednotam Walta Disneyja. Christopher P. Lehman v svoji knjigi *The Colored Cartoon* trdi, da si je Avery Bugsa Bunnya zamislil kot "edinstveno kombinacijo likov iz afroameriških ljudskih pripovedi in estetike bebopa". Impozantna pojava kanadskega mojstra animacije Normana McLarenja je bila radikalen korak na poti uvedbe abstraktnih konceptov. McLarenov način razmišljanja, ki se kaže v njegovih likovnih podobah, ustvarjenih neposredno na filmski trak, je mogoče razbrati iz njegovega izdelka iz leta 1949, filma *Preženite mračne skrbi*, v katerem je prek sodelovanja z jazzovskim pianistom Oscarjem Petersonom dosegel, da je medsebojna povezava med abstraktno animacijo in jazzom naravnost popolna. V Frelengovem filmu *Three Little Bops* (1957) glasba, ki jo izvaja trobentač z zahodne obale Shorty Rogers, zgolj bežno spominja na swing, beseda *bops* v naslovu pa nima zveze z bebopom, razen morda kot aluzija na pripadanje neki posebni hipsterski kulturi, pa še to ne brez določenih znakov diskriminatornih kontekstov.

of the genre named the *black jazz celebrity cartoon*. While World War II was raging in Europe in the early 1940s, America was experiencing two almost simultaneous 'revolutions'. The first one was led by black jazz musicians in night clubs of the New York 52nd Street, while the second one belonged to the white animators in the Warner Brothers studios. The core of the first revolution were the alt saxophone player Charlie Parker and the trumpet player Dizzy Gillespie, whose names would become synonymous with a new jazz movement called *bebop*. The second movement was led by the shrewd Tex Avery, whose innovative genius would dispel the taboos and dethrone the values set by Walt Disney. In the book titled *The Colored Cartoon*, Christopher P. Lehman claims that Avery envisaged his Bugs Bunny as 'a unique combination of characters taken from Afro-American folk tales and bebop aesthetics'. The imposing figure of the Canadian animation master Norman McLaren introduced a radical step forward towards the introduction of abstract concepts. McLaren's way of thinking, expressed through manual creations directly on film, is recognisable in his creation from 1949, a film titled *Begone Dull Care*, where he managed to bring to perfection the inter-connection between abstract animation and jazz, working in collaboration with the jazz pianist Oscar Peterson. In Freleng's film *Three Little Bops* (1957) the music played by a West Coast trumpeter Shorty Rogers is only a vague imitation of swing, while the word *bops* in the title has

Dolga pot do “politične korektnosti” je vodila prek določenih prepovedi. Ko so v studiu United Artists ocenili, da cenzorski poseg v določene filme v montaži ni več mogoč, s čimer so bili ti filmi zaradi svoje temeljne prepletenosti z rasističnimi tematikami neprimerni za distribucijo, so iz televizijskega predvajanja umaknili enajst izdelkov. Na seznamu stigmatiziranih, med razvpitimi “enajstimi cenzuriranimi”, sta se med drugim znašla filma *Čisti pašniki* in *Tin Pan Alley Cats*. Kakorkoli že, na enem koncu zgodbe o jazzu in animaciji imamo negativni stereotip o temnopoltem Američanu (Stepin Fetchit), na drugem pa prvo črnsko princeso iz Disneyjevega studia (*Princesa in žabec*, 2009) – v New Orleansu, zibelki jazzu, v Ameriki Baracka Obame. Boj za svobodo je bil vedno sublimacija temeljne ideje jazzu (ni to konec koncev bistvo animacije kot medija?): prevrednotiti kanone in vrojena vzročna razmerja, prerazporediti moč med pripadniki določene družbe v določenem obdobju, predati ljudem sporočilo. Kljub celi vrsti novih smeri v sodobnem jazzu ni nobena od njih imela takšne revolucionarne, reformne moči kot tiste pred letom 1970. In čeprav se zdi, da je vloga jazzu kot progresivnega kulturnega fenomena danes dosegla najnižjo točko v zgodovini, ni dvoma, da tako režiserji kot animatorji – sploh v Evropi – od te glasbene zvrsti na prelomu 21. stoletja še veliko pričakujejo.

Milen Alempijević

no connection with the bebop, except perhaps as an allusion to being part of a separate *hipster* culture, and this not without certain signs of discriminatory contexts. The long path towards achieving ‘political correctness’ had to overcome certain bans. When it was estimated that it was not possible to make selective interventions in the editing process, which made certain films unacceptable for distribution due to their fundamental reliance on racist themes, the United Artists studio withdrew eleven films from television broadcasting. The list of stigmatised, the infamous ‘Censored Eleven’, included the *Clean Pastures* and *Tin Pan Alley Cats*... Anyway, on one end of the story about jazz and animation there is the negative stereotype of the African American (Stepin Fetchit), while on the other there is the first black princess, coming from the Disney Studio (*The Princess and the Frog*, 2009) – in New Orleans, the cradle of jazz, in the America of Barack Obama. The process of winning freedom has always been a sublimation of the idea of jazz (is it not, after all, the essence of animation as a medium?): to re-evaluate the canons and immanent causal relationships, re-distribute the power among the members of the society in a given era, send a message across. Despite a multitude of new directions in contemporary jazz, none of them has managed to demonstrate the same revolutionary, reformation power of the ones before 1970s. Although it seems that today the function of jazz as a progressive cultural phenomenon has reached its lowest level ever, there can be no doubt that at the turn of the 21st century, both directors and animators – especially the European ones – still have great expectations from this music.

Milen Alempijević

1. DEL: KLASIKE PART ONE: CLASSICS

SAMO DA BI TE VIDEL MRTVEGA, TI FALOT TI / I'LL BE GLAD WHEN YOU'RE DEAD YOU RASCAL YOU

Dave Fleischer (Fleischer Studios)
ZDA/USA, 1932, 16 mm, 7'06"



Po živem uvodu z Louisom Armstrongom in njegovim orkestrom se kratki film preseli v džunglo, kjer Bimbo in Koko na nosilnici prenašata Betty Boop. Na trojico se vsuje horda afriških divjakov in skupaj z Betty pobegne. Koko in Bimbo se podata na lov za njo, kar ju vodi skozi niz dogodivščin. After a live action introduction featuring Louis Armstrong and his orchestra, the short opens in the jungle, with Betty Boop being carried on a litter by Bimbo and Koko. A horde of African savages descends on the trio, and runs off with Betty. Koko and Bimbo try to find the missing Betty, which results in a series of adventures.

SNEGULJČICA / SNOW WHITE

Dave Fleischer (Fleischer Studios)
ZDA/USA, 1933, 16 mm, 7'02"



Čarobno ogledalo, čigar obraz spominja na Caba Callowaya, Betty Boop razglasi za “najlepšo v deželi tej”, kar zelo ujezi Kraljico (ki je podobna Olive Oyl). Kraljica slugama Bimbu in Koku ukaže, naj Betty obglavita. S solzami v očeh Betty odpeljeta v gozd in se pripravita, da bi jo usmrtila. A magic mirror, with a face resembling Cab Calloway, proclaims Betty Boop to be “the fairest in the land”, much to the anger of the Queen (who resembles Olive Oyl). The Queen orders her guards Bimbo and Koko to behead Betty. With tears in their eyes, they take Betty into the forest and prepare to execute her.

ČISTI PAŠNIKI / CLEAN PASTURES

Fritz Freleng (Leon Schlesinger Studios)
ZDA/USA, 1937, 16 mm, 8'18"



Film *Čisti pašniki* se začne v Harlemu v New Yorku, kjer afroameriške karikature kockajo, pijejo in plešejo v poplavi barov, klubov in plešoščih deklet. V Nebesih, ki jim pravijo tudi “Rajski kvart”, črni Sveti Peter prebere naslov “Rajski kvart ob vzponu Hada Inc. doživel nov padec”. Angel pokliče angelskega Stepina Fetchita z velikanskimi ustnicami in mu naroči, naj stvari spravi v red. *Clean Pastures* opens in Harlem, New York City, where African American caricatures gamble, drink, and dance in a sea of bars, clubs, and dancing girls. In Heaven, known as “Pair-O-Dice”, a black Saint Peter reads the headline, “Pair-O-Dice Preferred Hits New Low As Hades Inc. Soars”. The angel rings an angelic Stepin Fetchit with enormous lips and orders him to rectify the situation.

ZMENEK Z DUKEOM / DATE WITH DUKE

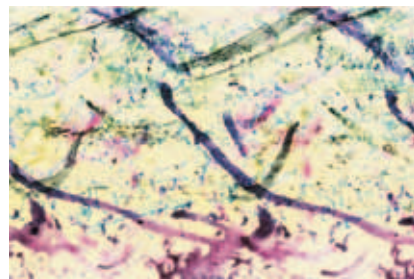
George Pal (Paramount)
ZDA/USA, 1947, 16 mm, 7'23"



Jazzovska legenda Duke Ellington na klavirju dirigira skupini lutk v obliki stekleničk parfuma, ki igrajo njegovo Parfumsko suito. *Jazz legend Duke Ellington at the piano conducts a group of puppet perfume bottles playing his "Perfume Suite."*

PREŽENITE MRAČNE SKRBI / BEGONE DULL CARE

Norman McLaren & Evelyn Lambart (NFB)
Kanada/Canada, 1949, 35 mm, 7'48"



Živahna interpretacija jazza zasedbe Oscar Peterson Trio v tekočih linijah in prelivajoči se barvi. Evelyn Lambart in Norman McLaren, umetnika kanadskega filmskega sklada, sta s slikanjem neposredno na filmski trak ustvarila igrivo vizualno podobo glasbe. *A lively interpretation, in fluid lines and colour, of jazz music played by the Oscar Peterson Trio. Painting directly on film, two National Film Board artists, Evelyn Lambart and Norman McLaren, have created a whimsical visual expression of the music.*

DIXIELAND DROOPY

Tex Avery (MGM)
ZDA/USA, 1954, 16 mm, 8'



Droopy igra Johna Pettybona, psa z eno samo željo: v avditoriju Hollywood Bowl voditi dixieland jazz zasedbo. Ta se od drugih loči po glasni dixieland partituri z nenadnimi nepričakovanimi trenutki smrtne tišine. *Droopy plays John Pettybone, a dog who has one single ambition: to lead a Dixieland Jazz Band in the Hollywood Bowl. A loud Dixieland score, with unexpected sudden moments of dead silence, sets this one apart.*

2. DEL: MLADI LEVI

PART TWO: YOUNG LIONS

GIANT STEPS

Michal Levy (Bezalel Academy)
Izrael/Israel, 2001, HD, 2'15"



Glasbeni animirani kratki film z mojstrovino Johna Coltrana. *A music animated short film to John Coltrane's masterpiece.*

TIM TOM

Christel Pourgeoise, Romain Segaud
(Supinfocom Valenciennes)
Francija/France, 2002, HD, 4'20"



Tim in Tom vztrajata, dokler se kljub posegom višje sile uspešno ne povežeta. *Tim and Tom persevere and successfully connect despite the interference of their higher power.*

STORY VILLE

Marion Nove-Josserand, Patrick Kraft,
Florian Mounié (Supinfocom Arles)
Francija/France, 2005, HD, 6'



Artie, pozabljeni trobentač, poskuša svojo trobento obuditi od mrtvih. *Artie, has-been trumpeter, tries to bring his trumpet back from the realm of the dead.*

MEISCHEID

Mathieu Auvrey (Autour de
Minuit Productions)
Francija/France, 2007, HD, 2'18"



Ob spremljavi nežnih Gonzalesovih melodij Matray dokaže, da računalniki znajo pesniti. And the bit goes on ...
To the delicate notes of Gonzales, Matray proves that computers can also generate poetry. And the bit goes on...

JAZ(Z) / JAZZED

Anton Setola (Lumière/Les Films du Nord)
Belgija, Francija/Belgium, France,
2008, 35 mm, 6'44"



Tavajoči protagonist se na nočnih potepanjih sooča s svojimi koreninami. Zbuja se s hudim mačkom in nejasno samopodobo. S tem ko film Jacka prisili, da sprostí svoja najbolj varovana, najgloblja ter nezaznavna čustva, popelje gledalca na introspektivno popotovanje. An aimless character is confronted by his roots during his nights out on the town. It leaves him with a hell of a hangover, and a doubtful self image. Jazzed takes the audience on an introspective journey by pushing the hero, Jack, to release his most mysterious, profound and imperceptible emotions.

LEITMOTIF

Jeanette Nørgaard (The
Animation Workshop)
Danska/Denmark, 2009, HD, 7'06"



Lajtmotiv filma je zgodba o zadnjem osamelem članu jazzovske zasedbe, ki mu življenje sestavljajo glasba in dnevni obiski bele mačke. Nekega dne v navalu nostalgije dobi noro idejo ...
Leitmotif is a story about the last lonely member of a jazz band, living only through his music and the daily visits of a white cat. One day he is overwhelmed by nostalgia and he gets a crazy idea...

PIERRE YVES DRAPEAU: FILMSKI ZVOK IN GLASBA

Skladatelj in oblikovalec zvoka Pierre Yves Drapeau ustvarja zvočne podlage za animirane filme in serije. Naročila dobiva tako za glasbo in oblikovanje zvoka kot tudi za produkcijo celotne zvočne podlage filma. Kariero je začel leta 2001 kot asistent Normanda Rogerja, odgovoren za montažo zvoka. Ker se je čedalje več ukvarjal z glasbo in oblikovanjem zvoka, je z leti začel tudi sam delati kot skladatelj in oblikovalec zvoka. Od leta 2007 Pierre Yves deluje samostojno, vendar pri številnih produkcijah še vedno sodeluje s svojim velikim mentorjem Normandom Rogerjem. Njegovo ime najdemo v stvaritvah nekaterih priznanih osebnosti animiranega filma, kot so Marv Newland, Piotr Sapegin, Alexandre Petrov, Chris Landreth, Theodore Ushev, Vladimir Leschiov, Pierre-Luc Granjon, Regina Pessoa, Nicolas Brault, Craig Welch, Sheldon Cohen in mnogi drugi.

Čeprav specializirano deluje na področju animiranega filma, na katerem je od leta 2001 večinoma ustvarjal v okviru produkcij in koprodukcij NFB, je sodeloval tudi pri dokumentarcih, igranih filmih in multimedijских predstavitev. Leta 2009 je ustanovil STUDIOTOONS inc., kreativni in tehnični studio za postprodukcijo zvoka, ki je specializiran za animirani film.

PIERRE YVES DRAPEAU: FILM SOUND AND MUSIC

Composer and sound designer, Pierre Yves Drapeau creates soundtracks for animated films and series. He receives mandates both for music and sound design as well as for the production of the whole soundtrack. He started his career in 2001 as Normand Roger's assistant, with credits for sound editing. Over the years as he was being involved increasingly in music and sound design, Pierre Yves started to work on his own as composer and sound designer. Since 2007, Pierre Yves has been working independently and also kept working in collaboration with his great mentor Normand Roger on many productions. He has been associated with the work of some well-known figures of animation such as Marv Newland, Piotr Sapegin, Alexandre Petrov, Chris Landreth, Theodore Ushev, Vladimir Leschiov, Pierre-Luc Granjon, Regina Pessoa, Nicolas Brault, Craig Welch, Sheldon Cohen and many others.

Although he has specialized in animation, within which he has been working mainly on NFB productions and co-productions since 2001, he also works on documentaries, features and multimedia shows. In 2009, he founded STUDIOTOONS Inc., a creative and technical sound post-production services company specializing in animation.

**MUYBRIDGEOVE VEZI /
MUYBRIDGE'S STRINGS**

Koji Yamamura (NFB/NHK/Polygon Pictures)
Kanada, Japonska/Canada,
Japan, 2010, 35 mm, 12'39"



Lahko čas ustavimo? Ga lahko prevrtimo nazaj?
O tem razmišlja film *Muybridgeove vezi* in primerja svet fotografa Eadwearda Muybridgea, ki mu je leta 1878 uspelo fotografirati zaporedne faze gibanja konja v galopu, ter matere, ki opazuje odraščanje svoje hčere in pri tem ugotovi, da je njun odnos čedalje šibkejši. *Can time be made to stand still? Can it be reversed? Muybridge's Strings* is a meditation on this theme, contrasting the worlds of the photographer Eadweard Muybridge – who in 1878 successfully photographed consecutive phases in the movement of a galloping horse – and a mother who, watching her daughter grow up, realizes she is slipping away from her.

CIRKUS / LE CIRQUE / THE CIRCUS

Nicolas Brault (Folimage/NFB)
Francija, Kanada/France, Canada,
2010, 35 mm, 7'14"



Šestletni fant bi v bolnišnici rad na samem preživel trenutek s svojo bolno mamo, vendar mu skupina obiskovalcev, ki jih ne pozna, tega ne dovoli. *At the hospital, a six year old boy wants to have a quiet moment with his sick mother, but a group of visitors that are unknown to the child create obstacles.*

V DEŽELI GLAV / LAND OF THE HEADS

Claude Barras & Cedric Louis
(Helium Films/NFB)
Švica, Kanada/Switzerland,
Canada, 2009, 35 mm, 6'08"



Vampir mora vsako noč na obhod, na katerem otroke skrajša za njihovo glavo. Razlog? Njegova nečimrna žena hoče svojo zgubano glavo zamenjati z mlado in čedno. Kako grozno! Sploh ker gospodarica nikoli ni zadovoljna in se glave na tleh kar kopicijo. Kako naj vampir, ki nad tem ni navdušen, kdaj prekine ta začarani krog? *A vampire is forced to go out every night to separate children from their heads. The reason? His vain wife wants to replace her wrinkled head with one that is young and pretty. How awful! Especially since the lady of the house is never satisfied and the heads keep piling up on the floor. How will our reluctant vampire ever stop this vicious cycle?*

**KRILA IN VESLA / SPARNI UN AIRI / WINGS
AND OARS**

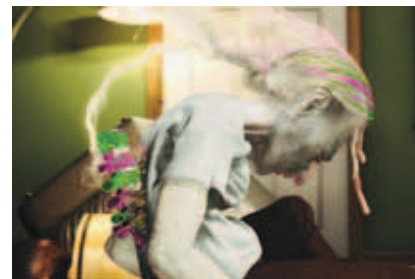
Vladimir Leschiov (Lunohod Animation Studio)
Latvija/Latvia, 2009, 35 mm, 5'38"



Nekdanji pilot razmišlja o svojem življenju – o zemlji, nebu, ženski – in vsem, kar se je zgodilo na popotovanju od letalske piste do zapuščene čolnarne. *A former pilot looks back over his life – The Earth, The Sky, The Woman – at everything that took place on the journey from an air strip to an abandoned boat house.*

HRBTENICA / THE SPINE

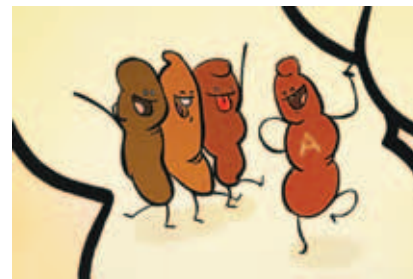
Chris Landreth (NFB, Copperheart
Entertainment)
Kanada/Canada, 2009, 35 mm, 11'17"



Dan in Mary Rutherford, ki sta poročena 26 let, nesrečno sedita na srečanju skupine za partnersko svetovanje. Angela, še ena nesrečna udeleženka skupine, se sprašuje, zakaj je njun zakon postal tako neuravnotežen, tako sprevržen. Ko Mary Dana zapusti, se njemu zgodi čudovita preobrazba. Kaj se bo zgodilo, ko se ona vrne? *Dan and Mary Rutherford, married for 26 years, sit unhappily in a couples' group counselling session. Angela, another troubled participant in this group, wonders why their marriage has become so lopsided, so twisted. But when Mary leaves Dan, he undergoes a beautiful transformation. What will happen when she returns?*

LEK TURA / MISSED ACHES

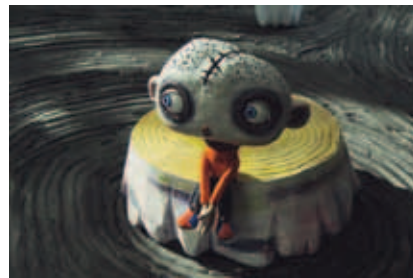
Joanna Priestley (Priestley Motion Pictures)
ZDA/USA, 2008, HD, 3'53"



Film *Lek tura* prikazuje, kako zaradi pomanjkljivosti črkovalnika lahko nastanejo nepričakovani dvojni pomeni. Besedilo pripoveduje pesnik Taylor Mali, ki je bil štirikrat vodja ekipe na ameriškem prvenstvu v poeziji. Podlaga za *Lek turo* je bila Malijeva pesem "The the Impotence of Proofreading". *Missed Aches* demonstrates how the shortcomings of spellcheck can result in unexpected double entendres. It is narrated by poet Taylor Mali, who has led teams to four championships in the National Poetry Slam. *Missed Aches* is based on Mali's poem "The The Impotence of Proofreading".

SVETA BRADA / SAINTE BARBE

Claude Barras & Cedric Louis
(Helium Films/NFB)
Švica, Kanada/Switzerland,
Canada, 2007, 35 mm, 7'50"



Zgodba o malem gologlavem Léonu in njegovem dedku, starcu s košato črno brado. Dedkova legendarna brada ima menda čarobno moč. Lahko celo spremeni gosenco v metulja! Toda Léonova babica se hoče zanemarjene brade znebiti in spet videti spodobno urejenega moža, kakršen je bil v času njune poroke, ko je imel le lične brke. The story of little bald Léon and of his grandfather, an old man with a bushy black beard. A thing of legend, the grandfather's beard seems endowed with magic powers. It even turns caterpillars into butterflies! But Léon's grandmother wants to cut off the unkempt beard and regain the distinguished-looking man she married, who wore just a tidy moustache

IZGUBLJEN V SNEGU / ZUDUSI SNIEGA / LOST IN SNOW

Vladimir Leschiov (Jet Media)
Latvija, Švedska/Latvia, Sweden,
2006, 35 mm, 7'43"



So ljudje, ki imajo pozimi radi ribolov na ledu. Vznemirjenje, ki ga še okrepijo nizke temperature in močna pijača, pripelje do nepredvidljivih posledic. In winter, some people go ice fishing. Excitement, intensified by freezing temperatures and strong drinks, leads to unpredictable consequences.

Z MOJIMI DEBELIMI OČALI / GTENNOM MINE TYKKE BRILLER / THROUGH MY THICK GLASSES

Pjotr Sapegin (Pravda/NFB)
Norveška, Kanada/Norway, Canada,
2003, 35 mm, 12'31"



V animiranem kratkem filmu Pjotra Sapegina starec vnukinji pripoveduje svoja doživetja iz druge svetovne vojne, da bi jo zamotil, medtem ko ji oblači zimsko kapo. Prosto prirejena pripoved je polna nenavadnih junakov in presenetljivih zapletov ter opisuje svet, ki daleč presega dekličino razumevanje. In Pjotr Sapegin's animated short, an old man tells his granddaughter of his experiences during the Second World War in an effort to distract her while putting on her winter hat. The tall tale is filled with strange characters, surprising plot twists and a world far beyond the little girl's comprehension.

EDOUARD SALIER: RETROSPEKTIVA

Edouard Salier je po končanem študiju grafične umetnosti in oblikovanja v Parizu začel sodelovati s skladateljem in glasbenim producentom Doctorjem L., za katerega je oblikoval ovitke plošč in režiral njegov prvi glasbeni spot *Mountains*. S svojo strastjo do vizualnega je ustvaril bogato zbirko grafičnih del, med katerimi so kratki filmi, promocijski videi, oglasne špice in instalacije.

Njegovo delo s slogom, ki je trdno ukoreninjen v grafičnem oblikovanju, že pet let glasno odmeva na alternativni avdiovizualni sceni. Leta 2005 sta se njegova kratka filma *Empire* in *Flesh* podala na pot po svetu (Benetke, Sundance, Pariz, London, New York, Toronto, Hamburg, Seul ...) in na festivalih osvojila več nagrad.

Edouard Salier zdaj pripravlja svoj prvi celovečerec.

www.edouardsalier.fr

EDOUARD SALIER: RETROSPECTIVE

After graduating Graphic Art and Design studies in Paris, Edouard Salier started working with the composer and music producer Doctor L., designing his record sleeves and directing his first music video, *Mountains*. Having a huge appetite for images, he has created a wide range of graphic works, including short films, promos, tv idents and installations.

With a style that is heavily rooted in graphic design, his work has been making noise on the audiovisual underground for five years. In 2005 his short films *Empire* and *Flesh* started touring around the world (Venice, Sundance, Paris, London, New York, Toronto, Hamburg, Séoul...), and winning several awards in festivals.

Edouard Salier is now preparing his first feature film.

www.edouardsalier.fr

TOKS

Edouard Salier (Edouard Salier)
Francija/France, 2003, HD, 8'20"



Film prikazuje Salierjevo nadarjenost za plastenje močnega eksperimentalnega podobja na vsakdanje urbane površine. *The film which previewed Salier's genius for draping potent and experimental visual imagery onto everyday urban surfaces.*

EMPIRE

Edouard Salier (Autour de Minuit)
Francija/France, 2005, HD, 4'



Pax Americana skrbi za našo spokojnost, nam zagotavlja ugodje, jamči za našo blaginjo. Idilična razglednica iz novega Imperija. *The Pax Americana watches over our tranquillity, assures our comfort, guarantees our prosperity. An idyllic postcard from the new Empire.*

FLESH

Edouard Salier (Autour de Minuit)
Francija/France, 2005, HD, 10'



Imperij vse razkrije, vendar ničesar ne vidi. Njegovi sovražniki vse idealizirajo, vendar ničesar ne tolerirajo. Za nekatere zemeljski orgazem virtualnih kurb. Za druge večni orgazem 70 nebeških devic. Kaj če bi konec koncev štel samo meso? *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?*

JEHRO: I WANT LOVE

Edouard Salier (Def2Shoot)
Francija/France, 2006, HD, 3'57"



Potovanje prisilnega malega bojvnika od rojstva do gotove smrti, v peklskem stroju, ki poskrbi za orožje, mamila in krste. *From birth to certain death, the journey of an unwilling little warrior trapped in an infernal device that provides weapons, drugs and coffins.*

THE REPLICANTS: USER

Edouard Salier (Edouard Salier)
Francija/France, 2007, HD, 4'06"



Dostop zavrnjen ...
Access denied...

ORISHAS: HAY UN SON

Edouard Salier (Edouard Salier)
Francija/France, 2007, HD, 3'12"



Kubanska božanstva Orishas se vrnejo kot Roldan, Ruzzo in Romera. Kdo pa se v resnici skriva za temi obrazi? *Cuban divinities Orishas are coming back as Roldan, Ruzzo and Romera, but who is really hiding behind these faces?*

4

Edouard Salier (Autour de Minuit/Digital District)
Francija/France, 2009, HD, 16'40"



Štiri črke. 400 000 možnosti. Samo ena je prava.
Four letters. 400 000 possibilities.
Only one is real.

AIR: SO LIGHT IS HER FOOTFALL

Edouard Salier (EMI France)
Francija/France, 2010, HD, 3'15"



Hodi kot duh
In sem jo izgubil
She moves like a ghost
And I lost her

MASSIVE ATTACK: SPLITTING THE ATOM

Edouard Salier (Scream Park)
Francija/France, 2010, HD, 5'10"



Zadnji od zadnjih delcev.
Ločljiv, nerazločen ...
The last of the last particles.
Divisible, invisible...

JUSTICE: CIVILIZATION

Edouard Salier (Digital District)
Francija/France, 2011, HD, 3'51"



Salier je svoj najbolj resničen, hkrati pa tudi najbolj nerealističen glasbeni video naredil za *Civilization* zasedbe Justice. Hipnotični video prikazuje, kako se največja svetovna čudesa od Mont Everesta do brazilskega kipa Kristusa Odrešenika v izjemnem trenutku katastrofe sesujejo v prah. In povsod bizoni. *Salier's most real, and conversely most unrealistic, music video to date is for Justice's Civilization, a mesmerizing clip that shows the world's greatest wonders, from Mount Everest to Brazil's Christ the Redeemer statue, crashing to the ground in one brilliant, catastrophic moment. With plenty of bison.*

LJUBEZENSKE PESMI

Uživajte v odličnem naboru animiranih ljubezenskih pesmi, od Edith Piaf mimo Nine Simone in Barryja Whita do Elvisa Presleya ... Ljubezenske pesmi so v animiranih kratkih filmih – v nasprotju z igranimi akcijskimi filmi in glasbenimi komedijami – zelo redke; če se že pojavijo, pa iz njih nastane parodija ali nesrečen konec. Zato boste v tem programu videli nekaj glasbenih spotov in oglasov po izboru Laurenta Milliona, vodje filmskega programa mednarodnega festivala animiranega filma iz Annecyja in enega od selektorjev tematskih sklopov, ki so prikazani ob robu tekmovalnega programa.

LOVE SONGS

From Edith Piaf to Elvis Presley passing by Nina Simone and Barry White, enjoy this ideal playlist of animated love songs... Contrary to live action films and musical comedies, love songs are very rare in animated shorts, they are often turned into parody or given badly endings. In this programme you will therefore also see some music videos and commercials compiled by Laurent Million, head of the films department at the International Animation Film Festival of Annecy and also one of the selectors of thematic programmes shown alongside the Annecy competition.

LJUBEZENSKE PESMI
LOVE SONGS

LJUBEZENSKA PESEM / LOVE SONG

Bruce Currie (Trilobite Productions)
Avstralija/Australia, 1998, digibeta, 5'20"



Mala podgana poskusi srečo v veliki igri ljubezni.

A small rat tries his luck in the great game of love.

DJI VOU VEU VOLT

Benoit Feroumont (Walking The Dog)
Belgija/Belgium, 2007, digibeta, 12'48"



Animirana opereta ... Trubadur bo ljubljeni princesi zapel svojo pesem.
An animated light opera... A "troubadour" will sing his song for his beloved princess.

ZNOVA ZALJUBLJENA /
FALLING IN LOVE AGAIN

Munro Ferguson (NFB)
Kanada/Canada, 2003, digibeta, 2'56"



Film igrivo obravnava kulturne mite in klišeje o ljubezni in hkrati zapoje slavospev sladki omotici tega občutja.
This is a playful take on cultural myths and clichés about love, that at the same time celebrates the delicious vertigo of the experience.

"À QUOI ÇA SERT L'AMOUR?"

Louis Clichy (Cube Creative Productions)
Francija/France, 2003, digibeta, 3'



Srečanje, prepir, ločitev: ponovno snidenje pariškega para ob pesmi Edith Piaf.
Encounter, argument, separation: reunion of a Parisian couple to a song by Piaf.

TVOJ OBRAZ / YOUR FACE

Bill Plympton (Plymptoons Studio)
ZDA/USA, 1986, digibeta, 3'04"



Ko priskutni drugorazredni pevec šepeta sladke besede svoji ljubljeni, se na njegovem obrazu dogajajo najbolj groteskne in najčudovitejše preobrazbe
As the sleazy, second rate singer croons to his beloved, his face undergoes the most bizarre and beautiful transformations.

LOVE STORY

Guto Carvalho, Laurent Cardon (Trattoria Filmes)
Brazilija/Brazil, 2000, digibeta, 30"



Ob spremljavi pesmi "Love Me Tender" si moški in ženska tečeta nasproti po optičnem vlaknu. Ko se približata, jima vlakno srečanje prepreči, kar se ne bi zgodilo, če bi izbrala podjetje Embratel.
Set to the music "Love Me Tender", the optical fibre shows a man and a woman running towards each other. When they get near the fibre, they meet, to demonstrate that it wouldn't happen with the Embratel company.

HILTON "SUNRISE"

Raimund Krumme (Acme Filmworks)
ZDA/USA, 2006, digibeta, 30"



Par na počitnicah opazuje sončni vzhod.
A couple watches the sunrise while on vacation.

RIBE / FISHES

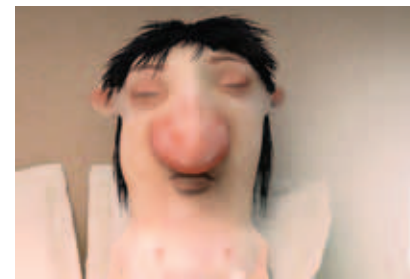
Nisenbaum Mirek (Studio Mobile)
ZDA/USA, 2003, digibeta, 1'55"



Ekskluzivni vpogled v ljubezensko življenje rib v teh težkih časih.
Exclusive look on the love life of fish in these difficult times.

"J'AI ENCORE RÊVÉ D'ELLE"

Barbet Massin Geoffroy (Mikros Image)
Francija/France, 2009, digibeta, 3'30"



Mož prepeva o izgubljeni ljubezni, čeprav ob njem spi njegova žena.
A man sings about a lost love, even though his wife is sleeping by his side.

“SUGAR BABY LOVE”

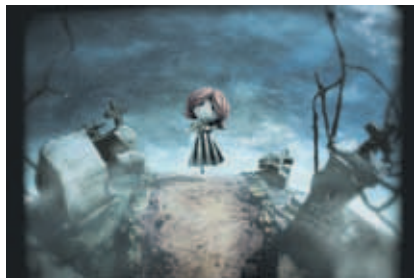
Wilfrid Brimo (Wanda Productions)
Francija/France, 2006, digibeta, 3'00"



Oglas za AIDES.
Commercial for AIDES.

“FLOWERS”

No Brain (Cosa)
Francija/France, 2003, digibeta, 3'00"



Émilie, lutka v računalniško ustvarjenem Parizu, položi cvetje na grob ljubljene osebe.
Émilie, a small doll in a computer generated Paris, puts flowers on the grave of the one she loves.

NEVER IN YOUR WILDEST DREAMS

Bill Mather (Aardman Animations Ltd.)
Velika Britanija/UK, 1996, digibeta, 3'57"



Stop-motion glasbeni spot za pesem “Never in your Wildest Dreams” v izvedbi Tine Turner in Barryja Whita. V njem nastopajo lutke iz plastelina, ki predstavljajo Barryja, Tino, Wallacea&Gromita in Antonia Banderasa.
A stop motion pop promo for Tina Turner and Barry White singing “Never in your Wildest Dreams,” featuring clay models of Barry, Tina, Wallace & Gromit and Antonio Banderas.

MOJA LJUBEZEN / LÁSKO MÁ / MY LOVE

Ivana Šebestova (FTF VŠMU)
Slovaška/Slovakia, 2002, digibeta, 1'45"



Animirana ljubezenska pesem.
Animated love song.

“MY BABY JUST CARES FOR ME”

Peter Lord (Aardman Animations Ltd.)
Velika Britanija/UK, 1987, digibeta, 3'50"



Animirana mačja različica klasike Nine Simone.
An animated and feline version of Nina Simone's classic song.

HELLO

Jonathan Nix (Studionix)
Avstralija/Australia, 2003, digibeta, 6'30"



Lahko nekaj analognega najde pravo ljubezen v digitalnem svetu? Odgovor za zaljubljenega samotarja ima modri stari gramofon.
In a digital world, can an analogue find true love? It is the wise old gramophone that has the answer for a lovesick loner.

"KANDI"

Linda Kalcov, Mia Nilsson (Nathan Erasmus)
Velika Britanija/UK, 2008, digibeta, 5'30"



O iskanju ljubezni, ljubezenskih izgubah in premagovanju preprek, ki nam jih namenja življenje, s pomočjo naših prijateljev.
To find love, to lose love and overcome the obstacles that life sends us, with a little help from our friends.

DO KOSTI / HASTA LOS HUESOS / DOWN TO THE BONE

René Castillo (Calavera Films)
Mehika/Mexico, 2001, digibeta, 11'26"



Zgodba o nekem človeku, ki prispe v svet mrtvih. Hitro odkrije, da biti mrtev mogoče sploh ni tako slabo.
This is a story of a man and his arrival in the world of the dead. He quickly discovers that being dead might not be so much of a bad thing after all.

ANIMACIJA KLASIČNE GLASBE: GLASBENOFILMSKE MINIATURE IZ POZNANJA

Leta 1989 je Televizijski studio za animirani film iz Poznania na Poljskem, ki je pred letom dni praznoval 30-letnico delovanja, začel projekt, ki mu v zgodovini animiranega filma ni bilo para: serijo več kot šestdesetih filmov, ki vizualizirajo klasično glasbo. Produkcija je trajala naslednjih osem let, do leta 1997. 55 filmov je naročil prvi program javne poljske televizije, šest pa jih je studio produciral sam. Čeprav se je leta 1997 serija uradno zaključila, so ji pozneje dodali še nekaj filmov. Namen projekta, v katerem so znane skladbe skladateljev, med drugim Bacha, Chopina, Albinonija, Bizeta in Mozarta (v izvedbi znanih poljskih interpretov), združili s privlačnimi sodobnimi gibljivimi slikami, je bil popularizirati klasično glasbo med mlajšimi gledalci. Kmalu je postalo jasno, da so s podvigom dosegli veliko več kot to. Povabljeni filmski ustvarjalci, ki večinoma predstavljajo smetano poljskega animiranega filma, so imeli popolnoma proste roke pri izbiri sredstev za oblikovanje svoje vizije določenega glasbenega materiala. Vsak film, izdelan za to serijo, predstavlja drugačen osebni pristop k tematiki. Tako je nastala edinstvena zbirka izrazito različnih in vizualno osupljivih filmov.

V projektu so med drugim sodelovali: ugledni osebnosti poljskega animiranega filma Witold Giersz in Kazimierz Urbański, glavna predstavnika eksperimentalnega filma Hieronim Neumann in Maciej Ćwiek, ena najvidnejših glasnikov animacije peska Aleksandra Korejwo in mnogi drugi priznani ustvarjalci animiranega filma različnih generacij, kot so Tamara Sorbian, Jacek Kasprzycki, Piotr Muszalski, Zbigniew Kotecki in Jacek Adamczak.

ANIMATING CLASSICAL MUSIC: MUSICAL FILM MINIATURES FROM POZNAN

In 1989 the TV Studio of Animated Film in Poznan, Poland, which a year ago celebrated its 30th anniversary, launched an unprecedented project in the history of animation: a series of over sixty films based on classical music. The production continued for eight more years and ended in 1997. 55 films were commissioned by the first channel of the Polish Public Television, and additional six were produced by the studio independently. Although the series officially closed in 1997, a few more films were added to the existing ones in later years. The idea behind the project was to popularize classical music among younger viewers by combining well known pieces by such composers as Bach, Chopin, Albinoni, Bizet, Mozart, and many others (performed by well known Polish interpreters) with attractive contemporary moving images. It was soon clear that the undertaking went far beyond this goal. The invited filmmakers, most of whom belonged to the very elite of Polish animators, had full freedom in choosing their own means while designing their visions of given musical material. Every film that was produced as part of this series represents a different personal approach to the subject. This way a unique collection of extremely diverse and visually dazzling films has been realized.

Among those participating in the project were the acclaimed figures of Polish animation Witold Giersz and Kazimierz Urbański, the foremost experimental filmmakers Hieronim Neumann and Maciej Ćwiek, one of the best known proponents of sand animation Aleksandra Korejwo, and a number of other leading animators from

Vizualna forma filmov v tej seriji sega od anekdotične in pripovedne do sanjske ali popolnoma abstraktne. Med raznolikimi uporabljenimi tehnikami lahko najdemo konvencionalno risanko, pesek, slikanje s čopičem, izrezljanje in manipulacijo živega igranega dogajanja.

Poznanjski studio je z glasbenimi filmi na mednarodnih filmskih festivalih osvojil več deset nagrad in jih prodal več kot 50 televizijskim mrežam po vsem svetu, od Litve in Cipra do Japonske in Kitajske.

Marcin Giżycki

Animacija, ki nudi neskončne možnosti ustvarjanja podob, je že po svoji naravi "glasbena"; na gledalčevo domišljijo vpliva prek zgoščenih idej, ki jih skupaj dajejo struktura gibanja, vizualne in literarne asociacije ter montaža, in tako brez škode za notranjo strukturo glasbe omogoča glasbenofilmske impresije. Glasba je protagonist takšnih filmov in igra vlogo pripovedovalca, saj podobam daje ritem, narekuje tempo gibanja in ureja prostor v sliki. Zaradi vzporednega delovanja zvokov in podob je pozornost gledalca hkrati usmerjena na poslušanje in gledanje.

Ewa Sobolewska, producentka v Televizijskem studiu za animirani film v Poznaniu

different generations, among them Tamara Sorbian, Jacek Kasprzycki, Piotr Muszalski, Zbigniew Kotecki, Jacek Adamczak, and others.

The visual form of the films constituting the series changes from anecdotic and narrative to dreamlike, to purely abstract. The variety of techniques involved includes traditional cartoon, sand, brush paint, cut-outs, and manipulated live action.

Musical films from the Poznan Studio have won dozens of awards at international film festivals and got sold to more than 50 networks all over the world, ranging from Lithuania, to Cyprus, to Japan and China.

Marcin Giżycki

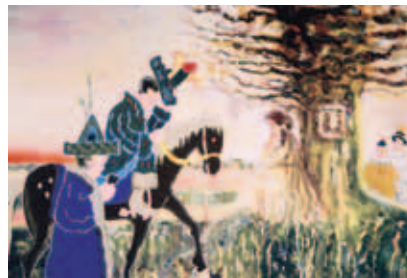
Animation, which gives unlimited possibilities of creating images, is "musical" by nature, affecting the viewers' imagination through condensed ideas achieved by the texture of movement, visual and literary associations and editing, thus allowing to create musical film impressions without destroying the inner structure of the music. Music is the protagonist of those films, performing the function of a narrator, creating the rhythm of the images, the pace of movement, organising the space in the film frame. Through simultaneous activity of sounds and images, the viewers' attention is at the same time focused on listening and watching.

Ewa Sobolewska, producer TV Studio of Animation Films Poznan

ANIMACIJA KLASIČNE GLASBE ANIMATING CLASSICAL MUSIC

ADAGIO CANTABILE

Tamara Sorbian (TVP SA – TV SFA)
Poljska/Poland, 1990, BD, 5'55"



Slikanje na celuloid. Glasba skladatelja Tomasa Albinonija v izvedbi Orkestra Poljske radiotelevizije v Krakovu. Painting on celluloid. Music composed by Tomaso Albinoni performed by Polish Radio & Television Orchestra – Kraków.

BADINERIJA IZ SUITE ŠT. 2 V B-MOLU BWV 1067 / BADINERIE FROM II SUITE IN B MINOR BWV 1067

Maciej Ćwiek (TVP SA – TV SFA)
Poljska/Poland, 1990, BD, 1'55"



Kombinirana tehnika. Glasba skladatelja Johanna Sebastiana Bacha v izvedbi Poljskega komornega orkestra. Combined animation. Music composed by Johann Sebastian Bach performed by Polish Chamber Orchestra.

TOKATA IZ TOKATE IN FUGE V D-MOLU BWV 565 / TOCCATA FROM TOCCATA AND FUGUE IN D MINOR BWV 565

Piotr Muszalski (TVP SA – TV SFA)
Poljska/Poland, 1994, BD, 4'05"



Animacija z barvano soljo. Glasba skladatelja Johanna Sebastiana Bacha v izvedbi Mareka Kudlickega na orglah. Animation in coloured salt. Music composed by Johann Sebastian Bach performed by Marek Kudlicki on organs.

MENUET IZ DIVERTIMENTA V D-DURU ŠT. 7 KV 205 / DIVERTIMENTO MENUETTO IN D MAJOR NO. 7 KV 205

Anna Dudek (TVP SA – TV SFA)
Poljska/Poland, 1991, BD, 3'30"



Slikanje na celuloid. Glasba skladatelja Wolfganga Amadeusa Mozarta v izvedbi Akademskega komornega ansambla iz Londona. *Painting on celluloid. Music composed by Wolfgang Amadeus Mozart performed by Academy Chamber Ensemble, London.*

MALA NOČNA GLASBA, SERENADA V G-DURU KV 525 / EINE KLEINE NACHTMUSIK SERENADE IN G MAJOR KV 525

Jacek Adamczak (TVP SA – TV SFA)
Poljska/Poland, 1995, BD, 18'15"



Risanje na papir in celuloid. Glasba skladatelja Wolfganga Amadeusa Mozarta v izvedbi Poljskega komornega orkestra. *Drawing on paper and celluloid. Music composed by Wolfgang Amadeus Mozart performed by Polish Chamber Orchestra.*

PRESTO IZ DIVERTIMENTA V D-DURU KV 136 / DIVERTIMENTO PRESTO IN D MAJOR KV 136

Zbigniew Kotecki (TVP SA – TV SFA)
Poljska/Poland, 1991, BD, 4'20"



Kombinirana tehnika. Glasba skladatelja Wolfganga Amadeusa Mozarta v izvedbi Poljskega komornega orkestra. *Combined animation. Music composed by Wolfgang Amadeus Mozart performed by Polish Chamber Orchestra.*

SONATA ŠT. 5 V C-DURU ZA FLAVTO IN ČEMBALO KV 14 / V SONATA IN C MAJOR FOR FLUTE AND HARPSICHORD KV 14

Hieronim Neumann (TVP SA – TV SFA)
Poljska/Poland, 1992, BD, 3'25"



Animacija z lutkami. Grafična podoba po predlogi slik Giuseppeja Arcimbolda. Glasba skladatelja Wolfganga Amadeusa Mozarta v izvedbi Jerzyja Pelca na flavti in Aleksandre Hanasz Pelc na čembalu. *Puppet animation. Design based on Giuseppe Arcimboldo's paintings. Music composed by Wolfgang Amadeus Mozart performed by Jerzy Pelc – flute, Aleksandra Hanasz Pelc – harpsichord.*

TURŠKI MARŠ IZ SONATE V A-DURU KV 331 / RONDO ALLA TURCA FROM SONATA IN A MAJOR KV 331

Witold Giersz (TVP SA – TV SFA)
Poljska/Poland, 1994, BD, 3'35"



Slikanje na celuloid. Glasba skladatelja Wolfganga Amadeusa Mozarta v izvedbi Orkestra Franca Poursela. *Painting on celluloid. Music composed by Wolfgang Amadeus Mozart performed by Franc Poursel's Orchestra.*

AVE MARIA (ELLENS GESANG III) D. 839

Aleksandra Korejwo (TVP SA – TV SFA)
Poljska/Poland, 1990, BD, 5'40"



Animacija z barvano soljo. Grafična podoba po predlogi El Grecovih slik. Glasba skladatelja Franza Schuberta v izvedbi Kaje Danczowske na violini in Janusza Olejniczaka na klavirju. *Animation in coloured salt. Design based on El Greco's painting. Music composed by Franz Schubert performed by Kaja Danczowska – violin, Janusz Olejniczak – piano.*

MAZURKA V E-MOLU OP. 17, ŠT. 2 / MAZURKA IN E MINOR OP. 17 NO. 2

Anna Dudek (TVP SA – TV SFA)
Poljska/Poland, 1992, BD, 2'50"



Slikanje na celulooid. Glasba skladatelja Frédérica Chopina v izvedbi Elżbiete Tarnawske na klavirju.
Painting on celluloid. Music composed by Fryderyk Chopin performed by Elżbieta Tarnawska – piano.

NA LEPI MODRI DONAVI, VALČEK OP. 314 / ON THE BEAUTIFUL BLUE DANUBE WALTZ OP. 314

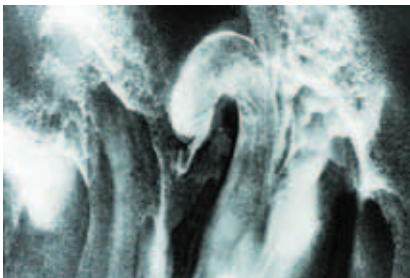
Aleksandra Korejwo (TVP SA – TV SFA)
Poljska/Poland, 1993, BD, 5'55"



Animacija z barvano soljo. Glasba skladatelja Johanna Straussa v izvedbi Orkestra Straussovega festivala.
Animation in coloured salt. Music composed by Johann Strauss performed by Strauss Festival Orchestra.

LABOD IZ SUITE ŽIVALSKI KARNEVAL / THE SWAN FROM THE SUITE "ANIMAL CARNIVAL"

Aleksandra Korejwo (TVP SA – TV SFA)
Poljska/Poland, 1991, BD, 3'20"



Animacija z barvano soljo. Glasba skladatelja Camilla Saint-Saënsa v izvedbi Orkestra Poljskega radia.
Animation in coloured salt. Music composed by Camille Saint-Saëns performed by Polish Radio Orchestra.

TOREADORJEVA PESEM IZ OPERE CARMEN / TOREADOR'S COUPLETS FROM OPERA "CARMEN"

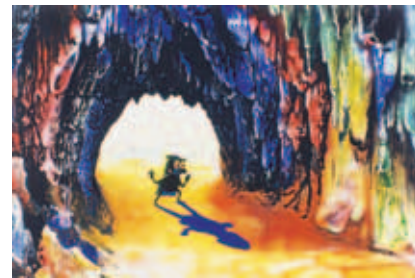
Jacek Adamczak (TVP SA – TV SFA)
Poljska/Poland, 1991, BD, 3'30"



Slikanje na papir in celulooid. Glasba skladatelja Georgesa Bizeta v izvedbi Orkestra Poljskega radia.
Painting on paper and celluloid. Music composed by Georges Bizet performed by Polish Radio Orchestra.

V DVORANI GORSKEGA KRALJA IZ SUITE PEER GYNT OP. 46, ŠT. 1 / IN THE HALL OF THE MOUNTAIN KING FROM THE SUITE "PEER GYNT" OP. 46 NO. 1

Witold Giersz (TVP SA – TV SFA)
Poljska/Poland, 1996, BD, 3'35"



Slikanje na celulooid. Glasba skladatelja Edvarda Griega v izvedbi Orkestra Gewandhaus iz Leipziga.
Painting on celluloid. Music composed by Edvard Grieg performed by Gewandhausorchester Leipzig.

ČMRLJEV LET IZ OPERE PRAVLJICA O CARJU SALTANU / FLIGHT OF THE BUMBLE-BEE FROM OPERA "A TALE OF SALTAN THE TSAR"

Hieronim Neumann (TVP SA – TV SFA)
Poljska/Poland, 1993, BD, 5'15"



Piksilacija. Glasba skladatelja Nikolaja Rimskega-Korzakova v priredbi in izvedbi Zbigniewa Kozuba.
Pixilation. Music composed by Nikolai Rimski-Korsakov arranged and performed by Zbigniew Kozub.

KITAJSKI TAMBURIN / THE CHINESE TAMBOURINE

Anna Dudek (TVP SA – TV SFA)
Poljska/Poland, 1994, BD, 4'55"



Slikanje na papir. Glasba skladatelja Fritza Kreislerja v izvedbi Wande Wilkomirске na violini in Tadeusza Chmielewskega na klavirju.
Painting on paper. Music composed by Fritz Kreisler performed by Wanda Wilkomirska – violin, Tadeusz Chmielewski – piano.

HABANERA IZ SUITE CARMEN / CARMEN HABANERA FROM "CARMEN-SUITE"

Aleksandra Korejwo (TVP SA – TV SFA)
Poljska/Poland, 1995, BD, 4'35"



Animacija z barvano soljo. Glasba skladatelja Georgesa Bizeta v izvedbi Komornega orkestra Amadeus.
Animation in coloured salt. Music composed by Georges Bizet performed by "Amadeus" Chamber Orchestra.

CLIP, KLAPP, BUM: NOVE OBLIKE VIZUALIZIRANE GLASBE

"To s sliko in zvokom", kot pogosto rečem sama, me kot gledalko in kuratorko zanima že vrsto let. In že od nekdaj dobesedno preganja tako umetnike – filmske ustvarjalce, glasbenike itd. – kot tehnike in fizike po vsem svetu. "To s sliko in zvokom" je težko popredalčkati ali definirati. Ne gre samo za glasbene spote ali le za vizualizirano glasbo; to niso zgolj vizualije v klubu ali plesni nastop na odru ali kje drugje. Giblje se neke med občuteno sinestezijo in tehnično ali matematično preciznostjo in je lahko marsikaj vmes. V tem programu so me zanimale možnosti, da glasbeni spot postane vizualizirana glasba in da iz zvoka ustvarja sliko – ali iz slike zvok, kar je lahko samo hipoteza.

CLIP, KLAPP, BUM je naslov knjige o glasbenem spotu iz leta 1987, v kateri avtorja Peter Weibel in Veruschka Bódy raziskujeta žanr glasbenega spota in poskusita potegniti ločnico med komercialnim in umetniškim videom. Naslov razumem kot aluzijo na njuno razmišljanje – vendar je veliko več od tega. Naslov je že oblika vizualizacije zvoka – zvoka, ki je bil preveden v zapis: onomatopoetski naslov posnema zvok, ki ga označuje.

V programu so me zanimale predvsem vizualizacije glasbe iz zadnjih let, kjer lahko najdemo zelo široko paleto različnih pristopov, kar dokazuje, da zanimanje umetnikov – v primeru tega izbora gre večinoma za ustvarjalce animiranih filmov – za to temo ne zamira. Seveda vizualizacijo glasbe v animaciji obravnavamo na poseben način tudi zato, ker ima sama po sebi bogato tradicijo. Glasbeni spot kljub domnevni smrti v trenutku, ko je MTV

CLIP, KLAPP, BUM: NEW FORMS OF VISUAL MUSIC

The "thing with picture and sound" as I often get to call it myself, has interested me as a spectator and as a curator for many years. And it has literally been haunting artists – filmmakers, musicians etc. – as well as technicians and physicists all over the world for ages. The "thing with sound and picture" is hard to categorize, and hard to define, it is not only the music video, it is not only visual music, it is not only visuals in a club or a dance performance on or off the stage. It moves between a perceived synaesthesia and a technical or mathematical preciseness and can be a lot of things in between. For this programme I have been focusing on the music video and its possibilities to be visual music and to create picture from sound – or sound from the picture, and this can only be a hypothesis itself.

CLIP, KLAPP, BUM – the title is taken from the 1987 book on music video by Peter Weibel and Veruschka Bódy, where they were trying to explore the music video and draw a line between the commercial and the artistic video. I see the title as a reference to their thoughts – but it is much more than this. I see it already as a form of visualisation of sound – a sound that was translated into letters: an onomatopoeic title, which imitates the sound it denotes. In the programme I have been trying to focus on visualisations of music from the recent years, and there is a very wide range of different approaches to be discovered – which proves that the topic doesn't stop to interest artists – talking about the selection – especially animation artists.

prenehal biti glasbena televizija, še vedno živi. Še kako živ je na spletu, v klubih in na filmskih festivalih, kjer v videih prepoznavajo umetniško vizijo, ki presega njihov oglaševalski značaj.

Zakaj torej animirani glasbeni spot? Če se vrnemo k temeljem, bi morali za opredelitev korenin vizualizirane glasbe začeti z Lenom Lyejem, Ruttmannom in Fischingerjem. V tem programu sta dva videa oz. filma, ki ju lahko umestimo v to tradicijo: *Playtime* Stevena Woloshena, ki spominja na zgodnje ustvarjanje Normana McLarena in Lena Lyeja v neposrednem filmu. Drugi primer pa je študentski izdelek Jeana-Patricea Blancsa *Trois, Quatre*, ki je enako strukturalen in geometričen kot dela Fischingerja ali Ruttmanna.

Razen zgodovinskega pomena animacije in vizualizirane glasbe obstaja še drugi razlog, zakaj po mojem prepričanju nekaj najboljših primerov vizualizacije zvoka v sliki najdemo v animaciji. Animacija je ena od umetnosti, v kateri poigravanje z domišljijo (skorajda) nima meja, zato se lahko občutku sinestezije – enemu od ciljev vizualizacije glasbe – približa bolj kot katerikoli drug medij. Mnogi umetniki na tem področju delajo multisenzorne eksperimente, s katerimi želijo izraziti sinestetično izkušnjo.

Veliko del v tem programu vsebuje sinestetični moment, poigravajo pa se tudi z gibanjem, oblikami in figurativnimi reprezentacijami. V spotu *Ariel* je ena najstarejših oblik vizualizacije glasbe – ples – uporabljena z zajemom gibov, spot *Dubus* se sočasnosti posluži v montaži, v videu *Vanishing Point* je vsak ton z novo obliko ali gibom sočasno reprezentiran v sliki, najbolj pa se sinestetični izkušnji približa spot za pesem skupine Metronomy *On the Motorway*, ki ga je ustvarila dvojica Jul&Mat.

Ko želimo opisati čustveno izkušnjo glasbenega spota ali

Of course Visualisation of music in Animation is to be seen in a special way also because it follows a long tradition itself. The music video is still alive despite its so-called death, when MTV can no longer be called music Television. It is more than alive on the internet, in clubs and also at Film Festivals that tend to see the artistic vision behind the video – beyond the advertising character.

So, why animated music video? When going back to the beginnings, trying to explain the roots of visual music, of course one would start with Len Lye, Ruttmann and Fischinger. There are indeed two videos / films in this programme that can be seen in this tradition: Steven Woloshen's *Playtime* reminding of early Norman McLaren and Len Lye works in direct film. And the second – a student's work: Jean-Patrice Blanc's *Trois, Quatre*, which is as structural and geometric as a Fischinger or Ruttmann piece.

Beyond the historical importance of animation and visual music – there is another reason why I see some of the best examples of visualisation of sound in picture in animation. Animation is among the arts that can play with imagination (almost) without limits – therefore it can get as close to a feeling of synaesthesia as no other media – which is one of the goals of visualizing music. Many artists in this field are performing multi-sensory experiments that attempt to convey the synaesthetic experience.

Many of the works in this program include a synaesthetic moment but also play with movements, forms and figurative representations. One of the oldest visualisations of music – dance – for example, is used with motion capturing in the video *Ariel*; the video *Dubus* uses simultaneity in the montage, in "Vanishing Point" every tone seems to have its simultaneous representation in a picture with a new form or a movement, and among those closest to a synaesthetic

vizualizirane pesmi, pa teorija včasih zataji. Ko te ob ogledu nenadoma zagrabi, da bi z nogo pritegnil ritmu podob ... Česa boljšega si preprosto ne moreš žele! Temu rada rečem "glasba za oči", čustvena izkušnja glasbe, barv, ritma – vzdušja in zvoka. Največkrat jo doživimo na velikem platnu in s povečano glasnostjo!

Wiktorja Pelzer

kuratorka programa Animation Avantgarde na dunajskem festivalu kratkega filma, svobodna kuratorka

experience is a video by the artist duo Jul&Mat for the song by Metronomy "On the Motorway".

But sometimes theory fails to describe the emotional experience of a music video or a visual music piece – when, while watching, you suddenly just feel like tapping your feet to the rhythm of the pictures, which is one of the best things that can happen! I like to call it "music for the eyes", an emotional experience of music, colours, rhythm – atmosphere and sound. Most likely to be encountered on the big screen and with the volume up!

Wiktorja Pelzer

curator of Animation Avantgarde Vienna, free curator

PLAYTIME

Steven Woloshen
Glasba/Music: Oscar Peterson
Kanada/Canada, 2009, 35 mm, 4'



Playtime je hommage filmskemu gradivu in analognemu praskanju na film. V spomin priključeno delo Lena Lyeja in Normana McLarenja oz. njuna prizadevanja, da bi ustvarila vizualizirano glasbo ter povezala sliko in zvok. *Playtime* is a homage to the film material and analogue scratching on film. The film recalls Len Lye or Norman McLaren's work – in their attempts of creating visual music and possibility of connecting picture and sound.

ON THE MOTORWAY

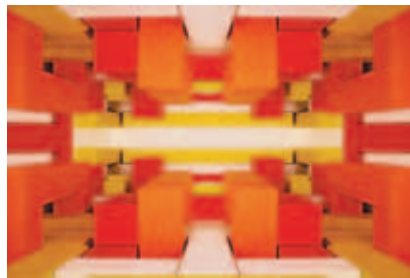
Jul & Mat
Glasba/Music: Metronomy
Velika Britanija/UK, 2010, HD, 2'30"



Jul&Mat ponudita idealni model sinestetične zgradbe: zvok se ne ujema zgolj z barvo, temveč tudi s pozicijo tona in, seveda, sledi ritmu. Vse to je združeno v tem videu: ritem potegov s čopičem – v barvi glasu in višini tona. *Jul&Mat offer a perfect model of a synaesthetic construction: The sound doesn't only equal a colour but also a position, and – of course – follows the rhythm. All this is gathered in this video: the rhythm of the strokes of the brush – in the colour of the tone and the position of the pitch.*

GRINDIN'

Rogier van der Zwaag
Glasba/Music: Nobody Beats The Drum
Nizozemska/The Netherlands, 2010, HD, 3'



Škatla, veliko kartona in popolna iluzija. Migajoči kuboidi plešejo na elektronsko disko glasbo in se gibajo v ritmu. Premikajo se iz enega prostora v drugega in gledalca povlečejo v hipnotičen preplet zvoka in glasbe. *A Box, lots of cardboard and a perfect illusion. The pulsing cuboids are dancing to the electronic disco music, and turn to the beat. They are changing the room and drag the viewer into a hypnotic mix of sound and music.*

TROIS, QUATRE (THREE, FOUR)

Jean-Patrice Blanc (ENSAD)
Francija/France, 2009, HD, 3'



Nadvse osvežujoča variacija digitalne filmske abstrakcije na džezovsko glasbo Jeana-Patricea Blanca razprostre zelo natančne in stroge geometrične like, ki kot da zaplešejo. Toda kljub strogosti – ali prav zaradi nje – lahko z nogo mirno pomagata dajati ritem. *A very uplifting variation of digital abstract film to jazz music. Jean-Patrice Blanc arranges very precise and strict geometric figures which seem to start a dance. But despite of the strictness – or maybe because of it – you are free to tap your feet in the rhythm.*

DUBUS

AV, Glasba/Music: Zelany Rashoho
Rusija/Russia, 2008, HD, 4'



Video se dotika legendarnih filmov, kot so *Sun Valley Serenade*, *Casablanca*, *Nekateri so za vroče*, *Na pristaniški obali* in *Državljan Kane*. Posnetki iz teh filmov so predelani tako, da se ujemajo s svežo glasbo skupine Zelany Rashoho. *This video work deals with well-known films such as Sun Valley Serenade, Casablanca, Some Like It Hot, On the Waterfront, Citizen Kane. The footage of these films is transformed in order to coincide with the new music made by Zelany Rashoho.*

BAGATELLE I

schnellebuntebilder (Sebastian Huber, Robert Pohle, Johannes Timpemagel)
Glasba/Music: sonic.art, György Ligeti
Nemčija/Germany, 2011, HD, 1'16"



Nekakšen klasičnoglasbeni spot, le da v njem ni več veliko klasičnega – samo glasba. Nemška skupina schnellebuntebilder je ustvarila video za saksofonski kvartet sonic.art, ki v enaki meri predstavlja glasbo in glasbenike. *Something like a classical "promo video" but there is not much of "classical" left – just the music. The German group schnellebuntebilder created a video for a saxophone quartet, called sonic.art, which is representing equally the music and the musicians.*

VERGENCE

Tina Frank, Florian Hecker
Avstrija/Austria, 2010, HD, 6'30"



Vergence – oddaljevanje proti približevanju. Črne in rumene proge, ki jih nosi v različne smeri in poti, sestavljajo geometrični balet. Igra bližine in oddaljenosti, zavezana matematiki, se brezkompromisno nadaljuje prek slike in zvoka: ta pospešujeta in zavirata isti program. Nenehna rast in krčenje, zavračanje in prekrivanje – ustvarjalno, neposredno, tehno-psiheledično. Vergence – diverging vs. converging. Driven in different directions and paths, black and yellow bars form a geometric ballet. Indebted to mathematics, the game of proximity and distance continues uncompromisingly through image and sound: they accelerate and decelerate the same program. Constant growth and shrinkage, rejecting and overlapping – creative, straightforward, techno-psychedelic.

ARIEL

Marcus Wendt & Vera-Maria Glahn
Glasba/Music: Stateless
Velika Britanija, Nemčija/UK,
Germany, 2010, HD, 3'31"



Film je nastal po navdihu "večnega boja med dobrim in zlim v vseh nas in govori o Ariel, boginji zdravilstva, ki se v svetu duhov bori s hudičem". Marcus Wendt in Vera-Maria Glahn iz studia FIELD sta ustvarila osupljiv spot, ki prikazuje plesalce in vzpostavlja nov prostor, v katerem se gibljejo. Inspired by the "age-old struggle between good and evil within all of us. Ariel is the goddess of healing, and she is battling with the devil in a spirit world." Marcus Wendt and Vera-Maria Glahn of FIELD created an astonishing video – motion capturing the dancers and creating a new space they move in.

INSCT

Johannes Timpernagel
Glasba/Music: Skyence
Nemčija/Germany, 2010, HD, 2'28"



Zvok bi lahko bil vzet iz kozmosa, zvočna podlaga filma iz astronautovih sanj. Zdi se, da smo vesolje, kjer se shematska reprezentacija kozmosa poigrava z našo domišljijo. The Sounds could have been taken from the universe, the Soundtrack from an astronauts dream. We seem to be outer space where the schematic representation of the universe is playing games with our imagination.

TRANSISTOR

Michaela Schwentner
Glasba/Music: Radian
Avstrija/Austria, 2000, HD, 6'



Videoposnetek kot gradbeni model: spot Michaela Schwentner za pesem Transistor dunajskega glasbenega tria Radian je bil v nekem smislu zgrajen vzvratno, saj se razvija iz ilustrirane glasbe v abstrakten tehnični načrt, ki bi lahko bil uporabljen v obeh medijih. A video clip as a structural model: Michaela Schwentner's video to Transistor by the Viennese music trio Radian was in a sense composed in reverse, progressing from illustrated music to an abstract blueprint which could have been used for both media.

THE CITY

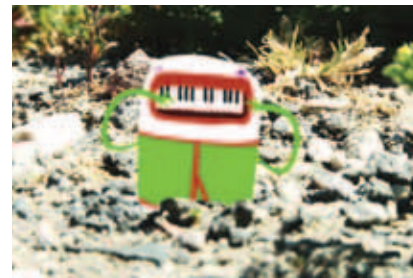
Dirk Koy
Glasba/Music: Five Years Older
Švica/Switzerland, 2010, HD, 4'



Mesto nikoli ni enako – obliko dobi v vsakokratnem subjektivnem pogledu drugih nanj. Pripeljemo se z vlakom in nekaj časa ostanemo, ob spremljavi glasbe skupine Five Years Older gledamo, kako živi, se giblje in preobraža, dokler tako, kot smo prišli, tudi ne odidemo. Navdušujoča animacija! The city is never the same – it gets its shape from every other subjective view on it. We take the train – stay a while, see it living, moving and transforming to the soundtrack of "Five Years Older" until we leave again as we came. A fascinating animation piece!

ANIMALS

Kristofer Ström
Glasba/Music: Minilogue
Švedska/Sweden, 2008, HD, 5'41"



Mesto jih je polno: zvokov, ki kličejo po vizualizaciji. Kristofer Ström je za svojo domišljijo našel rešitev: ti zvoki prihajajo od nekih bitij oziroma živali, in to ves čas! In ne samo to: živali kar kipijo od barvitosti. Jih mi preprosto ne opazimo? The city is full of them: sounds that seek for a visualisation. Kristofer Ström found a solution in his imagination: There are creatures – or animals that are making those sounds – constantly! And more: they seem to burst with colour. Do we just fail to notice them?

DYNAMITE

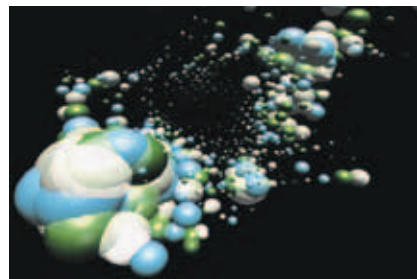
Superelectric (Henk Loorbach)
Glasba/Music: Kraak & Smaak
Nizozemska/The Netherlands,
2010, HD, 3'24"



Slavospev uničevanju vinilk – v vseh mogočih odtenkih! Gramofon je v spotu uporabljen kot naprava za proizvodnjo tako glasbe kot slike. Iz plošče nastane disko-retro podoba. Celebrating the destruction of the vinyl record – in all possible shades! The Video uses the record player as a music-, as well as a picture-producing machine. Turning the record in a disco-retro look.

TRENDFOLLOWER

Didi Bruckmayr
Glasba/Music: Fuckhead
Avstrija/Austria, 2009, betaSP, 2'



Oblike, ki jih v spotu Trendfollower uporabi Bruckmayr, so mehurčki, utripajoči stožci, kocke in druge prostorske izbokline, ki naj bi namigovala na finančni sistem. Igra med temi podobami in zvokom: hipermotorni, mračni, tehnoidni elektro zvočni izdelek konča v tisočerihi hiperaktivnih vzorcih. The forms Bruckmayr uses in Trendfollower are bubbles, pulsating cones, cubes, and other spatial bulges that should recall the financial system. The game between these images and sound: a hypermotoric, gloomy, technoid, electro piece, ends up in thousands of hyperactive patterns.

VANISHING POINT

Takuya Hosogane
Glasba/Music: cubesato
Japonska/Japan, 2010, HD, 2'



Zmes abstraktnih tri- in dvodimenzionalnih prostorov in likov, ki se vedno zberejo na sredini slike. Popolna usklajenost. Ali te pike res ustvarijo zvok? A mixture of abstract three and two dimensional spaces and figures that always concentrate in the centre of the picture. Perfectly synchronized. Do these dots really make sound?

TINAMV 1

Adnan Popović
Glasba/Music: Kilo
Avstrija/Austria, 2011, HD, 4'



Adnana Popovića je pri ustvarjanju filma gnala tradicija vizualizirane glasbe in doseganja popolne usklajenosti ter sinestetičnega učinka. Glasba avstrijske eksperimentalne skupine Kilo ustvarja izvrstno vzdušje za izdelovanje skulptur(e) v gibanju. The tradition of visual music and creating a perfect synchronization and synaesthetic effect drove Adnan Popović while making this film. The music by Kilo – an Austrian experimental music group – provides the perfect atmosphere to create this sculpture(s) in movement.

ALLEGRO NON TROPPO

Glej str.
See p.

TROJČICE IZ BELLEVILLA / LES TRIPLETTES DE BELLEVILLE / THE TRIPLETS OF BELLEVILLE

Glej str.
See p.

GRDI RAČEK / GADKII UTENOK / THE UGLY DUCKLING

Glej str.
See p.

FOKUS NA ŠPANIJO: TALENTI IZ VROČIH KRAJEV ANIMIRANI FILM V ŠPANIJI

Španija je dežela z bogato tradicijo umetnosti in ustvarjalnosti. Toda animirani film zahteva tehnično disciplino, ki talentom v državi brez ustreznih šol in kontinuitete v industriji ni vedno na voljo. Vzponi in padci industrije, šibka institucionalna podpora umetniški animaciji in 40 let diktature (ko so v kinematografih animiranim filmom mesto pred celovečerci prevzeli propagandni izdelki) je nekaj zaščitnih znakov naše zgodovine animiranega filma. Zaradi teh razmer je nekaj posamičnih genijev kariero gradilo v tujini. Pionir filma Segundo de Chomón se je čez mejo podal prvi, z leti pa so mu sledili še drugi umetniki in animatorji, ki so se večinoma uveljavili v večjih ameriških studiih. Pogled v preteklost razkriva, da sta bila v štiridesetih ustvarjena dva pomembna celovečerca (*Garbancito de la Mancha* in *Érase una Vez*) in dostojna zbirka serij kratkih filmov z izvirnimi liki. Poleg tega so med številnimi naslovi takšne ali drugačne kakovosti izjemna dela nastajala na komercialnem področju, denimo v 50. in 60. letih v studiih Moro.

Glavna centra produkcije sta bila tradicionalno Barcelona in Madrid. Odločilnega pomena je bilo, sploh v Barceloni, založništvo, saj je ilustratorjem in striparjem omogočalo enostaven prehod v animacijo (takšni primeri so revija TBO v zgodnjih 60. letih, El Papus v 70. in 80. letih, v zadnjih časi pa založba Norma Comics).

Novejša zgodovina ima k sreči tako na neodvisni kot komercialni sceni večji obseg in kontinuiteto. Neodvisna scena se je od 80. let dalje z avtorji, ki so študirali v tujini ali so začeli eksperimentirati spontano, neprestano razvijala in danes na njej ustvarja nova generacija, ki bi lahko začela

FOCUS ON SPAIN: TALENT FROM THE HEAT ANIMATION IN SPAIN

Spain is a country with a great tradition in the arts and creativity. But animation requires a technical discipline, which was not always available to the talent in a country without schools and with a discontinuous industry. The ups and downs of this industry, little institutional support for the art-oriented animation and the 40 year dictatorship (when in cinemas propaganda newsreels took the place of animated shorts before the features), are some of the trademarks of our animation history. In this context some isolated geniuses pursued their careers overseas. The pioneer Chomón was the first to go abroad, but over the years other artists and animators followed, and particularly established their careers in major American studios. Looking back, however, two important features were made in the forties (*Garbancito de la Mancha* and *Érase una Vez*) as well as a respectable collection of series of shorts with some original characters. In addition to this, outstanding works were made in the commercials field, such as those of Studios Moro in the 50s and 60s, among many other pieces of better or worse quality. Traditionally the two main production centres were located in Barcelona and Madrid. Especially in Barcelona, the editorial field was of key importance as it created a good opportunity for illustrators and comic artists to jump into animation (from magazines such as TBO from the early days until the 60s, El Papus in the 70s and 80s and in recent years the editorial Norma Comics, among many others).

Luckily the recent history is more abundant and continuous both on the independent and the commercial scene. From the 80s onwards, an independent scene has been growing

raziskovati medij v dobi informacijske tehnologije. Industrija, ki si je v zadnjih 20 letih priborila trden položaj v televizijskih serijah, je trenutno zelo močna tudi v evropskem merilu (serije kot npr. Pocoyó ali The Triplets so bile nagrajene in predvajane po vsem svetu).

Ta izbor filmov celovečerce in komercialna dela pušča ob strani in se osredotoča na neodvisne kratke filme starejšega in novejšega datuma. Dva programa bolj eksperimentalnega španskega animiranega filma sta bila pred kratkih prikazana v Cankarjevem domu in Slovenski kinoteki v okviru programa "Od ekstaze do vznosenosti, 50 let drugačnega španskega filma" v selekciji barcelonskega Centra za sodobno kulturo. Eksperimentalnega animiranega filma zato v tem izboru ni.

steadily with authors that studied overseas or started to experiment spontaneously, and today, there is a new generation that could start to investigate the medium in the era of information and technology. Having established itself firmly in the TV series area over the past 20 years, our industry is currently very strong at the European level (series such as Pocoyó or The Triplets have been awarded and sold worldwide).

However, this selection of films has concentrated on some historical and recent independent shorts, leaving aside the features and the commercial work. Two programmes of the more experimental Spanish Animation were presented recently at Cankarjev Dom and Slovenian Cinemathèque within the special programme "From Ecstasy to Rapture. 50 years of the other Spanish Cinema" curated by the Center of Contemporary Culture of Barcelona. For this reason more experimental animation is not included in this programme.

PROGRAM I SEGUNDO DE CHOMÓN

Španska zgodovina animiranega filma se začne v Franciji, kjer je vizionarski Segundo de Chomón (Teruel, 1871–Pariz, 1929) ustvaril svoje najvidnejše filme, v katerih je, predvsem za potrebe posebnih učinkov, uporabil animacijo. Ponoven sloves mu je pred komaj nekaj leti prinesla rekonstrukcija njegovih filmov. Bil je sodobnik Mélièsa, s katerim v številnih filmih deli predanost fantaziji. Njegova metoda in izjemna domišljija sta mu pomagali pri delu za *Pathé Frères* v Parizu in pozneje pri *Itala Filmu* v Torinu. V tem izboru iz njegove bogate kinematografije z več kot 400 filmi je nekaj njegovih najbolj "animiranih" del.

Carolina López Caballero

Program bo v živo na klavirju spremljal **Andrej Goričar**.

PROGRAMME 1 SEGUNDO DE CHOMÓN

Our animation history starts in France, where the Spanish pioneer Segundo de Chomón (Teruel 1871 – Paris 1929) created his most acclaimed films using animation, mostly for special effects. This pioneer started to win back his recognition just a few years ago, thanks to the restoration of his films. His work is contemporary to that of Méliès with whom he shares the devotion for fantasy in many of his films. His great imagination and technique helped him to work in Paris at *Pathé Frères* and later in Torino at *Itala Film*. Based on vast cinematography that includes over 400 films, this selection contains some of the most "animated" pieces.

Carolina López Caballero

With live piano accompaniment by **Andrej Goričar**.

FOKUS NA ŠPANIJO I: SEGUNDO DE CHOMÓN FOCUS ON SPAIN I: SEGUNDO DE CHOMÓN

KRALJ DOLARJEV / LE ROI DES DOLLARS / KING OF DOLLARS

Segundo de Chomón (Pathé)
Francija/France, 1905, 35 mm, 2'



Bližnji posnetki dlani in nato še moške glave na prelepem ročno pobarvanem filmskem traku prikazujejo čarovniški trik pomnožitve kovancev. A close-up of a hand and later a man's head shows the magic trick of the multiplication of coins in a beautiful hand coloured film print.

STO STVARI / LES CENT TRUCS

Segundo de Chomón (Pathé)
Francija/France, 1906, 35 mm, 3'



Brezkončne preobrazbe in nenadne pojavitve dame, balerine in dveh klovnov, ki so vsi del čarodejeve predstave. A multitude of transformations and sudden appearances by a lady, a ballerina and two clowns, all of whom are part of a conjuror's performance.

KITAJSKE SENCE / LES OMBRES CHINOISES

Segundo de Chomón (Pathé)
Francija/France, 1908, 35 mm, 3'



Plesalca v orientalski scenografiji odigrata svojo vlogo. In an Oriental setting two dancers play their act.

SANJE KUHARSKIH VAJENCEV / LE RÊVE DES MARMITONS / SCULLION'S DREAM

Segundo de Chomón (Pathé)
Francija/France, 1908, 35 mm, 6'



Skupina kuharjev se zabava. Ko se spet lotijo dela, jim škrat podtakne uspavalni napoj in odreže roke. Toda roke lahko same delajo dalje. *A group of cooks are having fun. When back at work a gnome leaves a potion that makes them fall asleep. He cuts their hands off but the hands can keep working on their own.*

GLEDALIŠČE MALEGA BOBA / LE THÉÂTRE DU PETIT BOB / BOB'S ELECTRIC THEATRE

Segundo de Chomón (Pathé)
Francija/France, 1908, 35 mm, 6'



Stop-motion animacija z lutkami. *A stop-motion animation with puppets.*

SODOBNI KIPAR / SCULPTEUR MODERNE / MODERN SCULPTORS

Segundo de Chomón (Pathé)
Francija/France, 1908, 35 mm, 6'



Skupina glinenih kipov in slik oživi. *A series of clay sculptures and pictures come to life.*

ELEKTRIČNI HOTEL / EL HOTEL ELÉCTRICO / THE ELECTRIC HOTEL

Segundo de Chomón (Pathé)
Francija/France, 1908, 35 mm, 9'30"



Eden najbolj cenjenih filmov Segunda de Chomóna. V njem prikazani hotel je tako hladen in sodoben, da vse poteka samodejno. *One of the most acclaimed Segundo de Chomón films. This hotel is so cool and modern that everything moves "automatically".*

UROČENA HIŠA / LA MAISON ENSORCELÉ

Segundo de Chomón (Pathé)
Francija/France, 1908, 35 mm, 6'



Predmeti v hiši, v kateri straši, se na grozo junakov premikajo sami od sebe. *Domestic objects move by themselves, to the exasperation of the characters that enter a haunted house.*

NENAVADEN IZLET / UNE EXCURSION INCOHÉRENTE

Segundo de Chomón (Pathé)
Francija/France, 1909, 35 mm, 8'



Igrana zgodba o izletu na deželo. S hrano za piknik se začnejo dogajati čudne reči. Sledijo bizarni prizori v podeželski hiši, kjer se lonec začne premikati, s silhueto dveh spečih glavnih junakov pa kot kitajske senčne lutke vstanejo bitja in predmeti. *A narrative live-action story of an excursion to the countryside. Strange things happen with the picnic food. Bizarre scenes will follow at the country house where a pot comes to life and characters and objects appear as Chinese shadows out of the sleeping silhouette of the main two characters.*

VOJNA IN MOMIJEVE SANJE / LA GUERRA ED IL SOGNO DI MOMI / THE WAR AND THE DREAM OF MOMI

Segundo de Chomón, Giovanni Pastrone (Itala Film)
Italija/Italy, 1916-1917, 35 mm, 41'



Domoljubni vojni film v režiji Giovannija Pastroneja. Za animirane učinke je poskrbel Segundo de Chomón.
A patriotic war film, directed by Giovanni Pastrone. Segundo de Chomón was responsible for the animation effects.

PROGRAM II ZGODBE O LJUBEZNI IN KLANJU

S smrtjo Francisca Franca, ki je Španiji vladal 40 let, se je leta 1975 zaključilo dolgo, temučno obdobje njegove diktature. Španija je vstopila v demokratično tranzicijo in po mnogih letih so ljudje spet lahko svobodno izražali svoje misli. Pojavile so se satirične politične revije, kot je *El Papus*, ki so kar tekmoval v svoji globoki želji po izražanju političnih idej brez strahu pred represijo. Tudi film in mediji so se po dolgem času lahko sproščeno ukvarjali s spolnostjo brez upoštevanja moralnega kodeksa rimskokatoliške cerkve, ki ga je uveljavil Franco. Izjemni satirični striparji *El Papusa*, Chumy Chumez, Perich, Oscar, Ja, Fer, Ivà, in njihov nekorekten smisel za humor (ki je celo po današnjih merilih nezaslišán!) so ustvarili serijo kratkih filmov, ki skupaj sestavljajo celovečerec. Film je odličén prikaz tega obdobja, ki kljub preprosti animaciji lahko razvedri in šokira odraslo občinstvo.

PROGRAMME 2 HISTORIAS DE AMOR Y MASACRE

When the Head of Spanish State for 40 years Francisco Franco died in 1975 the long dark years of his dictatorship ended. Spain entered a democratic transition and for the first time in many years, ideas could be expressed freely. Satirical, political magazines such as *El Papus* emerged in a contest of a deep desire to express political ideas without fear of repression. Also, for the first time in years, film and media could express sexual liberation outside the moral codes of the Roman Catholic Church imposed by Franco. The great satirical comic strip artists of *El Papus*: Chumy Chumez, Perich, Oscar, Ja, Fer, Ivà, and its irreverent humour (outrageous even by today's standards!) managed to create a collection of shorts that put together made a feature. This piece is a very good representation of those years and despite its limited animation it still has the capability of entertaining and shocking adult audiences.

ZGODBE O LJUBEZNI IN KLANJU / HISTORIAS
DE AMOR Y MASACRE

Španija/Spain, 1979, 35 mm, 88'



Režija / **Directed by:** Jorge Amorós aka Ja.
Scenarij / **Script:** Jorge Amorós
Animacija / **Animation:** Víctor Luna, José Jorna,
Marta Moragas, Rosa Mª Amorós, Anna M. Virgili
Kamera / **Photography:** Xavier Font
Montaža / **Editing:** Emilio Ortiz
Glasba / **Music:** Enrique Escobar
Zvok / **Sound:** Sonoblok
Produkcija / **Produced by:** Ediciones Amaika,
Estudios Equip Dibujos Animados

Pomemben film v španski filmski zgodovini (prvi animirani film za odrasle). Kljub preprosti metodi animacije je zaradi duhovitega scenarija in grotesknih risb obvezna sestavina vsakega seznama filmov iz obdobja španske demokratične tranzicije. Sestavlja ga šest izvirnih kratkih filmov, ki so jih ustvarili najboljši striparji tistega časa: Chumy Chumez, Perich, Oscar, Ja, Fer in Ivà. Film je izstopal po radikalnem satiričnem humorju in uporabi animacije za odrasle, česar gledalci takrat niso bili vajeni.

An important film within the Spanish cinema history (its first adult animation). Despite its basic animation technique, the fun scripts and grotesque drawings make this piece a "must" when talking about film and Spanish democratic transition. The film is composed of 6 original shorts by the best cartoonists of the time: Chumy Chumez, Perich, Oscar, Ja, Fer and Ivà. Altogether the film was a rare bird for its extreme satirical humour and for using animation for adults (something audiences were not used to at all).

Glej str. 95
See p. 95

PROGRAM IV
Š KOT ŠPANIJA II

V globaliziranem svetu včasih ni tako preprosto izdelati programa po ključu narodnosti. Izbrana dela se ukvarjajo z idejami, občutji in zgodbami, ki nagovarjajo globalno občinstvo, kljub temu pa ohranjajo nekaj "španskega pridiha".

PROGRAMME 4
S FOR SPAIN II

In a global world it is sometimes not that simple to select a program by nationality. The works selected for this screening explore ideas, feelings and stories appealing to a global audience, yet they retain a little of its "Spanish touch".

**GOSPA IN SMRT / LA DAMA Y LA MUERTE /
THE LADY AND THE REAPER**

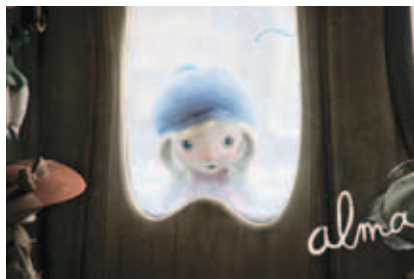
Javier Recio Gracia (Kandor
Graphics/Antonio Banderas)
Španija/Spain, 2009, HD, 8'



Mila stara gospa bi rada umrla, da bi spet videla
moža, vendar je zdravnik pri tem ne podpira.
*A sweet old lady wants to die to
be re-united with her husband, but
her doctor thinks otherwise.*

ALMA

Rodrigo Blaas (Cecile Hokes)
Španija, ZDA/Spain, USA, 2009, HD 6'



Kedlo vlec k izložbi trgovine z igračkami
kot večšo k plamenu, saj v njej vidi
punčke, ki so videti kot prave. Film je
nastal v produkciji Guillermo del Tora.
*Attracted to the life-like dolls in a doll
shop window, a young girl finds herself
drawn to the shop like a moth to a flame. A
project produced by Guillermo del Toro.*

**IZDAJALSKO SRCE / EL CORAZÓN DELATOR /
THE TELL TALE HEART**

Raul García (Kandor Graphics)
Španija/Spain, 2005, HD, 10'



Poejeva zgodba, ki jo pripoveduje Bela Lugosi.
Večkrat nagrajen neodvisni kratki film izvrstnega
ustvarjalca komercialnih animiranih filmov in
režiserja celovečerca *El Lince Perdido* (2008).
*Poe's story with the voice of Bela Lugosi as
the narrator. A multi-awarded independent
short of a very fine commercial animator, also
director of the feature *El Lince Perdido* (2008).*

MEGLA / NIEBLA / FOG

Emilio Ramos (ProduccionesAtotonilco/
Pompeu Fabra University)
Mehika, Španija/Mexico, Spain, 2006, HD, 8'



Starec pripoveduje o osupljivem dogodku, ki je
spremenil zgodovino pozabljene vasi, ko se je
nad njo spustila megla. Nagrajen študentski film.
*An old man tells the extraordinary event that
changed the story of a forgotten village in the
middle of the fog. An awarded student film.*

**HEZURBELTZAK: SKUPINSKO GROBIŠČE /
UNA FOSA COMÚN / A COMMON GRAVE**

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



Baskovske besede *hezurbeltzak* ne
najdete v slovarju. To je neobstoječ
izraz za nevidne družbene skupine. V
dobesednem prevodu pa pomeni "črni".
*The Basque word *hezurbeltzak* does not appear
in dictionaries. It is a non-existent word used
to describe socially invisible groups. Its literal
translation would be "the black ones".*

AMAR / ÁMÁR / AMAR

Isabel Herguera (Isabel Herguera)
Španija/Spain, 2010, 35 mm, 8'



Ines odpotuje v Indijo na obisk k prijatelju
Amaru, ki že več let živi v psihiatrični ustanovi.
Spominja se zadnjih dni, ki sta jih preživela
skupaj, in svoje obljube, da se bo vrnila.
*Ines travels to India to visit her friend Amar,
who has been living in a mental institution
for years. Ines remembers the last days they
spent together and her promise to return.*

SOY SAUCE

Laura Ginés, Pere Ginard with the Massana Art School students (Laboratorium)
Španija/Spain, 2006, HD, 3'



Nadrealistično potovanje po Japonski, ki je sličico za sličico nastalo v sodelovanju Laboratoriuma in študentov barcelonske Akademije za umetnost Massana. A surrealistic journey through Japan manufactured frame by frame by Laboratorium and students from Massana Art School (Barcelona).

EXLIBRIS

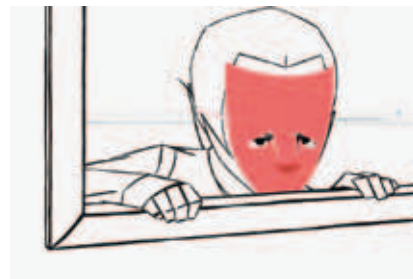
María Trénor (Clara Trénor)
Španija/Spain, 2010, 35 mm, 12'



Štirje različni ljudje ob štirih različnih časih in na štirih različnih krajih berejo, igrajo in požirajo isto knjigo ... Vsak s svojimi občutki, fantazijami, podobami in zvoki. Four different people at four different times and places read, play and enjoy the same book... each with their own private feelings, fantasies, visuals and sound.

DANIELOVO POTOVANJE / DANIEL'S JOURNEY

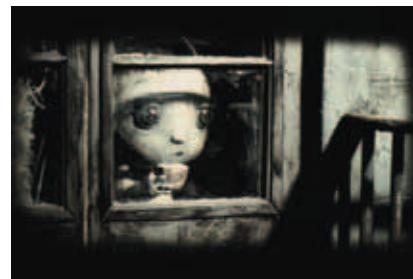
Luis Zamora Pueyo (Luis Zamora Pueyo)
Španija/Spain, 2009, 35 mm, 13'50"



13-letnemu Danielu se je vedno zdelo, da ga Oče ne mara. Ko Mama in Sestra odideta od doma in se ne vrmeta, ne dvomi, da je za to kriv Oče. O tem je popolnoma prepričan, saj je vse skupaj videl skozi Skrivno Odprtino v svoji sobi, za katero ne ve nihče drug. Daniel, a 13 year-old boy, has always thought his Dad doesn't love him. In fact, when his Mum and Sister leave home and don't come back he knows his Dad is the one to blame. He is very sure of this because he has witnessed everything through the Secret Hole he hides in his room.

DVOJČICI S SONČNE ULICE / LE BESSONES DEL CARRER DE PONENT / THE TWIN GIRLS OF SUNSET STREET

Marc Riba, Anna Solanas (I+G Stop Motion)
Španija/Spain, 2010, 35 mm, 11'50"



Balzami, napoji in blažila. Enriqueta in Ramoneta na Sončni ulici 17A v Barceloni diskretno, obzirno in prijazno poskrbita za vse vaše želje. Preparati niso na voljo v lekarnah ali drogerijah. Ointments, elixirs and poultices. Enriqueta and Ramoneta will attend your needs with discretion, reserve and pleasant manners at Sunset Street No. 17A, Barcelona. Not sold in drugstores or chemist's shops.

EVROPSKE ŠOLE ANIMIRANEGA FILMA ESDIP MADRID

ESDIP, 30 LET UMETNIŠKE ŠOLE

Pod imenom **Escuela Taller de Animación Fastasma** (Šola delavnic risanega filma Fantasma) je bil leta 1983 ustanovljen prvi center za poučevanje tehnik risanega filma v Španiji. To so bili zametki poznejše **ESDIP Escuela Superior de Dibujo Profesional** (Višje šole za profesionalno risbo). V času, ko je bilo v Evropi mogoče na prste ene roke prešteti delavnice za risanke, ki so bile naravnane k eksperimentalnemu delu, je Fastasma ponujala program triletnega študija, ki je pripravljaj na vstop na strokovni trg in ponujal prakse na področju risanih serij za televizijo (večinoma Hanna-Barbera) in celovečernih risanih filmov. Malo ljudi je verjelo v tako inovativen in neznan projekt in niso si predstavljali, da bo imel leta kasneje takšen vpliv ne le v Španiji, ampak tudi na mednarodni ravni. Ko danes gledamo nazaj, smo še vedno presenečeni nad delom, opravljenim v zadnjih tridesetih letih, in ponosni na veliko naših nekdanih študentov, ki zavzemajo pomembna mesta v svetu animiranega filma – do take mere, da je težko najti dobro špansko produkcijo, pod katero se ne bi podpisalo znatno število naših bivših študentov. Tisti, ki so si želeli sodelovati z velikimi amerškimi studii, so prečkali lužo in so zdaj del velikih studijskih sistemov pri Pixarju, Blue Sky Studios, Dreamworksu in drugih. Veliko tistih, ki so raje ostali v Španiji, trenutno dela v studiih, ki sodelujejo z njimi ali sami ustvarjajo filme, na primer Zinkia (Pocoyo) ali Ilion Studios (Planet 51). Šola pa svoje dejavnosti ni omejila le na poučevanje. Na področju risank je spodbujala združevanje in v okviru tega sodelovala pri organizaciji festivalov animacije, pri pripravih za tečaje in delavnice v drugih državah,

EUROPEAN ANIMATION SCHOOLS ESDIP MADRID

ESDIP, 30 LET UMETNIŠKE ŠOLE

The first institution to teach animation techniques in Spain, named **Escuela Taller de Animación Fastasma** (Animation Workshop School Fastasma), was set up in 1983. This marked the beginning of what later became **ESDIP, Escuela Superior de Dibujo Profesional** (School of Professional Drawing). In the time when more experimental animation workshops in Europe were few and far between, Fastasma offered a three-year study programme, preparing students for their entry into the professional environment and teaching practices of animated TV series (mostly Hanna-Barbera) and animated feature films. Few people believed in this innovative and uncommon project and could not imagine it would grow to become this influential not only in Spain, but also internationally. Looking back we are still amazed by the work done over the last thirty years and we are proud to see many of our former students taking up prominent positions in the world of animation to the degree that it is difficult to find a good Spanish production not featuring a significant number of our ex-students. Those aspiring to careers in big American studios have gone overseas and are now part of the colossal studio universe at Pixar, Blue Sky Studios, Dreamworks and elsewhere. A lot of those who preferred to stay in Spain now work in studios that collaborate with them or make their own films, such as Zinkia (Pocoyo) or Ilion Studios (Planet 51). School activities have never been limited to teaching. In animation, the school has encouraged association by collaborating in organising animated film festivals, in preparing educational programmes and workshops abroad, organising travelling workshops and fair presentations (Juvenalia, Aula, etc.), has provided scholarships for young

izvajanju potujočih delavnic, prikazov na sejmi (Juvenalia, Aula itn.), štipendijah za obojavne študente, pri pisanju prispevkov za zbornike in za tisk, pri pripravih za okroglo mizo, predstavitev itn. Vse to z namenom ozaveščati o svetu risank, ki tedaj "še ni bil tako poznan".

Za naše delavnice animacije veljajo štiri načela:

Risba in umetniško ustvarjanje kot nenadomestljiv temelj za katerokoli umetnost.

Raziskovanje/eksperimentiranje, ki podpira nove ideje in projekte.

Tehnologija kot nepogrešljiva pomoč.

Ustvarjanje filmov kot cilj, ki utemeljuje ves trud.

V okviru izobraževalnih praks študentje ustvarjajo ali sodelujejo pri ustvarjanju kratkih animiranih filmov, ki so na ogled na prepoznavnih državnih in mednarodnih festivalih risanega filma, kjer so že prejeli številne nagrade, vključno z dvema nominacijama za Goyo – najvišjo odlikovanje za film v Španiji. Videti svoje delo ob boku trenutno najboljših animatorjev je vznemirljiva spodbuda za študente. Od leta 2000 je šola ustvarila več kot 20 kratkometražnih filmov, kar je glede na splošno dejavnost na področju neodvisnega risanega filma v Španiji dokaj nenavadno. Filmi nastajajo v lastni produkciji. Največ dela pri projektih prevzamejo ustvarjalne skupine študentov s podporo in nasveti profesorjev. Pri nekaterih filmih smo potrebovali zunanjo strokovno pomoč različnih studiev, npr. koprodukcija z Eduardom Elosegijem. Naše projekte podpirajo javne ustanove: **Občinska skupnost Madrid** in **Ministrstvo za kulturo**, uresničitev številnih projektov pa so nam omogočili tudi prispevki **Canala Plus** in podjetja **Luján Producciones**. Zahvaljujoč podpori in odzivu se našemu delu in številnim projektom risanega filma in filmov v drugih tehnikah (3D, plastelin itd.), ki so že v nastajanju, napoveduje odlična prihodnost.

Emilio de la Rosa

talents, encouraged students to write contributions in journals and print media, organised round-table debates and presentations, etc. All this with the aim of raising awareness about the previously "little known" world of animation.

Four principles of our workshops:

Drawing and creativity as an irreplaceable starting point of any art form.

Exploration/experimentation as support for new ideas and projects.

Technology as an indispensable aid.

Filmmaking as a goal that makes all efforts worthwhile.

As part of our teaching practices, students make or help make animated shorts, which have been shown in prominent Spanish and international animated film festivals and have won a number of awards, including two nominations for the Goya Award, Spain's main film award. To see your work side by side with the best filmmakers of a given period is an exciting encouragement for students. Since 2000, the school has made over 20 short films, an extraordinary achievement considering the average output in independent Spanish animation. Films are made as our own production. The largest portion of work is done by creative groups of students with support and advice of mentors. In some of our projects, we have asked various studios for professional help, which resulted in co-productions such as the one with Eduard Elosgi. Our work is supported by **the Community of Madrid** and the **Spanish Ministry of Culture**. Many projects could not have been carried out without the contributions made by **Canal Plus** and **Luján Producciones**. Thanks to the support and acknowledgment we receive, our work and our numerous evolving animated film projects based on drawing and other techniques (3D, clay, etc.) are heading towards a bright future.

Emilio de la Rosa

EL APARECIDO

Diego Agudo Pinilla
Španija/Spain, 2001, 35 mm, 4'



Koreografija o življenju in smrti na skladbo
La Danza del Terror Manuela de Falle.
Choreography about life and death, based on
"La Danza del Terror" by Manuel de Falla.

LLUVIA

Diego Agudo Pinilla
Španija/Spain, 2002, 35 mm, 4'



Mož hodi po dežju. Animirana refleksija
o avtorju in njegovem delu. Hommage
švicarskemu umetniku Albertu Giacomettiju.
A man walks in the rain. An animated reflection
about the author and his work. Homage
to the Swiss artist Alberto Giacometti.

A ZA VSE / A POR TODAS / A FOR ALL

Emilio de la Rosa, Gabriel Martínez
Rodríguez (ESDIP/ De cuatro a 6 S.L.)
Španija/Spain, 2004, 35 mm, 3'10"



Učenje črk je lahko zabavno. Kaj pa bi ti naredil,
če bi imel stol, debel čopič in nekaj barve?
Learning to write the letters could be
amusing, or what would you do with a
chair, a stubby brush and some paint?

POLETI ZAME / VUELA POR MÍ / FLY FOR ME

Carlos Navarro
Španija/Spain, 2004, 35 mm, 6'50"



Gospodinja se počuti kot ujetnica lastnega
doma. Izgubila je vsakršno upanje. Rada
bi zbežala, vendar sama ne zmore.
A housewife feels prisoner of her own house.
She hasn't got any hope. She would like to
escape but she can't make it on her own.

LAKOTA / HAMBRE / HUNGER

Javier García Castellanos, Roberto Prades,
Ana Santaballa, Raquel Sánchez Cervilla,
Ana Fanny Isnaeni, Miguel Peña
Španija/Spain, 2005, 35 mm, 7'



V mali vasi sta živeli mati in hči. Hrane ni
bilo na voljo, bilo pa je veliko ... LAKOTE.
In a little village lived a mother and
her daughter. They had nothing to eat
and they had much... HUNGER.

VSE NAJBOLJŠE / CUMPLEAÑOS FELIZ / HAPPY BIRTHDAY

Israel Puya, Alejandro Muñoz,
Anabel Jiménez Torrado
Španija/Spain, 2007, 35 mm, 7'



Miguel preživlja sanjski rojstni dan, toda
sanje se lahko v trenutku končajo.
Miguel's birthday is perfect; but dreams can
sometimes suddenly come to an end.

JAZZ SONG

Jorge González Varela

Španija/Spain, 2007, 35 mm, 8'



V spalnici newyorškega stanovanja se Charles Lewis, džezovski trobentač, odloča med življenjem s svojim dekletom Paulo in ljubeznijo do glasbe.

In a New York apartment bedroom, Charles Lewis, a Jazz trumpeter, must decide between the life with his partner, Paula, or the love for his music.

MOJE MESO IN KRI / CARNE DE MI CARNE / MY FLESH AND BLOOD

Patricia Asenjo, Patricia Gil

Španija/Spain, 2009, 35 mm, 8'25"



Kratka vsebina? Samo prek mojega trupla!
[A synopsis? Over my dead body!](#)

RITEM / RITMO / RHYTHM

Marcos Andavert

Španija/Spain, 2009, betaSP, 2'20"



Čustveni koncept, ki ga vsak človek doživlja drugače, hkrati pa v vsakomur vzbudi naraven odziv, neke vrste energijo, impulz.
[An emotional concept that each person feels in a different way, but at the same time causes in everyone, in a natural manner, a reaction, a kind of energy, an impulse.](#)

KOLESA, OBLIŽI IN LIZIKE / RUEDAS, TIRITAS Y PIRULETAS / WHEELS, BAND-AIDS AND LOLLIPOPS

Maria Medel

Španija/Spain, 2010, 35 mm, 7'50"



Hugo se veselo igra s svojim triciklom, dokler ne spozna Carol. Od takrat naprej hoče nanjo na vsak način narediti vtis.
[Hugo is happy playing with his tricycle. Until he meets Carol. Since then, he would do anything to impress her.](#)

DREVO UMDONI / EL ARBOL UMDONI / THE UMDONI TREE

Cesar Desmond Fernández Cahill

Španija/Spain, 2011, 35 mm, 5'



Nandi in njena hči Mbali živita sami v srcu Južne Afrike in garata na polju. Nekoč njuno rutino zmoti nekaj, kar jima bo za zmeraj spremenilo življenje.
[In the heart of South Africa, Nandi and her daughter, Mbali live on their own, and work very hard on the crops. But one day, their routine is interrupted by something that will change their lives forever.](#)

DIM / HUMO / SMOKE

Rouzbeh Solhjoui

Španija/Spain, 2011, betaSP, 5'40"



Dim je grafična metafora, ki se ne ustavlja zgolj pri pogubnih posledicah kajenja. Ukvarja se z okoljskim vplivom onesnaževanja, ki ga povzročamo s svojim življenjskim slogom.
[Smoke is a graphic metaphor that goes beyond the pernicious consequences of smoking. It addresses the ecological impact of pollution generated by our lifestyle.](#)

YAKU

Nacho Pesquera, Nacho Subirats
Španija/Spain, 2011, 35 mm, 8'



Yaku je poseben deček. Nekoč mu izmaknejo orglice. Ko že misli, da je vse izgubljeno, ga neznanec odpelje na čarobno potovanje.
Yaku is a special boy. One day, somebody steals his harmonica. Just when he thinks that all is lost, a stranger takes him on a magical journey.

FESTIVALI V REGIJI: MEDNARODNI FILMSKI FESTIVAL STOPTRIK

Mednarodni filmski festival Stoptrik je svež projekt, posvečen izključno umetnosti stop motion animacije z vsega sveta. Edinstvenost stop motion žanra je v kombiniranju realnosti in iluzije. Alkimija metamorfoze: tridimenzionalni objekti, fotografirani sličico za sličico, so priklicani v življenje skozi videz gibanja – esenco filmske izkušnje. Stoptrik je zapolnil nišo, občuteno tako pri ustvarjalcih kot profesionalci. Organizatorji so naleteli na izjemno pozitiven odziv avtorjev in promotorjev vsega sveta, ti pa so poudarili pomembnost tega specifičnega žanra na področju različnih tehnik animacije. Ideja o festivalu Stoptrik je rasla na osnovi prepričanja, da je še vedno mogoče začuti nedvomno moč in čarobnost stop motion animacije. Kljub priljubljenosti računalniške 3D animacije se občinstvo in ustvarjalci vedno radi vračajo k temu žanru. Pred več kot sto leti so vizionarji, npr. Georges Méliès, Segundo de Chomón in Władysław Starewicz, opravili prve eksperimente z urejanjem rahlo drugačnih sličic, da bi prevarali gledalčevo recepcijo. Kar se je tako začelo kot vizualni trik, se je hitro razvilo v zelo spoštovano umetniško obliko, za katero so značilni edinstveni načini izražanja, zmožni vdahniti življenje mrtvi materiji. Organizatorji Stoptrika želijo z gledalci deliti največje dosežke umetnosti stop motiona, vrhunsko ustvarjene, a še svetovno neprepoznavne sodobne stvaritve tega žanra in zmagovalce partnerskih festivalov s področja animacije (Animateka, Se-ma-for FF, Krakow Film Festival, Etiuda & Anima IFF). Druga izvedba festivala je načrtovana za avgust ali september prihodnje leto v evropski prestolnici kulture 2012 Mariboru, v kinu Udarnik in centru alternativne kulture Pekarna.

Olga Bielańska, Michał Bobrowski

REGIONAL FESTIVALS: STOPTRIK INTERNATIONAL FILM FESTIVAL

Stoptrik International Film Festival is a brand new initiative devoted exclusively to the worldwide art of stop motion animation. The uniqueness of stop motion genre lies in the combination of reality and illusion. The alchemy of metamorphosis: three dimensional objects photographed frame by frame are brought to life by the appearance of movement – the very essence of cinematic experience. Stoptrik fills the niche which has been noticed by artists and professionals. The organizers have received enthusiastic feedback from authors and promoters from around the world, who have underlined the importance of this specific genre among other animation techniques. The idea of Stoptrik Festival has grown due to our common belief that one can still sense the undeniable power and magic inherent in the stop motion. Despite the current popularity of digital, 3D animation, viewers and artists still keep coming back to this genre. Just over a hundred years ago visionaries such as Georges Méliès, Segundo de Chomón or Władysław Starewicz conducted the first experiments of editing slightly different images in order to deceive the viewers' reception. What had started as a visual 'trick' soon developed into highly appreciated art form characterized by unique modes of expression, capable to infuse lifeless matter with spirit. The organizers of Stoptrik IFF aim to share with the viewers the greatest achievements of stop motion art and highly professional, contemporary films which haven't yet been recognized worldwide as well as present the winners of partners' festivals (Animateka, Se-ma-for FF, Krakow Film Festival, Etiuda & Anima IFF). The second edition of Stoptrik IFF is planned for August/September in Maribor, European Capital of Culture 2012 in art cinema Udarnik and the centre for alternative culture Pekarna.

Olga Bielańska, Michał Bobrowski

MONODRAM

Przemysław Adamski (Przemysław Adamski)
Poljska/Poland, 2006, HD, 3'30"



Dvojniki človeka, popolnega kandidata, naseljujejo mesto betonskih blokov. Ironična in sugestivna vizija brezupja in izolacije v klavstrofobični urbani družbi. Film predstavlja inovativen pristop k izrezovalni in animirano-fotografski tehniki. Duplicates of a man, a perfect candidate, populate a city of concrete blocks. An ironic and suggestive vision of hopelessness and isolation in a claustrophobic-urban society. The film presents an innovative approach towards cut-out and animated photography technique.

IZUMRLI SVET ROKAVIC / ZANIKLÝ SVĚT RUKAVIC / THE EXTINCT WORLD OF GLOVES

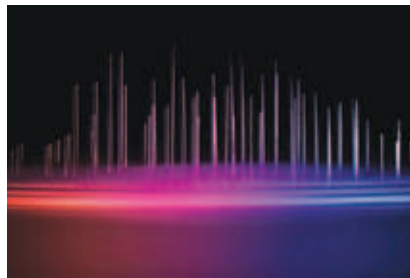
Jiří Barta (Krátký Film Praha)
Češkoslovaška/Czechoslovakia, 1982, HD, 16'



Šest kratkih animacij z glavnim motivom rokavice. Barta dekonstruira različne načine filmskega izražanja – komedijo, melodramo, totalitarno propagando, evropski avtorski film – in konča z vizijo vesoljnega potopa, podobno Carpenterjevemu *Pobegu iz New Yorka*. Za duhovito igro z žanri se skriva socialna in politična kritika. Six animated shorts sharing the common motif of glove. Barta deconstructs different ways of cinematic expression – from slapstick comedy, through melodrama, totalitarian propaganda, European cinema d'auteur, finishing with the vision of Armageddon which reminds of John Carpenter's *Escape from New York*. This witty play of genres explores the elements of social and political critique.

GRAND CENTRAL

Kijek/Adamski (ECM Rec)
Poljska/Poland, 2010, HD, 2'



Video, narejen iz enega kilometra preje, štirih različnih baterijskih svetilk in ene namizne svetilke (Living Colors). Tresočna se preja je bila osvetljena na različne načine in posneta v stop motion tehniki. A video made with 1 km of yarn, four different flashlights and a lamp (Living Colors). Yarn was shaken and illuminated in different ways and shot in stop motion.

O PREPIRU VSEH PREPIROV / O NAJWIĘKSZEJ KŁÓTNI / OF THE QUARREL OF ALL QUARRELS

Zbigniew Kotecki (TV Studio of Animation Films Poznań)
Poljska/Poland, 1999, HD, 18'



Lutkovni animirani video o treh bratih, ki se podajo na pohod za boljšim življenjem. Izkaže se, da je sprejemanje odločitev o pravih poteh lahko izvor nerešljivih konfliktov. Puppet animation about three brothers who set off on the quest for a better life. As it turns out, reaching an agreement on the choice of roads can become the root of an insolvable conflict.

VSAKIČ / EVERYTIME

Kijek/Adamski, (Manna Productions/P+C Oi Va Voi Recordings)
Poljska/Poland, 2009, HD, 3'17"



Video, narejen z rezalnikom. Vsaka tretja slička je bila natisnjena, razrezana in posneta trikrat, prekrita s sosednjo sličko in z različnim vzorcem trakov. A video made with the shredding machine. Every third frame of the footage was printed, shredded and shot three times, blended with adjacent frames by different stripes configuration.

ZNOTRAJ / VNATRE / INSIDE

Ivan Ivanovski (Violeta Kachakova)
Makedonija/Macedonia, 2009, HD, 8'



Znotraj, v prostoru med štirimi stenami; znotraj, v individualnem svetu halucinacij in pričakovanj ... Nagrada žirije na Animateki 2009. Inside, in a space between four walls; Inside, in an individual world of hallucinations and expectations... Jury Award at Animateka 2009.

TA DRŽAVA JE ČUDNA / DZIWNY JEST TEN KRAJ / THIS COUNTRY IS STRANGE

Przemysław Adamski, Maciej Szupica
(Universal Music Polska)
Poljska/Poland, 2007, HD, 3'15"



Glasbeni spot alternativne skupine Pink Freud iz Gdanska, narejen z različnimi tehnikami stop motion animacije.
A music video for the alternative group from Gdańsk, Pink Freud, combining various techniques of stop motion animation.

PROMETEJEV VRT / PROMETHEUS' GARDEN

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



Prometejev vrt, narejen po navdihu grškega mita o Prometeju, titanu, ki je ustvaril prve ljudi iz gline in ukradel ogenj bogovom, vas popelje v edinstven filmski svet, ki mu še niste bili priča.
Inspired by the Greek myth of Prometheus, a Titan who created the first mortals from clay and stole fire from the gods, *Prometheus' Garden* immerses viewers in a cinematic universe unlike any other.

FESTIVALI V REGIJI: MEDNARODNI FESTIVAL KRATKEGA FILMA K3

Mednarodni festival kratkega filma K3 je svojo prvo izvedbo doživel leta 2007. Čeprav se je odvil v vsega eni noči v glasbenem klubu na Koroškem, je bilo takoj zaznati številčnost in zanimanje občinstva. Iz čiste strasti do kratkega filma se je kmalu razvila prava institucija za to zvrst v Avstriji, ki vsako leto privabi številne filmske ustvarjalce z vsega sveta. Festival K3 v skladu z rdečo nitjo "Kommerz und Kunst im Kino" (trgovina in umetnost v filmu; od tod tudi ime festivala) želi preseči razmejitev med žanri. V programu lahko ob komedijah in dokumentarcih najdete eksperimentalne kratke filme, ob fikciji pa video umetnost. Festival K3 zato programski razpored kratkih filmov vedno pripravi s posebno skrbjo, da bi se v vsakem filmskem bloku razvil dramaturški lok, ki bi vzdrževal zanimanje občinstva. Zadnja leta je Festival K3 spremljal glasbeni program, v katerem so se predstavili izvajalci, kot so Bob Ostertag, Hans-Joachim Roedelius ali Repetitor in Hans Platzgumer (nekdanji H. P. Zinker). Leta 2011 je Festival K3 prvič segel prek geografskih meja in se deloma odvil tudi v Vidnu v sosednji Italiji. Leta 2012 bo storjen naslednji korak v to smer, saj bo kot tretje prizorišče festivala uvedena Ljubljana. Poleg mednarodnega tekmovalnega programa se bosta poseben fokus in poseben tekmovalni program osredotočala na lokalne filmske ustvarjalce. Festival K3 želi s tem okrepiti izmenjavo tako med žanri kot tudi med sosedskimi regijami.

Fritz Hock, direktor festivala K3

Za več informacij obiščite www.k3festival.com

REGIONAL FESTIVALS: K3 INTERNATIONAL SHORT FILM FESTIVAL

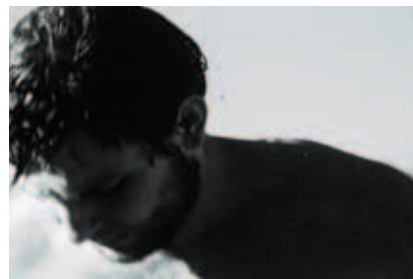
The K3 international Short Film Festival was founded in 2007. Even though the first edition took place only for one night and only in a music club in Carinthia it immediately attracted a big, interested audience. Out of sheer passion for short films it soon became a veritable institution for short film in Austria, attracting numerous filmmakers from all over the world each year. According to the theme "Kommerz und Kunst im Kino" (*commerce and art in cinema*, from which also derives the name), the K3 festival seeks to go beyond boundaries between genres. Here you can find experimental shorts next to comedies and documentaries, video art is placed next to fiction films. In this way the K3 Festival always puts a lot of effort in the programming of short films in order to develop in each film block a tension curve and to maintain the attention of the audience. In the last years the K3 festival was accompanied by a musical programme representing artists like Bob Ostertag, Hans-Joachim Roedelius all the way to Repetitor and Hans Platzgumer (ex-H.P. Zinker). In 2011 the K3 festival for the first time went beyond geographical borders and also took place in the neighbouring Udine (Italy). In 2012 the next step will be done by establishing Ljubljana as the third location of the festival. With a special aim and a special competition programme for local filmmakers, the K3 festival aims to enforce interchange between genres and between the neighbouring regions.

Fritz Hock, director of K3 Festival

For further information go to: www.k3festival.com

ULTIMA THULE

Agata Wozniak (HFF Muenchen)
Nemčija/Germany, 2008, HD, 15'



Film o odvisnosti in pokornosti pred in za kamero.

Nagrada za najboljši kratki film Festivala K3 leta 2009

A film about addiction and obedience in front and behind the camera.

K3 Short Film Award 2009.

LOOPLOOP

Patrick Bergeron (Patrick Bergeron)
Kanada/Canada, 2008, HD, 5'



Posnetki s potovanja z vlakom v vietnamskem Hanoju. 1000 slik je pretvorjenih v kompleksno panoramo, ki pripoveduje zgodbo o spominjanju, pozabi in iskanju referenčnih točk.

A take from a train journey in Hanoi (Vietnam). 1,000 pictures were transformed into a complex panorama that tells a story about remembering, forgetting and the search for points of reference.

SYNCHRONISATION

Rimas Sakalauskas (Vilnius Academy of Arts)
Litva/Lithuania, 2009, HD, 8'04"



Stavbe iz sovjetske dobe kot v otroških sanjah zaživijo svoje življenje v vzporedni resničnosti. Film *Synchronisation* je nastal iz prostih asociacij in malih nemožnosti. Počasen ritem in prostorska glasba filmu vdahneta očarljivo vzdušje in notranji smisel. Stavbe sovjetske dobe pričarajo monumentalne in sugestivne prizore. Like in a child's dream, buildings from the Soviet era start leading their own life in a separate reality. *Synchronisation* has been compiled from free associations and small impossibilities. The slow tempo and spatial soundtrack give the film a compelling atmosphere and inner logic. Buildings of the Soviet era make the scenes monumental and suggestive.

7:35 ZJUTRAJ / 7:35 DE LA MAÑANA / 7:35 IN THE MORNING

Nacho Vigalondo (Ibarretxe & Co.)
Španija/Spain, 2003, HD, 8'



Ženska v kavarni, kjer vsako jutro zajtrkuje, nekoč opazi nekaj čudnega: vse druge stranke in celo vsi natakarji so popolnoma tihi. Vsi gledajo v tla. Svojega zajtrka se nihče ne pritakne. Nenadoma se zasliši pesem. *One morning a woman notices something strange at the café where she has breakfast every morning: all of the other customers and even the waiters are in total silence. They all look down. Nobody touches his/her breakfast. All of a sudden, a song can be heard.*

ČLOVEKU NA USLUGO / A SERVIÇO DO HOMEM / AT THE SERVICE OF MAN

Iuri Bastos (Ruido Filmes)
Brazilija/Brazil, 2010, HD, 11'1"



Moški poišče dobro plačano službo. Četudi je nenavadna, se ji ne bo odrekel. A do kod je še na boljšem ali slabšem? V sistemu, v katerem živimo, je delo postalo ključnega pomena za naše preživetje, pogosto pa tudi sredstvo odtujevanja in razčlovečenja. Nagrada za najboljši kratki film Festivala K3 leta 2010. *A man looks for a well-paid job. As strange as the job is, he won't give it up. But until what point is he winning or losing? In the system we live in, work has become fundamental for our survival, and many times the instrument of alienation and dehumanisation. K3 Short Film Award 2010.*

VELIKA DIRKA / LA GRAN CARRERA / THE BIG RACE

Kote Camacho (Txintxua Filmes)
Španija/Spain, 2010, HD, 6'57"



Piše se leto 1914. Na dirkališču Lasarte razpišejo dirko z izjemno nagrado za zmagovalnega konja. Prijavljenih je osem najboljših konj in kobil na svetu. Zberejo se najbolj zagreti polaganci stav in navdušenci z vseh kontinentov, ki želijo doživeti ta veličastni dogodek: polmilijonsko veliko nagrado. *In the year of 1914. The Lasarte racetrack announces a race with an extraordinary prize for the winning horse. Eight of the best horses and mares in the world have been registered. Heavy betters and fans from all continents gather to participate in the great event: the Half Million Grand Prize.*

PROMETHEUS/ODYSSEUS

Cornelius Onitsch (achsenfilm)
Nemčija/Germany, 2008, HD, 5'57"



Orel Prometeju vsak dan izkljuje jetra, da mu naslednji dan spet zrastejo. Odiseja njegov gluhi sopotnik priveže na jambor, da ga ne premamijo sirene. Every day an eagle eats Prometheus' liver to have it grown back again the day after. Odysseus is bond to the pole by his deaf comrade to resist the sirens' allurements.

PHONE TAPPING

HeeWon Lee (Le Fresnoy studio National des arts contemporains)
Francija/France, 2009, HD, 10'20"



Film se vrti okrog tistega enega nezaznavnega hipa, ki nakazuje preobrat iz dneva v noč, neulovljivega trenutka, v katerem tistega, kar je bilo, ni več, kjer stvari lahko dobijo nov pomen. Pripovedovalec nas vodi po mestu, kamera pa kot da išče točno določeno mesto za sovpad pripovednega in vizualnega. Nagrada za najboljši kratki film Festivala K3 leta 2011



The film is built up from that single, imperceptible instant that signals the shift from day to night, a fleeting moment in which what was, is no more, where things might acquire fresh significance. A voiceover guides us through the city, while the camera seems to be searching for a specific plot of land, for the coincidence between the narrative and the visual. K3 Short Film Award 2011

PROGRAM CARTOON EAST 2011

Med šesto edicijo festivala Animateka v Ljubljani smo organizirali okroglo mizo s predstavniki naslednjih festivalov animiranega filma: Animafest Zagreb (Hrvaška), Animateka Ljubljana (Slovenija), anim'est Bukarešta (Romunija), Balkanima Beograd (Srbija), Banja Luka International Animation Film Festival (Bosna in Hercegovina) in FestAnča Žilina (Slovaška). Cilj okrogle mize je bil postaviti okvir za regionalno sodelovanje, predvsem zaradi izmenjave organizacijskih, kadrovskih in programskih idej. Ena prvih akcij je bila pridružitvev projektu Cartoon d'Or, kar je spodbudilo odločitev, da podelimo nagrado **Eastern European Animation Award** in nagrajeni film se je uvrstil med nominirane za nagrado Cartoon d'or 2010. Z letom 2011 se je pravilo spremenilo, saj so nam iz Bruslja sporočili, da so nam namesto ene nominacije pripravljeni odobriti kar šest nominiranih naslovov, vendar morajo to biti zmagovalci vsakega festivala iz koalicije. Zato vam na tem mestu ponujamo v ponoven ogled lanskoletne zmagovalne filme regionalne koalicije vzhodnoevropskih festivalov.

**CARTOON EAST 2011 PROGRAMME**

During the sixth edition of Animateka festival in Ljubljana, a round table with the representatives of the following animation film festivals was organised: Animafest Zagreb (Croatia), Animateka Ljubljana (Slovenia), anim'est Bucarest (Romania), Balkanima Belgrade (Serbia), Banja Luka International Animation Film Festival (Bosnia and Herzegovina) and FestAnča Žilina (Slovakia). The aim of the round table was to set a frame for a regional collaboration with the purpose of sharing the ideas concerning organisation, human resources and programme. One of the first concrete actions was to join the Cartoon d'Or project, which prompted us to present the **Eastern European Animation Award**, a ticket for the awarded film to the nominations for the Cartoon d'Or 2010 award. As of 2011, a change in rules in Brussels allows us to enter not only one, but six nominations, provided these are winners of all festivals in the coalition. This is why we are giving you another chance to see last year's winning films from Eastern Europe festivals in the regional coalition.

POTAPLJAČI V DEŽJU / DIVERS IN THE RAIN

Priit & Olga Parn (Eesti Joonisfilm)
Estonija/Estonia, 2010, 35 mm, 23'
Animafest Grand Prix 2010



To je zgodba o potapljaču, ki dela podnevi, in zobozdravnici, ki dela ponoči. Njuni poljubi so vedno poljubi slovesa. On je potapljač in se mora potapljati. Ona je utrujena in mora spati. Toda v njenih sanjah ni mirnih kotičkov. In velika ladja počasi tone v dežju. Nihče ne ve, kdaj je čas za zadnjo cigareto. Hipnotična meditacija o ljubezni in poželenju. This is a story about an everyday diver and a night dentist. Their kisses are always good-bye kisses. He is a diver and he has to dive. She is tired and has to sleep. But there are no silent places in her dreams. And a big ship is slowly sinking in the rain. Nobody knows when it is time for the last cigarette. A hypnotic meditation on love and desire.

MIRAMARE

Michaela Müller (Academy of Fine Arts Zagreb/
Michaela Müller)
Hrvaška, Švica/Croatia, Switzerland,
2009, 35 mm, 8'
Animateka Grand Prix 2010



Pogled na življenje na mediteranskih mejah Evrope, kjer se sproščajo turisti, hkrati pa se "ilegalni" priseljenci borijo za priložnost za boljše življenje. A look at life on the Mediterranean borders of Europe, where tourists try to relax at the same time as "illegal" immigrants struggle for a chance for a better life.

BIG BANG BIG BOOM

BLU (artsh.it)
Italija/Italy, 2010, betaSP, 9'55"
Anim'est & Balkanima Grand Prix 2010



Neznanstven pogled na začetek življenja in evolucijo ... In na to, kako bi se vse skupaj lahko končalo. An unscientific point of view on the beginning and evolution of life... and how it could probably end.

ESTERHAZY

Izabela Plucinska
(ClayTraces/Donten & Lacroix Films)
Nemčija, Poljska/Germany, Poland,
2009, 35 mm, 25'
Banjalukaanima Grand Prix 2010



Glavni junak je mlad in drobižast zajec Esterhazy iz dunajske dinastije Esterhazy, ki ga pošljejo v Berlin, da bi si tam našel veliko, zdravo in krepko zajkljo. Po dolgotrajnem iskanju najde zajčji raj, ki je zares obstajal med vzhodnim in zahodnim delom berlinskega zidu. Esterhazy se namerava preseliti tja s svojo Mimi, toda piše se leto 1989. The hero is a young and sawn-off bunny Esterhazy from the Esterhazy-Dynasty in Vienna. He is sent to Berlin to find a huge, healthy and beefy bunny woman. After a long search he finds a bunnies' paradise, which really existed between the East and West part of the Berlin Wall. Esterhazy will move there with his Mimi, but this is 1989...

STARI OČNJAK / OLD FANGS

Adrien Merigeau (Cartoon Saloon)
Irska/Ireland, 2009, HD, 11'32"
Fest Anča Grand Prix 2010



Mladi volk sklene, da se bo soočil s svojim očetom, ki ga ni videl vse od otroštva. A young wolf decides to confront his father, whom he has not seen since he was a child.

PROGRAM CARTOON D'OR 2011

Cartoon d'Or je vseevropska nagrada za najboljši animirani kratki film. V letu 2011 sta nagrado prejela nemška avtorja **Johannes Weiland** in **Uwe Heidschöter** za film *Malček in zver*. Podelitev je potekala v poljskem mestu Sopot v okviru prireditve Cartoon Forum. Žirija v sestavi Victor Maldonado (Španija), Stéphane Bernasconi (Francija) in Tony Loeser (Nemčija) je med 28 kratkimi filmi, ki so bili nagrajeni na enem od partnerskih festivalov, izbrala pet finalistov.

Animateka je partnerski festival združenja CARTOON v okviru vzhodnoevropske festivalske pobude "**Eastern European Animation Award**".

Program je pripravil CARTOON
This programme is brought to you by CARTOON

CARTOON D'OR 2011 PROGRAMME

Cartoon d'Or is the pan-European prize for the best animated short film. The winners of the 2010 award are **Johannes Weiland** and **Uwe Heidschöter** for their film "The Little Boy and the Beast". The award ceremony took place in the Polish city Sopot during the Cartoon Forum. The jury composed of Victor Maldonado (Spain), Stéphane Bernasconi (France) and Tony Loeser (Germany) has selected the 5 finalists among 28 short films that received an award at one of the Cartoon partner festivals.

Animateka is a CARTOON partner festival through the festival coalition initiative "**Eastern European Animation Award**".

CARTOON D'OR 2011
CARTOON D'OR 2011 PROGRAMME

MOBILE

Verena Fels (Filmakademie Baden-Württemberg)
Nemčija/Germany, 2010, DVcam, 6' 25"



Na robu družbe je krava jeziček na tehtnici usode, kar sproži nezanemarljive posledice. Sile iz naravoslovja, kot sta gravitacija in ravnovesje, so se mi vedno zdele neznansko zanimive. Govorijo predvsem o momentu, energiji in dinamiki. Ti vidiki sodijo tudi med temelje animacije: ustvarjajo ritem in življenje. Hotela sem narediti film, ki se ukvarja s temi silami, po drugi strani pa sem hotela ustvariti tudi prepričljive like z resničnimi čustvi in željami. Zato sem sile uporabila za izhodišče filma, da bi povedala vznemirljivo, ljubečo in duhovito zgodbo o usodi krave prek poigravanja s temi občutljivimi sistemi, ki se nam v resnici zdijo stabilni. To je zgodba, ki povezuje srce in um.

Verena Fels



At the edge of society, a cow tips the balance of destiny with quite some impact... I have always been fascinated by the forces of natural science such as gravity and balance. They deal especially with momentum, energy and dynamic. These aspects are also one of the cornerstones of animation: they create rhythm and life. I wanted to create a film dealing with these forces, but on the other hand I also wanted to create believable characters with real feelings and needs. So I used these forces as the core of the film to tell an exciting, loving and humorous story about the fate of a cow playing with these fragile systems, which seem to us actually as stable. A story connecting heart and mind.

Verena Fels

PATHS OF HATE

Damian Nenow (Platige Image)
Poljska/Poland, 2010, DVcam, 10'



Kratka zgodba o demonih, ki spijo globoko v človekovi duši in lahko ljudi pahnejo v vrtnec slepega sovraštva, besa in gneva. Hotel sem narediti film, ki bi bil za gledalca predvsem zabaven, spektakularen in vizualno privlačen. Hkrati pa nisem hotel, da je Paths of Hate še eno razkazovanje tehničnih zmožnosti, polno ogromnih pretepaških robotov ali trollov. Sklenil sem, da je prikaz ene največjih težav človeštva – nagnjenosti k nesmiselnemu sovraštvu – najboljša izbira. Paths of Hate je avdiovizualna stvaritev v polnem pomenu besede. Svoje filme od vsega začetka snujem sam, saj mislim, da glasba in zvok predstavljata vsaj polovico končnega učinka. **Damian Nenow**

PIVOT

André Bergs (il Luster Productions)
Nizozemska/The Netherlands, 2009, DVcam, 5'



When a man is witness to a murder and takes pictures of the killer, he has to run for his life. During the chase he is able to turn the tables and the prey becomes the hunter. All resulting in an unfortunate ending. *Having grown up in a 3D culture that was mostly trying to recreate reality, I felt that this way was a dead-end street and didn't do justice to the medium. For a previous work, I used very simple edgy models to test my idea that the believability of a movie doesn't depend on the amount of polygons or quality of the shader, but on the actual placements of the points and the quality of animation. It allowed us to make a very stylised graphic film that showed the subjective experience of the main character, and at the same time to have a clear Computer Generated film that used the limitations and strengths of the medium. It doesn't pretend to be in a "real" world, and yet it lives.* **André Bergs**

Ko neki mož prisostvuje umoru in fotografira morilca, mu začnejo streči po življenju. Med begom mu uspe obrniti potek dogodkov in plen postane lovec. Vse skupaj pripelje do nesrečnega konca. *Ker sem odrasel v kulturi 3D, ki se je predvsem trudila poustvariti resničnost, se mi je zdelo, da je to slepa ulica, ki tega medija ni vredna. Pri prejšnjem projektu sem s pomočjo zelo preprostih oglatih modelov dokazal svojo trditev, da prepričljivost filma ni odvisna od količine poligonov ali kakovosti osenčevalnika, temveč od dejanske razporeditve točk in kakovosti animacije. Tako smo lahko naredili zelo stiliziran grafični film, ki prikazuje subjektivno izkušnjo glavnega junaka, obenem pa tudi očiten računalniško generirani film, ki izrablja omejitve in prednosti medija. Ne pretvarja se, da se dogaja v "resničnem" svetu, vseeno pa živi.* **André Bergs**

A short tale about the demons that slumber deep in the human soul and have the power to push people into the abyss of blind hate, fury and rage. *I wanted to make a film that would, most of all, be entertaining, spectacular and visually attractive for a viewer. On the other hand, I wanted "Paths of Hate" to be more than yet another show-off of technical capabilities, filled with huge fighting robots or trolls. I decided that the illustration of one of humanity's fundamental problems – a tendency for pointless hate – would be an ideal choice. "Paths of Hate" is an audiovisual creation in the fullest meaning of the word. I design my films from the very beginning, assuming that music and sound are no less than a half of the final effect.* **Damian Nenow**

ZUNANJI SVET / THE EXTERNAL WORLD

David O'Reilly (David O'Reilly/Henning Kamm@DetailFilm)
Irska, Nemčija/Ireland, Germany, 2010, DVcam, 17'



Mlad fant se v veselju absurda nauči igrati klavir. *Hotel sem narediti smešen film.*

David O'Reilly

A young boy learns to play piano in a universe of absurdity. *I wanted to make a funny film.*

David O'Reilly

ZVERJASEC / THE GRUFFALO

Jakob Schuh, Max Lang (Magic Light Pictures / Studio Soi)
Velika Britanija/UK, 2009, DVcam, 26'54"



Film Zverjasec, ki temelji na otroški slikanici avtorice Julie Donaldson in ilustratorja Axla Schefflerja, pripoveduje čarobno zgodbo o miši, ki po gozdu išče orešek. Ker med sprehodom srečuje napadalce, ki jo hočejo pojesti, mora biti pogumna miš zelo domiselna, da preživi. Vsem razglasi, da je dogovorjena s strašno pošastjo, z zverjascem. *Based on the children's picture book written by Julia Donaldson and illustrated by Axel Scheffler, The Gruffalo tells the magical tale of a mouse who takes a walk through the woods in search of a nut. Encountering predators who wish to eat him the plucky mouse has to use his wits to survive. He announces that he is meeting a terrible monster, a 'Gruffalo'.*



Odločitev, da narediva film, ki bo kombinacija računalniške animacije in miniaturnih scen, je bila precej povezana s tem, da bo film zvesto sledil knjigi, kar nam je tudi omogočilo vizualno raziskovanje novega terena. Čeprav sva oba animatorja klasične šole, sva milijonom oboževalcev knjige hotela ponuditi nekaj popolnoma novega in drugečnega. S pomočjo miniaturnih scen sva lažje pričarala tridimenzionalen občutek, saj so te scene v skrivnostnem temnem gozdu omogočale izdatne podrobnosti in ga naredile očarljivega in otipljivega. Like sva animirala računalniško, saj ta medij daje neizmerno svobodo izraza in igre.

Jakob Schuh, Max Lang

MALČEK IN ZVER / DER KLEINE UND DAS BIEST / THE LITTLE BOY AND THE BEAST

Johannes Weiland, Uwe Heidschöter (Studio Soi)
Nemčija/Germany, 2009, DVcam, 6'30"



The decision to make the film using a combination of computer animation and miniature sets had a lot to do with creating a film that was faithful to the original book, and also allowed us to explore new territory visually. Although we are both traditionally trained animators, we really wanted to offer the millions of fans of the book something completely new and different. Building the sets in miniature helped create a three-dimensional feel, allowing for rich detail and a charming, tactile quality to the deep, dark wood. We chose to animate the characters in CG because the medium allows for tremendous freedom of expression and acting.
Jakob Schuh, Max Lang

Ko se tvoja mama spremeni v zver, se marsikaj obrne ...

Začela sva brati scenarij Marcusa Sauermanna in zdel se nama je hecna mala risanka o dečku in pošasti. Ko sva prišla do konca, pa sva dojela, da gre za resno in iskreno zgodbo o ločitvi. Ta izkušnja "prvega branja scenarija" je bila bistven ključ do režijskih odločitev. Zdelo se nama je, da je animacija najboljši medij za upodobitev te zgodbe. Pri pripovedi, igri junakov, umetniških in vizualnih odločitvah sva vedno poskušala najti pravo ravnovesje med prikazom risanih elementov in avtentičnih elementov vsakdanjega življenja. **Johannes Weiland, Uwe Heidschöter**

When your mother has turned into a beast, a lot of things change...

When we began reading the script by Marcus Sauermann, we thought it was a little funny cartoon story about a boy and a monster. Then, when we reached the end of it, we understood it was a serious and truthful story about divorce. This experience of "reading the script for the first time" was an essential key for direction. Animation seemed to be the perfect medium to tell this story. In terms of storytelling, character acting, artistic and visual choices, we always tried to find a good balance of showing cartoon elements and authentic elements of everyday life. **Johannes Weiland, Uwe Heidschöter**

CELOVEČERNI ANIMIRANI FILMI
ANIMATED FEATURE FILMS

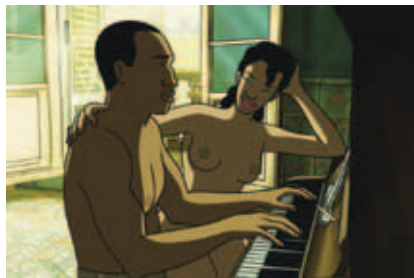
CHICO IN RITA / CHICO & RITA

Španija, Velika Britanija/Spain, UK,
2010, 35 mm, 94'

V španskem in angleškem jeziku s
slovenskimi podnapisi / In Spanish and
English with Slovenian subtitles.



Režija / **Directed by:** Fernando Trueba,
Javier Mariscal, Tono Errando
Scenarij / **Script:** Fernando Trueba,
Ignacio Martínez de Pisón
Animacija (vodja) / **Animation
Direction:** Manolo Galiana
Montaža / **Editing:** Arnau Quiles
Glasba / **Music:** Bebo Valdés
Zvok / **Sound:** Álex F. Capilla, Pelayo Gutiérrez
Glasovi / **Cast:** Limara Meneses,
Emar Xor Oña, Mario Guerra
Produkcija / **Produced by:** Fernando Trueba
P.C.S.A., Estudio Mariscal, Magic Light Pictures



Kuba, 1948. Začetek epske ljubezenske zgodbe
in srčne težave v tradiciji bolera, latinske balade.
Nadarjeni pesnik in prelepa pevka lovita svoje
sanje in drug drugega, od Havane do New
Yorka in Las Vegasa ter spet nazaj. *Chico in
Rita* z glasbo, ki jo je za film ustvaril legendarni
kubanski pianist, glasbeni vodja in skladatelj
Bebo Valdés, prikaže odločilni trenutek v
razvoju džeza. V filmu je slišati tudi glasbo
džezovskih legend Theloniousa Monka, Cola
Porterja, Dizzyja Gillespieja in Freddyja Cola.



*Cuba 1948. Start of an epic story of love and
heartbreak in the tradition of the Latin ballad,
the bolero. A gifted songwriter and a beautiful
singer chase their dreams, and each other, from
Havana to New York, Las Vegas and back again.
With an original soundtrack by the legendary
Cuban pianist, bandleader and composer
Bebo Valdés, Chico & Rita captures a definitive
moment in the evolution of jazz music. The film
features music by jazz legends Thelonious Monk,
Cole Porter, Dizzy Gillespie and Freddy Cole.*



Fernando Trueba (1955) je večkrat nagradjeni
pisec, režiser in producent z več kot
tridesetletno kariero pri filmu, na televiziji,
v dokumentaristiki, gledališču in glasbi. Med
drugim je za film *Zlati časi* (1993) prejel oskarja in
nagrado BAFTA za tujejezični film, za *El año de
las luces* pa srebrnega medveda na 37. Berlinalu.
Kot pisec je med drugim izdal *Diccionario de
Cine* (Slovar kina), saj je kariero začel kot filmski
kritik pri vodilnem španskem časniku El País.
Javier Mariscal (1950) je španski oblikovalec
in umetnik. Bogat in raznolik opus človeka,
ki v svetovnem merilu velja za enega
najustvarjalnejših in najizvirnejših oblikovalcev
našega časa, zajema tako prismuknjene risane
like kot osupljive interjerje ter sega od pohištva

do grafičnega oblikovanja in korporativnih
celostnih podob. Mariscalov intenzivni odnos
z risanjem in ilustracijo v njegovi karieri igra
ključno vlogo ter v zadnjih 30 letih predstavlja
temelj njegovega oblikovalskega dela.
Tono Errando režira glasbene spote,
oglasne in animirani televizijski program.
Leta 1998 se je pridružil studiu Mariscal in
režiral animirano televizijsko serijo Twipsy,
ustvarjeno po liku, ki ga je Javier Mariscal
prvotno narisal kot maskoto za Expo 2000 v
Hannovru. Errando se odtlej podpisuje pod
avdiovizualno produkcijo Mariscalovega
studia, v katerem ustvarja vse od glasbenih
spotov do avtomatiziranega šova z roboti.

Fernando Trueba (1955) is a multi-award-
winning writer, director and producer, with a
career in film, television, documentaries, theatre
and music spanning more than three decades.
Among other awards, he has won both Oscar
and BAFTA for Foreign Language Film with
Belle Époque (1993), and a Silver Bear for
Year of Enlightenment at the 37th Berlinale.
Trueba's published works include his *Dictionary
of Cinema*, as he began his career as a film
critic of leading Spanish newspaper El País.
Javier Mariscal (1950) is a Spanish designer
and artist. Regarded as one of the world's most
innovative and original designers of our time,
his rich and diverse body of work ranges from
kooky cartoon characters to stunning interiors,
from furniture to graphic design and corporate
identities. Mariscal's intense relationship with
drawing and illustration is central to his career and
is the basis for his designs over the last 30 years.
Tono Errando has directed music videos,
commercials and animated television programs. In
1998 he joined the Estudio Mariscal to direct the
animated TV series Twipsy based on a character
originally created by Javier Mariscal as a mascot
of the Hanover Expo 2000. Since then, he has
been responsible for the audio-visual output of the
Mariscal studio, developing projects from music
videos to an automated show featuring robots.

ILUZIONIST / L'ILLUSIONNISTE / THE ILLUSIONIST

Francija, Velika Britanija/France, UK,
2010, 35 mm, 82'
Brez dialogov / No dialogues.



Režija / **Directed by:** Sylvain Chomet
Scenarij / **Script:** Jacques Tati
Animacija / **Animation:** Laurent Kircher, Thierry Torres Rubio, Nic Debray, Victor Ens, Antonio Mengual Llobet, Charlotte Walton, Sandra Gaudi, Javier Martin Lapeyra, Manuel Garcia Galiana
Montaža / **Editing:** Sylvain Chomet
Glasba / **Music:** Sylvain Chomet
Zvok / **Sound:** Jean Goudier, Laurent Levy, Francois Lepeuple
Glasovi / **Cast:** Jean-Claude Donada, Eilidh Rankin
Produkcija / **Produced by:** Django Films, Cine B, France 3 Cinema

Pozna 50. leta so in nihče več se ne zmeni za ostarelega zabavljaka, ki izvaja prežvečene trike, ko vsi hočejo samo glasen rock. Nekega dne naš junak pusti svoje ponižujoče življenje obrobne čarodeja za sabo in se odpravi na potovanje, na katerem na koncu poti – v odročnih koncih Škotske – najde zvesto oboževalko, ki mu bo za vedno spremenila življenje. Prepričana je, da ta tujec zares zna čarati ... Nostalgичni staromodni animirani film Sylvaina Chometa je nastal po predlogi nikoli uporabljenega scenarija, ki ga je francoski igravec in režiser Jacques Tati leta 1956 napisal v obliki pisma svoji odtujeni nezakonski hčeri Helgi Marie-Jeanne Schiel. Zato, kot pravi Chomet, ta film ni ljubezenska zgodba, ampak govori predvsem o odnosu med očetom in hčerjo.

It's the late 1950s and no one pays attention anymore to an aging stage entertainer doing the same old magic tricks, when all they want now is loud rock music. One day our hero swaps his humiliating existence as a fringe magician for a journey at the end of which – in remote Scotland – he finds a loyal female fan who will change his life forever. She is convinced that this stranger is able to perform real magic... This nostalgic, old-worldly animated film by Sylvain Chomet is based on an unrealised script written in 1956 by the French actor and director Jacques Tati as a letter to his estranged illegitimate daughter, Helga Marie-Jeanne Schiel. In this regard, in Chomet's view, this isn't a film about a love story, but more about the relationship between father and daughter.



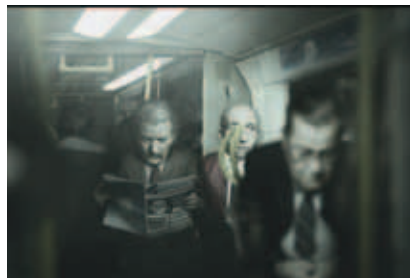
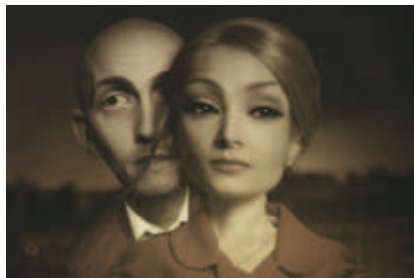
Sylvain Chomet (rojen l. 1963 v Franciji) je leta 1987 diplomiral na striparski šoli v Angoulêmeu. Leta 1988 je kot asistent v studiu Richarda Purduma začel kariero v animaciji. Njegov prvi animirani kratki film *La Vieille Dame et les Pigeons* (Stara dama in golobi) je bil leta 1997 nominiran za oskarja. Istega leta je kratek čas delal v Disneyjevem animacijskem studiu v Torontu. Leta 2002 je dokončal svoj prvi celovečerec *Trojčice iz Belleville*, ki je bil v letu 2004 nominiran za oskarja za najboljši animirani celovečerni film in najboljšo pesem. Posnel je tudi del filmskega omnibusa *Paris, je t'aime* (2006).



Sylvain Chomet (b. 1963 in France) graduated with a diploma from the comic book school of Angoulême in 1987. He began a career in animation in 1988, working as an assistant in Richard Purdum's studio. His first animated short film, *La Vieille Dame et les Pigeons* (The Old Lady and the Pigeons) was nominated for an Academy Award in 1997. The same year he worked briefly for Disney Animation Studios in Toronto. In 2002 he made his first feature film *Les triplettes de Belleville* (The Triplets of Belleville), which was nominated for Best Animated Feature Film and Best Song in 2004's Academy Awards. He has also done a feature segment for the collection of film stories *Paris, je t'aime* (2006).

METROPIA

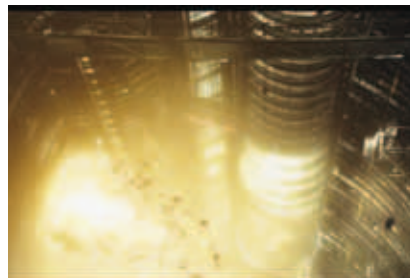
Švedska, Danska, Norveška, Finska/Sweden, Denmark, Norway, Finland, 2009, 35 mm, 86'
V angleškem jeziku / In English.



Režija / **Directed by:** Tarik Saleh
Scenarij / **Script:** Stig Larsson, Fredrik Edin, Tarik Saleh
Animacija / **Animation:** Christian Ryltenius, Isak Gjertsen
Kamera / **Photography:** Sesse Lind
Montaža / **Editing:** Johan Söderberg
Glasba / **Music:** Krister Linder
Zvok / **Sound:** Jakob Garfield, Torben Greve
Glasovi / **Cast:** Vincent Gallo, Juliette Lewis, Udo Kier, Stellan Skarsgård, Alexander Skarsgård, Sofia Helin
Produkcija / **Produced by:** Atmo, Zentropa, Tordenfilm, Film'I'Vast, SVT, Sandrew Metronome

Metropia se dogaja v ne tako zelo oddaljeni prihodnosti. Na Zemlji bo kmalu zmanjkalo nafte in podzemni železniški sistemi so pod evropskimi tlemi povezani v ogromno omrežje. Kadarkoli Roger iz Stockholma vstopi v sistem, v glavi zasliši tuj glas. Obrne se na skrivnostno Nino, da bi mu pomagala ubežati iz mučne podzemne mreže, a dlje ko gresta, globlje je vpleten v temačno zaroto.

Metropia takes place in a not-so-distant future. The world is running out of oil and the underground train systems have been connected into a gigantic subway network beneath Europe. Whenever Roger from Stockholm enters this system he hears a stranger's voice in his head. He looks to the mysterious Nina to help him escape the disturbing web of the Metro, but the further they travel, the deeper he's involved in a dark conspiracy.



Tarik Saleh je v sodelovanju z Erikom Gandinijem režiral več nagrajenih dokumentarcev, med katerimi sta tudi *GITMO – nova pravila vojne* (2005) in *Sacrificio – Kdo je izdal Cheja Guevaro?* (2001). Soustanovil je produkcijsko hišo Atmo in ustanovil Atmo Animation, kjer so ustvarili in producirali več kot 30 kratkih animiranih filmov. Saleh je svojo umetniško nadarjenost sicer najprej izrazil kot grafitar v mednarodno prepoznani ekipi All In One. Njegove zidne podobe še vedno lahko najdemo v predmestjih zahodno od Stockholma. Za tem je napisal in produciral dve televizijski dramski seriji, ustanovil legendarno švedsko revijo Atlas in kot likovni urednik soustvarjal egiptovsko dokumentarno revijo Alive.



Tarik Saleh has, together with Erik Gandini, directed several award-winning documentaries including *GITMO – New Rules of War* (2005) and *Sacrificio – Who Betrayed Che Guevara?* (2001). He is one of the founders of Atmo, and formed Atmo Animation, within which over 30 short animation films have been written and produced. His artistic talent came from his earlier career as a graffiti artist being part of the internationally acclaimed All In One crew. His murals can still be spotted in suburbs west of Stockholm. He has gone on to write and produce two television drama series, started the legendary Swedish magazine Atlas and served as art director for the Egyptian documentary magazine Alive.

ALLEGRO NON TROPPO

Italija/Italy, 1976, 35 mm, 85'
Brez dialogov / No dialogues.



Režija / **Directed by:** Bruno Bozzetto
Scenarij / **Script:** Bruno Bozzetto, Guido Manuli, Maurizio Nichetti
Animacija / **Animation:** Giuseppe Laganà, Walter Cavazzuti, Giovanni Ferrari, Giancarlo Cereda, Giorgio Valentini, Guido Manuli, Paolo Albicocco, Giorgio Forlani
Kamera / **Photography:** Luciano Marzetti, Mario Masini
Montaža / **Editing:** Giancarlo Rossi
Glasba / **Music:** *Prélude à l'après-midi d'un faune* Claude Debussy, *Slavonic Dance n. 7* Antonin Dvořák, *Bolero* Maurice Ravel, *Valse Triste* Jean Sibelius, *Il Concerto in C-dur* Antonio Vivaldi, *The Firebird* Igor Stravinsky
Zvok / **Sound:** Giancarlo Rossi
Glasovi / **Cast:** Maurizio Micheli, Maurizio Nichetti, Néstor Garay, Maurialuisa Giovannini
Produkcija / **Produced by:** Bruno Bozzetto Film

Zanesenjaški filmski ustvarjalec je prepričan, da je prišel na popolnoma izvirno idejo: animacija ob klasični glasbi! Ko ga poučijo, da je to naredil že neki Američan po imenu "Prisney" (ali nekaj takega), sklene, da bo izvedel svojo različico z orkestrom, ki ga sestavljajo večinoma stare gospe, in animatorjem, ki ga ima zaprtega v ječi. Animiranih je več klasičnih glasbenih del, animator pa medtem načrtuje pobeg. *Allegro non troppo* Bruna Bozzetta je veličastno genialna parodija na Disneyjevo *Fantasio*. Kot pri *Fantasio* tudi tu znamenita dela klasične glasbe dobijo animirano podobo, le da tokrat delujejo kot platforma za bizarni nadrealizem, soroden tistemu v *Yellow Submarine* ali montypythonskih animiranih sekvencah. Daleč najboljši del je Ravelov Bolero, v katerem se zgodba o biološki evoluciji začne z enookim izcedkom, ki zraste v gigantskega dinosavra, potem pa spričo človekovega brutalnega vzpona propade. Ravelova erotična glasba je presenetljiva, vendar veličastna dopolnitev te nekonvencionalne interpretacije evolucijske zgodbe, v kateri vsaka nova generacija bitja koraka na iste čutne ritme. *Allegro non troppo*, nenavaden in obenem čudovit film, zasluži stoječe ovacije. (Phill Hall, Wired Magazine)

Več informacij o avtorju in njegovih filmih na: www.bozzetto.com

An enthusiastic filmmaker thinks he's come up with a totally original idea: animation set to classical music! When he is informed that some American named "Prisney" (or something) has already done it, he decides to do his own version, using an orchestra comprising mostly old ladies and an animator he's kept locked in a dungeon. Several different classical pieces are animated, while the animator plots his escape. Bruno Bozzetto's *Allegro non troppo* is a devastatingly brilliant spoof of Disney's *Fantasia*. As with *Fantasia*, celebrated works of classical music receive animated treatments, but this time around they function as backdrops for bizarre surrealism akin to *Yellow Submarine* or Monty Python's animation sequences. The best segment is easily Ravel's "Bolero," in which the story of biological evolution begins with one-eyed ooze that grows into behemoth dinosaurs only to crumble in the face of man's brutal ascent. Ravel's erotic music provides an unlikely but magnificent partner to this offbeat spin on the evolutionary tale, with each new generation of creature marching to the sensual rhythms. Both weird and wonderful, *Allegro Non Troppo* deserves a standing ovation. (Phill Hall, Wired Magazine)

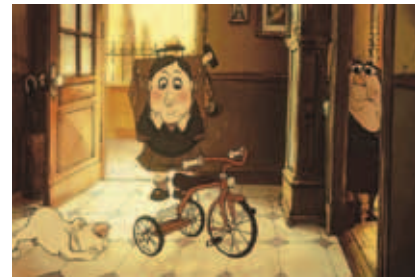
For the biography and filmography of the author visit: www.bozzetto.com

TROJČICE IZ BELLEVILLA / LES TRIPLETTES DE BELLEVILLE / THE TRIPLETS OF BELLEVILLE

Francija, Belgija, Kanada/France, Belgium, Canada, 2003, 35 mm, 80'
V francoskem jeziku s slovenskimi podnapisi
/ In French with Slovenian subtitles.



Režija / **Directed by:** Sylvain Chomet
Scenarij / **Script:** Sylvain Chomet
Animacija / **Animation:** Sylvain Chomet, Evgeni Tomov, Jean-Christophe Lie
Montaža / **Editing:** Chantal Colibert Brunner
Glasba / **Music:** Benoît Charest
Zvok / **Sound:** Mathieu Cox, Eric de Vos, Laurent Quaglio
Glasovi / **Cast:** Béatrice Bonifassi, Lina Boudreault, Michèle Caucheteux, Jean-Claude Donda, Mari-Lou Gauthier, Charles Prévost Linton, Michel Robin, Monica Viegas
Produkcija / **Produced by:** Les Armateurs, Production Champion, Vivi Film, France 3 Cinema, RG Prince Films



Šampion je osamljen deček, ki ga posvoji babica, madame Souza. Ko ta opazi, da je deček najsrečnejši, kadar sedi na kolesu, ga začne intenzivno trenirati. Leta minevajo, Šampion doraste svojemu imenu in se pripravlja za udeležbo na svetovno znani kolesarski dirki Tour de France. Šampion tekmovanja ne zaključi, saj ga na gorskem vzponu ugrabi par skrivnostnih možakov. Babica in njen zvesti pes Bruno se ga odpravita reševati. Pot ju vodi prek oceana v vlemesto Belleville, kjer se srečata z znamenitimi Trojčicami iz Bellevilla, čudaškimi glasbenimi zvezdami iz tridesetih, ki se odločijo babico in Bruna vzeti pod svoje okrilje. Po zaslugi izvrstnega pasjega smrčka se kmalu znajdejo na kolesarjevi sledi. Jim bo uspelo prekrizati peklenške načrte zlobne francoske mafije?



Adopted by his grandmother, Madame Souza, Champion is a lonely little boy. Noticing that the lad is never happier than when on a bicycle, Madame Souza puts him through a rigorous training process. Years go by and Champion becomes worthy of his name. Now he is ready to enter the world-famous cycling race, the Tour de France. However during this cycling contest two mysterious men in black kidnap Champion. Madame Souza and her faithful dog Bruno set out to rescue him. Their quest takes them across the ocean to a giant megalopolis called Belleville where they encounter the renowned "Triplets of Belleville," three eccentric female music-hall stars from the '30s who decide to take Madame Souza and Bruno under their wing. Thanks to Bruno's brilliant sense of smell, the brave duo are soon on to Champion's trail. But will they succeed in beating the devilish plans of the evil French mafia?

GRDI RAČEK / GADKII UTENOK / THE UGLY DUCKLING

Rusija/Russia, 2010, 35 mm, 74'

V ruskem jeziku z angleškimi in francoskimi podnapisi / In Russian with English and French subtitles.



Režija / **Directed by:** Garri Bardin
Scenarij / **Script:** Garri Bardin na podlagi zgodbe/based on the story by Hans Christian Andersen
Animacija / **Animation:** Irina Sobinova-Kassil, Olga Veselova, Tatjana Molodova, Vladimir Khomoutov, Maria Parfenova, V. Lazarenko-Manevič
Kamera / **Photography:** Ivan Remizov
Montaža / **Editing:** N. Volkova
Glasba / **Music:** Pjotr Iljič Čajkovski, Sergej Anačkin
Zvok / **Sound:** G. Panine, Alexandre Khassine, V. Chouster
Produkcija / **Produced by:** Studio Stayer



Na ruski perutninski farmi petelinček za ograjo odkrije velikansko jajce. Skriva ga doda v gnezdo bližnje kokoši. Žival, ki se izvali, se precej razlikuje od drugih piščet. Ta jo ustrahujejo in se neizmerno zabavajo ob njenem poniževanju in izključevanju iz svojih vsakdanjih opravkov. Prvi celovečerec Garrija Bardina je priredba pravljice Hansa Andersena, zasnovana kot muzikal z glasbo Čajkovskega. "Čeprav je **Grdi raček** film za otroke, je hkrati tudi pristna satira na ruski ultranacionalizem; norčuje se iz grmečega patriotizma in političnih voditeljev, ki so strahopetni, že naslednji trenutek pa imajo polna usta velikih besed in se jim pretiran napuh nabira v tolščo. Bardin rad parodira državno himno (kar



nekajkrat), ki jo uporabi v bebavem bahaštvu propagandnih filmov. S tega stališča njegov grdi raček začne spominjati na dobrohotnega migranta, ki se, karkoli bo naredil, nikoli ne bo mogel vključiti v negostoljubno družbo, v kateri se je znašel." Marcel Jean

In a Russian poultry run, a cockerel discovers an enormous egg behind the fence. He discretely adds the egg to those in a nest of a nearby hen. The bird that hatches is very different from his sibling chicks, and is bullied by the others who have great fun humiliating him and excluding him from their ceremonies. This is Garri Bardin's first feature, adapted from a story by Hans Christian



Andersen, and presented as a musical with music of Tchaikovsky. "While functioning as a children's film, **The Ugly Duckling** is also a genuine satire on Russian ultra-nationalism, mocking the thundering patriotism and the political leaders who are cowardly one moment and pompous the next one, made obese by their excess of pride. Bardin enjoys making a parody (several times) of the national anthem, which he portrays with the ridiculous ostentation of propaganda films. From this point of view, his ugly duckling takes on the air of a good-willed immigrant, who, whatever he tries to do, will never be integrated into the unwelcoming society he has fallen into." Marcel Jean



Garri Bardin, rojen leta 1941 v ruskem Orenburgu, je študiral dramsko umetnost in se kot igralec zaposlil v Gogol Theatre. Po začetnem obdobju kariere, ko je deloval kot igralec, dramatik in gledališki producent, je leta 1975 prestopil na področje animacije. S svojim delom na tem področju si je prislužil številne mednarodne nagrade. Born in Orenburg (Russia) in 1941, **Garri Bardin** was trained in dramatic arts and worked as an actor in the Gogol Theatre. Following a period as an actor, playwright and theatre producer, in 1975 he began to work in the field of animation. His work as an animator has won him numerous international awards.

SLON

VZGOJNO IZOBRAŽEVALNI PROGRAM
ANIMIRANIH FILMOV ZA ŠOLE IN DRUŽINE

THE ELEPHANT

EDUCATIONAL ANIMATED FILM PROGRAMME
FOR SCHOOLS AND FAMILIES

DRUŽINSKI SLON I THE FAMILY ELEPHANT I

MAČJE ŽIVLJENJE / UN VIE DE CHAT / A CAT IN PARIS

Francija, Belgija/France, Belgium, 2010, 35 mm, 64'

V francoskem jeziku z angleškimi in
slovenskimi podnapisi / In French with
English and Slovenian subtitles.



Režija / **Directed by:** Jean-Loup Felicioli, Alain Gagnol
Scenarij / **Script:** Alain Gagnol
Animacija / **Animation:** Constantin Beine, Xavier Cruz, Rémi Durin, Alain Gagnol, Paul Jadoul
Montaža / **Editing:** Hervé Guichard
Glasba / **Music:** Serge Besset
Zvok / **Sound:** Loïc Burkhardt
Glasovi / **Cast:** Dominique Blanc, Bernadette Lafont, Jean Benguigui, Bruno Salomone, Oriane Zani
Produkcija / **Produced by:** Folimage, Lunanime, Digit Anima

Za starše in otroke od 7. leta /
For parents and children age 7 and over.

Dino je maček, ki je razpet med dvema bivališčema. Podnevi živi pri Zoé, edinki policijske poveljnice Jeanne, ponoči pa v družbi izurjenega tatu Nica pleza po pariških strehah. Jeanne je na trnih. Ne le da mora aretirati mačjega vlomilca, ki je zagrešil številne draguljarske kraje, voditi mora tudi nadzor nad velikanskim kipom nairobijskega kolosa, ki ga je vzel na muho državni sovražnik številka ena, Victor Costa. Gangster je poleg tega kriv za smrt policista, Jeanninega moža in Zoinega očeta. Deklica se je po tej tragediji zavila v molk in ni spregovorila besede. Dogodki se zaostrijo, ko Zoé neke noči nepričakovano naleti na Costo in njegovo tolpo. Lov, v katerem junaki drug drugemu križajo pot in se razkrijejo zavezniška in sovražna razmerja, se nadaljuje vse do zore in protagoniste zanese do samih notredamskih streh.

Dino is a cat that leads a double life. By day, he lives with Zoe, a little girl whose mother, Jeanne, is a police officer. By night, he clambers over the roofs of Paris in the company of Nico, a very skilful thief. Jeanne is on the edge. Not only does she have to arrest the cat burglar responsible for numerous jewellery thefts, but she also has to perform the surveillance of the Colossus of Nairobi, a giant statue coveted by public enemy number one, Victor Costa. The gangster is also responsible for the death of a police officer, Jeanne's husband and Zoé's father. Following her father's murder, the little girl has withdrawn into silence and hasn't uttered a word. Events will escalate the night that Zoé comes across Costa and his gang by surprise. A chase ensues which continues until dawn and will lead the characters to cross paths, and to help or fight each other, all the way to the rooftops of Notre-Dame.



Alain Gagnol (1967) in **Jean-Loup Felicioli** (1960) sta francoska ustvarjalca in režiserja animiranih filmov. Od leta 1987 delata v studiu Folimage. Njun prvi skupni animirani film je bil *L'égoïste* (1995), sledili pa so mu animirana televizijska serija *Les tragédies minuscules* (1999) ter filmi *Le nez à la fenêtre* (2000), *Le couloir* (2005) in *Wrong Place, Wrong Time* (2006). Predloge za njuno delo največkrat napiše Alain, ki je izdal tudi več črnohumornih kriminalnih romanov. *Mačje življenje* je njun prvi celovečerec.



Alain Gagnol (1967) and **Jean-Loup Felicioli** (1960) are French animators and animation directors. Since 1987 they have worked at the Folimage Studio. *L'égoïste* (1995) was their first common animated film, followed by the TV series *Les tragédies minuscules* (1999) and films *Le nez à la fenêtre* (2000), *Le couloir* (2005) and *Wrong Place, Wrong Time* (2006). Most often, their work is based on Alain's texts, and he has also written several dark humoured crime novels. *A Cat in Paris* is their first feature film.

HIŠA PRAVLJIC / KERITY, LA MAISON DES CONTES / ELEANOR'S SECRET

Francija, Italija/France, Italy, 2009, 35 mm, 76'
V francoskem jeziku s slovenskimi podnapisi
/ In French with Slovenian subtitles.



Režija / Directed by: Dominique Monféry
Scenarij / Script: Anik Leray, Alexandre Révérend
Animacija / Animation: Rébecca Dautremer, Richard Despres
Montaža / Editing: Cédric Chauveau
Glasba / Music: Christophe Héral
Zvok / Sound: Christophe Burdet, Adam Wolny
Glasovi / Cast: Jeanne Moreau, Julie Gayet, Liliane Rovère, Pierre Richard, Denis Podalydès, Lorant Deutsch
Produkcija / Produced by: Gaumont-Alphanim, Lanterna Magica, La Fabrique
Distribucija / Distributed by: Društvo za oživljanje zgodbe 2 koluta

V redni distribuciji sinhronizirano v slovenščino od pomladi 2012!
Za starše in otroke od 8. leta /
For parents and children age 8 and over.



Sedemletni Natan ne zna brati, zato je nad zbirko knjig, ki mu jo zapusti teta Eleanor, strašno razočaran. Čeprav je rad poslušal teto, ko mu je brala, njegovo nezanimanje starše spodbudi, da zbirko prodajo lakomnemu zbiratelju. Ko so knjige prodane, Natan odkrije, da so bile v zbirki same prve izdaje. Pa ne le to: junaki iz teh knjig oživijo. *Hiša pravljic* je animirani celovečerec z zdravim odmerkom magičnega realizma. Film z ekspresivno likovno zasnovo, čustveno in učinkovito glasbo ter prepričljivo zgodbo o pomenu literarnih temeljev za iščočo se mladino daje videz in občutek izrazite pristnosti. Kot pravi Dominique Monféry, naj bi film izražal občutke otroka, ki je navdušen nad napol resničnim in napol fantastičnim svetom. Ko je bila teta živa, je njena zbirka Natana uvedla v polje fantazije; zdaj, ko je ni več, pa mu iste zgodbe želijo predstaviti resničnost.



Seven-year-old Nat can't read, which makes his inheritance of Aunt Eleanor's collection of books immensely disappointing. Despite his love of having Eleanor read to him, his disinterest encourages his parents to sell the collection to a greedy collector. Once sold, Nat discovers that the library contained only first editions and even more, that the fictional characters come to life. *Eleanor's Secret*, is a feature animation with a healthy dose of magical realism. Including expressive background artwork, an emotional and far-reaching theatrical score, and an effective story about the importance of the literary fundamentals to a struggling youth, the animated movie looks and feels markedly genuine. According to Dominique Monféry, the film is meant to deliver the feeling of a child fascinated with a world half-real and half-fantasy. When she was alive, the aunt's library introduced Nathaniel to the realm of fantasy; but now that she has passed on, those same stories aim to introduce him instead to reality.



Dominique Monféry (1965) je študiral umetnost na CFT Gobelins v Parizu. Sodeloval je v ekipah, ki so ustvarile mednarodno priznane animirane filme v Disneyjevi produkciji, kot so *Notredamski zvonar* (1996), *Tarzan* (1999) in *Atlantida: izgubljeno cesarstvo* (2001). *Destino* (2003), ki ga je režiral in animiral, je bil nominiran za oskarja za najboljši animirani kratki film.

Dominique Monféry (1965) studied Art in CFT Gobelins in Paris. He was part of the animation teams of internationally renowned films produced by Disney, such as *The Hunchback of Notre Dame* (1996), *Tarzan* (1999) and *Atlantis: The Lost Empire* (2001). *Destino* (2003), which he directed and animated, received an Oscar nomination for Best Animated Short Film.

Kot vsako leto Vzgojno-izobraževalni program animiranega filma Slon pripravlja na Animateki posebne dveurne delavnice, kjer se lahko otroci seznanijo z osnovami animiranega filma, spoznajo optične igrače in v skupinah izdelajo kratek animirani film. Krajše delavnice so namenjene otrokom od 4. leta dalje. Produkcijška delavnica je namenjena udeležencem, ki že poznajo osnove animiranja in so stari med 8 in 15 let. Slon na Animateko že tretje leto zapored povabi rezidenčnega mednarodnega mentorja produkcijske delavnice animiranega filma. Letos bo delavnico vodila Maya Yonesho, japonska mentorica in avtorica animiranih filmov.

By tradition Animateka features special two-hour workshops prepared within The Elephant Educational Animated Film Programme, where children can learn the basics of animation, find out about optical toys and get in groups to make short animated films. Short workshops are intended for children from the age of 4. The production workshop is aimed at children aged 8 to 15 who are familiar with the basics of animation. For the third year now, The Elephant will invite a foreign resident mentor to run the animation production workshop. This year, participants will work under the supervision of Maya Yonesho, a Japanese mentor and animation filmmaker.

Maya Yonesho se je rodila leta 1965 v Hjogu na Japonskem. Na Univerzi za umetnost Kjoto Saga je študirala vizualno oblikovanje in animacijo. Po šestih letih poučevanja likovne vzgoje se je vrnila na fakulteto in na Mestni univerzi za umetnost v Kjoto študirala japonsko slikarstvo ter konceptualno in medijsko umetnost, kot animatorka gline pa je soustvarjala otroški televizijski program. V času študentske izmenjave na Kraljevem kolidžu za umetnost v Veliki Britaniji je na temo "razumemo se, ne da bi razumeli vse jezike" izdelala svoj prvi abstraktni animirani kratki film, ki je bil sinhroniziran v 13 mednarodnih jezikov. Ko je leta 1998 magistrirala iz likovne umetnosti, je začela ustvarjati neodvisne filme, med drugim *believe in it*, s katerim je še istega leta osvojila nagrado odličnosti Japonske agencije za kulturo. Med letoma 2002 in 2003 je v okviru študijskega programa japonske vlade za perspektivne umetnike in s podporo umetniške štipendije delala v estonskem studiu Eesti Joonisfilm in z osmimi estonskimi knjigoveškimi mojstri ustvarila film *Üks Uks*. Leta 2005 je izdelala napovednik za Mednarodni festival ženskega animiranega filma *Tricky Women*. Njeni filmi so bili na ogled na številnih mednarodnih festivalih in v mnogih muzejih, med drugim v Kunsthalles v nemškem Düsseldorfu in v Muzeju oblikovanja v Estoniji. Vodi najrazličnejše delavnice animiranega filma. V času vodenja dunajske delavnice je posnela film *Wiener Wuast*, resnični pogled na mesto s svojimi risbami v rokah. Na enak način je delavnice izvajala na Tajvanu, Norveškem, Hrvaškem, v Izraelu, na Poljskem, Portugalskem, v Italiji, Koreji, ZDA, Srbiji in Latviji in jih bo nadaljevala kot svoje življenjsko delo. Od leta 2000 predava na Univerzi Kjoto Seika.

Več o avtorici / More about the author: http://homepage3.nifty.com/maya_y

Maya Yonesho was born in Hyogo, Japan in 1965. She studied Visual Design and Animation at Kyoto Saga University of Arts. After working as an art teacher at a junior high school for 6 years, she returned to college to study Japanese painting and conceptual and media art at Kyoto City University of Arts and also worked as a clay animator for children's TV programme. When studying at the Royal College of Art, UK as an exchange student, she made her first abstract animated short film dubbed into 13 international languages based on the theme "we can understand each other without understanding each language". After receiving her MA in fine art (1998), she began making independent films, one of them being "believe in it", which in 1998 won the Excellence prize of the Agency for Cultural Affairs of Japan. From 2002 to 2003 she was training at Eesti Joonisfilm Studio, Estonia under the Japanese Government Study Program for Promising Artists and Art Fellowships, and made "Üks Uks" with 8 Estonian bookbinding artists. She made a trailer for the Tricky Women International Female Animation Festival in 2005. Her films have been shown at numerous international festivals and museums, including Kunsthalles Düsseldorf, Germany and Design museum in Estonia. She has also been conducting various animation workshops. "Wiener Wuast" was shot in Vienna with the real view, with a drawing in her hand. She has done workshops in the same way in Taiwan, Norway, Croatia, Israel, Poland, Portugal, Italy, Korea, USA, Serbia and Latvia. It will be continued as her life work. She has been a lecturer at Kyoto Seika University since 2000.

Filmografija/Filmography:
introspection (1998), believe in it (1998), learn to love (1999), countdown(2002), Üks Uks (2003), Winer Wuast (2006)

Tedenska produkcijska delavnica animiranega filma z Mayo Yonesho / Week-long animation production workshop with Maya Yonesho

Od ponedeljka, 5. decembra, do petka, 9. decembra, od 16.00 do 19.00, Knjižnica Otona Župančiča Monday, 5 December, to Friday, 9 December, daily between 4 pm and 7 pm, Oton Župančič Library

Dveurna delavnica animiranega filma / Two-hour animation workshop

Sobota, 10. decembra, ob 12.00, Knjižnica Otona Župančiča Saturday, 10 December, 12 noon, Oton Župančič Library

Dveurna delavnica animiranega filma / Two-hour animation workshop

Nedelja, 11. decembra, ob 12.30, Kavarna Kinodvora Sunday, 11 December, 12:30 pm, Kinodvor café

Dodatne informacije in prijave na brezplačne delavnice v Ljubljani / Additional info and free registration for workshops in Ljubljana: slon@animateka.si

Tedenska produkcijska delavnica animiranega filma z Mayo Yonesho / Week-long animation production workshop with Maya Yonesho

Od ponedeljka, 12. decembra, do petka, 16. decembra, od 16.00 do 19.00, Kino Udarnik Monday, 12 December, to Friday, 16 December, daily between 4 pm and 7 pm, Kino Udarnik cinema

Dveurna delavnica animiranega filma / Two-hour animation workshop

Sobota, 17. december, ob 14.00, Kino Udarnik Saturday, 17 December, 2 pm, Kino Udarnik cinema

Dodatne informacije in prijave na brezplačne delavnice v Mariboru / Additional info and free registration for workshops in Maribor: hana.repse@animateka.si

"Daumenreise je delavnica animacije, ki temelji na enaki metodi kot "Wiener Wuast" – snemanje manjših risb, ki jih držimo v rokah, na podlago dejanskega razgleda pred nami, kar sem vsepovsod po svetu že delala s študenti, otroki in prijatelji. Filme smo snemali na Tajvanu, Norveškem, Hrvaškem, v Izraelu, na Poljskem, v ZDA, Južni Koreji itd., od leta 2007 dalje skupaj v 15 državah. V prihodnosti načrtujem "film o Zemlji" – snemanje z lune, pri čemer bo Zemlja zadnja podlaga."

Maya Yonesho

"Daumenreise is an Animation workshop project based on the same method as "Wiener Wuast", which has been done all over the world with students, children and friends – shooting small drawings in our hands with the real view in the background. Films have been made in Taiwan, Norway, Croatia, Israel, Poland, USA, South Korea etc., altogether in 15 countries since 2007. In the future I plan to make "the Earth film" – shooting from the Moon with the Earth as the final background."

Maya Yonesho

**Animirani film, glasba, zvok /
Animation, Music, Sound**

Ponedeljek/Monday, 5. 12.

17.00, Slovenska kinoteka / Slovenian Cinematheque

S festivalsko retrospektivo *Animirani film, glasba, zvok* Animateka nadaljuje kinotečno poglobljanje v tehnične in estetske mejnike medija animiranega filma. Leta 2009 smo predstavili retrospektivo stop-motion animiranega filma, lansko leto pa smo se posvečali avantgardnemu animiranemu filmu. Rdeča nit Animateke 2011 je v znamenju raziskovanja uporabe glasbe in zvoka v animiranem filmu. Na okrogli mizi bomo z besedo predstavili obsežen filmski program. Pogovor bo potekal v angleškem jeziku.

With the festival retrospective *Animation, music, sound*, Animateka continues its cinematic exploration of technical and aesthetic milestones of the medium of animation. In 2009 we showed a retrospective of stop-motion animation, last year we paid homage to avant-garde animation. The focus of Animateka 2011 is research into the use of music and sound in animated films. The round table will be a verbal introduction to this extensive film programme. The discussion will be held in English.

Sodelujejo / Participating:

Igor Prassel, Andrea Martignoni, Marcel Jean, Milen Alempijević, Wiktoria Pelzer (VIS), Carolina López Caballero (Xcèntric cinema/Animac Lleida), Rastko Čirić (Univerza v Novi Gorici), Pierre Yves Drapeau, Andrej Goričar.

Animirani film in jazz / Animated Film and Jazz

Sobota/Saturday, 10. 12.

15.00, Slovenska kinoteka / Slovenian Cinematheque



Večmedijsko predavanje Milena Alempijevića (v angleškem jeziku). Multimedia lecture by Milen Alempijević (in English).

Predavanju, ki je v sklopu retrospektive *Animirani film, glasba, zvok*, ob **17.00 v Slovenski kinoteki** sledi filmski program **Animirani film in jazz** (glej str: 233). The lecture, which is part of the *Animation, music, sound* retrospective, will be followed by film programme **Animated Film and Jazz at 17:00 pm in the Slovenian Cinematheque** (see p. 233).

Milen Alempijević (1965) v Kulturnem centru v Čačaku v Srbiji dela kot vodja filmskega in video programa in umetniški vodja mednarodnega festivala animiranega filma ANIMANIMA. Milen je diplomirani ekonomist, vendar že od sredine 90. let poklicno deluje na področju kulture in medijev. Kariero je začel na radiski postaji, kjer je bil urednik več programov o kulturi in umetnosti, med drugim serije o jazzu z naslovom "Congo Square", v kateri je v dveh ciklih predvajal nanizal približno 400 oddaj. Milen se je ob koncu 90. leti pridružil ekipi v Kulturnem centru v Čačaku, kjer je postal vodja za stike z javnostjo in urednik revije o umetnosti in kulturi Art 032. Med novostmi, ki jih je v njej uvedel, so bili redni prispevki o jazzu, ki so jih prispevali vidni srbski avtorji s tega področja, prevajalci in glasbeniki. V tem obdobju je v Kulturnem centru organiziral vrsto dogodkov, na katerih so sodelovali srbski in tuji jazzovski glasbeniki (Bora Roković, Joachim Schöneker, Michael Hornstein, Jazz Pistols, Zvonimir Tot, Jazz Consilium, Branko Mačić ...). Z desetimi izdanimi knjigami različnih žanrov je Milen že dlje del srbske sodobne literarne scene, v zadnjih nekaj letih pa je za različne dnevne časopise kot tudi kulturne in specializirane revije (Politika, Koraci, Polja, TFT, Filaz in druge) napisal tudi več člankov o jazzu, filmu, literaturi in aminiranem filmu. Leta 2007 je ustanovil festival ANIMANIMA. Milan je avtor naslednjih multimedijских predstavitev oz. predavanj: *Klepet o jazzovskih temah* (American Corner, Kragujevac, 2009), *Jazz in animirani film: V New Orleansu se sanje uresničijo* (Balkanima, Novi Beograd, 2010), *Django Reinhardt: genij francoskega jazz* (Jazz Festival of Novi Sad, Novi Sad, 2010), *Animirana zoologija* (Animanima, Čačak, 2011). Projekti za 2012: *Jazz*, tematska izdaja revije o umetnosti in kulturi Gradac (urednik); knjiga esejev o animiranem filmu *Umetnost pretiravanja: zapiski gledalca* (avtor).

Milen Alempijević (1965) works for the Cultural Centre in Čačak (Serbia) as the managing editor of the film and video programme and art director of the ANIMANIMA international animation festival. Milen has a degree in Economics, but since mid 1990s has been professionally involved in the area of culture and media. He started his career working for a radio station, where he was the editor of several programmes about culture and art, especially a serial on jazz entitled the 'Congo Square', which had, during two cycles of broadcasting, around 400 episodes. Milen joined the staff of the Cultural Centre in Čačak at the end of 1990s, to become the PR manager of the Centre, as well as the editor of the art and culture magazine *Art 032* which, among other novelties, featured regular articles on jazz, contributed by several important Serbian jazz authors, translators and musicians. During this period, Milen organised a series of events in the Čačak Cultural Centre, featuring jazz musicians from home and abroad (Bora Roković, Joachim Schöneker, Michael Hornstein, Jazz Pistols, Zvonimir Tot, Jazz Consilium, Branko Mačić...). The author of ten published books belonging to different genres, Milen has been part of the Serbian contemporary literature scene, while for the past few years he has also contributed a number of articles on jazz, film, literature and animated film to various daily newspapers, as well as culture and specialised magazines ('Politika', 'Koraci', 'Polja', 'TFT', 'Filaz' and others). In 2007, Milen initiated the ANIMANIMA festival. Milen is the author of the following multimedia presentations/lectures: *Jazz Themes Chat* (American Corner, Kragujevac, 2009), *Jazz and Animated Film: Dreams Come True in New Orleans* (Balkanima, Novi Beograd, 2010), *Django Reinhardt: Genius of French Jazz* (Jazz Festival of Novi Sad, Novi Sad, 2010), *Animated Zoology* (Animanima, Čačak, 2011). Projects in 2012: *Jazz*, thematic edition of the 'Gradac' art and culture magazine, (compiler); book of essays on animated film, *The Art of Exaggeration: Notes of a Viewer* (author).

6.–10. 12., 11.00, Kavarna Kinodvor / Kinodvor Café

Torek/Tuesday, 6. 12.

11.00 Kinodvor Kavarna / Kinodvor Café

Carolina López Caballero: O animiranem filmu v Španiji / On Animated Film in Spain

Carolina López Caballero, direktorica kina Xcèntric (kinematograf Centra za sodobno umetnost v Barceloni) in programska direktorica katalonskega festivala animiranega filma Animac, v štirih programih predstavlja zgodovino španskega animiranega filma, vključujoč francosko obdobje pionirja Segunda de Chomóna. Na prvem delovnem zajtrku nam bo kuratorica pojasnila merila, ki so jo vodila pri izboru filmov, in podrobneje predstavila svoje delo.

Carolina López Caballero, head of Xcèntric (the cinema of the Centre of Contemporary Culture of Barcelona) and programme director of Animac, the International Animation Festival of Catalonia, has prepared four programmes illustrating the history of Spanish animation, including the French period of the pioneer Segundo de Chomón. Over the first working breakfast, the curator will explain her criteria in selecting films and present her work in greater detail.

Sreda/Wednesday, 7. 12.

11.00 Kinodvor Kavarna / Kinodvor Café

Slovenski dan / Slovenian Day

Animateka vabi na zdravico ob ustanovitvi Društva slovenskega animiranega filma.

Društvo slovenskega animiranega filma (www.dsaf.si) je novoustanovljena organizacija, ki združuje avtorje in ustvarjalce animiranih filmov. Prvenstveno je društvo usmerjeno v zagotavljanje boljših pogojev na področju produkcije animiranega filma in njegove prepoznavnosti pri širših strokovnih in splošnih javnostih, tako doma kot v tujini. Društvo omogoča prenos izkušenj in znanj neposredno med ustvarjalci, hkrati pa prek različnih predavanj, izobraževanj in pretoka informacij skrbi za ozaveščanje posameznikov in različnih ciljnih skupin o procesih ustvarjanja ter umetnostne multidisciplinarnosti v animiranem filmu. Poleg zastopanja skupnih interesov želi društvo obuditi nacionalni festival animacije, v tujini pa slovensko produkcijo predstavljati na bolj sistematičen in reprezentativen način, namesto da je prepuščena zgolj večjemu ali manjšemu angažmaju posameznikov.

Animateka invites you to join us for a toast to the brand new Slovenian Animated Film Society.

The Slovenian Animated Film Society (www.dsaf.si) is a newly established organisation bringing together animation authors and filmmakers. The society is primarily focusing on securing better conditions in animated film production and the visibility of animation with experts and the general public both in Slovenia and abroad. The society enables a direct exchange of know-how between artists, and helps raise awareness of the general public and various target audiences about the processes of filmmaking and artistic multidisciplinary in animation through lectures, educational programmes and flow of information. In addition to protecting common interests, the society plans to revive the national animation festival, as well as start presenting the Slovene production abroad in a more systematic and representative way instead of leaving it to its fate in the hands of more or less enthusiastic individuals.

DRUŠTVO SLOVENSKEGA
ANIMIRANEGA FILMA

:D'SAF!

Četrtek/Thursday, 8. 12.

11.00 Kinodvor Kavarna / Kinodvor Café

Pierre Yves Drapeau: Filmski zvok in glasba /
Film Sound & Music



Za predstavitev avtorja in programa filmov,
pri katerih je sodeloval z zvočno opremo
ali glasbeno partituro, glej str. 143
For a presentation of the author and the films
he contributed sound or score to, see p. 143

Petek/Friday, 9. 12.

11.00 Kinodvor Kavarna / Kinodvor Café

Animirani glasbeni spoti Edouarda Salierja /
Edouard Salier's Animated Videos



Za predstavitev avtorja in programa
njegovih filmov glej str.147
For a presentation of the author and the
programme of his films, see p. 147

Sodelujejo / Participating:

Edouard Salier, Igor Prassel (Animateka), Pavel
Horaček (Anifest), Andrej Kolenčnik (FestAnča),
Mihai Mitrica (anim'est), Ivan Klepac (Supertoön).

Sobota/Saturday, 10. 12.

11.00 Kinodvor Kavarna / Kinodvor Café

Skladatelj Serge Besset / Composer Serge
Besset



Serge Besset je francoski skladatelj. Znan je
predvsem po zvočnih podlagah za animirane filme, ki
jih je od leta 1980 ustvaril že več kot 400. Poleg tega
ustvarja glasbo za dokumentarce, otroške serije in
oglasne. Je avtor izvirne glasbene opreme za številne
filme Jacquesa Rémyja Girerda, Michaëla Dudoka
De Wita, Alaina Gagnola, Jeana Loupa Felicioli,ja,
Yourija Tcherenkova, Jeana Luca Greca, Laurenta
Pouvareta in drugih.
Serge Besset dela v francoskem studiu animiranega
filma Folimage, ki je središče ustvarjanja sličice za
sličico in kjer je mogoče skoraj vse. Folimage je
čarobni prostor, ki ga je s svojo strastjo, talentom
in domišljijo postopoma zgradilo približno sto
umetnikov in tehnikov. To je tovarna, v kateri je roj
drznih idej, tub barve, povprečnih računalnikov, min
za tehnični svinčnik, šilčkov, svetlobnih šotorov,
prijaznih kamer, plastelinastih možicev, majhnih

premikov, ki so hkrati mehki in pristni, in kjer so tone
smeha, veliko podpore, veliko izzivov in tudi marsikaj, v
kar se lahko zaljubiš. Je sinonim za neusahljivo, skoraj
dvajsetletno predanost ustvarjanju kakovostnega filma.
Več filmov, ki jih je soustvaril Besset, je bilo nominiranih
za oskarja. Napisal je glasbo za filme *Mačje življenje*,
Mia in Migo, *Prerokba žab*, *Patate et le jardin potager*,
Deček s kraguljčkom, *Moj ljubi mali planet*, *Menih in
riba* in za stotine drugih kratkih animiranih filmov.

Serge Besset is a French music composer. He is
particularly known for his work as a composer of
soundtracks for animated films, having composed
more than 400 such works since 1980. He has also
worked on the creation of music for documentaries,
children's series, and commercials. He is the
composer of many original soundtracks for Jacques
Rémy Girerd, Michaël Dudok De Wit, Alain Gagnol,
Jean Loup Felicioli, Youri Tcherenkov, Jean Luc Greco,
Laurent Pouvaret, etc.

Serge Besset works at Folimage, a French animation
studio, a centre for frame-by-frame creativity where
almost anything is possible. Folimage is a magical
place that has been built up gradually thanks to the
will, the talent and the imagination of around a hundred
artists and technicians. It's a factory crammed with
bold ideas, tubes of colour, reasonable computers,
pencil leads, sharpeners, light-boxes, friendly cameras,
plasticine characters, small movements both tender
and sincere, gales of laughter, lots of support, lots of
challenges but lots to fall in love with. It is synonymous
with an unfailing determination, over almost twenty
years, to produce films of quality.
Many of Besset's works have been nominated for
Academy Awards. He composed scores for films
A cat in Paris, *Mia and the Migoo*, *Raining cats and
frogs*, *Spud and the vegetable garden*, *Charlie's
Christmas*, *My little planet*, *The monk and the fish*,
and for hundreds of animated short movies.

7.–10. 12., 12.30, Kavarna Kinodvor / Kinodvor Café



Na festivalu bo prisotnih okoli **80 gostov**,
med njimi največ avtorjev in avtoric s filmi v
tekmovalnem programu. Pogovori z njimi ob
rogljičku in kavi bodo potekali od **srede**,
7. decembra, do sobote, 10. decembra,
ob **12.30** v Kinodvorovi Kavarni.

The festival will host **80 guests**, mostly
the authors of films in competition. From
**Wednesday, 7th December to Saturday, 10th
December**, daily at **12.30 pm**, we invite you to
come meet the filmmakers and festival guests
over croissant & coffee at the Kinodvor Café.

Bosanski sploščenec /
Bosnian Flat Dog
5.–11. 12., Galerija Kinodvor / Kinodvor Gallery



Likovna razstava ob izidu slovenskega prevoda stripa *Bosanski sploščenec* Maxa Anderssona in Larsa Sjunnessona. Na ogled bo nekaj dovršenih slikarskih ozadij in scen za animirane prizore, v katerih najdemo stavbe, vozila in ljudi iz kartona, embalaže in vrste odpadkov. *Accompanying the release of the Slovene translation of *Bosnian Flat Dog* by Max Andersson and Lars Sjunnesson, this exhibition shows some of the elaborate set designs created for the animated scenes, including buildings, vehicles and people manufactured from cardboard, packages and a vast selection of waste products.*

Koyaa
12.–23. 12., Kino Udarnik (Maribor)



Interdisciplinarna razstava Kolje Saksida bo omogočila vpogled v proces nastajanja lutkovnega animiranega filma. Na ogled bodo lutke, scena, slikarska ozadja, scenografski elementi, fotografije iz avtorjevega zadnjega animiranega filma *Koyaa*. Vse skupaj se povezuje in dopolnjuje v gibljivo sliko, ponovno oživiljeno v galerijskem prostoru. Razstava želi izpostaviti kompleksno povezovanje likovne, kiparske, fotografske in video ustvarjalnosti, ki se sintetizirajo kot celostni postopek izdelave lutkovnega animiranega filma.



*This interdisciplinary exhibition by Kolja Saksida gives an insight into the process of creating a puppet animation. Put on display will be puppets, scenes, set designs, scene elements and photos from the author's latest animated film *Koyaa*. All this will come together in a moving picture brought back to life in a gallery space. The exhibition aims to draw attention to the complexity of this creative blend of fine art, sculpture, photography and video, synthesized into an integral process of making a puppet animation.*

Avdiovizualni koncert animirana
ŠKM banda / Audio-Visual Concert
ŠKM Banda Animated
Sobota/Saturday, 10. 12., 23.00, Kinodvor (Ljubljana)
Sobota/ Saturday, 17. 12., 21.00, Kino Udarnik (Maribor)



Avdiovizualni koncert predstavlja ustvarjalno srečanje glasbe z vizualno umetnostjo, združuje avtorsko muziciranje mlade prekmurske ŠKM bande (ki v post-jazzrock maniri preigrava na eni strani udarne, impulzivne ritme in na drugi strani umirjene, ambientalne) z ustvarjalnostjo mladih slovenskih vizualnih umetnikov. Glasbeni komadi ŠKM bande so relativno kratki, njihov nastop pa intenzivno doživetje, ki bo še toliko izrazitejše ob vizualni spremljavi avtorskega animiranega filma in video-uprizoritvenih prispevkov.

ŠKM banda so/are:
Mitja Sušec (kitara/guitar), **Iztok Koren** (kitara/guitar), **Jernej Koren** (bas kitara/bass guitar), **Jernej Sobočan** (bobni/drums).
<http://www.gbtm.si/artists/skm-banda/>

Vizualije/visuals:
Mitja Manček, Timon Leder, Zarja Menart, Matija Dolenc, Katja Goljat, Lucijan Prelog, Anka Kočevar, Tina Avšič, Gregor Purgaj, Maruša Štibelj, Miha Deisinger, Jani Peternejl.

The audio-visual concert is where music meets visual art. This performance is a synchrony of original music by young musicians in ŠKM banda from Prekmurje with a post-jazz rock take on powerful impulsive beats on the one hand and slow ambient rhythms on the other, and creativity of young Slovene visual artists. Songs by ŠKM banda are relatively short and their performance is a powerful experience, intensified further by the visual accompaniment of original animations and videos.

Animirana zabava v Klubu Gromka /
Animated Party in Klub Gromka
Od ponedeljka do petka / Monday to Friday,
22.00–3.00



Ko bodo festivalska filmska platna počivala, bo čas za animirano in glasbeno druženje v Klubu Gromka na Metelkovi. Zabavali nas bodo koncerti, nastopi didžejev, AV performers in bogat program videospotov s partnerskih festivalov.

When festival film projectors come to rest, animated music party kicks off in Klub Gromka in Metelkova with concerts, DJ's, an audio-visual performance and a vast programme of music videos from partner festivals.

Ponedeljek/Monday, 5.12.
sreda/Wednesday, 7.12.
ob/at 22.00

V poznih večernih urah bomo plesali na projekcije najboljših animiranih videospotov, ki nam jih predstavljajo partnerski mednarodni festivali: Anifest (Češka), anim'est (Romunija), Fest Anča (Slovaška) in Supertoona (Hrvaška).

In late night hours, we are dancing to screenings of the best animated music videos, brought to us by our international partner festivals: Anifest (Czech Republic), anim'est (Romania), Fest Anča (Slovakia) and Supertoona (Croatia).

FIVE YEARS OLDER: THE CITY
Equipo, Dirk Koy, Švica/
Switzerland, 2010, 4'09"



EATLIZ: LOSE THIS CHILD
Yuval & Merav Nathan,
Izrael/Israel, 2010, 3'43"



MERLOT: ÇA VA ÇA VIENT
Sandra Desmazieres,
Francija/France, 2009, 3'



DVA: NUOVO TANGO
Jaromír Plachý, Češka/
The Czech Republic,
2009, 3'26"



GIRAFOT: IT'S HARD
Roy Oddán, Izrael/
Israel, 2007, 4'30"



VERDERAME: RACHELE
Virginia Mori, Italija/
Italy, 2010, 3' 49"



LAOKOONGRUPPE: WALZERKÖNIG
Andan Popovic, Avstrija/
Austria, 2009, 5'15"



THE VEILS: MISS DAISY CUTTER
Laen Sanches, Francija/
France, 2010, 5'40"



BIRDSHIT
Julian Amacker,
Monica Santana, Švica/
Switzerland, 2009, 2' 57"



BASEMENT JAZZ FT LIGHTSPEED CHAMPION: MY TURN
Tomek Ducki, Velika
Britanija/UK, 2009, 4'



PADBRAPAD MOUJIK: BEN HORA
Julie Rembauville, Nicolas
Bianco-Levin, Francija/
France, 2010, 4'40"



THE BLOODY BEETROOTS: ROMBORAMA
Bennet Pimpinella, Italija/
Italy, 2009, 3'57"



EL COMBOLINGA: NO CORAS TANTO
Cesar Díaz Meléndez,
Španija/Spain, 2008, 4' 40"



LITTLE DRAGON: AFTER THE RAIN
François Vogel, Francija/
France, 2008, 4'



KAMIL JASMÍN: NA TU SVATBU
Václav Blín, Češka/The
Czech Republic, 2002, 3'



**'FLUSH' FEAT RIZ MC &
ENVY: LOSERS**

Tom Werber, Velika
Britanija/UK, 2010, 4'



**THIS TOO SHALL PASS -
RUBE GOLDBERG MACHINE
VERSION: OK GO**

Ok go partnership, James
Frost, Syyn Labs, ZDA/
USA, 2010, 3'54"



ESKMO: WE GOT MORE

Cyriak, Velika Britanija/
UK, 2010, 2'38"



**ELLIOT BROWN:
DELIRIUM TREMENS**

Dan Vezentan, Romunija/
Romania, 2010, 3'10"



**FIVE YEARS OLDER: THE
CITY**

Equipo, Dirk Koy, Švica/
Switzerland, 2010, 4'09"



**TORU MATSUMOTO: AND
AND**

Mirai Mizue, Japonska/
Japan, 2011, 6'50"



**THE MANTRA ATSM: THE
SHIP**

Octavian Anton, Romunija/
Romania, 2011, 3'15"



**BLOCKHEAD'S: THE
MUSIC SCENE**

Anthony Schepperd, Velika
Britanija/UK, 2010, 5'21"



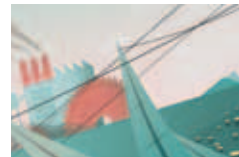
**SECTA CHAMELEON FEAT.
JUDIE JAY: MORE THAN A
FEELIN**

Emil Goodman, Madžarska/
Hungary, 2009, 3'56"



TURN: AMONGST GIANTS

Markus Wagner, Avstrija/
Austria, 2011, 3'15"



**NEIL ANDERSON-
HIMMELSPACH:
IMMORTAL BELOVED**

Dax Norman, ZDA/
USA, 2010, 5'



JOYZ: ELECTROPIA

Noriko Okaku, Japonska,
Velika Britanija/Japan,
UK, 2011, 4'39"



**HAPPY CAMPER: BORN
WITH A BOTHERED MIND**

Job, Joris & Marieke,
Nizozemska/The
Netherlands, 2011, 3'10"



**RAMONA FALLS: I SAY
FEVER**

Stefan Nadelman, ZDA/
USA, 2010, 3'40"



**WHITE HINTERLAND:
AMSTERDAM**

Michaela Čopíková,
Slovaška/Slovakia, 2010,
3'05"



**BREKBTOT FT. IRFANE:
BABY I'M YOURS**

Irina Dakeva, Francija/
France, 2010, 2'30"



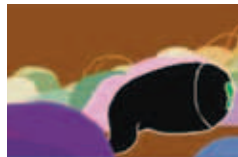
**CHRIS BUSECK: THE DAY
I TURNED INTO A GHOST**

Ines Christine & Kirsten
Carina Geisser, Nemčija/
Germany, 2011, 3'44"



**ANIMAL COLLECTIVE:
LION IN A COMA**

Ori Toor, Izrael/Israel,
2010, 4'44"



**ZDENKA PREDNÁ: NA
POVRÁZKU**

Veronika Obertová,
Slovaška/Slovakia,
2010, 3'57"



**STATELESS: ARIEL
FIELD, Velika Britanija/
UK, 2010, 3'30"**



**BENGA: BALTIMORE CLAP
Kristofer Ström, Švedska/
Sweden, 2010, 3'40"**



**BRANDT BRAUER FRICK:
CAFFEINE**

Patricia Luna, Danae
Díaz, Nemčija/
Germany, 2011, 5'02"



**EDGARD SCANDURRA:
CARRINHO POR TRÁS**

Bruno Galan & Cesar
Trinca, Brazilija/
Brazil, 2010, 2'57"



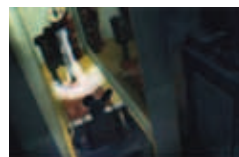
**HAROULA ROSE: FREE TO
BE ME**

Veronika Obertová,
Michaela Čopíková,
Slovaška/Slovakia,
2011, 3'59"



A VOLTA: N.A.S.A.

Alexei Tylevich, ZDA/USA,
2009, 4'23"



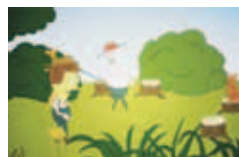
LONGITAL: OUT

Eva Delinčáková, Norveška/
Norway, 2011, 3'48"



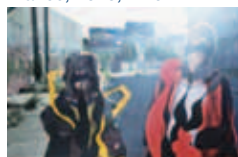
**GRAFFITI 6: STARE INTO
THE SUN**

Ian Stevenson & Luke
Seomore, Velika Britanija/
UK, 2009, 4'01"



**THE THUNDERCLAPS FT.
ORIFICE VULGATRON,
GHETTO, SHAMELESS
AND DEADLY HUNTA:
JUDGEMENT DAY**

CRCR, Francija/
France, 2010, 2'40"



**KRADDY, MOCHIPET:
ANDROID PORN**

Musclebeaver, Nemčija/
Germany, 2010, 4'39"



**COCOON: OH MY GOD
Matteo Crinelli & Roger
Haus, Španija/Spain, 2010,
3'30"**



**LISA TUYALA, MARC
FRAGSTEIN: ORPHEUS
PONY**

Michael Fragstein, Nemčija/
Germany, 2011, 4'00"



**BASKERVILLE: RELOADED
Marieke Verbiesen,
Norveška/Norway, 2010,
3'42"**



**YOUNG GALAXY: WE HAVE
EVERYTHING**

Sinbad Richardson,
Kanada/Canada, 2011,
3'57"



FOOLK: BELLS

Alica Gurínová, Slovaška/
Slovakia, 2010, 3'36"



**MONDAY MONKEY RIOT:
ROCK THE BEAT**

Daniele Manoli, Hongkong/
Hong Kong, 2010, 1'28"
Coldplay: Strawberry Swing
Shynola, Velika Britanija/
UK, 2009, 4'15"



**COLDPLAY: STRAWBERRY
SWING**

Shynola, Velika Britanija/
UK, 2009, 4'15"



AMONGST GIANTS: TURN

Markus Wagner, Avstrija/
Austria, 2011, 4'36"



BENGA: BALTIMORE CLAP

Kristofer Ström, Švedska/
Sweden, 2010, 3'40"



DANGER BEACH: APACHE

Ned Wenlock, Nova
Zelandija/New Zealand,
2011, 2'30"



**MORAY MCLAREN: WE
GOT TIME**

David Wilson, Velika
Britanija/UK, 2009, 3'54"



**N.A.S.A. FEAT. KOOL
KEITH & TOM WAITS:
SPACIOUS THOUGHTS**

Fluorescent Hill, Kanada/
Canada, 2009, 4'32"



**SEYMOUR BITS - PUT IT
BACK DOWN**

Michiel ten Horn & Maarten
J. Berkers, Nizozemska/The
Netherlands, 2010, 4'15"



**SICKBOY: SILENCE IN
CONVERSATION**

Lorcan Finnegan, Irska/
Ireland, 2009, 3'10"



**SPOONBILL: FEATHER
LEATHER**

Jonathan Chong, Avstralija/
Australia, 2009, 4'45"



**FLAIRS: BETTER THAN
PRINCE**

Jonas & François, Francija/
France, 2009, 3'09"



**GAMESHOW OUTPATIENT:
D N A U X B**

Tony Comley, Velika
Britanija/UK, 2011, 3'30"



**GOGOL BORDELLO: PALA
TUTE**

Aliaksei Tserakhau,
Belorusija/Belarus,
2010, 4'13"



**HAPPY CAMPER: BORN
WITH A BOTHERED MIND**

Job, Joris & Marieke,
Nizozemska/The
Netherlands, 2010, 3'10"



**JAPANESE POPSTARS:
LET GO**

David Wilson, Velika
Britanija/UK, 2010, 3'33"



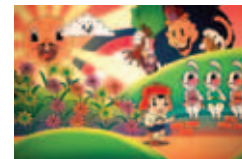
**LYAPIS TRUBETSKOY:
CAPITAL**

Aliaksei Tserakhau,
Belorusija/Belarus,
2009, 4'13"



**TEAM WILLIAM: YOU
LOOK FAMILIAR**

Michéle De Feudis &
Joris Bergmans, Belgija/
Belgium, 2010, 2'45"



**U2: I'LL GO CRAZY IF
I DON'T GO CRAZY
TONIGHT**

David O'Reilly, Nemčija/
Germany, 2009, 4'30"



**WAX TAILOR FEAT.
CHARLIE WINSTON: I OWN
YOU**

Romain Chassaing,
Francija/France, 2010, 3'28"



**WE HAVE BAND: YOU
CAME OUT**

David Wilson, Ida Gronblom
& Fabian Berglund, Velika
Britanija/UK, 2009, 3'14"



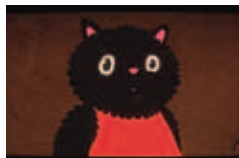
**ZERO 7: EVERYTHING
UP (ZIZOU) (REMIXED BY
JOKER AND GINZ)**

MIE, Velika Britanija/
UK, 2009, 2'29"



CLINIC: BUBBLEGUM

Alasdair Brotherston &
Jock Mooney, Velika
Britanija/UK, 2010, 2'59"



Clemens Kogler: Phonovideo

Petek/**Friday**, 9.12., ob/at 23.00, klub Gromka (Metelkova mesto)



Phonovideo je doma izdelan vizualni pripomoček za prikaz in montažo kratkih animacij na analogen način, brez pomoči računalnika. Gre za kombinacijo tehnike fenakistoskopa iz leta 1832 in turntablisma. Osnovno opremo sestavljajo dva gramofona, dve kameri, video mešalka, izhodna ali snemalna naprava in kup "plošč" z natisnjenimi animacijami. Lahko bi rekli, da je to video ustreznica klasični DJ-opremi. Projekt se od drugih vizualizacijskih loči po tem, da omogoča ročno manipulacijo ustvarjene animacije, da gledalcem prikaže postopek nastanka animacije in da animacije obstajajo v obliki fizične "plošče". Čeprav ljudje, ki se ne ukvarjajo s filmom ali sorodnimi področji, postopek včasih težko razumejo, je to vsaj potencialno mogoče, česar ne bi mogli trditi za digitalni film, pri katerem je tehnika lahko jasna izključno programerjem. Phonovideo lahko razumemo kot odgovor na sodobno digitalno kulturo.

<http://www.clemenskogler.net/phonovideo>

Phonovideo is a homemade visual tool that allows to display and mix short animations in an analogue way without computers and alike. It's a mixture of the phenakistoscope technique from 1832 and turntablism. The basic setup is two turntables, two cameras, a videomixer, some output or recording device and a pile of "records" with printed-on animations. You can think of it as an video equivalent to a classic dj-setup. The thing that sets this project apart from other visualization projects is that the outcoming animation can be manipulated by hand and the audience can see how the animations are created and the animations do exist as a physical "record". Although the process is sometimes not easy to understand for people who are not engaged in film it is at least understandable in contrast to digital filmmaking were you have to be a programmer to understand the technique behind it. Phonovideo can be seen as a counter movement to contemporary digital culture.

24th of January 62
4 150
5 Minutes Each 69
7:35 de la mañana 203

A
Abuela Grillo 74
Ahab 35
A Colour Box 119
ADAGIO CANTABILE 161
Air: So Light is Her Footfall 150
Allegro non troppo 175, 220
Alma 186
A Lost and Found Box of
Human Sensations 81
Alouette 89
Ámár 187
A Morning Stroll 78
An Alien in the Playground 103
Angeli 126
Animal 96
Animals 173
Apnée 129
A por todas 192
Aquatúra 130
“À quoi ça sert l'amour?” 154
Šarena laža 21
Ariel 172
Arithmétique 128
A serviço do Homem 203
Ast mit Last 55
Automatologie 46
AVE MARIA (Ellens
Gesang III) D. 839 163
Az újiú 37

B
Babaraba&Rajko 67
BADINERIE from II Suite in

B minor BWV 1067 161
Bagatelle I 171
Baka!! 42
Becoming Invisible 102
Begone Dull Care 140
Belly 44
Ben Hora 55, 241
Berbaok 108
Beyond-ism 83
Bíborcsiga 68
Big Bang Big Boom 206
Bił sobie Król 27
Blackfly 92
Blessing 57
Bottle 49
Bout 134
Bulvárhírek a díliházból 32

C
Cada día paso por aquí 98
Cadet Rousselle 89
Canon 120
CARMEN HABANERA from
“Carmen-Suite” 166
Carne de mi carne 194
C'est l'aviron 89
Chaque Enfant 122
Chico & Rita 214
Chroniques de la poise 82
Cirugía 97
Clean Pastures 139
Cleo's boogie 74
Close your eyes and
do not breathe 108
Come persone 125
Conte de faits 41
Coraz ciszej 22
Corpus Nobody 33
Cos w tym gatunku 45
Crac! 122

Crossed Sild 39
Cumpleaños feliz 193
Cvijet bitke 21

D
Daniel's Journey 188
Das Haus 58
Date With Duke 140
Dehors novembre 93
De Karakters 124
Dell'ammazzare il maiale 25
Der Grosse Bruder 51
Der Kleine und das Biest 212
Der Wechselbag 46
Design 36
Det siste norske trollet 59
Dictaphone Parcel 129
Die Kleinere Raum 127
Dimanche 73
Dimensions 100
Divers in the Rain 206
DIVERTIMENTO MENUETTO
in D major No. 7 KV 205 162
DIVERTIMENTO PRESTO
in D major KV 136 162
Dixieland Droopy 140
Dji vou veu volti 153
Dobro, piekno i prawda. 24
Dodu, O rapaz de cartão 48
Doomed 98
Dove sei, amor mio 19
Drwal 35
Dubus 171
Dwa kroki za... 20
Dynamite 174
Dziwny jest ten kraj 200

Die Kleinere Raum 127
Dimanche 73
Dimensions 100
Divers in the Rain 206
DIVERTIMENTO MENUETTO
in D major No. 7 KV 205 162
DIVERTIMENTO PRESTO
in D major KV 136 162
Dixieland Droopy 140
Dji vou veu volti 153
Dobro, piekno i prawda. 24
Dodu, O rapaz de cartão 48
Doomed 98
Dove sei, amor mio 19
Drwal 35
Dubus 171
Dwa kroki za... 20
Dynamite 174
Conte de faits 41
Coraz ciszej 22
Corpus Nobody 33
Cos w tym gatunku 45
Crac! 122

E
Ego 121
Ei aikuisia 56

EINE KLEINE NACHTMUSIK
Serenade in G major
KV 525 162
El aparecido 192
El arbol Umdoni 195
El Corazón Delator 186
El Hotel Eléctrico 181
El Viaje de María 98
Emaki 135
Empire 148
Escargot 66
Eskimo in Desert 79
Šest 31
Esterhazy 207
Everytime 199
Exlibris 188

F
Faces 68, 107
Falak 26
Falling in Love Again 153
Falling in Love Again 93
Fauntom 65
Filmari 54
Finding His Voice 117
Fishes 155
Fish on a Hook 101
Chico & Rita 214
Flesh 148
FLIGHT OF THE BUMBLE-
BEE from opera “A Tale of
Saltan the Tsar” 165
Fløjtelos 76
“Flowers” 156
Fluffy McCloud 76
Fugue 128

G
Gadkii utenok 175, 222
Get Real! 80
Giant Steps 141

Gipfel-Gig 20
Good news bad news 38
Goo – Goo Babies 29
Graffitiiger 43
Grand Central 198
Grand Prix 52
Grindin' 170
Growing 63

H
Hambre 193
Haruno shikumi 81
Hasta los huesos 158
Helixbauhaus 23
Hello 157
Helsingin kesä 131
Hilton “Sunrise” 155
Historias de Amor y
Masacre 184
How to Deal with Nonsense 27
http://communism2010.ro 23
Hu Lulu Hong Longlong
Hua Lala 129
Humo 195

I
Ich fahre mit dem Fahrrad in
Einer Halben Stunde an den
Rand der Atmosphäre 132
I'll Be Glad When You're
Dead You Rascal You 139
INSCT 172
IN THE HALL OF THE
MOUNTAIN KING from the suite
“Peer Gynt” Op. 46 No. 1 165
Živica 71

J
J 127
Jaz(z) / Jazzed 142
Jazz Song 194

Jehro: I Want Love 149
Ješka 51
Je vais à Disneyland 40
Justice: Civilization 151

K
Kahanikar 56
Kapitän Hu 25
Keha mälu 22
Kerity, la maison des
contes 227
Kiss Me Gentle Rubber 123
Kiyamet 26
Koyaa – Lajf je čist odbit 33, 48
Kreise 117
Kto je tam? 52
Kuhina 37

L
La Bastringue Madame
Bolduc 93
La dama y la muerte 186
Šladi 40
La Never in your Wildest
La Gazza ladra sinfonia 120
La gran carrera 203
L'air de rien 35
La Maison Ensorcelé 181
Land of the Heads 144
Là Où Meurent les Chiens 134
Lásko má 157
La Vache qui tachait de
cherhcer ses taches 75
La ville 91
La vuelta 45
Le bessones del carrer
de Ponent 189
Le Cirque 144
Leitmotif 142
Le merle 90

Le ravissement de
Frank N. Stein 123
Le Rêve des Marmitons 180
Le Roi des Dollars 179
Les Cent Trucs 179
Les Ombres Chinoises 179
Les Triplettes de
Belleville 175, 221
Le Théâtre du Petit Bob 180
Let's Sing with Popeye 118
Lili der Film 70
L'Illusionniste 216
Lisica 43
L'isola dei granchi giganti 63
Little Deaths 79
Little Red Riding Hood 66
Lluvia 192
L'Oeil du Paon 38
Log Driver's Waltz 91
looking for love 63
Loom 46
LoopLoop 202
Love Addict 92
Love Song 153
Love Story 154
Luminaris 82
Lux 108

M
Machination 84 31
Mahahula The Giant
Rodent of Happiness 29
Massive Attack: Splitting
the Atom 150
Matter fisher 83
MAZURKA in E minor
Op. 17 No. 2 164
Még mire jó a hullámcsat? 65
Mein Bruder Franz 130
Meischeid 142

Memoir 22
Metachaos 19
Metropia 218
Microphobia 18
Minnie's Yoo Hoo 116
Minotauromaquia, Pablo
en el Laberinto 96
Miramare 206
Missed Aches 145
Mobile 209
MODERN No. 2 57
Monodram 198
Moxie 81
Mr Frog Went A-Courting 90
Muybridge's Strings 144
“My Baby Just Cares
for Me” 157
My Blood is My Tears 104
My Old Kentucky Home 115

N
Na Cidade 30
Nekropolis 36
Never in your Wildest
Dreams 156
Niebla 187
Noise 132
Notebook Phase 131
Nova hipi budućnost 33

O
Obsessively Compulsive 104
Ogledalo 67
Okó i ucho 119
Old Fangs 207
Ombra 51
O największej klótni 199
One Hundred Years 86
ON THE BEAUTIFUL BLUE
DANUBE Waltz Op. 314 164

On The Motorway 170
On the Water 39
Orishas: Hay un son 149
Ornament duše 28
O snu 30
Outside In – Escape Yourself 68
Over and Over (and
Over) Again 102
Over the Hill 49

P
Panther 106
Partition 44
Pas/Zec 61
Paths of Hate 19
Patience of the memory 109
Phone Tapping 204
Pickels in a pickle 53
Piirongin piiloissa 41
Pikapolonica hoće odrasti 49
Pivot 210
Planet Z 133
Plato 45
Playtime 170
Pl.in!k! 20
Plugs 131
Porozmawiaj z nim 66
Posledný autobus 25
Priča o identitetu 65
Princesse 83
Prometheus 204
Prometheus' Garden 200

Q
Quercus 105, 107
Quiet! 75

R
RaumZeitHund 64
Rhythm in Light 118

Rigoletto 125
Rise and Fall of W.C. 41
Ritmo 194
Romance 32
RONDO ALLA TURCA from
Sonata in A major KV 331 163
Roots of the Hidden 36
Ruedas, tiritas y piruletas 195
Rush 126

S
Sadasviideskymmenes päivä 43
Sainte Barbe 146
Sakk! 30
Satiemania 122
Scherzo: Verwitterte
Melodie 119
Schlaf 128
Sculpteur Moderne 180
Slovenia Tourist &
Terrorist Guide 69
Snow White 139
Sněpowina 29
Soba 24
Soitto-oppiilas 54
Something Left,
Something Taken 55
Sötétség 52
Priča o identitetu 65
Soy Sauce 188
Sparkly Nights 69
Sparri un Airi 145
Spermathomme 130
Sphères 121
Spring Boulevard 62
Steamboat Willie 115
STEPS 54
Story Ville 141
Strojenie Instrumentow 125
Studie No.7 116
Sucré 126

Sudd 78
 "Sugar Baby Love" 156
 Suitsupääsukese
 raskest elust 31
 Swan Song 97
 Synchronisation 202
 Szafa Zbigniewa 18
 Sztandar 120

Š
 Štormovoje predupreždenje 59

T
 Tagebuch 106
 Tango Ragtime 123
 TATAMP 56
 Telegraphics 38
 Tempus Destrut 64
 Tête en fleurs 90
 The Band Concert 118
 The Cat Came Back 92
 THE CHINESE
 TAMBOURINE 166
 The City 173, 240
 The Cookies 67
 The Crocodile's Wife 75
 The Eagleman Stag 44
 The External World 211
 The Gruffalo 211
 The Hill Farm 124
 The Holy Chicken of
 Life and Music 26
 The Light Bulb Thing 100
 The Missing Key 133
 The Monster of Nix 57
 The Replicants: User 149
 The Skeleton Dance 116
 The Spine 145
 THE SWAN from the suite
 "Animal Carnival" 164

The wheel turns 107
 This is Love 79
 Through My Thick Glasses 146
 Ticket 27
 Tigeris 53
 Tim Tom 141
 Tinamv 1 175
 Tito on Ice 86
 TOCCATA from Toccata and
 Fugue in D minor BWV 565 161
 Toks 148
 TOREADOR'S COUPLETS
 from opera "Carmen" 165

Tout écartillé 91
 Transistor 173
 Trendfollower 174
 Trois, Quatre (Three, Four) 171
 Twarze 68
 tWiNs 18
 Two 133

U
 U lancima 64
 Ultima Thule 202
 Underlife 32
 Une bombe par hazard 121
 Une Excursion Incohérente 181
 Une nuit sur le Mont
 Chauve 117
 Un Vie De Chat 225

V
 V SONATA in C major for Flute
 and Harpsichord KV 14 163
 Vanishing Point 174
 Vavilonska kula 61
 Vergence 172
 Vers.Augt 70
 Výchled 62

Via Curiel 8 23
 Viagem a Cabo Verde 78
 Vincenta 96
 Vioolspel 50
 Vive la rose 94
 Vnatre 199
 Vogelwasser 42
 Vuela por mí 193

W
 Wake Up 70
 Wandernd Haus voll Wenn
 der Wind dreht 61
 White Hair 39
 What's Up 58
 Wind der Stiller Wird 106
 Winter Poem 134

Y
 Yaku 196
 Your Face 154

Z
 Zadnje kosilo 58
 Zaniklý svět rukavic 198
 Zeitwellen 132
 Ziluks 48
 Zudusi Sniega 146
 Zuruck um 2 53

Ž
 Žužek Bužek in tobogan 50

INDEX AVTORJEV FILMOV INDEX OF FILMMAKERS

A
 Adamczak, Jacek 162
 Adamski, Przemysław 132, 200
 Adlešić, Dan 66
 Adrian J. Garcia T. 73
 Agudo, Diego Pinilla 192
 Alcock, Bruce 94
 Aleksejev, Aleksej 29
 Aléxeieff, Alexandre 117
 Andavert, Marcos 194
 Andersson, Max 85-87
 Andrea, Roxana Bentu 63
 Ann, Katrin Orbeta 63
 Arroyo, Raúl 98
 Art, Massana School
 students 188
 Artus, Philipp 131
 Asenjo, Patricia 194
 Athanasopoulou, Katerina 104
 Auvrey, Mathieu 142
 AV 171, 253
 Avery, Tex 137

B
 Back, Frédéric 122
 Baker, Mark 124
 Bamert, Bernhard 20
 Bardin, Garri 223
 Bárdos, Attila 37
 Barić, Dalibor 33
 Barker, Cordell 92
 Barras, Claude 144
 Barta, Jiří 198
 Bastos, Iuri 203
 Bavari, Alessandro 19
 Bélanger, Fernand 92
 Belmonte, José 108
 Bergeron, Patrick 202
 Bergs, André 210
 Berra, Eleonora 44
 Bešir, Jelena 61
 Bickford, Bruce 200

Bierrewaerts, Vincent 128
 Bitzer, Jan 46
 Björklund, Maria 131
 Blaas, Rodrigo 186
 Blandin, Antoine 40
 BLU 206
 Bošnjak, Ivana 39
 Bouchard, Patrick 12
 Bozzetto, Bruno 121
 Brain, No 156
 Brault, Nicolas 143
 Braun, Frank 128
 Brimo, Wilfrid 156
 Brisou, Gaël 126
 Bruckmayr, Didi 174
 Brunck, Ilija 46
 Bruszezwska, Balbina 24
 Budinsky, Peter 18
 Buob, David 58

C
 Camacho, Kote 203
 Cardon, Laurent 154
 Carrington, Gemma 104
 Carvalho, Guto 154
 Castillo, René 158
 Cefron, Osman 82
 Cerri, Mara 23
 Chapon, Denis 74
 Chiu, Rob 100
 Chomet, Sylvain 217
 Cimermanis, Janis 53
 Cleaver, Jody 75
 Clichy, Louis 154
 Cohen, Léonard 45
 Coñaniz, Audrey 33
 Currie, Bruce 153

Č
 Čoh, Zvonko 123

Ć
 Ćirić, Rastko 123
 Ćwiek, Maciej 159

D
 Damó, Zsolt 23
 David O'Reilly 211
 Dębski, Paweł 35
 de, Emilio la Rosa 192
 de, Evert Beijer 80
 Deiana, Antonio 35
 Delacharlery, Antoine 38
 de, Segundo Chomón 178-182
 Desmond, Cesar
 Fernández Cahill 195
 Díez, Gustavo 108
 Díez, Miguel Lasangre 96
 Disney, Walt 115-118
 Doyon, Patrick 73
 Dudek, Anna 162-166
 Dunning, George 89

E
 Eckhard, Nikolaus 64
 Egger, Lukas 20
 Ellen, Mary Bute 118
 Enders, Philipp 130
 Epiney, Mathieu 130
 Erbetta, Loredana 51
 Errando, Tono 7
 Erzetić, Blaž 64
 etc, Camera collective 74

F
 Fanny, Ana Isnaeni 193
 Fedorenko, Eugene 122
 Fels, Verena 209
 Ferguson, Munro 93
 Fernández, Irati 108
 Feroumont, Benoit 153
 Ferrara, Ursula 125
 Field, Jim 101

Filippova, Svetlana 134
 Fink, Tone 70
 Finnegan, Conor 76
 Fischerkoesen, Hans 119
 Fischinger, Oscar 116
 Hinton, Christopher 92
 Fleischer, Max 117
 Flückiger, Adrian 74
 F. Lyle Goldman 117
 Francia, Tristan 75
 Frank, Tina 172
 Freleng, Fritz 139

G
 Gagnol, Alain 224
 Gallardo, Miguel 98
 García, Guillermo Carsi 98
 García, Javier Castellanos 193
 García, Raul 186
 Gašparović, Zdenko 113
 Geertsen, George 93
 Gellár, Csaba 37
 Gentinetta, Claudius 128
 Gianini, Giulio 120
 Egger, Patrice Blanc 171
 Gil, Patricia 194
 Ginard, Pere 188
 Ginés, Laura 188
 Gizycki, Marcin 130
 Glynne, Andy 99-104
 González, Alberto Vázquez 97
 González, Jorge Varela 194
 Jukić, Irena Pranjić 28
 Gramberg, Kerstin 36
 Grzesiak, Ewa 40
 Grzybowska, Kamila 22
 Gualtieri, Manuela 51
 Guidi, Magda 23

H
 Han, Woon 79
 Hébert, Pierre 92

Hecker, Florian 172
 Heidschöter, Uwe 208
 Herguera, Isabel 187
 Hess, Della 30
 Hetmerová, Alexandra 40
 Hinton, Christopher 92
 Hosogane, Takuya 174
 Huber, Sebastian 171
 Hüttermann, Elisabeth 51

I
 Ilieva, Sofiya 62
 Infuso, Gerlando 38
 Irwin, Stephen 81
 Ishida, Takashi 135
 Ivanovski, Ivan 199
 Iwerks, Ub 115

J
 Jackson, Wilfred 118
 Jain, Nandita 56
 JC, Barry Purves 125
 Jean-François Laguionie 121
 Jean-Loup Felicioli 226
 Jean-Patrice Blanc 171
 Jean-Thomas Bédard 91
 Jenko, Matej 54
 Jevremović, Vuk 105-109
 Jiménez, Anabel Torrado 193
 Jodoin, René 88-89, 121
 Jović, Miroslav 65
 Judit Tóth-Pócs 68
 Jukić, Irena Pranjić 28
 Jul & Mat 170
 Jurić, Ivana 24

K
 Kalcov, Linda 158
 Kijek/Adamski 198
 Kijek, Katarzyna 132
 Kijowicz, Mirosław 120
 King, Tom 131

Klemet, Martinus 41
 Klemm, Rudi 115
 Klöfkorn, Michel 132
 Knific, Miha 49
 Kogler, Clemens 21
 Konopka, Jarosław 32
 Korejwo, Aleksandra 163-166
 Kotecki, Zbigniew 162
 Koy, Dirk 173, 242
 Kraft, Patrick 141
 Krastins, Maira 69
 Kristin, Anne Berge 20
 Krumme, Raimund 155
 Kucia, Jerzy 125
 Kumanović, Dinko 51
 Kuwahata, Ru 55

L
 Laasonen, Pauli 43
 Lahtinen, Sanni 41
 Lambart, Evelyn 90
 Landreth, Chris 143
 Lang, Max 211
 Laučíková, Ivana 25
 Lava, Judith 70
 Lechner, Julius 68
 Leduc, André 91
 Lei, Lei 79
 Lenkkeri, Kaisa 56
 Leon, Cristobal 127
 Lepore, Kirsten 49
 Leschiov, Vladimir 143, 146
 Letay, Csaba 46
 Leuchtenberg, Stefan 81
 Levrin, Nicolas Bianco 55
 Levy, Michal 141
 Lia 31
 Lingford, Ruth 79
 Lodovichi, Lorenzo 35
 Loebne, Bille 102
 Longpré, Bernard 90
 López, Carolina Caballero 97

Lord, Peter 157
 Louis, Cedric 144
 Ložar, Katja 62
 Lundgren, Chintis 31
 Luyet, Claude 126
 Luzzati, Emanuele 120
 Lye, Len 119

M
 Madrid, Elena 61
 Majda, Paulina 20
 Majerski, Tytus 27
 Makino, Takashi 135
 Maldonado, Salvador 102
 Manček, Mitja 69
 Männistö, Joni 37
 Marcussen, Leif 126
 Marie-Margaux Tsakiri-
 Scanatovits 37
 Marion Nove-Josserand 141
 Mariscal, Javier 215
 Martínez, Gabriel Rodríguez 192
 Masnec, Darko 31
 Massi, Simone 25
 Mather, Bill 156
 Mazurek, Sylwester 68
 McLaren, Norman
 88-90, 120, 140
 Medel, Maria 195
 Melchior, Siri 76
 Mercedes Sánchez-
 Agustino 108
 Merenda, Vincenzo 63
 Merigeau, Adrien 207
 Miquel, José Ribeiro 48
 Milazzo, Cécile 35
 Mirek, Nisenbaum 155
 Mizue, Mirai 56
 Molinié, Flora 129
 Monféry, Dominique 227
 Morgan, Matthew 103
 Mounié, Florian 141

Mrázek, Jaroslav 62
Mrzljak, Lucija 30
Müller, Michaela 206
Munari, Giovanni 128
Muñoz, Alejandro 193
Munro, Grant 120
Muszalski, Piotr 159
Mužić, Zoran 71

N
Navarro, Carlos 193
Nenow, Damian 19
Neumann, Hieronim 163
Nilsson, Mia 158
Nito, Jun 49
Nix, Jonathan 133
Nomint 26
Norgaard, Jeanette 142

O
Ondruch, Milan 62
Oñederra, Izibene 108
Onitsch, Cornelius 204
Orchard, Grant 78
Orosz, István 30
Orti, Sam 96
Osińska, Magdalena 18

P
Pablo, Juan Etcheverry 96
Pablo, Juan Zaramella 82
Pajek, Marta 29
Pal, George 140
Palusinska, Urszula 45
Papitsch, Christoph 68
Parent, Léopold 38
Parker, Claire 117
Parr, Olga 206
Pastrone, Giovanni 182
Petrovits, Tamás 32
Peña, Miguel 193
Pérez, Jesús 51
Pesquera, Nacho 196

Philippon, Mathilde Aginski 82
Piccinato, Irene 51
Pierini, Fiorella 35
Pikkov, Ülo 22
Pinschewer, Julius 115
Pixa, Libor 43
Please, Michael 44
Plucinska, Izabela 207
Plympton, Bill 154
Pohle, Robert 171
Popović, Adnan 175
Popović, Veljko 19
Porter, Max 55
Portmann, Marius 45
Pott, Julita 44
Purgeoise, Christel 141
Prades, Roberto 193
Predin, Rok 134
Preška, Agata 66
Priestley, Joanna 145
Prosser, David 83
Puya, Israel 193

R
Raczkóvi, Adele 63
Radulović, Petra 50
Rains, Paul 100
Ramadan, Ivan 26
Ramos, Emilio 187
Raymanová, Vanda 52
Recio, Javier Gracia 186
Reha, Mihkel 36
Palusinska, Urszula 45
Rembauville, Julie 55
Riba, Marc 52
Ridüze, Dace 48
Riobóo, Coke 97
Robel, Xavier 126
Rófusz, Ferenc 27
Roland Tóth-Pócs 65
Rosenlund, Erik 78
Rosto 57

Röthlin, Claudia 74
Rovazzani, Dalila 128

S
Saari, JP 54
Sachse, Franka 75
Saguatti, Saul 33
Sakalauskas, Rimas 202
Saksida, Kolja 33
Saleh, Tarik 219
Salier, Edouard 147-151
Salim, Meruan 58
Salomon, Veronica 27
Samartseva, Veronika 42
Sánchez, Raquel Cervilla 193

Santaballa, Ana 193
Sántho, Dénes 23
Sapegin, Pjotr 146
Schaffler, Steffen 53
Schneider, Lena 38
Schuh, Jakob 211-212
Schünemann, Jutta 73
Schuster, Falk 55
Schuster, Nikki 18
Schwentner, Michaela 173
Schwizgebel, Georges 32
Segaud, Romain 141
Setola, Anton 142
Seto, Momoko 133
Sevenoaks, Elizabeth 36
Shami Lang-Rinderspacher 44
Shikeli, Kacper 38
Rejkuba, Ladislav 21
Sljepčević, Nebojša 61
Snopek, Martin 25
Solanas, Anna 52
Solhjou, Rouzbeh 195
Sorbian, Tamara 159
Spindler, Mark 53
Steinmetz, Maria 46
Stojković, Ivan 67
Ström, Kristofer 173, 246

U
Ulrich, Gábor 22
Urbancová, Antonie 67

V
van der Zwaag, Rogier 170
Vasović, Vojin 69
Vera-Maria Glahn 172
Vidaković, Lea 39
Vigalondo, Nacho 203
Villoresi, Virgilio 127
Vogt, Basil 25
Vollenbroek, Tünde 50

Subirats, Nacho 196
Subotnick, Steven 133
Sutherland, Malcolm 134
Szupica, Maciej 200

Š
Šadrina, Aleksandra 59
Šebestova, Ivana 157
Šubic, Miha 58
Šuljić, Daniel 64
Šumberac, Manuel 66

T
Takeda, Yuka 39
Themerson, Stefan 119
Thibault, Thomas 38
Thomas Jaulin-Berge 46
Timpernagel, Johannes 171

Tochka 54
Tomić, Miloš 21
Trbuljak, Goran 23
Tremblay, Frédéric 83
Trénor, María 188
Trippi, Serena 35
Trueba, Fernando 215
Tuzlić, Berin 65

U
Ulrich, Gábor 22
Urbancová, Antonie 67

V
van der Zwaag, Rogier 170
Vasović, Vojin 69
Vera-Maria Glahn 172
Vidaković, Lea 39
Vigalondo, Nacho 203
Villoresi, Virgilio 127
Vogt, Basil 25
Vollenbroek, Tünde 50

W
Wada, Atsushi 81
Wagner, Immanuel 42
Wakami, Arisa 57
Wallner, Martin 81
Walther, Irmgard 74
Warsta, Lauri 129
Wehrle, Nina 127
Weiland, Johannes 212
Weisz, Béla 26
Weldon, John 91
Wendt, Marcus 172
Woloshen, Steven 170
Wozniak, Agata 202

X
Xun, Sun 83

Y
Yamamura, Koji 144
Yoon, Jumi 41

Z
Zamora, Luis Pueyo 188
Zhao, Yi 39
Zimonja, Ema 67
Zlonoga, Petra 43

O FESTIVALU THE FESTIVAL

PROGRAMSKI SELEKTORJI / PROGRAMME SELECTORS

**Tekmovalni program / Competition
Programme, Evropski študentski tekmovalni
program / European Student Competition
Programme:** Igor Prassel

**Otroški program Slon / The Elephant
Children's Programme:** Martina Peštaj,
Igor Prassel, Hana Repše
**Ostali programski selektorji /
Other Programme Selectors:**

Retrospektiva Animirani film, glasba, zvok /
Animation, Music, Sound Retrospective:
Igor Prassel, Andrea Martignoni, Marcin Giżycki,
Carlo Montanaro, Milen Alempijević, Marcel
Jean, Laurent Million, Wiktorja Pelzer
Fokus na Španijo / **Focus on Spain:**
Carolina López Caballero

Evropske šole animiranega filma /
European Animation Schools: Emilio de la Rosa
Festivali v regiji / **Regional Festivals:** Stop Trick
International Film Festival: Olga Bielańska,
Michał Bobrowski
Festivali v regiji / **Regional Festivals:** K3
International Short Film Festival: Fritz Hock

FESTIVALSKA EKIPA / FESTIVAL TEAM Programski direktor in producent / Programme Director and Producer:

Igor Prassel
Izvršna producentka / Executive Producer:
Katja Hohler
**Vodja projektov in producent / Project
Manager and Producer:** Rok Govednik
Asistentka produkcije / Production Assistant:
Saša Bach

**Vzgojno-izobraževalni program animiranega
filma Slon / The Elephant: Educational
Animated Film Programme:** Martina Peštaj,
Tatjana Urbič, Hana Repše, Urška Babuder
Avtor plakata / Festival Poster: Max Andersson
Celostna podoba festivala / Festival Identity:
Domen Leder

**Oblikovna predloga /
Design Template:** Maja Rebov
**Obdelava fotografij /
Photo Editing:** Studio 2012
**Dekoracija prizorišč /
Venue Decoration:** Tjaša Križnar
**Vodja odnosov z javnostjo / Public Relations
and Promotion:** Sanja Čakarun
Tehnični vodja / Head of Technical Support:
Matija Dolenc

Koordinacija gostov / Guest Coordinator:
Jasna Čakarun
Koordinacija kopij / Print Traffic: Igor Prassel
Urednica kataloga / Catalogue Editor:
Alenka Ropret
Koordinacija žirije / Jury Coordinator:
Vito Scagnetti

Koordinacija nagrade publike / Audience Award Coordinator:

Maša Vajs
**Festivalski spletni časopis / Festival Online
Newspaper:** Katja Čičigoj (urednica/editor),
Olga Bielańska, Michał Bobrowski
Festivalski butik / Festival Boutique:
Tjaša Križnar
Vozniki / Drivers: Božo Pogačar, Aleš Uhan,
Taja Zorman

Fotografija / Photography: Nada Žgank,
Domen Pal
Video dokumentacija / Video Documentation:
Katja Goljat, Valentina Orešič
Urednik spletne strani / Web Editor:
Smail Jušić

Spletna stran Slon / The Elephant Website :
Domen Rupnik
AnimaWeb: Ondřej Maršiček
Festivalski napovednik / Festival Trailer:
Matej Lavrenčič (zvok/sound Matjaž Morauš
Zdešar)
Prevajanje filmov / Translation of Films: Elida
Hamzić, Aida Lončarevič, Denis Debevec
**Prostovoljska brigada Ljubljana / Ljubljana
Volunteer Brigade:** Neja Dvornik, Nika Pirnar,
Ana Skrbinšek, Maša Vajs, Mateja Visenjak, Kaja
Vrhovec Andrič

**Animateka v Mariboru / Animateka in Maribor
Izvršni producent / Executive Producer:**
Rene Puhar
Asistentka produkcije / Production Assistant:
Jasmina Jerković
Odnosi z javnostmi / Public Relations:
Žiga Brdnik

Fotografija / Photography: Boštjan Lah

Video dokumentacija / Video Documentation:

Daniel Rodrigues Correia

Urednica kataloga Mali Slon /

Little Elephant Catalogue Editor: Hana Repše

Prostovoljska brigada Maribor /

Maribor Volunteer Brigade: Nina Pahor,

Vanda Vajngerl, Maruša Šinkovič, Andrej Mesarič

Ekipa Kinodvora / Kinodvor Team: Nina

Peče (Direktorica / Director), Koen Van Daele

(Programski direktor / Programme Director),

Ana Cimerman (Poslovna sekretarka / Office

Assistance), Petra Slatinšek, Barbara Kelbl

(Filmska vzgoja in program za otroke in mlade

Kinobalon / Young Audience & Film Education),

Aliki Kalagasidu (Stiki z javnostjo / Public

Relations), Tjaša Smrekar (Trženje in vodenje

projektov / Marketing & Project Management),

Maja Zrim (Koordinator in organizator kulturnega

programa / Project Management), Maša Peče

(Besedila in tiskovine / Texts), Špela Grmek

(Blagajna / Box Office), Iztok Jovan (Kavarna

/ Kinodvor Café), Bojan Bajsič, Marko Horvat,

Mateja Babnik, Jernej Koren, Maja Švara

(Operaterji / Projectionists), Urša Dolinšek, Urša

Horjak, Tjaša Križnar, Tina Dolinšek, Renata

Kverh, Nika Gričar, Mojca Pagon, Mistral Majer,

Maša Cizej, Maruša Saksida, Leo Novak, Ksenija

Zubkovič, Katja Goljat, Jan Drozg, Gregor

Dolinar, Bor Pleteršek, Almir Zukanović, Tjaša

Marovt, Petra Gajžler, Rok Štok, Petra Žumer

Štrigl, David Čeh, Anamarija Mišmaš in ostali

člani Kinodvorove ekipe / and Kinodvor Staff.

Ekipa Slovenske kinoteke / Slovenian

Cinematheque Team: Ivan Nedoh (Direktor

/ Director), Jurij Meden (Vodja programskega

oddelka / Head of Programme Department),

Kaja Bohorč (Asistentka programskega vodje

/ Assistant of Programme Department Head),

Matevž Jerman (Asistent programskega

oddelka / Assistant of Programme Department),

Marta Matičič (Blagajna / Box Office), Ana

Šturm (Kinopolis), Anja Naglič (Vodja prevajalcev

/ Translator Coordinator), Ervin Kontrec,

Gregor Brzin in Marko Turkuš (Kinooperaterji

/ Projectionist), Barbara Dolinar Novak

(Računovodkinja / Accountant), Darja Gartner

(Poslovna sekretarka / Office Assistant),

Marjan Rozman (Vodja arhivskega oddelka /

Head of Archive Department), Darko Štrukelj

in Bojana Živec (Arhivski oddelek / Archive

Department), Viktor Bertonec (Dvdteka),

Andrej Šprah in Nil Baskar (Knjižnica Slovenske

kinoteke / Library of Slovenska kinoteka in

založniški oddelek / Publishing Department),

Lilijana Nedič (Vodja muzejskega oddelka /

Head of Museum Department), Špela Čizman

(Kustosinja / Curator in Museum Department),

Martin Podržavnik (Muzejski oddelek /

Museum Department), Samo Jurečič, Barbara

Bizjak, Katarina Mikulič, Nina Vrečko, Sara

Lucija Porenta, Teja Peperko, Zala Primc.

NAGRADE / AWARDS

Velika nagrada mednarodne žirije

Maestro® / **Maestro® Jury Grand Prix**

Nagrada občinstva Maestro® /

Maestro® Audience Award

Nagrada Univerze v Novi Gorici za

najboljši evropski študentski animirani

film / **University of Nova Gorica Award**

for Best Student Animated Film

Nagrada Animateke za otroški in mladinski

program Slon / **Animateka's Award for the**

Elephant Children's and Youth Programme

Oblikovanje nagrad / Award Design:

Gorazd Prinčič

Žirija / Jury: Max Andersson,

Marcel Jean, Carolina López Caballero,

Vuk Jevremović, Andy Glynn

Študentska žirija / Student Jury:

Marija Laura Potočnik, Ana Raquel Pereira, Jaša

Bukovec, Marko Benčič, Damir Grbanović

Slonova žirija / The Elephant Jury: Rok

Mlinar, Neža Ciuha Šnajder, Jakob Leiler,

Sofia Grassi, Ivana Pika Schlegl

DELAVNICE / WORKSHOPS

Produksijska delavnica / Production

Workshop: Maya Yonesho (asistenta /

assistants: Miha Šubic, Leigh SanJuan)

Otroške delavnice / Children's Workshops:

Tatjana Urbič, Hana Repše, Nina Kojc, Eva

Metlikovič, Katja Šušteršič, Zarja Menart, Katja

Koritnik, Timon Leder, Anka Kočevar, Andreja

Goetz, Leigh SanJuan

Izvedbo delavnic so omogočili / Workshops

were made possible by: Mestna občina

Ljubljana, Oddelek za predšolsko vzgojo

in izobraževanje, Odsek za izobraževanje,

Mediadesk Slovenija, Knjižnica Otona

Župančiča Ljubljana, Zavod Maribor

2012 – Evropska prestolnica kulture

ZAHVALE / THANKS TO

Jožko Rutar (Slovenski filmski center), Uroš Grilc

(MOL), Nina Arsenovič, Igor Saksida (Zavod

Maribor 2012 – Evropska prestolnica kulture),

Sabina Briški (Mediadesk Slovenija), Anunciada

Fernández de Córdova, Sergi Farré i Salvà, Laia

Gasch Ros (Veleposlaništvo Španije), Hendrik

Kloninger, direktor in Martin Langerholc (Goethe-

Institut Ljubljana), Jean-Jacques Victor, direktor

in Arnaud Contentin (Francoski inštitut Charles

Nodier), James Hampson, direktor in Tina

Skočaj (British Council), Paweł Majewski in Rafał

Poborski (Veleposlaništvo Republike Poljske),

Maja Sršen (Avstrijski kulturni forum).

Mariona Bruzzo Llaberia, Sofia Garcia Martos

(Filmoteca de Catalunya), Marie-Pierre

Lesssard, Marco de Blois (Cinémaèque

québécoise), Alain Therrien (Société Radio

Canada), Elise Labbe, Eric Seguin (NFB),

Txema Munoz (Kimuak – Filmoteca Vasca),

Pedro Medina (Animadri), Isabel Herguera,

Lorena Iori (Fondazione Cineteca Italiana), Anna

Sperone (Museo Nazionale del Cinema), Livio

Jacob (Cineteca del Friuli), Lia Furxhi (AIACE

Nazionale), Kamila Bilman (Filmoteka Narodowa),

Jutta Albert (Bundesarchiv-Filmarchiv), Fabrice

Marquat (L'agence du court metrage), Barry

Purves, Jayne Pilling, Jane Colling (Royal

College of Art), Andreas Fock (Swedish Film

Institute), Arna Marie Bersaas (Norwegian Film

Institute), Salette Ramalho (Portuguese Short

Film Agency), Ursula van den Heuvel (NIAF),

Zofia Scisłowska (Krakow Film Foundation),

Bajko Hromalić (Zagreb film), Marta Rau, Roman

Marinko (Slovenski Filmski Arhiv), Marina

Kožul (25 FPS), Vjera Matković, Daniel Šuljić

(Animafest Zagreb), Pavel Horaček (Anifest), Ivan

Klepac (Supertoona), Andrej Kolenčik (FestAnča),

Mihai Mitrica (anim'est).

Manca Kodermac (Mayer McCann), Tina Lazović

(Futura PR), Rene Rusjan, Boštjan Potokar

(Univerza v Novi Gorici), Erika Bokal (City Hotel),

Rosvita Trontelj in Urška Mikuš (Hotel Park),

Luka Poznič (Zeppelin Hostel), Mojca Briščik

(Mercator), Branka Zevnik (ZBR skupina), Tibor

Pristovnik (Transfera d.o.o.), Gregor Trobec

(Cebort), Vanja Ločniškar (Ljubljanske mlekarne),

Tea Lovsin (Lenovo), Eva Rohrman (Forum

Ljubljana), Katerina Mirovič (Strip Core), Paola

Bristot (Viva Comix), Igor in Barbara Černe, Maja

Rebov, Maša Cvetko in Matej Andraž Vogrinčič,

Irena Matko Lukan (Ciciban), Alenka Veler

(Mladinska knjiga), Ines Markovčič (Mladina),

Slavica Karan (GEM), Ladeja Godina Košir,

Mojca Mededović, Monika Povšič, Pia Heybal,

Janez Zibler (Delo), Zala Vidali (Radio Študent),

Darko Pukl (Radio Si), Maja Prostran (Kliping),

Renata Zamida, Gorazd Trušnovc (Ekran),

Tina Šebenik (Premiera), Nataša Sedminek

(TAM-TAM), Matjaž Mohar (Knjižnica Otona

Župančiča), Janez Plešnar in Martin Mejak

(Marjanko).

Hvala vsem prijateljem Animateke!

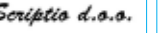
Allegro non troppo!

Nasvidenje na Animateki 2012! /

See you at Animateka 2012!

MEDNARODNI FESTIVAL ANIMIRANEGA FILMA ANIMATEKA 2011 SO OMOGOČILI:
THE INTERNATIONAL ANIMATED FILM FESTIVAL ANIMATEKA 2011 WAS MADE POSSIBLE WITH THE SUPPORT OF:

Produkcija: Production:						Sofinancerji iz javnih razpisov: Supported with funds from:
					Zlata pokroviteljja: Golden Sponsors:	
	Uradni festivalski prevoznik: Official Festival Carrier:		S pomočjo: With the support of:			INSTITUT FRANÇAIS LJUBLJANA
				MEDIADESK SLOVENIJA	Pokrovitelji nagrad: Award Donators:	
		Pokrovitelji: Sponsors:				

						Azijan Market
Partnerji: Partners:						FilmoTeca de Catalunya
Bundesarchiv						
						Multimedijski partner: Multimedia Partner:
	Medijski pokrovitelji: Media Sponsors:					
						

EVROPA LJUBI EVROPSKE FESTIVALE

EUROPE LOVES EUROPEAN FESTIVALS

Festivali kot intimni prostori za srečevanja, izmenjave in odkritja ponujajo vznemirljivo in dostopno okolje za široko paleto talentov, zgodb in čustev evropske kinematografije.

Program MEDIA Evropske unije si prizadeva za promocijo evropskega avdiovizualnega izročila, spodbujanje mednarodne izmenjave filmov in negovanje konkurenčnosti v avdiovizualni industriji.

Program MEDIA priznava kulturno, izobraževalno, družbeno in gospodarsko vlogo festivalov, kar vsako leto dokazuje s finančno podporo več kot 90 festivalom, ki skoraj trem milijonom ljubiteljev filma prikažejo več kot 20.000 evropskih del.

Letos program MEDIA praznuje dvajseto obletnico, zato se s posebnim ponosom oziramo na velik napredek, ki ga je evropska filmska industrija v tem obdobju dosegla, in poudarjamo nezmanjšano prizadevanje za razvoj evropskega filma v prihodnosti.

MEDIA z veseljem podpira 8. Mednarodni festival animiranega filma Animateka 2011 in vsem obiskovalcem festivala želi prijeten in navdih poln dogodek.

A privileged place for meetings, exchanges and discovery, festivals provide a vibrant and accessible environment for the widest variety of talent, stories and emotions that constitute Europe's cinematography.

The MEDIA Programme of the European Union aims to promote European audiovisual heritage, to encourage the circulation of films outside their own borders and to foster audiovisual industry competitiveness.

The MEDIA Programme acknowledges the cultural, educational, social and economic role of festivals by co-financing more than 90 festivals each year, programming more than 20 000 screenings of European works to nearly 3 million audience across Europe.

This year the MEDIA programme is celebrating its 20th Birthday so we are especially proud to look back on how much the European film industry has developed over this period, and to stress our continued commitment to supporting the EU film industry in the future.

MEDIA is pleased to support the 8th edition of the Animateka International Animated Film Festival and we extend our best wishes to all of the festival goers for an enjoyable and stimulating event.

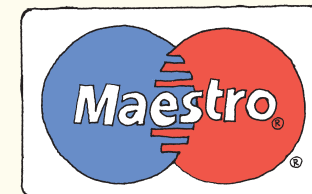
Program MEDIA / MEDIA PROGRAMME

Evropska unija / European Union

www.ec.europa.eu/information_society/media/index_en.htm



TRAJALO JE MILIJONE LET, AMPAK ZDAJ SE JE RAZVIL TUDI DENAR.

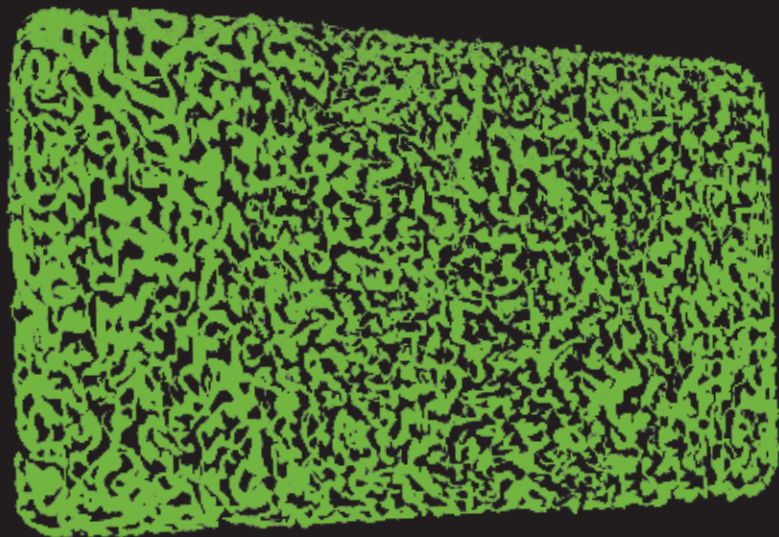


MAESTRO®. TAKO PREPROSTO.



VISOKA ŠOLA ZA UMETNOST
SCHOOL OF ARTS

Dunajska 56 1000 Ljubljana



/ Animacija / Novi mediji / Fotografija / Videofilm // vsu.ung.si



CARTOON MOVIE

European Co-Production Forum • Animated Features
7-9 March 2012 • Lyon • Rhône-Alpes

www.cartoon-media.eu



Rhône-Alpes Région

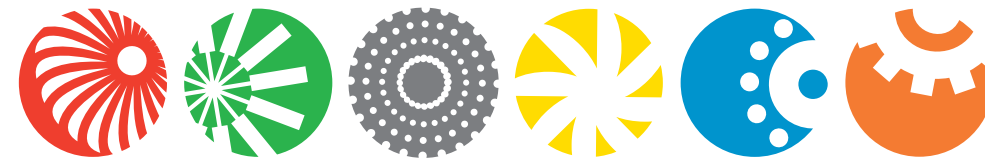
ONLY LYON 
COMMUNAUTÉ URBAINE DE LYON

WWW.GOETHE.DE/FILM



**GOETHE
INSTITUT**

Sprache. Kultur. Deutschland.



MARIBOR2012
European Capital of Culture

ANIM

29 MAY

3 JUNE
2012

WORLD
FESTIVAL
OF ANIMATED
FILM
ANIMAFEST
ZAGREB

AFE



ST / 12

SHORT FILM
EDITION

ZAGREB, CROATIA



FEST ANČA

www.festanca.sk

2012

28. JUNE –
1. JULY 2012
ŽILINA SLOVAKIA

 *fest anča* 2012
INTERNATIONAL
ANIMATION
FESTIVAL

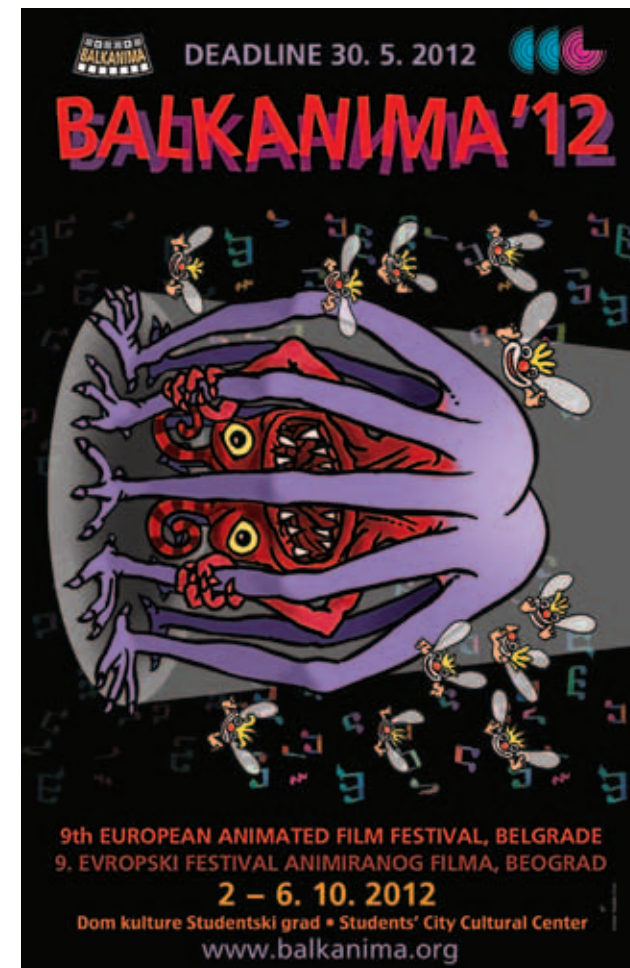


ՄԻՆԻԿԻՆԻՄԻ

International Animation Festival
ANIMANIMA 2012

Cacak / City Cultural Centre
2012, September, 6-9

Entry deadline: June, 15th
www.animanima.org



19.
INTERNATIONALES
TRICKFILM FESTIVAL
FESTIVAL OF ANIMATED FILM
STUTTGART '12

MAY 08 – 13, 2012 www.ITFS.de



Veranstalter / Organizer:



Kooperationspartner / Cooperation Partners:



FANTOCHE

10TH INTERNATIONAL ANIMATION FILM FESTIVAL

BADEN/SWITZERLAND

SEPTEMBER 4 TO 9, 2012

WWW.FANTOCHE.CH

**10TH FESTIVAL
FANTOCHE CELEBRATES!**



ANIMATOU

WWW.ANIMATOU.COM

6=>14
OCTOBRE
2012



FESTIVAL INTERNATIONAL DU FILM D'ANIMATION

11th AniFest

26th April - 1st May 2012

Czech Republic

*We celebrate the 100th birthday of Jiří Trnka
- the Magic of Film Puppet*

www.anifest.cz

Call for entries: 20th September - 20th December



The background of the poster features a dark, stylized landscape with silhouettes of trees and grass. A large, colorful, abstract shape resembling a butterfly or a flower is in the center, with shades of purple, blue, and green. A bright, glowing orb, possibly a moon or sun, is in the upper right corner.

Call for Entries!

1 | 11 | 2011 - 20 | 2 | 2012

www.anifilm.cz

ANIFILM

International Festival of Animated Films

3-8 | 5 | 2012 | TŘEBOŇ

CZECH REPUBLIC

Make
short film
VISible!

VIS Vienna Independent Shorts
Film Festival

www.viennashorts.com

3rd INTERNATIONAL CHILDREN AND YOUTH
ANIMATION FILM FESTIVAL VARAŽDIN

VAFi



12th-15th April 2012
deadline 15th January 2012
partner Japan
www.vafi.hr

GLOBAL

IZBOR NAJBOLJŠIH
ČLANKOV IZ
SVETOVNEGA TISKA



informacije in naročila: www.global-on.net, telefon: 080 98 84

PLANET
SIOL
.NET

SVET NA KLIK,
SVET NA DOTIK

Vodilni slovenski digitalni medij

www.siol.net



TSmedija, d. o. o. Ljubljana

NAJVEČ
POGLEDOV
NA ENEM MESTU
na umetnost, kulturo, družbo

IZOSTRENO
in izbrano
ZA ZAHTEVNE
in radovedne
bralce
VSAKO DRUGO
IN ČETRTO
sredo v mesecu

NAROČILA
www.pogledi.si
080 11 99
01 47 37 600

ZAKAJ ŽE?



KUPON ZA BREZPLAČNO PREJEMANJE POGLEDOV

- ☐ Želim brezplačno prejemati Poglede en mesec.
- ☐ Želim se naročiti na Poglede za eno leto po posebno ugodni naročnini 26,59 EUR*.

*Izračun cene se nanaša na obdobje od 1. 11. 2011 do 31. 10. 2012. Cenik je objavljen na www.etrafka.delo.si.

Ime in priimek: _____

Organizacija (za pravne osebe): _____

Naslov: _____

Poštna številka: _____ in kraj: _____

Telefon: _____ E-naslov: _____

Davčna številka (za pravne osebe) **S I** _____ Podpis _____

Izpolnjeno naročilnico pošljite na naslov: Delo, d. d., Naročnine, Dunajska 5, 1509 Ljubljana.

Delo, d. d., bo osebne podatke naročnika uporabljalo za izpolnjevanje naročniškega razmerja. Podatki se uporabljajo in shranjujejo skladno z Zakonom o varstvu osebnih podatkov (ZVOP-1-UPB-1, Ur.l.RS, št.94/2007). Z naročilom dovoljujem, da Delo, d. d., moje osebne podatke obdeluje v svojih zbirkah ter jih uporablja za naslednje namene: statistično obdelavo, segmentacijo kupcev, obdelavo preteklega nakupnega vedenja, izpolnjevanje pogodbenih obveznosti, obveščanje kupcev o morebitnih napakah na izdelkih, pošiljanje ponudb, oglasnega gradiva, revij in vabil na dogodke Dela, d. d., in partnerskih podjetij Dela, d. d., ter za telefonsko, pisno in elektronsko anketiranje ter zbiranje naročil. Njegove/njene osebne podatke lahko Delo, d. d., hrani in obdeluje neomejeno oziroma do pisnega preklica privolitve naročnika. Naročniku pripadajo vse pravice skladno z Zakonom o varstvu potrošnikov (ZVPot, Ur.l.RS, št.20/98-86/2009). Veljavnost naročilnice je do 31. 12. 2011.

Katalog Animateka

PODARITE SI DELO.



Paket Premium* - Delo na vseh platformah 24 ur na dan, 7 dni v tednu.

Ponudba za nove naročnike: paket Premium že od 25 EUR na mesec in 10 sobot brezplačno

Ponudba za obstoječe naročnike: 15% popust ob plačilu letne naročnine
z nespremenjeno ceno za celotno plačilno obdobje

Naročite se na paket **Premium** na **080 11 99** in **narocnine@delo.si**.

Ponudba velja do 31. decembra 2011. Mesečna cena je odvisna od števila dni in izvodov v mesecu. Vsem novim naročnikom se vrednost sobotnega Dela prvih 10 sobot ne šteje v znesek naročnine. *Paket Premium pripada naročnikom, ki so na časnik Delo naročili vsaj 5 dni v tednu.

DELO

Osmišlja moj svet.

Delo, d. d., Dunajska 5, 1509 Ljubljana, www.delo.si



The best alternative!

www.radiosi.eu



Revija za film in televizijo

Naj te **Ekran** vsak mesec čaka v tvojem poštnem nabiralniku? Piši na **info@ekran.si**, do konca leta 2011 novim naročnikom podarjamo ekranovo majico!*

* Oglej si jo na www.ekran.si, na voljo moški in ženski modeli.

www.ekran.si





Kinobalon.

Kavarna. *Café.*




Knjigarnica. *Bookshop.*

Galerija. *Gallery.*



Kinodvor. *Mestni kino. City Cinema.*

www.kinodvor.org



Davide Toffolo: **Italijanska zima**
152 strani, mehka vezava

Cena: 14 EUR

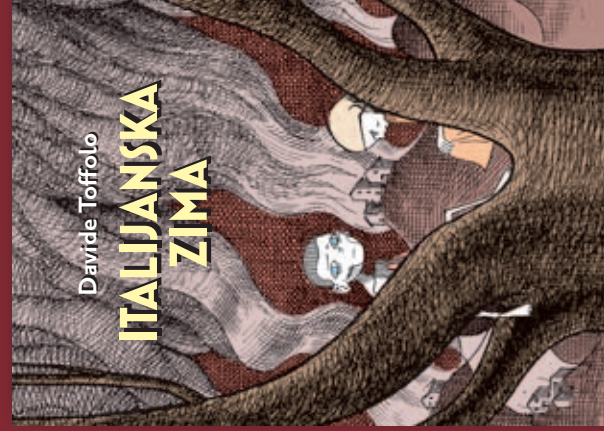
Davide Toffolo v stripu oživi spomin na približno 300.000 Slovencev, ki jih je fašistični režim od jeseni leta 1941 preganjal in zaprl v razna koncentracijska taborišča po Italiji. Ta risani roman je eden redkih poskusov italijanskega opravičila za dogodke iz polpretekle zgodovine in obenem kaže, da strip lahko še kako dobro spregovori o resnih in bolečih zgodovinskih temah.

Distribucija po knjigarnah in knjižnicah: Buča d.o.o. Knjigo lahko kupite v vseh bolj založenih knjigarnah in stripotekah.



Davide Toffolo

ITALIJANSKA ZIMA



Max Andersson, Lars Sjunnesson:
Bosanski sploščenec
112 strani, mehka vezava
Cena: 12 EUR

Maja leta 1999 sta se Max Andersson in Lars Sjunnesson na povabilo uredništva slovenske stripovske revije Stripburger nahajala v Ljubljani, kjer sta začela svojo raziskovalno potovanje z nepričakovanimi zapleti po povojnih področjih Hrvaške, Republike Srpske s ciljem v Sarajevu. Dogodke sta dokumentirala z video kamero, fotografskim aparatom in skicirko ter jih po vrnitvi v Berlin karseda verno prenesla v risani roman BOSANSKI SPOŠČENEC.

Distribucija po knjigarnah in knjižnicah: Buča d.o.o. Knjigo lahko kupite v vseh bolj založenih knjigarnah in stripotekah.



