





7. Mednarodni festival animiranega filma Animateka 2010
7th International Animated Film Festival Animateka 2010

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*Mednarodni festival animiranega
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*International Animated Film
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POZDRAV

Dobruddoŕli!

3. septembra smo z izjemnim evropskim animiranim bis-erom ponosno odprli svojo tretjo sezono. Ob prisotnosti stva-ritelja – Tomma Moora – smo premierno prikazali letošnjega "presenetljivega" nominiranca za oskarja v kategoriji celoveč-er-nih animiranih filmov, **Skrivnost iz Kellsa**. V sodelovanju z di-stributerjem smo prvi niz projekcij obogatili z vrsto posebnih do-godkov – od razstave izvirnih risb do irskega pripovedovalskega večera in strokovne okrogle mize, na kateri smo trenutno popla-vo tridimenzionalnih animiranih filmov, ki nastajajo na zahodni obali ZDA, primerjali s klasičnimi *risanimi* animiranimi filmi. **Skrivnost iz Kellsa** je s svojimi 2781 gledalci – oz. povprečno 52 gledalci na projekcijo – trenutno trdno zasidrana na petem mestu Kinodvorove lestvice najbolj priljubljenih filmov vseh časov. Ker se lahko zanesemo, da **Skrivnost** v okviru našega programa Kinobalon čaka spodobno nadaljevanje kariere, ima ta celovečerec vse možnosti, da se navsezadnje uvrsti še više.

Oktober smo v svojem programu nadaljevali s premiero več kot nenavadnega in čudovito norega filma **Panika na vasi** (**Panique au Village**). Animirani *tour de force*, ki je enako po-seben in dragocen, je prav tako navdušil številčno publiko vseh starosti in z vseh vetrov.

Ti dve izjemni variaciji čudovite vrste, ki ji rečemo "ani-mirani film", sem omenil zgolj zato, da bi pokazal, kako zelo *naravno* je, da mestni kino Kinodvor vsako leto gosti Medna-rodni festival animiranega filma ANIMATEKA, skupaj z njegovo radovedno in strastno publiko. Čeprav Kinodvor kot *prireditveni kino*, posvečen filmski umetnosti, med letom gosti vse večje ljubljanske filmske festivale, Animateka v njegovem programu zaseda posebno mesto. Ne le da Kinodvor festivalu prispeva

WELCOME

Welcome!

On September 3rd we proudly opened our third season with an exceptional European animation gem. In the presence of its creator --Tomm Moore-- we premiered this year's "surprise" Oscar nominee for best feature length animation, **The Secret of Kells**. In collaboration with its distributor, we accompanied the first run of the film with a series of special events, ranging from an exhibition with original drawings, over an Irish storytelling programme, up to an expert panel where the current flood of 3D animation produced on the American West Coast were being compared with the classical *drawn* animation. With 2781 admissions --or an average of 52 admissions per screening-- **The Secret of Kells** is currently solidly positioned on the fifth place in our all-time top of most popular films. Knowing that **Kells** will be able to count on a decent *afterlife* as part of our Kinobalon programme for young audiences, this feature has the potential of eventually ranking even higher.

In October we continued our line-up with the premiere of the more than surreal, and wonderfully crazy **Panique au Vil-lage** (aka **A Town Called Panic**). This equally rare and just as precious animation *tour de force* also enthused a substantial audience of all ages and walks of life.

I mention these two exceptional variations of the won-drous species called 'animation film' merely to say that it is only *natural* that the city cinema Kinodvor welcomes every year the International Animated Film Festival ANIMATEKA, and its curious and passionate audience with open arms. Although as an *event-cinema* that celebrates the art of film, Kinodvor hosts all of Ljubljana's major film festivals, Animateka takes in a very special position. Not only do we invest a lot of our resources

Pozdrav
Welcome





POZDRAV

ogromno svojih virov – je tudi eden Animatekinih ključnih koproduksijskih partnerjev, zahvaljujoč finančni podpori Oddelka za kulturo Mestne občine Ljubljana in financiranju v okviru programa MEDIA.

S tega vidika nas razveseljuje tudi dejstvo, da leto 2010 zaznamuje začetek nove stopnje v razvoju festivala. Naši prijatelji iz Slovenske kinoteke so Animateki podali roko in ji ponudili svoje prostore ter finančno podprli težko pričakovane zgodovinske retrospektive. Tako tudi Kinoteki izrekamo prijazno dobrodošlico. Z močnim zavezništvom in sodelovanjem med Animateko, Kinoteko in Kinodvorom bomo zagotovili ne samo nepozabno 7. izdajo festivala, temveč tudi plodno, živahno in zdravo filmsko kulturo na splošno.

Koen Van Daele

Pomočnik direktorice Kinodvora

WELCOME

into the festival, thanks to the financial support of the Cultural Department of the Municipality of Ljubljana and the MEDIA funding, Kinodvor is a vital coproduction partner of Animateka.

In this respect we are also very glad that 2010 will mark the beginning of a new phase in the development of the festival. Our colleagues from the national cinematheque have reached out to Animateka by offering their facilities and financially supporting the much-anticipated historical retrospectives. So our warm welcome also goes to Slovenska kinoteka. A strong alliance and complicity between Animateka, Kinoteka and Kinodvor will not only provide the guarantee for a memorable 7th edition of the festival, but also for a fruitful, lively and healthy film-cultural scene in general.

Koen Van Daele

Assistant Director Kinodvor



UVOD

7. Mednarodni festival animiranega filma Animateka 2010: *Z avantgarde v prihodnost!*

Animateka 2010 bo v znamenju avantgardne animacije oziroma eksperimentalnega pristopa k vizualno-narativni podobi filma. Zgodovina nemškega animiranega filma ima svoje začetke prav na področju eksperimentalne/abstraktne/avantgardne animirane forme, tako da se bosta tematsko in geografsko osredotočena programa – **Retrospektiva avantgardnega animiranega filma** in **Fokus na Nemčijo** – lepo dopolnjevala in križala. André Eckardt iz Nemškega Inštituta za animirani film bo v sedmih programih predstavil zgodovino nemškega animiranega filma. Retrospektiva avantgardnega animiranega filma je nastala kot plod sodelovanja desetih mednarodnih kuratorjev, ki so izbrali filme v osmih programih in se bodo o njih pogovarjali na okrogli mizi, znova v koproducentnem sodelovanju s Slovensko kinoteko. Več o obeh programih preberite v nadaljevanju obsežnega festivalskega kataloga. Otvoritveni film festivala, prvi evropski animirani celovečerni film ***Dogodivščine princa Ahmeda*** (Die Abentauer des Prinzen Achmed, Lotte Reiniger, 1926), ki ga bomo gledali v živi glasbeni izvedbi, s posebej za to priložnost napisano partituro skladatelja in pianista Andreja Goričarja, je temeljno delo nemške filmske zgodovine, pri katerem je sodelovala smetana nemške filmske avantgarde.

Rezidenčna umetnika, avtorja celostne podobe letošnje Animateke **Priit** in **Olga Pärn**, estonsko-beloruski življenjsko-avtorski par, se vam bosta predstavila z razstavo ***Življenje brez Gabrielle Ferri*** ter s popolno retrospektivo njunih filmov. Na predstavitev filmov ali filmskih izborov naših mednarodnih žirantov in žirantk v sekciji **Žirija se predstavlja** boste spoznali, zakaj smo jih povabili v Ljubljano. S filmsko retrospektivo in in situ performansom se bo predstavila v Franciji živeča nemška

INTRO

7th International Animated Film Festival Animateka 2010: *Avant-garde is the future!*

Animateka 2010 focuses on avant-garde animation, more specifically on an experimental approach to the visual-narrative aspect of film. It is the experimental / abstract / avant-garde animation form that German animation originates in, which makes the two programmes with thematic and geographic focuses – **Avant-garde Animated Film Retrospective** and **Focus on Germany** – a nice complementing combination. André Eckardt from the German Institute for Animated Film will illustrate the history of German animation in seven programmes. Avant-garde Animated Film Retrospective is the result of cooperation between ten international curators who had selected films in eight programmes and will discuss them at a round table debate taking place in a new cooperation with our co-producer, the Slovenian Cinematheque. More information on both of these programmes is available further on in this comprehensive festival catalogue. ***The Adventures of Prince Achmed*** (Die Abentauer des Prinzen Achmed, Lotte Reiniger, 1926), the opening film of the festival and the first European animated feature-length film, is a fundamental work of the German film history, featuring top German avant-garde filmmakers. A new score was composed for this occasion by composer and pianist Andrej Goričar, and will be performed live as an accompaniment to the screening.

The Estonian-Belarus partners in life and art **Priit** and **Olga Pärn**, resident artists and authors of this year's identity of Animateka, will put their work on display in the exhibition ***Life without Gabriella Ferri***, and in a complete retrospective of their films. Films made or selected by the members of our international jury in the **Jury Programme** will justify why they

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avtorica **Solweig von Kleist**, s filmsko retrospektivo kanadski sodobni klasik **Malcolm Sutherland**, s filmom in razstavo švicarski stripovski avtor **Alex Baladi** ter s kuriranjem **retrospektive filmov bratov Quay** priznana britanska vsestranska aktivistka na področju animiranega filma **Jayne Pilling**.

Tudi letos predstavljamo že preverjene programske sklope: **Tekmovalni program** (43 filmov v štirih programih), **Vzhodno-evropsko in srednjeevropsko panoramo** (zaradi velikega števila prijavljenih filmov smo letos Panoramo razširili na dva programa) in festivalsko uspešnico **Svetovni jagodni izbor** (v dveh delih). **Evropska študentska panorama** s presežki bodočih velikih mojstrov in mojstric animiranega filma je v sodelovanju z Univerzo v Novi Gorici letos postala tekmovalni program. V programu **evropske šole animiranega filma** predstavljamo **HFF Konrad Wolf** iz Potsdama, eno najbolj produktivnih in umetniško raznolikih nemških valilnic novih talentov.

Za razliko od preteklih let, ko smo v posebnem programu predstavljali **festivale v regiji**, smo letos, združeni s petimi regionalnimi festivali v projekt **Cartoon East**, postali člani evropske asociacije **CARTOON**, kar vam omogoča, da si v programu **Cartoon d'Or** pogledate smetano lanske letošnje evropske produkcije kratkometražnih animiranih filmov (med njimi tudi z oskarjem nagrajeno **Logoramo**).

Ponujamo tudi **šest celovečernih animiranih filmov** za vse okuse in starosti ter posebej opozarjamo na tri svetovne festivalske hite – v *flashu* animirani črno-humorni **Zbogom, gospod Christie** otoškega genija Phila Mulloya, presunljiv prikaz sodobnega življenja na Kitajskem **Piercing I** Liua Jiana ter odlično neodvisno japonsko animo **The Asylum Session** Tacta Aokija.

Japonska anima se bo odlično dopolnjevala z **mini fokusom na sodobni japonski kratkometražni animirani film**, ki ga bo v Ljubljani predstavil avtor in kurator Mirai Mizue.

Vzgojno-izobraževalni program animiranega filma Slon se tudi letos ponaša s **Slonovim mednarodnim tekmovalnim programom** in **Družinskim Slonom** ter s predstavitvijo otroških

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were invited to come to Ljubljana. The festival brings a film retrospective and an in-situ performance by **Solweig von Kleist**, a German filmmaker based in France, a film retrospective by the contemporary Canadian classic **Malcolm Sutherland**, a film and an exhibition by the Swiss comic artist **Alex Baladi**, and a **Quay Brothers Retrospective** curated by the all-round British animation activist **Jayne Pilling**.

This year's Animateka returns with tried and trusted programme sections: **Competition Programme** (43 films in 4 programmes), **Eastern and Central European Panorama** (due to a high number of entered films, this year's Panorama has been expanded to two programmes), the festival hit **The Best of the World** (part I and II). The **European Student Competition Programme**, showing this year's outstanding output of future animation virtuosos, has been changed into a competition programme in cooperation with the University of Nova Gorica. In the **European Animation Schools** programme we are presenting **HFF Konrad Wolf** from Potsdam, one of the most productive and creatively versatile German talent hatching institutions.

Unlike previous years, when there was a special programme presenting **regional festivals**, we are now member of the European association **CARTOON** together with five regional festivals under the **Cartoon East** project. This makes it possible for you to see the best of last year's European production in animated shorts (including the Academy Award winning **Logoramo**) in the **Cartoon d'Or** programme.

The festival also brings **six animated feature films** for all tastes and ages. Let us point out three of them, festival hits from around the world: **Goodbye Mister Christie**, the black humour flash animation made by the British genius Phil Mulloy; **Piercing I**, the heartbreaking take on life in modern China by Liu Jian; and **The Asylum Session**, the brilliant independent Japanese anime by Tact Aoki.

The Japanese anime will go together nicely with the **Mini Focus on contemporary Japanese animated shorts**, presented





UVOD

animiranih filmov, pa tudi s predstavitvijo do animiranih filmov za otroke prijaznega festivala **Cinématou** iz švicarske Ženeve. Letos bomo v Slonu, v sodelovanju z Media desk Slovenija, organizirali tudi pomembno okroglo mizo o načinih kakovostnega programiranja animiranih filmov za otroke na filmskih festivalih, ki jo bo vodil priznani nizozemski strokovnjak Dick de Jonge. V sklopu Slona že drugič organiziramo tedensko produkcijsko delavnico za otroke pod vodstvom Rebece Morse iz francoskega kolektiva AAA. Češnja na torti letošnjega Slona pa bosta nedvomno razstava in filmski program slavnega francoskega studia **Folimage**. Slovenski etnografski muzej bo med 1. in 21. decembrom 2010 posodil svoj prostor za gostovanje razstave *Folimage – od začetkov*, ki predstavlja kreativni vodič skozi faze razvoja enega najpomembnejših svetovnih studiev animiranega filma. Ob klasičnem delu razstavljenih originalnih risb na steni bosta publiki zanimiva predvsem prostorska postavitev in interaktivni del razstave, ki pričarata magičnost procesa ustvarjanja animiranega filma skozi igro in zabavo.

Tudi na sedmi Animateki se bomo z avtorji filmov v tekmovalnem programu pogovarjali na **Srečanjih z avtorji** v kavarni Kinodvora. Na **Delovnih zajtrkih** bomo podrobno predstavili animirani film v Nemčiji, v **Slovenskem dnevu** dali priložnost predstavitve domačim avtorjem, ki so prvič poslali svoje filme na Animateko, z rezidenčnim umetnikom Prittom Pärnom se bomo pogovarjali o življenju in animiranem filmu, predstavili pa bomo tudi DVD izdaje sodobnega japonskega, italijanskega in slovaškega animiranega filma.

Posebej vas moramo opozoriti in povabiti na **zaključni večer** v dvorani Slovenske kinoteke, kjer bo po podelitvi nagrad italijanska eksperimentalna glasbena skupina Compagnia d'Arte Drummatica v priložnostnem kino-ušesu spremljala filma *Ideja* (*L'Idée*, Bertold Bartosch, 1932) ter *Magija neba in zemlje* (*Heaven and Earth Magic*, Harry Smith, 1961).

V nočnih urah se bo festivalska karavana sproščala v kavarni Kinodvora, Kudu France Prešeren in na Metelkovi,

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in Ljubljana by the author and curator Mirai Mizue.

The Elephant: Educational Animation Film Programme includes **The Elephant international competition programme**, **The Family Elephant**, and a presentation of children animations from **Cinématou**, a children animation-friendly festival in Geneva, Switzerland. In cooperation with Media desk Slovenia, we will organise an important round table debate on how to present quality animation films for children, chaired by the renowned Dutch expert Dick de Jonge. For the second time, the Elephant also features a weeklong production workshop for children, run by Rebecca Morse of the French team AAA. The jewel in the Elephant crown this year is undoubtedly the exhibition and programme of the famous French studio **Folimage**. Between 1 and 21 December 2010, The Slovenian Ethnographic Museum will host *Folimage – des origines*, a creative guide to the stages of development of one of the most important animation studios worldwide. In addition to the usual part with original drawings on the wall, viewers will enjoy the spatial design/layout and the interactive part of the exhibition, a playful and fun way to show the magic of animation making process.

The 7th edition of Animateka will bring a new opportunity to **Meet the Filmmakers** and talk to them in the Kinodvor Café. **Working Breakfasts** will give an insight into German animation, **Slovenian Day** will be an opportunity for Slovenian authors to show their work at Animateka for the first time, the artist in residence Priit Pärn will talk to us about his life and animation, and you will get a chance to get your hands on brand new DVDs of contemporary Japanese, Italian and Slovak animation.

Let me remind you of, and invite you to, the closing night taking place in the Slovenian Cinematheque, when the award ceremony will be followed by an occasional Cinema-Ear screening of *The Idea* (*L'Idée*, Bertold Bartosch, 1932) and *Heaven and Earth Magic* (Harry Smith, 1961), accompanied with live music by the experimental Italian band Compagnia d'Arte Drummatica.





UVOD

ob prijetnih zvokih in dobrem vinu iz ankaranske kleti Černe. Napovedujemo tudi **tri avdiovizualne dogodke**. Gledali bomo animirane filme, ki jih je za svojo kultno zasedbo *Na lepem prijazni mutant* ustvaril kitarist in likovni umetnik Vojko Aleksič. Z intermedijsko uprizoritvijo projekta *MonoPoly* bosta Srđan Prodanović in Janko Mandić interaktivno in ekspresivno interpretirala glasbo, s časovno usklajeno montažo pripadajočih animiranih video posnetkov. Prav posebna pa bo premierna predstavitev novega slovenskega tričlanskega avdiovizualnega projekta *Mediocore*, ki bo preplet digitalnega z emocionalnim v razširjeni glasbeni ekipi predstavila v Stari mestni elektrarni – Elektro Ljubljana.

Animateka 2010 se pridružuje praznovanju ob poimenovanju dvorane Slovenske kinoteke v dvorano Silvana Furlana.

Igor Prassel

Programski direktor festivala Animateka

PS: v času Animateke vas vabimo k nakupu novoletnih daril v festivalskem butiku.

INTRO

In late-night hours, the festival crowd will enjoy nice music and good wine from the Černe winery in the Kinodvor Café, KUD France Prešeren and Metelkova. We are preparing **three audio-visual events**. Guitar player and artist Vojko Aleksič will put on stage the animations he has created for his legendary band *Na lepem prijazni mutant*. With their intermedia rendering of the *MonoPoly* project, Srđan Prodanović and Janko Mandić will show an interactive expressive interpretation of music in sync with the supporting animations. A very special event this year is the debut presentation of *Mediocore*, a new Slovenian three-member audio-visual project. Combining the digital with the emotional, an expanded crew will be performing in The Old Power Station (Stara mestna elektrarna) – Elektro Ljubljana.

Animateka 10 joins in celebration as the Slovenian Cinematheque hall is named "The Silvan Furlan Hall".

Igor Prassel

Animateka Festival Programme Director

PS. During the Animateka week you are welcome to do your Christmas shopping in the festival shop.



Žiuvija
Jury





ŽIRIJA

Solweig von Kleist Francija/Nemčija

Solweig von Kleist je bila rojena v nemškem Würzburgu. Od začetka svojega šolanja na Hochschule der Künste v Berlinu je kazala zanimanje za vizualno umetnost in kinematografijo. Specializacijo iz slikarstva in eksperimentalnega filma je opravila na losangeleškem California Institute of the Arts.

Od leta 1985 živi in dela v Franciji, kjer se uspešno udeležuje tako na področju vizualne umetnosti (slikarstvo, kiparstvo, instalacije in performansi) kot na področju animiranega filma. Njen slikarski slog je izrazito ekspresionističen in podobno noto je zaslediti tudi v njenih animiranih filmih. Solweig von Kleist neprestano raziskuje in eksperimentira s temami gibanja, prostora in časa. Zanimanje za animacijo kot umetnost gibljivih podob jo je vodilo k iskanju novih poti prikazovanja animiranih filmov zunaj kinematografov. Ob raziskovanju različnih tehnik animacije je ustvarila tri kratke animirane filme: *Criminal Tango* (1985, animacija v tehniki praskanja na filmski trak); *Panta Rhei - Everything Flows* (1992, risba na papir); *Romance Of The Heart* (1996, risba na celuloidno folijo). Trenutno se ukvarja s pripravami na nov animacijski projekt z naslovom *Kill Tina*.

Solweig von Kleist je v zadnjem času ustvarila številne kinematografske performanse in instalacije, pri katerih je uporabila slike, risbe in kipe, ki vsebujejo "nevidne filme" in so bili prikazani v Franciji, na Japonskem in na Tajvanu. Animacija ji služi kot sredstvo za odkrivanje gibanja in navidezno statičnih podobah, kar jim dodaja nepričakovane in nenavadne pomene.

JURY

Solweig von Kleist France/Germany

Solweig von Kleist was born in Würzburg, Germany. Already while studying at Berlin Hochschule der Künste, she expressed her interest in visual arts and cinematography. She continued her studies in painting and experimental film at California Institute of the Arts.

Since 1985 she has been living in France, pursuing both visual arts (painting, sculpture, installations and performance) and animated film successfully. Her style in painting is notably expressionist, which also shows in her animated films. Solweig von Kleist keeps exploring and experimenting with topics of movement, space and time. Due to her interest in animation as the art of moving images, she began searching for new ways of screening animated films outside cinemas. While exploring various animation techniques, she has made three animated films: *Criminal Tango* (1985, scratch animation); *Panta Rhei - Everything Flows* (1992, drawing on paper); *Romance Of The Heart* (1996, cel animation). She is currently working on the preparation for her new animation project *Kill Tina*.

Recently, Solweig von Kleist used paintings, drawings and sculptures containing "invisible films" to make several cinematographic performances and installations, which were shown in France, Japan and Taiwan. She uses animation as a way to explore the depth of seemingly static images, which provides them with unexpected and unusual meanings.





ŽIRIJA

Alex Baladi Švica

Alex Baladi je stripovski umetnik, ki slovi po svoji neverjetni produkciji zgodb. Očitno ga navdušujejo pošasti in edinstveni liki. Prvi film, *Frankenstein encore* (2009), ki ga je režiral skupaj z Isabelle Nouzha, je priredba njegovega stripa *Frankenstein encore et toujours* (Atrabile, 2001).

Baladi, ki se je rodil v Švici leta 1969, je v Ženevi študiral književnost, v Parizu pa film. Sodeloval je z revijami, kot so *Psikopat*, *Jade*, *Lapin*, *Bile Noire*, *L'éprouvette*, *Stripburger* ter prispeval ilustracije in stripe za mnoge časopise. Njegov prvi strip *Monsieur Cru ou le Désespoir Euphorique* je izšel leta 1992, sledilo pa mu je čez 30 knjig, ki so izšle pri založbah L'Association, Atrabile in La Cafetière.

Od leta 2008 živi v Berlinu in trenutno z Isabelle Nouzha sodeluje pri nastajanju drugega animiranega filma *Don Quijote de la Mancha - capitolo primero*.

JURY

Alex Baladi Switzerland

Alex Baladi is a comic artist well known for his incredible production of stories. He seems to be fascinated by monsters and singular characters. His first film *Frankenstein encore* (2009), co-directed with Isabelle Nouzha, is an adaptation of his comic book *Frankenstein encore et toujours* (2001, Atrabile).

Born in Switzerland in 1969, he studied literature in Geneva and cinema in Paris. He cooperated on magazines such as *Psikopat*, *Jade*, *Lapin*, *Bile Noire*, *L'éprouvette*, *Stripburger* and provided illustrations and comics to several journals. His first graphic album, *Monsieur Cru ou le Désespoir Euphorique*, was released in 1992, and this was followed by over 30 books published by L'Association, Atrabile and La Cafetière.

He lives in Berlin since 2008 and he's presently working with Isabelle Nouzha on a second animation film *Don Quijote de la Mancha - capitolo primero*.





ŽIRIJA

Jayne Pilling
VB

Jayne Pilling je direktorica *British Animation Awards* (britanskih nagrad za animacijo), v okviru katerih izdajajo tudi britanske in tuje animirane filme. Sprva je delala kot programerka v neodvisnem filmu in na Britanskem filmskem inštitutu na področju razstav, distribucije in financiranja umetniškega filma, od leta 1993 pa ustvarja kot svobodnjakinja na polju filma, filmske in medijske umetnosti, animacije in administracije v umetnosti. Kot članica žirije in programska selektorica je sodelovala na številnih mednarodnih festivalih, poleg tega je kot gostujoča profesorica predavala zgodovino animacije na Univerzi v Pensilvaniji in na londonskem Royal College of Art. Bila je tudi gostujoča predavateljica na različnih azijskih in evropskih univerzah ter delovala kot kuratorka na mednarodnih simpozijih za umetnost in animacijo. Za britanski kanal Channel 4 je režirala serijo o evropski animaciji. Izbor knjig: *Animating the Unconscious, Desire, Sexuality and Animation* (Wallflower Press 2011), *Animation: 2D & Beyond* (Rotovision 2001), *Cartoons and the Movies* (Dreamland 2000), *A Reader in Animation Studies* (John Libbey 1998), *Women & Animation: A Compendium* (BFI 1992). Dela tudi kot prevajalka.

JURY

Jayne Pilling
UK

Jayne Pilling is Director of the British Animation Awards, which also publishes DVDs of UK and international animation. After working as a programmer in independent cinema, and at the British Film Institute in art-house film exhibition, distribution and funding policy, in 1993 she turned freelance, working in film, film and media arts, animation, and arts administration; has been a jury member and curated programmes for numerous international film festivals; and has been Visiting Professor in Animation History at the University of Pennsylvania; the Royal College of Art, London; and a guest professor/visiting lecturer at Universities in Asia and Europe; curated international symposia on art and animation; directed a series on *European Animation* for Channel 4 television in the UK. Publications include: *Animating the Unconscious, Desire, Sexuality and Animation* (Wallflower Press 2011), *Animation: 2D & Beyond* (Rotovision 2001), *Cartoons and the Movies* (Dreamland 2000), *A Reader in Animation Studies* (John Libbey 1998), *Women & Animation: A Compendium* (BFI 1992). She also works as a translator.





ŽIRIJA

Olga Pärn
Estonija



Olga Pärn (rojena Marčenko) se je rodila leta 1976 v Minsku v Belorusiji. Leta 2000 je diplomirala na beloruski akademiji za umetnost (grafični oddelek, specializacija v jedkanju). Med letoma 1996 in 2004 je delala v studiu Belarusfilm kot umetniška vodja in animatorica večkrat nagrajenih filmov, izdelanih v tehniki animacije peska, ki sta jih režirala Elena in Vladimir Petkevič.

Med letoma 2003 in 2005 je študirala režijo animiranih filmov na La Poudrière (Valence, Francija), kjer je izdelala tri študentske filme, od tega dva v tehniki slikanja na steklo. Med študijem je za različne studie v Parizu pripravljala zgodborise in snovala prizore različnih nadaljevanj.

Olga Pärn od leta 2006 živi v Estoniji in dela v studiu Joonisfilm. Skupaj s Prittom Pärnom je ustvarila tri večkrat mednarodno nagrajene filme. V zadnjih petih letih je sodelovala pri številnih predstavitev in delavnicah animacije peska in slikanja na steklo (tako za širšo javnost kot študente animiranega filma) v Franciji, Estoniji, na Finskem, v Turčiji, na Japonskem, v Bolgariji in na Hrvaškem.

JURY

Olga Pärn
Estonia

Olga Pärn (Marchenko, maiden-name) was born in 1976 in Minsk (Republic of Belarus). In 2000, she graduated from Belarusian Academy of Art (graphic department, specializing in etching). From 1996 to 2004 she worked at the studio Belarusfilm as an art-director and animator for award-winning films in sand animation techniques, with Elena and Vladimir Petkevich as directors.

In years 2003 to 2005 she studied at La Poudrière – school for animation directors (Valence, France). There, she made three students films, two of them in the technique painting on glass. During her studies, she also worked as storyboard and layout artist for the different Paris studios and for TV-series.

From 2006 Olga has been living in Estonia and working at Joonisfilm studio. In collaboration with Priit Pärn, she made 3 international award-winning films.

During the last five years she performed at a number of demonstrations and workshops of sand animation and painting on glass (for wide-public and for animation students) in France, Estonia, Finland, Turkey, Japan, Bulgaria and Croatia.



ŽIRIJA

Malcolm Sutherland Kanada

Malcolm Sutherland, ki prihaja iz Calgaryja, je študiral tisk na Alberta College of Art. Leta 2002 se je preselil v Montreal, kjer je začel delati za Državni filmski odbor Kanade, potem pa študiral film na univerzi Concordia.

Njegovi kratki filmi, kot so *Umbra* (2010), *La Fête* (2010), *Light Forms* (2010), *Astronomove sanje* (2009), *Igra z oblikami* (2008), *Veliki načrt* (2008), *Returning Round* (2008), *Turisti* (2007), *Ptičji klici* (2005) in *Mesto robotov* (2002), so bili uvrščeni na festivale po vsem svetu in prejeli nagrade. Poleg produkcije neodvisnih kratkih filmov Sutherland dela na področju oglaševanja, celovečernih filmov in televizije. Njegova dela so predstavili na spletnih straneh McSweeneys, Animation World Network, IDN magazine, Motionographer, Cartoonbrew, Drawn.ca in drugih vodilnih straneh za animirani film, ilustracijo in oblikovanje z vsega sveta.

Sutherland je dejaven tudi kot ilustrator in avtor stripov. Njegov strip *Oola Dug* je leta 2008 prejel nagrado za najboljši strip na festivalu alternativnega tiska Expozine, istega leta pa je bil uvrščen med najboljše knjige v okviru izbora *The Best American Comics*. Trenutno živi v Montrealu v provinci Quebec.

JURY

Malcolm Sutherland Canada

Originally from Calgary, Malcolm Sutherland studied print-making at the Alberta College of Art and Design before coming to Montreal in 2002 where he began work at the National Film Board and later studied film at Concordia University.

His short animated films, including *Umbra* (2010), *La Fête* (2010), *Light Forms* (2010), *The Astronomer's Dream* (2009), *Forming Game* (2008), *Great Ambition* (2008), *Returning Round* (2008), *The Tourists* (2007), *Birdcalls* (2005), and *Robot City* (2002), have been screened and awarded at festivals worldwide. In addition to producing independent short films he has worked in advertising, feature film, and television. His work has been showcased by McSweeneys, Animation World Network, Motionographer, IDN magazine, Cartoonbrew, Drawn.ca and on other major animation, illustration and design sites from around the world.

Sutherland also works as an illustrator and comic book artist. His comic book *Oola Dug* won the 2008 Expozine Alternative Press Award for Best Comic, and received a "Notable Book of 2008" distinction from *The Best American Comics*. He currently lives in Montreal, Quebec.





Tekmovalni program
Competition Programme





TEKMOVALNI PROGRAM I

POBEG / PÖGENEMINE / ESCAPE

Kristjan Holm (Silmviburlane Eesti
Kunstiakadeemia)
Estonija/Estonia, 2009, Beta SP, 5'40"



Zajtrka v vrtcu je konec, a ena skodelica kaše ostane nedotaknjena. Deček, ki je kriv za to, mora položaj razrešiti v nekaj minutah. Kaše pa nič kaj dobro: počuti se kot v ječi, kaši v skodelici ni in ni konca in čas se izteka. Potem pa vse postavi na glavo nepričakovano odkritje.

Breakfast has just ended in the kindergarten, but one bowl of porridge hasn't been tasted. The little boy responsible has to solve the situation in just minutes. But the prospect isn't good: the situation seems like a jail, the porridge bowl seems bottomless and time is running out. An unexpected discovery changes it all.

COMPETITION PROGRAMME I

MOJA POT / MOJ PUT / MY WAY

Veljko Popović, Svjetlan Junaković (Bold Studio
Zagreb)
Hrvaška/Croatia, 2010, 35 mm, 6'40"



Malček dobi prvi par čevljev. V svojem dolgem življenju jih zamenja veliko in v vsakem se skriva nevidni kamenček. Zgodba o odraščanju, tesnobi in željah, ponazorjena s pripovedjo o čevljih. Skozi življenje nas žene neznano – nevidni kamenček v čevlju, ki z bolečino in neugodjem v naše bivanje vnaša zavedanje in pomen.

A baby boy gets his first pair of shoes. During his long life he changes many shoes, but in each pair there is an invisible pebble. A story of growing up, anxiety and ambition illustrated through a tale of shoes. It is the unknown that nudges us through life – an invisible pebble lodged in the shoe that through pain and discomfort brings awareness and meaning to our existences.

BELI ŠUM / ZGOMOT ALB / WHITE NOISE

Marius Pandeale (Marius Pandeale)
Romunija/Romania, 2009, Beta SP, 2'38"



V miru, ki ga prekinja harmonija klavirja, svoje telo preplete z barvo. Njegov natančni prijatelj čopič mu med neenakomernim udarjanjem tonov določi mesto v dogajanju. Popoln mimezis. Tišina. Toda v zavetju notranjosti je več oči kot tonov. Tišina.

With a serenity shattered by the piano's harmony, he intertwined his being with paint. His meticulous friend, the paintbrush, made him a place in the setting while the notes were spasmodically beating. The perfect mimesis. Silence. But inside the sheltered interior there were more eyes than notes. Silence.



ORANUS

Girlin Bassovskaja (Nuku Film)
Estonija/Estonia, 2009, Beta SP, 17'25"



T. i. povprečnej in njegova ljubezen, junakinja televizijskih žajfnic, sta protagonista bizarnega, grotesknega, satiričnega komentarja naše medijsko zasičene potrošniške družbe. Ta nekonvencionalna, sijajna stop-motion glinena animacija in kolaž ume-tniških medijev hkrati navdušuje in vzbuja gnus.

A so-called everyman and his love, a T.V. soap opera heroine, star in a bizarre, grotesque, satirical commentary about our media-saturated consumer society. Outlandish and brilliant stop-motion claymation and mixed media collage both fascinates and disgusts.

TEKMOVALNI PROGRAM I

VIDEOIGRICA / VIDEOGIOCO / VIDEOGAME – A LOOP EXPERIMENT

Donato Sansone (Milkyeyes)
Italija/Italy, 2009, Beta SP, 1'40"



Videoigrice je groteskna zgodba brez smisla. Začne se s pestjo in odrezano glavo ...

Videogioco is a non-sense and grotesque story. It begins with a fist and a cut head...

COMPETITION PROGRAMME I

I SPEAK TRUE THINGS

Marko Tadić (Marko Tadić)
Hrvaška/Croatia, 2009, digiBeta, 5'45"



Leta 1450 je iz pristanišča Tsalal odplula otovorjena ladja, da bi našla otok z vilami in čarodeji, ki naj bi bil pravi raj na Zemlji. Na enako pot sta se naslednje leto podali še dve ladji. In pet drugih leta 1468. Legende o otoku so po Evropi krožile več stoletij, a tega naj bi pred očmi smrtnikov skrivala gosta megla.

In 1450 a fully-laden ship left the port of Tsalal in search of the island that was believed to be an earthly paradise where fairies and magicians lived. So did the two ships which sailed the following year. And the five ships in 1468. Stories about the island had circulated around Europe for centuries, but supposedly it was hidden from the eyes of mortals by thick fog.



TEKMOVALNI PROGRAM I

VODNIK / PRZEWODNIK / GUIDE
Mateusz Jarmulski (Serafinski Studio)
Poljska/Poland, 2010, Beta SP, 7'



Izčrpavajoče potovanje po puščavi, med katerim se protagonisti spopadajo z močjo narave in sami s seboj, je metaforična prispodoba vere, dvoma in odnosa med očetom in sinom.

Exhausting desert trip, during which protagonists fight against the strength of the nature and oneself, is a metaphorical parable about the faith, doubt and relationship between the father and his son.

COMPETITION PROGRAMME I

IGRA TIŠINE / IL GIOCO DEL SILENZIO / THE PLAY OF SILENCE
Virginia Mori (PadiglioneAuricolare)
Italija/Italy, 2009, Beta SP, 5'05"



Deklica igra proti sami sebi. Ko izgubi, se skriva in se poskusi znova roditi.

A girl is playing alone, she loses, she hides and tries to be re-born.

GOSPOD TETELIN / O KOS TETELIN / MR TETELIN
Lily Kontodima (Athens School of Fine Arts)
Grčija/Greece, 2010, Beta SP, 8'15"



Gospod Tetelin kupi nove hlače, toda življenje je šaljiv krojač.

Mr Tetelin buys a new pair of pants, but life is a witty dressmaker.



TEKMOVALNI PROGRAM I

COMPETITION PROGRAMME I

**KINEMATOGRAF / KINEMATOGRAF /
THE KINEMATOGRAPH**

Tomek Bagiński (Platige Image)

Poljska/Poland, 2009, 35 mm, 12'10"



Francis je izumitelj. Z izumom hoče spremeniti svet. Nekaj pa je pozabil: sanje je vedno treba predrago plačati. Vse misli usmerja samo vase in v svoje delo ter se prepozno zave, kako resen je položaj.

Francis is an inventor. His invention is supposed to change the world. He forgot about one thing: dreams always cost too much. He is focused only on himself and his work and then realizes the gravity of the situation.



TEKMOVALNI PROGRAM II

KAMNI / KAMENE / STONES

Katarína Kerekesová (Od plotny/Ekran/foolmoon)
Slovaška/Slovakia, 2010, 35 mm, 25'05"



Deset mož dela v kamnolomu. V mehničnem delovnem ritmu spominjajo na kamne, ki jih predstavljajo iz dneva v dan. Nekega večera pa ta ritem nekaj zmoti. V kamnolom pride žena poslovodje ter v grobo okolje vnese čustva in človečnost. Kmalu pa spozna, da tam ne more živeti.

There are ten men working in a quarry. They resemble the rocks which they move everyday in the mechanical rhythm of their work. One evening, this rhythm is disturbed. The quarry is visited by the foreman's wife, bringing emotion and humanity into this rough environment. Soon, she realizes that this is not the place for her to live.

COMPETITION PROGRAMME II

DANNY BOY

Marek Skrobecki (Archangel/SE-MA-FOR)
Švica, Poljska/Switzerland, Poland, 2009, 35 mm, 9'54"



Mlad pesnik se zalubi v na videz pogubljenem svetu. Mesto čaka, da se drama odvije. Čas žalosti in podrejanja, čas odločitev. Obstaja luč, obstaja upanje, za temnimi oblaki našega sveta obstaja svet poezije.

A young poet falling in love in a world that seems lost. A city that awaits a drama to unfold. A time of sadness and conformity, a time of decisions. There is light, there is hope, there is poetry behind the dark clouds of our world.

V ZRAKU / ÕHUS / IN THE AIR

Martinus Daane Klemet (Eesti Joonisfilm Studio)
Estonija/Estonia, 2009, 35 mm, 8'38"



Skozi steklen strop pade televizor, pritrjen na majhno padalo, in ljudem spremeni življenje. Z malega čarobnega ekrana je v življenje mogoče prenesti skoraj vse, dokler stvari v svoje šape s pomočjo telekomunikacije ne vzame volk in spremeni zakonov gravitacije v nekaj popolnoma drugačnega.

A television set attached to a small parachute falls through a glass ceiling and changes the way people live. From the small magical screen, practically everything can be transferred until a wolf starts taking things into his own paws through telecommunication and changes the laws of gravity into something completely different.



SVETILNIK / FARAT / THE LIGHTHOUSE

Velislava Gospodinova (New Bulgarian University)
Bolgarija/Bulgaria, 2009, digiBeta, 4'50"



Film, ki črpa navdih v pesmi Jacquesa Preverta 'Svetilničar ima preveč rad ptice', pripoveduje zgodbo o absurdnosti življenja in igri usode, ki je včasih prekruta. To je film o posledicah sprejete odločitve, o ljubezni, trpljenju in smrti.

Based on the poem "The Lighthouse Keeper Loves Birds Too Much" by Jacques Prevert, the film tells a story about life's absurdity and the game of destiny which is too cruel at times. This is a film about the consequences of a taken decision, about love, suffering and death.

TEKMOVALNI PROGRAM II

SPANEC / SCHLAF / SLEEP

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



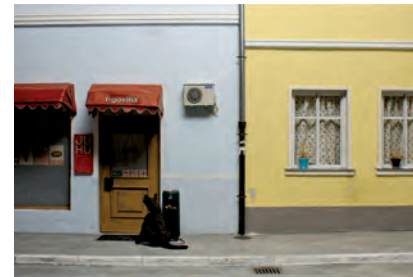
S polno sapo proti dokončnemu spancu. Uspavan-
ka z zaprtimi očmi za potopitev v popolno tišino.

Full breath ahead into the final sleep. A lullaby
with closed eyes for a silent decline.

COMPETITION PROGRAMME II

(NE)STRPNOST / (IN)TOLERANCE

Leon Vidmar (ALUO Ljubljana)
Slovenija/Slovenia, 2010, miniDV, 3'30"



Kratek animirani film o odnosu med človekom in
psom.

An animated short on the relationship between a
human and a dog.



TEKMOVALNI PROGRAM II

MRDRCHAIN

Ondřej Švadlena (Ondřej Švadlena /Autour de Minuit Productions)
Češka, Francija/Czech Republic, France, 2010,
35mm, 9'40"



Križi in težave Slicemana v temačnem in strašljivem svetu po imenu MRDRCHAIN.

The trials and tribulations of Sliceman in the dark and frightening land of the MRDRCHAIN.

COMPETITION PROGRAMME II

BIGBANGBIGBOOM

BLU (artsh.it)
Italija/Italy, 2010, digiBeta, 9'55"



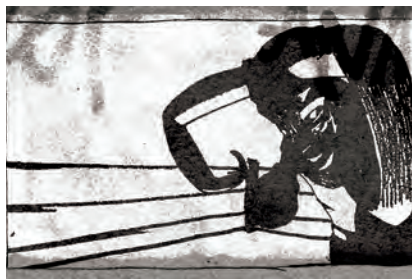
Neznanstven pogled na začetek življenja in evolucijo ... In na to, kako bi se vse skupaj lahko končalo.

An unscientific point of view on the beginning and evolution of life... and how it could probably end.



NESPEČNOST NE UBIJA / NESPAVANJE NE UBIJA / NO SLEEP WON'T KILL YOU

Marko Meštrović (Kreativni sindikat/Zagreb film)
Hrvaška/Croatia, 2010, 35 mm, 9'



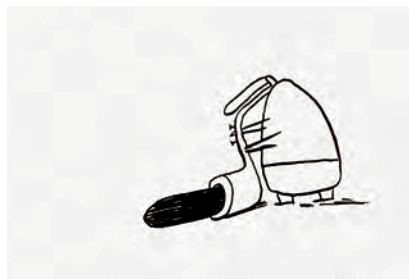
Kaj se zgodi, ko sanje prevzamejo nadzor nad resničnostjo?

What happens when the dream takes control over reality?

TEKMOVALNI PROGRAM III

MYSTERY MUSIC

Nicolas Mahler (Nicolas Mahler)
Avstrija/Austria, 2009, Beta SP, 5'25"



Kratki film o glasbi/z glasbo.

A short film about/with music.

COMPETITION PROGRAMME III

MANJŠA SOBA / DER KLEINERE RAUM / THE SMALLER ROOM

Cristóbal León, Nina Wehrle (Nina Wehrle)
Švica, Nemčija/Switzerland, Germany, 2009, digi-Beta, 2'20"



V sobi je škafca. V škafci 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*.



TEKMOVALNI PROGRAM III

VILIAM

Veronika Obertová (VŠMU Bratislava)
Slovaška/Slovak Republic, 2009, Beta SP, 7'19"



Zgodba o Viliamu, ki živi svoje animirano življenje v resničnem svetu. Otročja zabava postane problem, problem postane rešitev. Nobena rešitev pa ni popolna.

A story of Viliam, who lives his own animated life within the real world. Childish fun turns into a problem, the problem becomes a solution. No solution is perfect though.

COMPETITION PROGRAMME III

MILLHAVEN

Bartek Kulas (Bartek Kulas)
Poljska/Poland, 2010, digiBeta, 6'50"



Najstnica Loretta se zaveda dejstva, da vse vodi v smrt. Ji bo uspelo zaplesati "ples" življenja? Prva upodobitev zgodbe o junakinji temačne balade, ki jo je napisal Nick Cave, v drzni interpretaciji Katarzyny Groniec, poljske Edith Piaf.

Teenage Loretta is aware of the fact that everything leads to death. Will she be able to do a "dance" of life?
For the first time, the untold story about the heroine of a dark ballad written by Nick Cave and boldly interpreted by Katarzyna Groniec - "the Polish Edith Piaf".

JAZ SEM SIMON / SIMON VAGYOK / I AM SIMON

Tünde Molnár (MOME)
Madžarska/Hungary, 2009, Beta SP, 11'30"



Zaradi nekoliko drugačne perspektive lahko Simon svet okrog sebe komentira z nezamenljivim sarkazmom. Sobo si deli z najstniškima dvojčkoma, toda svobodnega se počuti samo na travnikih zunaj mesta, kjer s prijatelji uživajo v odprtosti prostora. Ko pa se eden od njih poškoduje, se odnosi med njimi za zmeraj spremenijo.

A slightly different perspective allows Simon to comment on the world around him with unmistakable sarcasm. He shares a room with two adolescent twins, but he only feels free in the meadows outside the city, where he meets with friends to enjoy the feeling of free space. But when one is injured, their relationships are forever slightly changed.



CIRKUS MICRO / MICRO IL CIRCO / MICRO THE CIRCUS

Ettore Tomas (Achtoons)
Italija/Italy, 2009, digiBeta, 6'



Cirkus Micro pripoveduje zgodbo o nenavadnem srečanju, ob katerem se protagonist sooči s svojimi strahovi in tako odraste. Povsem običajen dan je, ko naleti na mali cirkus in vstopi. Tam sreča raznovrstna nenavadna bitja, ki so na prvi pogled strašljiva, v resnici pa so povsem prijazna.

Micro the Circus tells the story of a strange encounter, which allows the protagonist to face his fears and this way discover adult life. During an average day, he finds a little circus and enters into it. Here he meets a variety of strange creatures that look frightening at a first glance, but are in fact friendly.

TEKMOVALNI PROGRAM III

DEKLE IN LOVEC / LA FILLE & LE CHASSEUR / THE GIRL & THE HUNTER

Jadwiga Kowalska (Hélium Films/Regnet es immer noch?)
Švica/Switzerland, 2010, 35 mm, 5'23"



Dežuje. Vasica je v velikih težavah. Dežne kaplje pa so v resnici solze mladega dekleta. Lovec je tisti, ki stvari lahko spravi v red.

It's raining. A small village is in big trouble. The raindrops are actually a young girl's tears. And it's up to the hunter to put things in order.

COMPETITION PROGRAMME III

GIBONOV OTOK / WYSPA GIBONOW / GIBBON'S ISLAND

Małgorzata Bosek (Serafinski Studio)
Poljska/Poland, 2010, Beta SP, 8'40"



Poskus soočanja s težavo v navidezni obliki. Obisk živalskega vrta je priložnost, da se pogledimo v odnose med človekoma, ki sta si blizu. Medsebojne zamere, zlonamerne opazke in vsakdanji nespo- razumi se prepletajo z ljubeznijo in odpuščanjem. Zelo subjektiven pogled.

An attempt to face a problem by means of a pretext form. A visit to the zoo is an opportunity to have a closer look at relations of two people who are close to each other. Mutual resentment, malicious remarks and misunderstandings connected with everyday life are intertwined here with love and forgiveness. Very subjective point of view.



TEKMOVALNI PROGRAM III

BIZGEČI: VARNA LJUBEZEN / BEEZES: SAFE LOVE

Grega Mastnak (Casablanca Film Production)
Slovenija/Slovenia, 2009, Beta SP, 1'22"



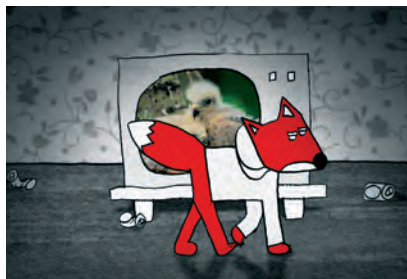
Divja ljubezenska zgodba vseh barv in okusov. Tutti-Frutti! Varnost pa vendarle na prvem mestu.

A wild love story of all colours and tastes. Tutti-Frutti! However, safety comes first.

COMPETITION PROGRAMME III

ŽIVALSKO KRALJESTVO / ANIMAL KINGDOM

Nils Hedinger (HSLU Luzern)
Švica/Switzerland, 2010, digiBeta, 3'42"



Rakun, lisica in medved v predmestnem stanovanju gledajo živalske dokumentarce. Kmalu se lisica začne čudno vesti.

Raccoon, fox and bear are watching animal documentaries in their suburb flat. By and by the fox acts quite weirdly.

ARITHMÉTIQUE

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



Bim, bam, bom ... Kdo se boji računanja? Zdrogočasen 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".



TEKMOVALNI PROGRAM III

COMPETITION PROGRAMME III

**BRISALEC ČRNILA / TINTENKILLER /
INK ERASER**

Veronika Schubert (Veronika Schubert)
Avstrija/Austria, 2009, digiBeta, 4'30"



Kolaž naključnih vizualnih in jezikovnih klišejev in fraz. Posamezne poteze sledijo žanru: odkritje trupla, telefonski pogovor, lažnivi osumljenec, skesana morilka, zagotovilo, da gre za rutinski postopek, itd. Zgradba omogoča, da drobci jezika in podob pripeljejo do nenavadnih, presenetljivih in celo humornih spoznanj.

A montage of incidentally emerging visual and linguistic clichés and phrases. The genre of constitutive gestures is applied: the discovery of a corpse, a telephone conversation, a lying suspect, a confessing murderess, an assurance that it is all routine, etc. The composition allows the shreds of language and images to also come to unusual, surprising, even humorous insights.



TEKMOVALNI PROGRAM IV

**NENAVADNI IZUM / ČUDNOVATI IZUM /
STRANGE INVENTION**

Dino Krpan (Diedra)

Hrvaška/Croatia, 2010, digiBeta, 6'15"



Nekoč, preden so izumili film in televizijo, je živel Izumitelj, ki ga je obsedla zamisel o gibljivih slikah na listu papirja.

Once upon a time, before film and TV were invented, there was an Inventor possessed by the idea of moving pictures on the piece of paper.

COMPETITION PROGRAMME IV

**POGOLTNITI KRSTAČO / NORĪT KRUPI /
TO SWALLOW A TOAD**

Jurgis Krāsons (RijaFilms)

Latvija/Latvia, 2010, 35 mm, 9'



Nekoč so v malem mestu živeli "okrogli" intelektualci. Bili so bistri, prijazni in uspešni, to pa zato, ker so jedli krstače. V mestecu pa je živel tudi nekaj "kvadratnih". Bili so pragmatični realisti in niso jedli krstač. Vsi skupaj so bivali v miru, dokler nekoč eden od "kvadratnih" ni odkril, da "okrogli" jedo krstače.

Once some "round" intellectuals lived in a small town. They were smart, kind and successful, because – they could swallow toads. But some that were "square" also lived in the town. They were pragmatic realists, and no toads were ever swallowed. They lived in peace until one day a "square" discovered that the "rounds" swallow toads.

GALERIJA / GALERIA / THE GALLERY

Robert Proch (Academy of Fine Arts in Poznań)

Poljska/Poland, 2010, Beta SP, 4'45"



Groteskna komedija o tem, kako prost dan postane delovni dan.

A grotesque comedy about how a day off becomes a working one.



ANNA BLUME

Vessela Dantcheva (Ebele Okoye/FINFILM)
Nemčija, Bolgarija/Germany, Bulgaria, 2009, 35
mm, 9'02"



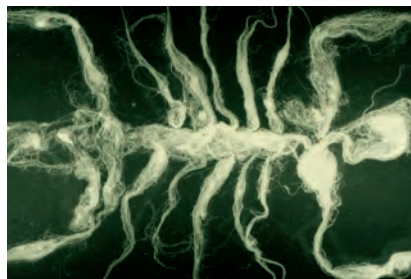
Anna Blume je vizualna pesnitev o poželenju moškega, ki lovi žensko. Zgodba opisuje potovanje v namišljenem svetu, ki ga narekuje um pesnika. Poželenje, zakrinkano v ljubezen, pripelje protagonista do konca, kjer se ljubezen izkaže za zelo samotno in tujo. Navdih za film je bila ljubezenska pesem Kurta Schwittersa iz leta 1919, *An Anna Blume*.

Anna Blume is a visual poetry about the lust of a man chasing a woman. The story takes on surreal journey dictated by the mind of the poet. Lust, disguised in love, drive the two characters to an end where love turns to be a very lonesome and strange place. The film is inspired by the love poem from 1919 *An Anna Blume* by Kurt Schwitters.

TEKMOVALNI PROGRAM IV

DUHOVI OBSTAJAJO / CI SONO GLI SPIRITI / THERE ARE SPIRITS

Alvise Renzini (Opificio Ciclope)
Italija/Italy, 2009, digiBeta, 6'25"



Prosta vizualna interpretacija sanj Carla Gustava Junga, ki se začnejo z vsakdanjim arhetipom: dom kot neraziskana enota. Jung vstopi v vrsto "skrivnih" prostorov: najprej v laboratorij, kjer njegov oče opravlja poskuse, nato v spalnico, kjer njegova mati lovi duhove. Tretji prostor je velika hotelska dvorana, kjer igra orkester.

A free visual interpretation of a Carl Gustav Jung's dream that begins with a common archetype: home as an unexplored entity. Jung finds himself entering a series of "secret" rooms: first a laboratory where his father performs experiments. Then a bedroom where his mother attempts to capture spirits. The third is a big hotel's Hall, where an orchestra is playing.

COMPETITION PROGRAMME IV

MIRAMARE

Michaela Müller (Academy of Fine Arts Zagreb/
Michaela Müller)
Hrvaška, Švica/Croatia, Switzerland, 2009, 35
mm, 8'



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.



TEKMOVALNI PROGRAM IV

LATERARIUS

Marina Rosset (Marina Rosset/Télévision Suisse Romande)

Švica/Switzerland, 2010, 35 mm, 3'59"



Moški spozna žensko ... Stvari se dobro odvijajo; tako dobro, da se naslednje jutro odloči, da ji bo zgradil ljubko hišo. Ona mu sledi.

A man meets a woman... Everything is going well, so well that the following morning he decides to go and build a lovely house for her. She follows him.

COMPETITION PROGRAMME IV

BALADA / BALLADA / BALLAD

Joanna Jasińska Koronkiewicz (TV Studio of Animation Films)

Poljska/Poland, 2010, Beta SP, 3'30"



Filmska miniatura, ki ji je bila v navdih *Balada v f-molu op. 52* Frederica Chopina v vokalni izvedbi skupine Novi Singers.

V prazni sceni se pojavi temna silhueta moškega. Čaka. Ko se znoči, ON izgine. Pojavi se bela silhueta ženske. Tudi ONA pričakuje čaka. Ko nekoč oba ostaneta dlje kot ponavadi, se prvič srečata.

Film miniature inspired by a vocal performance of Frederic Chopin's *Ballad in f minor op. 52* by Novi Singers.

A dark silhouette of a man appears in the empty space of the frame. He waits. When the night comes, HE disappears. A white silhouette of a woman appears. SHE too waits expectantly. When finally they wait longer than usual, they meet for the first time.

MESARJEV ŽEPNI RADIO / A HENTES ZSEBRÁ-DIÓJA / THE BUTCHER'S POCKET RADIO

Gabor Ulrich (Kecskemétfilm Ltd.)

Madžarska/Hungary, 2010, Beta SP, 6'35"



Meso mi je v krvi. Že kot otrok sem hotel postati mesar, v vrtcu je bila mesarska sekira moj zaščitni znak. Nož lahko držim z mezincem. Pa nisem nevaren človek, rad imam svoje starše. In jem zmer-no, zato se nisem zredil tako kot večina mesarjev. Samo malo sem trebušast, kar pa je mojemu dekletu tako ali tako všeč.

Meat is in my blood. Even as a young child I wanted to be a butcher, in kindergarten the meat cleaver was my sign. I can wield the knife with my pinky finger. Not that I'm a dangerous man, I love my parents. And I show moderation when I eat, which is why I didn't get fat like most butchers, just got a little potbelly, which my girlfriend likes anyway



EXTROSPEKCJA

Stephanie Sergeant (The Academy of Fine Arts in Cracow)
Poljska/Poland, 2009, Beta SP, 4'10"



Sprehodimo se po Krakovu.

Let's go for a walk in Cracow.

TEKMOVALNI PROGRAM IV

ZADNJA MINUTA / LAST MINUTE

Špela Čadež (Špela Čadež)
Slovenija, Nemčija/Slovenia, Germany, 2010, 35 mm, 1'51"



Kreda lovi senco. Ko jo ujame, ostanejo le sledovi njune igre.

A chalk is running after the shade. After catching it, only the traces of their game remain.

COMPETITION PROGRAMME IV

ŽENSKA / ŽENA / THE WOMAN

Ondřej Fleislebr (Film School Zlín)
Češka/Czech Republic, 2009, digiBeta, 10'14"



S pomočjo kamere, ki v animacijah posname okno za oknom, lahko pogledamo v notranjost čudaškega stanovanja z vegastim pohištvom, v ambient, ki diha v slogu začetka dvajsetega stoletja. V njem so štiri bitja, ki morajo za svojega lastnika najti način, kako naj, vsaj za trenutek, spet sreča svojo ljubljeno Žensko.

By means of camera that in each animation records window by window, we can look inside the quizzical flat with flexuous furniture, an interior that pulsates with the beginning of the twenties century. In its internals there are four creatures, being sent by its owner to find the way how to re-converge, at least for a moment, with his beloved Woman.



Slonov tekmovalni program
The Elephant in Competition





PIERRE IN ŠPINAČNI ZMAJ / PIERRE UND DER SPINATDRACHE / PIERRE AND THE SPINACH DRAGON

Helene Tragesser (Helene Tragesser / University of Art Kassel)

Nemčija/Germany, 2010, digiBeta, 4'



Pierre ne mara špinače, a jo danes spet dobi na krožnik. Potem pa se v njej nekaj začne sumljivo premikati ... zelen, jezen špinačni zmaj! Pierre se v svoji domišljiji spremeni v pogumnega viteza, toda če hoče premagati zmaja, bo moral izvesti poseben trik.

Pierre doesn't like any spinach but today he is getting it on his plate again. And something suspicious begins to move on the plate... a green, angry spinach dragon! In his fantasy, Pierre becomes a brave knight, but to beat this dragon, he will need a special ruse.

SLONOV TEKMOVALNI PROGRAM I

MURPHYJEVE HLAČKE / MURPHY'S SHORTS

Todd Hemker (Yellowshed)

ZDA/USA, 2009, digiBeta, 2'17"



Otroški spomin na fanta, ki je sam s sabo nadvse zadovoljen.

A childhood memory of a boy who is very impressed with himself.

THE ELEPHANT IN COMPETITION I

DEŽELICA PIMPAN: TRI RIBE / PIMPAN LAND: THE THREE FISH

Polona Sepe (Casablanca Film Production)

Slovenija/Slovenia, 2010, Beta SP, 5'



V Železobetonu se marsikaj spreminja na bolje. Novi Župan Urban je pravo nasprotje starega. Zavzema se za čist zrak in zdravo življenje. Železobetonce na mestu, kjer je bila prej garaža, uredijo ribnik z živahnimi ribicami. Žal pa vrabec Drobtko prileti v Pimpan s slabo novico. Ribnik je onesnažen. Pimpanovci bi radi pomagali ...

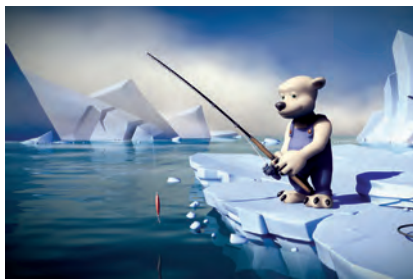
Things are changing for the better in Ferroconcrete town. The new mayor, Urban, is a true opposite of the old one. He is promoting clean air and a healthy lifestyle. Where the garage used to be, the people of Ferroconcrete arrange a fishpond. However, sparrow Crumby brings bad news to Pimpan Land. The fishpond is polluted. The Pimpanies would love to help.



SLONOV TEKMOVALNI PROGRAM I

RIBARJENJE NA LEDU / ISFISKE / FISHING WITH SAM

Atle S. Blakseth (Spooking the Horses)
Norveška/Norway, 2009, digiBeta, 6'



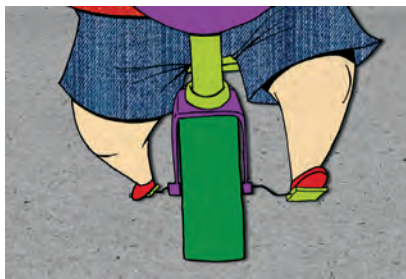
Lovljenje rib na Severnem tečaju zna biti izziv. Nekateri imajo pri tem več sreče kot drugi. Tistim z manj sreče bi zelo prav prišel drugačen pristop.

Catching fish on the North Pole can be challenging. Some have more luck than others. The unfortunate ones may totally need a different fishing approach.

THE ELEPHANT IN COMPETITION I

KOLESA, OBLIŽI IN LIZIKE / RUEDAS, TIRITAS Y PIRULETAS / WHEELS, BAND-AIDS AND LOLLIPOPS

Maria Medel (ESDIP Escuela De Arte)
Španija/Spain, 2010, 35 mm, 7'50"

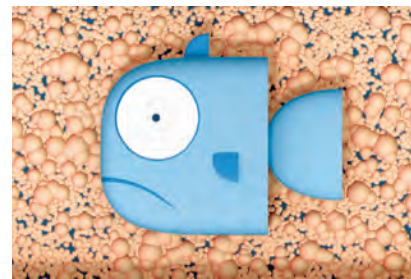


Hugo se veselo igra s svojim triciklom, dokler ne spozna Carol. Od takrat naprej hoče nanjo na vsak način narediti vtis.

Hugo is happy playing with his tricycle. Until he meets Carol. Since then, he would do anything to impress her.

PRECIZNI PETER / DER PRÄZISE PETER / PRECISE PETER

Martin Schmidt (University of Art Kassel)
Nemčija/Germany, 2010, 35 mm, 5'35"



Peter se tega dne veseli že vse od rojstva svojega potomca! Malček bo končno spoznal vse razsežnosti družinskega obredja. Riba je nared, vrt pripravljen in sonce sije, kot je bilo v načrtu. Velika slavnostna večerja se lahko prične!

Since the birth of his junior, precise Peter has been looking forward to this day! Finally the little tyke will be introduced to the subtleties of the family ritual. The fish is ready, the garden prepared and the sun is shining as planned. The great dinner ceremony may begin!



PLETENE NOČI / WOLLMOND / KNITTED NIGHTS

Gil Alkabetz (Sweet Home Studio)
Nemčija/Germany, 2009, Beta SP, 6'25"



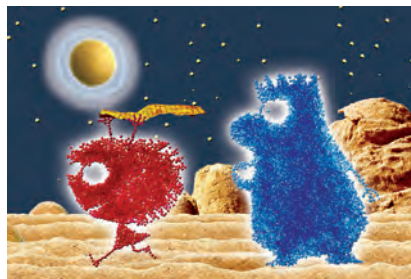
Podjetna babica bi rada luni spletla pulover, vendar pozabi upoštevati upadanje in debeljenje svoje "stranke". Vsemu razočaranju navkljub ji navsezadnje pletilsko strast uspe preusmeriti. Film je tretja epizoda v seriji animiranih filmov za otroke, ki obravnavajo temo časa. Ta se ukvarja z meseci.

An ambitious grandma wants to knit a sweater for the moon, but forgets to calculate the waning and waxing of her "customer". In spite of her disappointment, finally she manages to divert her knitting urge. The film is the third episode in a series of animated films for children, which deals with time. Here we are looking at the month.

SLONOV TEKMOVALNI PROGRAM I

PEŠČANČKI: TRALALA HOPSASA / DIE SAND-MANZEN: HOPPELDIHOPP / THE SANDPIXIES: HIPHOPHIPITYHOP

Ralf Kukula (Balance films)
Nemčija/Germany, 2009, digiBeta, 4'44"



Kaj se dogaja v peskovniku, ko otroci odidejo domov?
Mislite, da nič? Motite se! Takrat se George in Agatha zbudita in se podata nočnim dogodivščinam naproti.

What happens in the sandpit after the children have gone home?
Nothing, you think? That's where you'd be wrong! Because it's then that George and Agatha wake up and go on their nightly adventures.



SLONOV TEKMOVALNI PROGRAM II

**MIMIJINA POMLAD / LE PRINTEMPS DE MÉLIE
/ MOLLY IN SPRINGTIME**

Pierre-Luc Granjon (Folimage/Subsequence/NFB)
Francija, Kanada/France, Canada, 2009, 35 mm,
28'



Na vrhuncu pomladnega praznovanja se v prestolnici Balthazarjevega kraljestva začne širiti bolezen napihnjenega trebuha. Princeza Mimi podvomi, da ima pripovedovalec Bonifacio zares dobre namene, zato pokliče na pomoč prijatelja, medveda Leona. Mlada dvojica preuči makiavelistične načrte kvazi zdravnika in ga prelisiči.

While the spring carnival is in full swing in the capital of Balthazar's kingdom, the "bloated belly" disease is spreading. Princess Molly who has her doubts about the true intentions of Bonifacio the storyteller, enlists the help of her friend Léon the bear. The young couple investigate and outwit the Machiavellic plans of the would-be doctor.

THE ELEPHANT IN COMPETITION II

PAJEK PRAŠKO / PAUK PRAŠKO / DUSTY THE SPIDER

Ivana Guljašević (Školska knjiga)
Hrvaška/Croatia, 2009, BetaSP, 3'24"



Za dom je najprimernejši prazen, miren in varen kraj. Pajek Praško ga najde v Tinovi šolski torbi. Drugi pajki so nevoščljivi, babica pa ga posvari, da ta kraj morda vendarle ni tako dober. In na prvi šolski dan Tinova mama njegov dom postavi na glavo. Tin v torbo zloži knjige in Praško v smrtni nevarnosti zbeži pod posteljo.

The best spot to make a home is an empty, quiet and protected place. Dusty the Spider found it in Tin's school bag. Other spiders envied him, but his grandma cautioned him that perhaps the place was not so good. On the first day of school his home was shaken up by Tin's mother. Tin filled the bag with books and Dusty ran for his life under the bed.

PRINCESI / DVE PRINZESSI / TWO PRINCESSES

Maria Stepanova (School-Studio SHAR)
Rusija/Russia, 2009, Beta SP, 8'52"



Zgodba filma temelji na angleški pravljici *Kat-Nutcracker*. Govori o tem, kako ti pogum in iznajdljivost pomagata doseči življenjske cilje in v različnih situacijah končati kot zmagovalec. Ljubezen premaga zlo in prebudi prista čustva.

The film based on the English fairy tale *Kat-Nutcracker* This is story about how the courage and resourcefulness help people to get what they want in this life, and to become winners in different situations. Love defeats evil magic and helps to open the real feelings.



SPREHOD PO ZASNEŽENI TRATI / WALKIN' ON SNOW GRASS

Makiko Sukikara (sukimaki animation)
Japonska/Japan, 2010, digiBeta, 6'15"



Neko zimsko noč travo nežno prekrije zimska odeja. Iz zimskega spanca se prebudi mali polh. Prvič vidi sneg in v njem najde stopinje, ki so večje od njegovih. S pomočjo teh stopinj spozna še nevideni svet.

On a winter night, the grass is gently covered by the snow. A small animal, Dormouse wakes up from hibernation. He sees the snow for the first time, and finds someone's footprints larger than his. The footprints give him a chance to encounter the world that has not seen yet.

SLONOV TEKMOVALNI PROGRAM II

IZGUBLJENA KOZMONAVTKA / KOSMONAUT LUTALICA / A STRAY COSMONAUT

Marija Milanović Lazarevski (Media Global Agency)
Srbija/Serbia, 2009, Beta SP, 7'38"



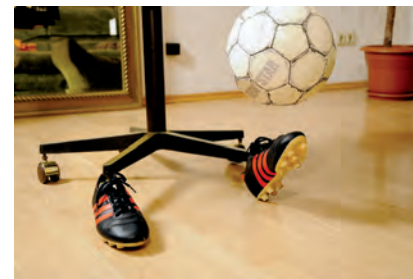
Psevdodokumentarna pripoved o prvem živem bitju v vesolju – psički Lajki. Zanje so slišali tako rekoč vsi, zelo redki pa vedo, kaj se je z njo v resnici zgodilo.

A pseudo-documentary narration about the first living creature in the space – Laika the dog. It is almost impossible not to have heard of Laika, however very few actually know what happened to it.

THE ELEPHANT IN COMPETITION II

ZADENI KOT TEVE! / KICK IT LIKE FERNI! / KICK IT LIKE TELÉ!

Daniel Faigle (Freilandfilm)
Nemčija/Germany, 2010, digiBeta, 5'15"



Teve je strasten nogometni navijač. Vedno, ko igra njegovo moštvo, je zraven, ampak žal samo doma pred televizijskim ekranom. To kmalu postane dolgočasno. Skrajni čas je, da gre Teve v akcijo.

Telé is an enthusiastic soccer fan. He watches every single match of his club – alone at home, on TV. This soon gets pretty boring. So it's high time for Telé to get into action.



SLONOV TEKMOVALNI PROGRAM III

ZVERJASEC / THE GRUFFALO

Jakob Schuh, Max Lang (Magic Light Pictures/
Orange Eyes/Studio Soi)
Velika Britanija/UK, 2009, digiBeta, 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".

THE ELEPHANT IN COMPETITION III

KLJUVAČ / PIK / PECKER

Erik van Schaaijk (The Drawing Room)
Nizozemska/The Netherlands, 2010, Beta SP,
2'55"



Sredi puste pokrajine se iz jajca izvali ptič. Pred žgočimi tlemi se zateče na hrbet vola, ki se je prav tako ravno skotil. Vol tako spozna tovor, ki ga bo na sebi prenašal do konca življenja: ptiča. Kljuvajočo nadlogo, ki se je ne bo lahko znebiti. Ptič je srečen. Ima vola, svoj svet, in vse je v najlepšem redu. Z volom sodita skupaj.

In a barren landscape a chick hatches from it's egg. To keep off the torrid ground, it hops onto an ox, also newly born. Ox meets the burden that he will carry on his back for the rest of his life: Bird. A pecking nuisance, that will not be easy to get rid of. Bird is happy. He's got Ox, his world, and everything is good. They belong together.

PASJE OZEMLJE / SOBAČJA PLOŠČADKA / DOG-WALKING GROUND

Leonid Shmelkov (School-Studio SHAR)
Rusija/Russia, 2009, Beta SP, 7'56"



Štorija o prav posebnih prebivalcih poti, kjer se sprehajajo psi.

A little story about specific inhabitants on the dog-walking paths



MOBILE

Verena Fels (Filmakademie Baden-Württemberg)
Nemčija/Germany, 2010, digiBeta, 6'25"



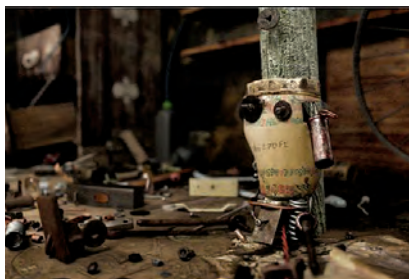
Na robu družbe je krava jeziček na tehtnici usode,
kar sproži nezanemarljive posledice.

At the edge of society, a cow tips the balance of
destiny with quite some impact.

SLONOV TEKMOVALNI PROGRAM III

CENA 2,70 FORINTA / ÁRA 2,70 FT / PRICE 2,70 FTS

Roland Ballai Tóth (Kecskemétfilm Ltd.)
Madžarska/Hungary, 2009, Beta SP, 6'30"



Predmetom se življenje nikoli ne konča, niti ko
odsluženi končajo v babičini razmetani lopi.

The life of the objects never ends.
Even if they are used up and get out into
Grandma's messy shed.

THE ELEPHANT IN COMPETITION III

LUMO

Antje Heyn (Antje Heyn)
Nemčija/Germany, 2009, digiBeta, 7'30"



LUMO je film o interakciji – med risarjem in risbo,
med dvema likoma ter med mislecom in mislimi.
Tri prizore povezuje krog (molekula, atom, celica);
ta ponazarja neuničljivo, spremenljivo energijo, ki
tvori vse, kar je. LUMO je ime markerja, s katerim
je narejena animacija, in poimenovanje energetske-
ga stanja molekule.

LUMO is a film about interaction – between the
drawer and the drawing, between two characters
& between the thinker and thoughts. Three scenes
are linked together by a little circle (a molecule,
an atom, a cell) that symbolizes the indestructible,
transformable energy everything is made of. LUMO
is the name of the marker the animation is made
with and a molecular energy state.



SLONOV TEKMOVALNI PROGRAM III

THE ELEPHANT IN COMPETITION III

**BIZGECI: KAKO POSTATI TEPIH / BEEZES:
GETTING CARPETED**

Grega Mastnak (Casablanca Film Production)
Slovenija/Slovenia, 2009, Beta SP, 1'22"



Poučen film na temo prekomerne telesne teže.
Carpets&Burgers d.o.o.!!

An informative film on the issue of being
overweight. Carpets&Burgers Ltd.!!



LEGENDA O GEBU IN NUT / THE LEGEND OF GEB AND NUT

Laura Ratta (University of the West of England Bristol)
Velika Britanija/UK, 2009, digiBeta, 5'01"



Pravljica črpa snov iz egipčanske mitologije. Pri-poveduje ljubezensko zgodbo boga zemlje Geba in boginje neba Nut. Njuna ljubezen je strastna in nedolžna, vendar je med njima prepreka, na katero nimata vpliva. V božji palači vlada nepojasnjena skrivnost.

The Fairy tale is based on an Egyptian Myth. The story narrates the love between Geb, the Earth god, and Nut, the goddess of the sky. Although their love for each other is passionate and innocent, there are things beyond their control that keep them apart, a mysterious secret in the god's palace.

SLONOV TEKMOVALNI PROGRAM IV

ESTERHAZY

Izabela Plucinska (ClayTraces/Donten & Lacroix Films)
Nemčija, Poljska/Germany, Poland, 2009, 35 mm, 25'



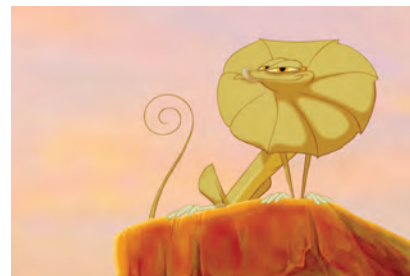
Glavni junak je mlad in drobižast zajec Esterhazy iz dunajske dinastije Esterhazy, ki ga pošljejo v Berlin, da bi si tam našel veliko, zdravo in krepko zajkljo. Po dolgotrajnem iskanju najde zajčji raj, ki je zares obstajal med vzhodnim in zahodnim delom berlinskega zidu. Esterhazy se namerava preseliti 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.

THE ELEPHANT IN COMPETITION IV

KUŠČAR / LIZARD

John Skibinski (Creative Animation)
Avstralija/Australia, 2009, digiBeta, 2'36"



Iz preprostih poskusov avstralskega kuščarja ovratničarja, da bi prišel do hrane, se rodita huda dilema in boj za preživetje.

An Australian frilled neck lizard's simple attempts to get a meal escalate into a full blown dilemma and quest to stay alive.





SLONOV TEKMOVALNI PROGRAM IV

KO ZASPIM / USNULA JSEM / A TEAR IS NEEDED

Kristina Dufková (FAMU/Evolution Films)
Češka/Czech Republic, 2009, digiBeta, 18'40"



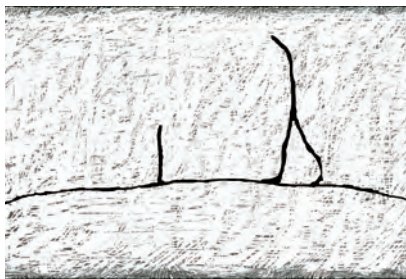
Deklica Miroslava po naključju zaspi na grobu. Ko se zbudi, se znajde v svetu mrtvih. Kako bo prišla nazaj k staršem v svet živih? Film mehiškega scenarista in češke animatorke se sicer ukvarja z vprašanjem smrti, kljub temu pa gre za prisrčen izdelek s srečnim koncem.

By coincidence the little girl Miroslava falls asleep on a grave. When she wakes up, she finds out she appeared in the world of dead. How will she get back to her parents and the world of living? Although the story deals with the world of death, this film written by a Mexican writer and made by a Czech animator is very cute and everything will be good at the end.

THE ELEPHANT IN COMPETITION IV

LJUDJE / ADAMHA / HUMAN BEINGS

Mashaallah Mohammadi (Iranian young cinema society)
Iran, 2009, miniDV, 3'10"



Možički, narisani v nekaj preprostih potezah, so metafore za skrbno izpopolnjene zamisli.

Simple hand-drawn stickmen are metaphors for elaborate ideas.

PLEASE, CALL BACK LATER

Yulia Ruditskaya (Yulia Ruditskaya/SICAF)
Belorusija, Koreja/Belarus, Korea, 2010, Beta SP, 5'15"



Dekle iz rutine vsakdana pobegne v sanjsko mesto svoje domišljije, Seul.

Escaping from her daily routine, a girl gets into an imaginary city of her dreams - Seoul.



SLONOV TEKMOVALNI PROGRAM IV

THE ELEPHANT IN COMPETITION IV

GURI GURSJEN & GURSJAN GRU

Eirik Aure, Johanne Anda (Torden film AS)
Norveška/Norway, 2009, 35 mm, 9'40"



Guri in Gursjan sta osamljeni pankrokerski duši v velikem mestu. Na vso moč se trudita biti uporniška, vendar v svetu, ki teži k temu, da bi bili vsi enaki, to ni preprosto. Lepo bi bilo, če bi se vsaj srečala in pregnala osamljenost. Ampak kako?

Guri and Gursjan are two lonely punk rockers in the big city. They both try their best to be rebels, but that's not easy when the world around them wants everyone to be the same. At the very least, it would be nice if they could meet and stop being lonely. But how?



*Evropski študentski
tekmovalni program
European Student
Competition Programme*





ZVEZEK / NOTEBOOK / NOTEBOOK

Evelien Lohbeck (St. Joost Academie voor Kunst)
Nizozemska/The Netherlands, 2008, Beta SP,
4'57"



Zvezek sestavljajo štirje kratki eksperimentalni filmi, ki poskušajo obrniti resničnost na glavo. V njih so iluzije in pričakovanja postavljeni pod vprašaj.

Notebook consists of four short experimental films which try to confuse the reality. In these films, illusions and expectations are challenged.

EVROPSKI ŠTUDENTSKI TEKMOVALNI PROGRAM I

GRISE MINE

Rémi Vandenitte (ADICAF – Atelier de Production de la Cambre)
Belgija/Belgium, 2009, Beta SP, 6'30"



Rudar po eksploziji plina ostane ujet v rudniku.

Following a firedamp explosion, a miner finds himself trapped down the mine.

EUROPEAN STUDENT COMPETITION PROGRAMME I

NA DOSEGU ROKE / À PORTÉE DE MAIN / WITHIN EASY REACH

Haruna Kishi (La Poudrière)
Francija/France, 2010, Beta SP, 3'30"



Povprečnež, ki je poročen s svojim delom, stopi skozi vrata.

An average Joe, wedded to his work, walks through a door.



EVROPSKI ŠTUDENSKI TEKMOVALNI PROGRAM I

SKUHANI / COOKED

Jens Blank (NFTS)

Velika Britanija/UK, 2010, digiBeta, 6'50"



Film *Skuhani* pripoveduje zgodbo o nenavadnem ljubezenskem trikotniku, ki se v arktični savni razvije med mrožem, tjušnjem in jastogom.

Cooked tells the story of an unusual love triangle that springs from between a walrus, a seal and a lobster in an arctic sauna.

EUROPEAN STUDENT COMPETITION PROGRAMME I

SPLIT

Abel Kohen, Lucie Casale, Justine Dubreux,
Maxence Hyerneaux (SUPINFOCOM
VALENCIENNES)

Francija/France, 2010, Beta SP, 4'47"



Vizualna upodobitev napada kaosa na urejeni svet.

A visual story of chaotic contamination in a world of order.

MUHA NA OKNU / FLY ON THE WINDOW

Nikita Diakur (RCA – Royal College of Art)

Velika Britanija/UK, 2009, digiBeta, 7'04"



Kaj če bi se samo za nekaj sekund spremenil v koga drugega?

What if I was somebody else, but only for a couple of seconds?



PARADA / PARADE

Pierre-Emmanuel Lyet (ENSAD)
Francija/France, 2009, digiBeta, 8'



Junak se osvobodi delovanja svoje bujne domišljije, da bi osvojil žensko svojih sanj.

A character unshackles himself from the workings of his wild imagination in order to win over the woman of his dreams.

EVROPSKI ŠTUDENTSKI TEKMOVALNI PROGRAM I

JEZIČKANJE / KIELITIETTYNI / THE TONGUELING

Elli Vuorinen (Turku Arts Academy)
Finska/Finland, 2010, digiBeta, 4'15"



Wooden knocks are echoing in a frozen landscape when a lonesome man is searching for a tongueling of his own.

Po ledeni pokrajini odmeva trkanje po lesu, medtem ko osamljeni mož išče kaj, s čimer bi se pojezičkal.

EUROPEAN STUDENT COMPETITION PROGRAMME I

POTOVANJE DO POLJA SONČNIC / VOYAGE AU CHAMP DE TOURNESOLS / JOURNEY TO THE SUNFLOWERS FIELD

Alexandre Siqueira (La Poudrière)
Francija/France, 2010, Beta SP, 4'10"



Petletni deček Nicolas med igro z zmajem doživi nesrečo.

Nicolas, a five year old boy, has an accident while playing with his kite.



EVROPSKI ŠTUDENSKI TEKMOVALNI PROGRAM I

KDO BI SI MISLIL? / KTO BY POMYŚLAŁ? / WHO WOULD HAVE THOUGHT?

Ewa Borysewicz (Cracow Academy of Fine Arts)
Poljska/Poland, 2009, Beta SP, 10'41"



Neki moŹ izgine v nejasnih okoliŹčinah. Kaj se mu je zgodilo? Je imel teŹave? KakŹno je bilo njegovo Źivljenje? Na ta vpraŹanja poskuŹajo odgovoriti ljudje, ki so ga poznali. Bo skrivnost kdaj razreŹena?

A certain man disappears under unclear circumstances. What has happened to him? Was something troubling him? What kind of life did he lead? These are the questions people who knew him try to answer. Will the mystery ever be solved?

EUROPEAN STUDENT COMPETITION PROGRAMME I

SPODAJ / ISPOD / UNDER

Stjepan Milas (ALU Zagreb)
HrvaŹka/Croatia, 2009, Beta SP, 3'46"



Kratka zgodba o Źloveku, ki Źaka, medtem pa se spremeni v nekaj nepriĹakovanega.

A short story of a man who, while expecting, became something unexpected.

SMOLIK

Cristiano Mourato (IPL/ESAD.CR/Quest animation)
Portugalska/Portugal, 2009, Beta SP, 8'



V filmu, ki je daleĹ od prozaiĹne pripovedi, spremljamo zgodbo o dveh likih v sopostavitvi in opazujemo njuno gibanje, ki ponazarja izraz intimnih obĹutij.

Far from being a prosaic narrative, one is leaded through the story of two characters in confrontation where one gaze at their movement as a personal expression of feelings.



PEANUTS

Tim Romanowsky (Hochschule für Kunst und Design Halle / Salle)
Nemčija/Germany, 2010, Beta SP, 5'05"



Peanuts je grafična predelava filma Uba Iwerksa iz leta 1929. Liki in elementi se stekajo v nov, razpuščen svet brez pravil.

Peanuts is a graphic revision of a 1929 Ub Iwerks Film. Figures and elements flow together in a new, dissolved world without rules.

EVROPSKI ŠTUDENTSKI TEKMOVALNI PROGRAM I

RITEM / RITMO / RHYTHM

Marcos Andavert (ESDIP)
Španija/Spain, 2009, Beta SP, 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.

EUROPEAN STUDENT COMPETITION PROGRAMME I

BENIGNI

Jasmiini Ottelin, Pinja Partanen, Elli Vuorinen
(Turku Arts Academy)
Finska/Finland, 2009, Beta SP, 7'49"



Osamljeni ksilofonist opazi, da mu pod pazduho zahrbtno raste tumor. Ko se trudi, da bi se ga znebil, odkrije, da ima od njega nekaj nenavadnih koristi.

A lonesome xylophone player finds a viciously growing tumour under his arm. In his attempts to get rid of it, he discovers it has some unconventional qualities.



EVROPSKI ŠTUDENSKI TEKMOVALNI PROGRAM II

MEVŽA / YELLOW BELLY END

Philip Bacon (NFTS)

Velika Britanija/UK, 2009, digiBeta, 9'36"



Velikanska pečina, modro nebo, cela vrsta smrti in človek, ki vse skupaj pedantno spremlja. Njegovo življenje je razmeroma mirno in urejeno, čas pa si krajša z opazovanjem ljudi, ki svoja življenja končajo s skokom z vrha pečine.

An enormous cliff top, blue sky, multiple deaths and a man keeping a meticulous note of it all. This man lives a relatively peaceful and tidy existence, filling his time by watching others ending theirs as they jump from the top of the cliff.

EUROPEAN STUDENT COMPETITION PROGRAMME II

PTICE PRAVIJO / VOLGENS DES VOGELS / ACCORDING TO BIRDS

Linde Faas (St. Joost Academie voor Kunst)

Nizozemska/The Netherlands, 2008, digiBeta, 5'26"



V jutranjem svitu se pokaže bradata sova. Njen prihod prebudi ptice, ki napolnijo gozd z zvoki in gibanjem. S svojimi malimi obredi okolico spremenijo v bogat in energije poln kraj. A tako kot vse drugo tudi to v hipu mine.

The morning dawn reveals a great grey owl. With its arrival the birds awake, filling the woods with their sounds and movement. Their little rituals make the forest a rich and powerful place. But as with all things, it only lasts for a moment.

VLAK MISLI / TRAIN OF THOUGHT

Leo Bridle, Ben Thomas (The Arts Institute at Bournemouth)

Velika Britanija/UK, 2009, BetaSP, 3'57"



V svetu, ki je v celoti narejen iz papirja, ritem potovanja z vlakom obudi v življenje hrepeneče podobe iz skicirke nekega potnika.

In a world made entirely out of paper, the wistful drawings of a man's sketch book are brought to life by the rhythm of a train journey.



TRIJE MALI ŠIVI / TROIS PETITS POINTS / THREE LITTLE STITCHES

Lucrèce Andrae, Alice Dieudonne, Tracy
Nowocien, Florian Parrot, Ornélie Prioul, Rémy
Schaepman (Gobelins, L'École de l'Image)
Francija/France, 2010, Beta SP, 3'35"



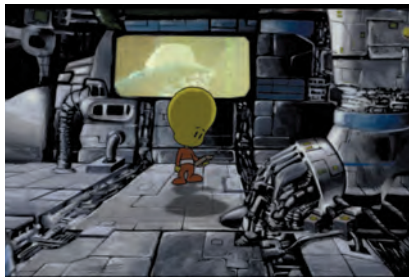
Šivilja čaka, da se njen mož vrne iz vojne.

A seamstress is waiting for her husband to come
back from the war.

EVROPSKI ŠTUDENTSKI TEKMOVALNI PROGRAM II

GIG – POT DO ZVEZD / GIG – PUT DO ZVIJEZDA / GIG – ROAD TO THE STARS

Hrvoje Habljak (ALU Zagreb)
Hrvaška/Croatia, 2010, Beta SP, 6'30"



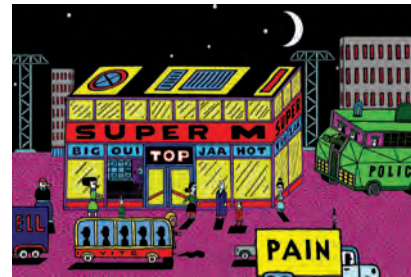
Vesoljček Gig hoče s pomočjo visoke tehnologije
(holokrov) priti med zvezde. Kmalu se oprema
pokvari in težave se začnejo.

Using high technology (holodeck), the alien named
Gig wants to be among the stars. Soon trouble
starts when equipment gets broken...

EUROPEAN STUDENT COMPETITION PROGRAMME II

MOSKITO BRAVO

Alexandre Cueniet, Paul Serrell, Emeline
Chankamashu, Sarah Sutter (Supinfocom Arles/les
films d'ici)
Francija/France, 2010, digiBeta, 3'56"



Triminutna zgodba o svetu se začne s podobo
razjarjenega komarja, ki kroži okrog plešaste glave.

A three minute story of the world that starts off
with an exasperating mosquito circling around a
bald head.



EVROPSKI ŠTUDENSKI TEKMOVALNI PROGRAM II

THE WORLD AT LARGE

Katja Schiendorfer (HSLU)

Švica/Switzerland, 2010, digiBeta, 5'26"



Nekateri počnejo to, drugi ono. Nabor ljudi, živali in trenutkov.

Some do this and others do that. A collection of people, animals and moments.

EUROPEAN STUDENT COMPETITION PROGRAMME II

D'UNE RARE CRUDITE

Emilien Davaud, Jérémy Mougel, Marion Szymczak
(Supinfocom Arles)

Francija/France, 2010, Beta SP, 7'35"



Prisrčne in krute zgodbe na nenavadnem vrtu.

Sweet and cruel stories in a strange garden.

TORA CHAN

Davide Como, Claudia Cutri, Stefano Echise,
Valerio Gori (CSC – Animation department)

Italija/Italy, 2010, Beta SP, 5'50"



Kjoto: star zenovski menih, zamaknjen od lepote samostanskega vrta, je zaposlen z urejanjem peska. Vztrajen mucek pa bi se rad polulal vanj. Spokojnost kraja, potrpežljivost meniha in popolnost risbe v pesku so ogrožene.

Kyoto: An old Zen monk, lost in the beauty of the monastery garden, is busy raking the sand. But an obstinate kitten wants to have a pee in it: the serenity of the place, the patience of the monk, the perfection of the drawing in the sand are all threatened.



BOG IN ZEMLJANI / BOG I ZEMLJANI / GOD AND EARTHLINGS

Siniša Mataić (ALU Zagreb)
Hrvaška/Croatia, 2010, Beta SP, 4'



Na zemljo začnejo padati jajca. Iz njih se izvalijo plazilcem podobna vesoljska bitja, ki napadejo ljudi. General v obrambi izda kratek, hipen ukaz in pošlje vse vojake v boj za preživetje.

Eggs start falling on Earth. Reptile-like aliens hatch, and attack humans. Defending them, the general issues a brief and impetuous decision and sends all the soldiers in the fight for survival.

EVROPSKI ŠTUDENTSKI TEKMOVALNI PROGRAM II

VOLKOVI / WOLVES

Rafael Sommerhalder (RCA – Royal College of Art)
Velika Britanija/UK, 2009, digiBeta, 6'



Tuleč volk, sramoten pripetljaj in zamujena priložnost. Ljubezen je sestavljena iz poguma.

A howling wolf, an embarrassing incident and a missed opportunity. Love is made of courage.

EUROPEAN STUDENT COMPETITION PROGRAMME II

KDO SI UPA? / KUKA KEHTAA? / WHO DARES?

Sanni Lahtinen (Turku Arts Academy)
Finska/Finland, 2010, Beta SP, 3'53"



Meščani se zberejo, da bi počastili svojega voditelja, a svečanost zmoti predrzen zvok piščali.

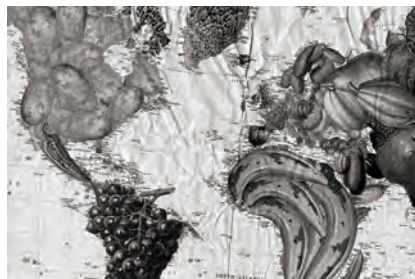
People of the city gather to honour their leader, but a shameless whistle disturbs the worshipping.



EVROPSKI ŠTUDENSKI TEKMOVALNI PROGRAM II

ESPÈCE(S) DE PATATE(S)

Yoann Stehr (Atelier de Production de la Cambre)
Belgija/Belgium, 2009, Beta SP, 5'50"



Krompir je za ljudi zelenjava *par excellence*, neskončno je prilagodljiv in enako dobro se znajde na krožniku izkoriščevalca in izkoriščanca.

The potato is the people's vegetable *par excellence*, infinitely flexible, equally at home on the plate of the exploiter or the exploited.

EUROPEAN STUDENT COMPETITION PROGRAMME II

WILIS

Émilie Tcherkaschenko (La Poudrière)
Francija/France, 2010, Beta SP, 4'06"



Deček in njegova starejša sestra se nekega jesenskega popoldneva v gozdu igrata skrivalnice.

One autumn afternoon, a little boy and his older sister begin a game of hide and seek in the forest.

VOVÔ

Luiz Lafayette Stockler (University of Wales at Newport)
Velika Britanija/UK, 2010, digiBeta, 2'34"



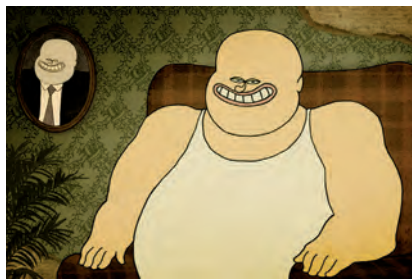
Bil je plešast, po glavi pa je imel nekaj starostnih peg.

He was bald with some liver spots on his head.



KINO ATRAKCIJA / KINO ATTRAKTIO / KINO ATRACTION

Pauli Laasonen (Turku Arts Academy)
Finska/Finland, 2010, Beta SP, 5'30"



Animirana pripoved o kinu, zavesti, nasilju in umetnosti.

An animated narrative about cinema and consciousness, violence and art.

EVROPSKI ŠTUDENTSKI TEKMOVALNI PROGRAM II

EUROPEAN STUDENT COMPETITION PROGRAMME II

KOLINE / KOLINJE / SLAUGHTERED

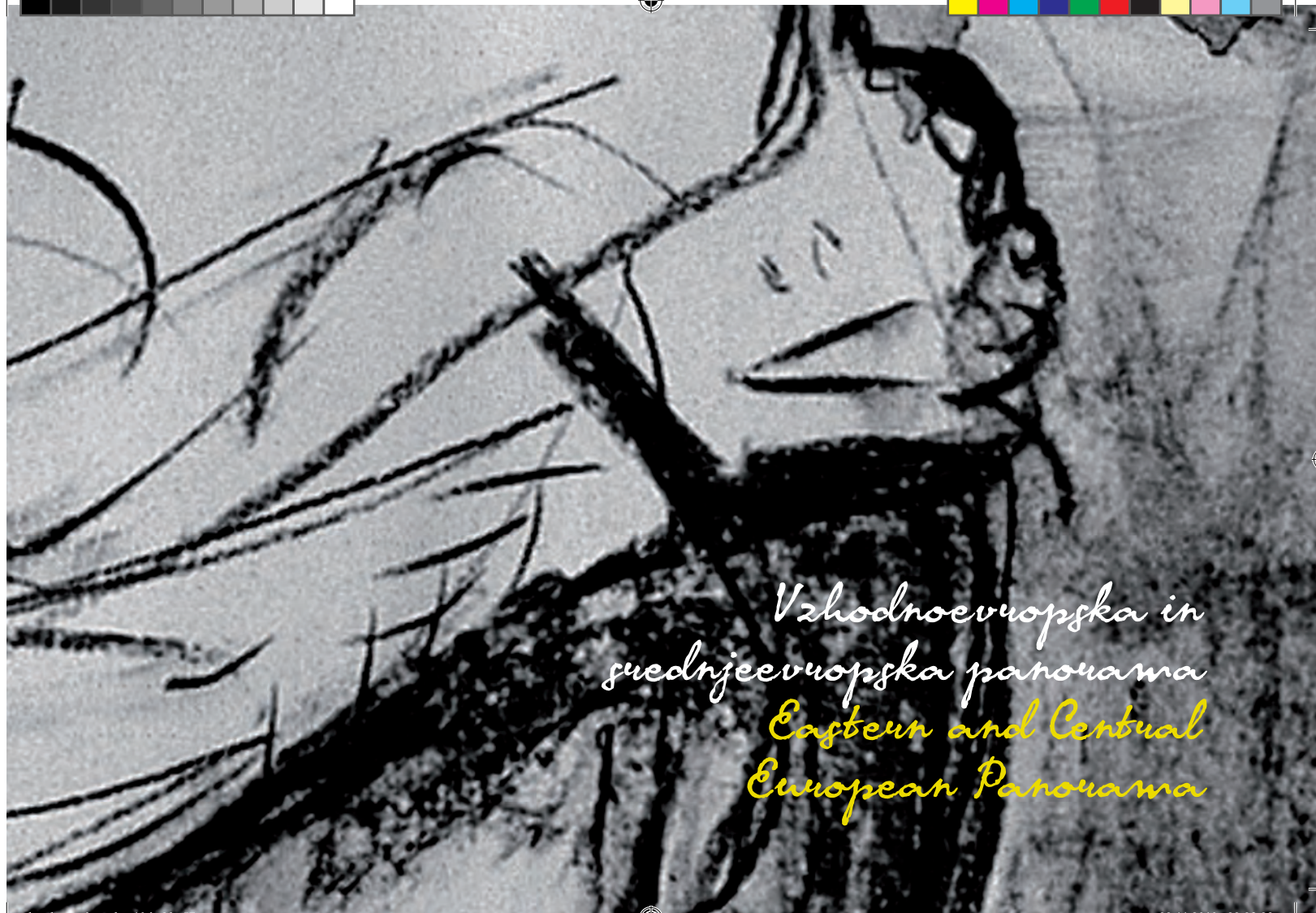
Marko Dječka (ALU Zagreb)
Hrvaška/Croatia, 2010, Beta SP, 4'39"



Mesarja na podeželju zakoljeta pujsa. Ko se ta zbudi v postelji v svoji sobi, ugotovi, da je samo sanjal. Na poti v službo na ulici zagleda mesarja iz sanj, ki mu potem ne da miru.

A pig in the countryside gets slaughtered by two butchers. After he wakes up in his room, in his bed, he realizes that it was just a dream. On his way to work he notices the butcher from his dream on the street who then starts haunting him.





*Vzhodnoevropska in
srednjeevropska panorama
Eastern and Central
European Panorama*





TRAMVAJ / VILLAMOS / TRAM

Rozi Békés (Magyar Rajzfilm Kft.)
Madžarska/Hungary, 2010, Beta SP, 5'45"



Protagonista filma sta črta in skoraj abstrahirana kompozicija, kot je vidna s tramvaja.

The protagonist of this film are the line and the almost abstracted composition as seen from a tram.

VZHODNOEVROPSKA IN SREDNJEVROPSKA PANORAMA I

THESIS

Tomasz Cechowski, Grzegorz Paluch (Tomasz Cechowski)
Poljska/Poland, 2009, digiBeta, 1'24"



Kratki neodvisni animirani film *Thesis* je nastal na podlagi splošno znane šale. Gre za hiperboličen odmik, komentar načinov, ki se jih znanstveniki poslužujejo v svojih raziskavah.

Thesis is a short, independent, animated movie based on a widely circulated joke. It is also a hyperbolic digression, a comment on the kind of means scientists use in research.

EASTERN AND CENTRAL EUROPEAN PANORAMA I

SMRTEN / MORTALE / MORTAL

Paolo Bonfiglio (Videonero)
Italija/Italy, 2009, miniDV, 6'48"



Nenavadna zgodba o človeku, psu in vrani, ki se izgubijo v zasneženi pokrajini.
Zgodba o preživelih.

A strange story of a man, a dog and a crow lost in a snowscape.
A story about survivors.



VZHDNOEVROPSKA IN SREDNJEVROPSKA PANORAMA I

JANKO IN METKA: RESNIČNA ZGODBA / VI-STINSKATA PRIKAZNA ZA HANSEL I GRETTEL / HANSEL AND GRETTEL: THE TRUE STORY

Goce Cvetanovski (Makedonska Krepost)
Makedonija/Macedonia, 2009, 35 mm, 12'40"



Nekoč sta živela Janko in Metka. Ko sta ju starša prepustila smrti v gozdu, sta zavetje našla v sladkorni hišici. To je bila hiša zlobne čarovnice, toda otrokoma je uspelo zbežati. Tako sta pravljico zapisala brata Grimm. Resnična zgodba o Janku in Metki pa ni pravljica, ampak nočna mora.

Once upon a time, there were Hansel & Gretel. As their parents left them in the woods to die, they found refuge in a candy house. The house belonged to a wicked witch, but the kids managed to escape. This is the Brothers Grimm version of the story. The true story of Hansel & Gretel is not a fairytale, it's a nightmare.

EASTERN AND CENTRAL EUROPEAN PANORAMA I

GREGOR

Petra Zlonoga (Academy of Fine Arts Zagreb)
Hrvaška/Croatia, 2010, digiBeta, 2'30"



Gregor veliko razmišlja. Mogoče celo preveč. Včeraj je na primer razmišljal, kako lepo bi bilo, če bi imel mucka. Ampak imeti mucka, tudi namišljenega, sploh ni tako preprosto ...

Gregor thinks a lot. Maybe even too much. Yesterday, for example, he was thinking of how it would be nice to have a kitty. But having a kitty, even an imaginary one, is not that simple at all...

PENG!

Alex Stoop (HSLU Luzern)
Švica/Switzerland, 2010, digiBeta, 6'55"



'peng!' pripoveduje zgodbo o možu, ki umre. Smrt se mu prikaže kot pingvin, ki pride, da bi ga odpeljal s sabo. Mož se smrti ne zaveda, zato mu pingvin poskusi s pantomimo ponazoriti, da je mrtev in da mora z njim.

'peng!' tells the story of a man who dies. The death appears as a penguin which comes to take the man with him. The man doesn't realize his death, so the penguin tries to explain him by pantomime that he's dead and has to go with him.



RITUAL / RYTUAŁ / RITUAL

Zbigniew Czapla (Stowarzyszenie Filmowcow Polskich/LukaFilm Studio/TVP Kultura)
Poljska/Poland, 2010, digiBeta, 5'30"



Kratki film postavlja plaho vprašanje o kompleksnosti – recimo raje hibah – človeške narave. Protagonist se, ujet v vrsto ponavljajočih dogodkov, nepričakovano zave strašljive živalskosti svoje narave.

The short film raises a timid question about the complexity – or should we say imperfections – of human nature. The character entangled in the series of recurring events, unexpectedly discovers the terrifying animality of his own nature.

VZHODNOEVROPSKA IN SREDNJEVROPSKA PANORAMA I

DON'T YOU WANT TO HEAR MY SIDE?

Dalibor Barić (omegathekidphoenix)
Hrvaška/Croatia, 2010, Beta SP, 10'55"



V vojni ni zasebnosti, pravzaprav je zasebnost iluzija. Ob koncu konflikta se nič ne razreši, nastopi "norost", ki se polasti teles in za sabo pušči sledi razbitin. Vladata absurd in tragedija, pri čemer ni rešitve, tako kot se tudi osebe v filmu ne morejo rešiti iz lastnega stanovanja in statičnega sveta v polanimiranih, migetajočih prizorih.

In war there is no private life, in fact, private life is an illusion. At the end of conflict, nothing is solved; "madness" comes, possesses the bodies and leaves trails of debris. It's absurd and tragic and there is no escape just as the characters in the movie are unable to escape their own flat and static world in semi-animated, flickering scenes.

EASTERN AND CENTRAL EUROPEAN PANORAMA I

VEGETARIJANSKA MINUTA / LA MINUTE VÉGÉTARIENNE / THE VEGETARIAN MINUTE

Cyril Delachaux (Cyril Delachaux)
Švica/Switzerland, 2009, miniDV, 1'



... in vsi vegetarijanci so umrli zaradi podhranjenosti.

... and all vegetarians died of malnutrition.





VZHDNOEVROPSKA IN SREDNJEVROPSKA PANORAMA I

**MISLI IZ KLETI / GONDOLATOK A PINCÉBEN /
THOUGHTS FROM THE CELLAR**

Roland Tóth (Kecskemétfilm Ltd.)
Madžarska/Hungary, 2009, Beta SP, 3'30"



Dekle z lesenimi nogami, stara grda podgana in nesorazum ... Priredba enominutne zgodbe Isvána Örkényja.

A wooden-legged girl, an old, ugly rat and a misunderstanding... Adapted from Isván Örkény's one minute story.

EASTERN AND CENTRAL EUROPEAN PANORAMA I

**LAOKOONGRUPPE: KRALJ VALČKA / WALZER-
KÖNIG / KING OF THE WALTZ**

Adnan Popović (Academy of Fine Arts Vienna)
Avstrija/Austria, 2009, Beta SP, 5'15"



Pevec Karl Schwamberger (Laokoongruppe) nastopi kot animirana figura na kupu samolepilnih lističev, na blagajniškem papirju pa se vrti besedilo pesmi Walzerkönig. Hkrati spremljamo film v filmu, potovanje z vlakom, občasno pa se razkrije režiser, ko dvigne skodelico kave ali filmsko sceno spremeni v miniaturno domačo diskoteko.

The singer Karl Schwamberger (Laokoongruppe) performs as an animated figure on a stack of post-its, as the lyrics to Walzerkönig roll past on a till roll. Alongside there is a video within a video, a train journey, and from time to time the director reveals himself – grabbing his coffee cup, or remodeling the film set as a miniature home disco.

POD VRVJO / POD KONOPOM / UNDERLINE

Ivan Klepac, Slave Lukarov (Otompotom/Zagreb Film)
Hrvaška/Croatia, 2010, Beta SP, 6'42"



Ščipalka za perilo po padcu pristane pod balkonom, kjer počasi vzcveti družbena skupnost vseh padlih članic.

Kljub pestremu družabnemu življenju imajo vse ščipalke isto željo – da bi se vrnila na vrh.
Evangelij po Otompotomu, AD 2010

After the fall, a clothes peg ends up under the balcony where, in time, a social community of all fallen members has flourished.

In spite of a rich social life, all clothes pegs share the same dream - to return back on the line.
Gospel according to Otompotom, AD 2010



PAPELITOS

Brane Solce (Papelito)
Slovenija/Slovenia, 2010, miniDV, 3'20"



Roke trgajo, mečkajo in pregibajo papir na sto načinov, pa nikakor niso zadovoljne s svojimi papirnatimi kreaturami ...

Hands tear, crush and fold paper in various ways, never entirely satisfied with their paper creatures...

VZHODNOEVROPSKA IN SREDNJEVROPSKA PANORAMA I

GIADINE SANJE / IL SOGNO DI GIADA / GIADA'S DREAM

Julia Gromskaya (Julia Gromskaya)
Italija/Italy, 2010, Beta SP, 2'



Giada je avtistična deklica. Srečanje z osličkom Prosperom v njej prebudi nasmeh in barve.

Giada is an autistic child. The meeting with a little donkey Prospero will give her the smile, the colours.

EASTERN AND CENTRAL EUROPEAN PANORAMA I

SUPERMLEKO / ČUDOTVORNO MLIJEKO / WONDERMILK

Ivan Ramadan (Elias Veskot/BHT1)
Bosna in Hercegovina/Bosnia and Herzegovina, 2010, Beta SP, 7'



Zgodba o kresnicah, pisanih kravah, lesenih hišicah, čarobni reki in čemernežih, ki se vsega tega ne zavedajo.

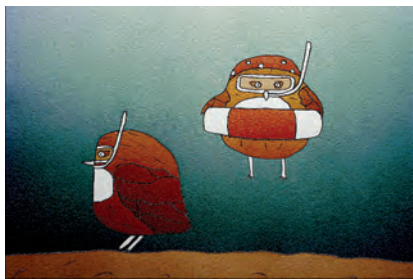
A Tale about water fireflies, colorful cows, small wooden houses, wondrous river and some moody folk not aware of all these.



VZHODNOEVROPSKA IN SREDNJEVROPSKA PANORAMA I

VELIKI SRAKOPER / HALLÖGIJA / THE GREAT GREY SHRIKE

Chintis Lundgren (Chintis Lundgren)
Estonija/Estonia, 2009, Beta SP, 6'22"



Veliki srakoper je nenavadna zgodba iz divjine o zelo svojstvenih navadah velikega srakoperja, kuka-vice, škorca in drugih ptic.

The Great Grey Shrike is a strange wildlife story about the very peculiar manners of the great grey shrike, the common cuckoo, starlings and other birds.

EASTERN AND CENTRAL EUROPEAN PANORAMA I

SZOFITA LAND

Zsófia Tari (MOME)
Madžarska/Hungary, 2010, Beta SP, 6'40"



Kratki muzikal nas odpelje v fantazijski svet, kjer nastaja prstan szofita, in nam pokaže, kako so izdelane njegove edinstvene sestavine. Nenavadna bitja pojejo o delu, ki ga opravljajo v deželi Szofita. Film se hkrati odvija v prostorih namišljene tovarne, kjer prstani nastajajo, in v prstanih samih.

In this short musical film we are ushered into the fantasy world where a sofitia ring comes into existence and are shown how its unique contents are created. Peculiar characters appear and sing about the work they do in Szofita Land. The film takes place simultaneously in the locations of the imaginary factory where the rings are manufactured and within the rings themselves.

STRAST / PASSION

Jaka Kramberger (OINK studio)
Slovenija/Slovenia, 2010, miniDV, 1'



Kajenje je težka razvada, ki vpliva na nas ...

Smoking is a bad habit, which affects us...



EDWARD

Bogdán Zoltán (KGB Studio)
Madžarska/Hungary, 2009, Beta SP, 8'20"



Kralj Edvard se udeleži gostije. Tam zahteva, da domači pesniki prepevajo o njegovi veličini, ti pa pojejo o njegovih krutih grozodejstvih. Edvard jih zato ukaže sežgati na grmadi. Po tem dejanju odhiti domov, vendar se ne more sprostiti. Občutek krivde ga spravlja ob pamet. Osnova za film je pesem Jánosa Aranyja, *The Bards of Wales* (1857).

King Edward takes part in a feast. He demands local bards to sing about his greatness but they sing about Edward's cruel atrocities. Edward sends them to the burning stake. After this action Edward runs back home but he can't enjoy himself. The sense of guilt drives him mad. The film is based on the poem "The Bards of Wales" by János Arany (1857).

VZHODNOEVROPSKA IN SREDNJEVROPSKA PANORAMA II

NA GALERIJ / UP IN THE GALLERY

Tomislav Gregl (D.I.A.T./Zagreb film)
Hrvaška/Croatia, 2009, 35 mm, 5'



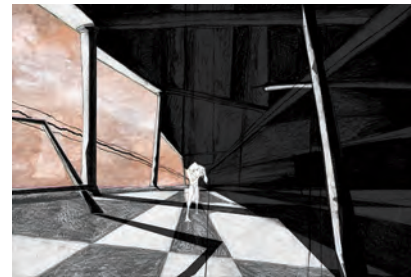
Ta eksperimentalni animirani film raziskuje svet Kafkovih metafor, v katerih je družba prignana do meja absurda.

This experimental animated film explores a world of Kafka's metaphors in which society is reduced to absurdity.

EASTERN AND CENTRAL EUROPEAN PANORAMA II

SKRINJA / ŠKRINJA / THE CHEST

Darko Masnec (ALUO Zagreb)
Hrvaška/Croatia, 2010, digiBeta, 5'06"



Breme je dejstvo, s katerim se je treba soočiti ...

Burden is a fact that needs to be dealt with...



VZHDNOEVROPSKA IN SREDNJEVROPSKA PANORAMA II

METAMORFOZA / METAMORPHOSE / META-MORPHOSIS

Sabine Pleyel (Sabine Pleyel)

Avstrija/Austria, 2009, digiBeta, 2'52"



Človek v razvoju, na poti k sebi in drevesu ... To bi utegnila biti vznemirljiva povezava, polna čarobnosti in poezije.

A man in developement, on a trip to himself and a tree... this could be an exciting connection full of magic and poesis.

EASTERN AND CENTRAL EUROPEAN PANORAMA II

ŽIVLJENJE ALI SMRT / ŽIVOT NEBO SMRT / LIFE OR DEATH

Mitja Manček (Filmová škola Zlín)

Češka, Slovenija/Czech Republic, Slovenia, 2009, Beta SP, 8'



Človek se toliko časa bori proti smrti, dokler ne postane smrt on sam.

Man fights death until he himself becomes death.

CIVILIZATION

Yonko Donev (Yonko Donev)

Bolgarija/Bulgaria, 2009, 35 mm, 2'20"



Ulica, hiše. Občasno mimo pripelje kočija. Čez čas se pojavijo kolesa in avtomobili. Promet se gosti in hitrosti se povečujejo. Pridejo novi modeli avtomobilov. Ti so veliko hitrejši in lepši. Zastoj! Avtomobili obtičijo. Ljudje postanejo zelo neučakani. Nekateri besnijo od neučakanosti, drugi pa spet sedejo na kolo.

Street, houses. Coaches pass from time to time. After some time bicycles and cars appear. The traffic and the speed increase. New models of cars appear. They are much faster and more beautiful. Traffic jam! The cars can't move. People become very nervous. Some of them become extremely nervous, while others prefer to ride again.



CRAZY DANCE

Zdravko Cvjetković, Sabina Pezo (Prime Time Production)
Bosna in Hercegovina/Bosnia and Herzegovina,
2009, miniDV, 5'05"



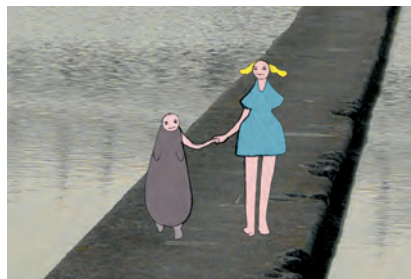
Goba bo spremenila svet! Goba, ki se je pojavila po jedrski katastrofi, bo spremenila svet, čeprav ne ve, kako je prišla tja. S svojim norim plesom uničuje svet, njen končni cilj pa je mesto, kjer najde ljudi, ki so jo ustvarili. Čeprav so navdušeni, da jo vidijo, se niti oni ne morejo zoperstaviti njeni uničevalni moči.

One mushroom is going to change the world! A mushroom that appeared after a nuclear disaster is changing the world, although it doesn't know how it got there. It is destroying the world with its crazy dance, and its final destination is the city where it finds the people who created it. Although they are thrilled to see it, even they can't fight its destructive power.

VZHODNOEVROPSKA IN SREDNJEVROPSKA PANORAMA II

SPREHOD / SÉTA / WALK

Zsuzsanna Pál (Magyar Rajzfilm Kft.)
Madžarska/Hungary, 2010, Beta SP, 2'22"



Mama svojega otroka v vozičku odpelje na sprehod.

A mother goes for a walk with her little baby in a pram.

EASTERN AND CENTRAL EUROPEAN PANORAMA II

INK MAN

Miha Šubic (UNG – High School of Art)
Slovenija/Slovenia, 2010, miniDV, 2'51"



Fant se zbudi z neprijetnim občutkom samote, ki se ga želi na vse možne načine znebiti.

A boy wakes up with an annoying feeling of loneliness, which he tries to get rid of whatever it takes.



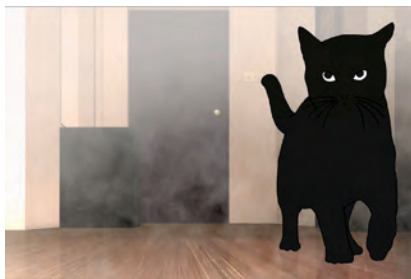


VZHDNOEVROPSKA IN SREDNJEVROPSKA PANORAMA II

PRVA KAVA / PRVA JUTARNJA / FIRST THING

Martina Lukanović (Filmaktiv)

Hrvaška/Croatia, 2009, Beta SP, 6'40"



Mladenka je pri jutranjem kavnem obredu. Prostor okrog nje je neviden in značilen za prehod med sanjami in budnim stanjem. Šele ko njen dom napolni vonj po kavi, predmeti, ki jo obdajajo, postanejo resnični.

A young woman goes through her morning coffee ritual. The surrounding space is invisible, characteristic of the passage from dream into waking state. Only when the smell of coffee fills her home the objects around her become real.

EASTERN AND CENTRAL EUROPEAN PANORAMA II

MIME APPÉTIT

Réka Bucsi, Petra Varga (MOME)

Madžarska/Hungary, 2009, Beta SP, 1'31"



Film je študentska naloga na temo interakcije dveh oseb, ki jesta.

The film was made as a student work on the topic of two characters' interaction while eating,

IMAGO

Rebekka Keusch (HSLU)

Švica/Switzerland, 2010, Beta SP, 3'32"



Oscar goji in zbira metulje ter jih razstavlja v vitrinah. Ko je njegova zbirka dopolnjena, Oscarja doletijo dramatične spremembe in pred njim je čudna usoda.

Oscar breeds and collects butterflies and presents them pinned in his showcases. When his collection is complete, dramatic changes happen around Oscar and a strange destiny awaits him.



RESET

Szymon Kabala (Academy of Fine Arts Poznań)
Poljska/Poland, 2010, Beta SP, 10'30"



Zgodba govori o robotu in njegovem preprostem bivanju. Ker iz dneva v dan počne iste reči, izgubi pravi občutek za čas. Svojo pozornost posveča le eni stvari: rastlinici, ki jo vsak dan opazuje. Robot naposled vidi, da potrebuje spremembo.

The story is about a robot and his simple life system. Making the same things every day, he loses the real relation to time. There is just one thing that attracts his attention, a small plant that he is looking at everyday... The robot finally realises that he needs a change.

VZHODNOEVROPSKA IN SREDNJEVROPSKA PANORAMA II

NOTRANJI ZVOKI / INNER KLÄNGE / INNER SOUNDS

Lemeh 42 (L'ariete artecontemporanea)
Italija/Italy, 2010, Beta SP, 9'45"



Eno najpomembnejših del, ki jih je ustvaril Kandinsky, je knjiga *Klänge* (Zvoki). Njen osnovni princip je bil osvoboditev notranjega zvoka. Stoletje pozneje se je Lemeh 42 s svojim delom osebno poklonil temu ruskemu slikarju. *Notranji zvoki* je animirano potovanje v iskanju notranjega zvoka.

Kandinsky published one of his most important works, *Klänge* (Sounds). The general principle of *Klänge* was the liberation of the inner sound. One century later, Lemeh42 realizes a personal homage to this Russian painter. *Inner Klänge* (Inner sounds) is an animated journey to find the Inner sound.

EASTERN AND CENTRAL EUROPEAN PANORAMA II

B-1033

Paweł Kryszak (PWSFTviT)
Poljska/Poland, 2009, digiBeta, 5'20"



Neznani uradnik v neznanem sistemu pregleduje kartoteke in išče podatke o dekle, ki je v priporu. Ogleda si videoposnetek z drobcem njenega življenja v zaporu, kjer brezvoljno poseda po celici, obupana, ker njen otrok neprestano joče ... Kryszak v tem kratkem filmu pričara občutek popolnega nadzora s strani vsemočnega represivnega aparata.

An anonymous clerk in an anonymous system is browsing through the files, searching for information on a young woman kept in detention. On a CCTV recording he watches a fragment of her life in prison – moping around a prison cell with her baby and unable to cope with its constant crying... In this short film, Kryszak creates an atmosphere of total control by the omnipotent apparatus of force.



VZHODNOEVROPSKA IN SREDNJEVROPSKA PANORAMA II

VIVE LA CRISE!

Alexei Gubenco (Alexei Gubenco)
Romunija/Romania, 2009, digiBeta, 3'



Krčenje gozdov, razvoj nepremičnin, onesnaževanje, denar in obilje hrane – vse to se bo spremenilo ... Prihaja gospodarska kriza!

Deforestation, property development, pollution, money, and a lot of food - all this is going to change... The economic crisis is coming!

EASTERN AND CENTRAL EUROPEAN PANORAMA II

ID

Miroslav Jović (Studio Vilenjak)
Srbija/Serbia, 2009, Beta SP, 8'



Zgodba spremlja moža, ki se zbudi brez čutil. Nima oči, ušes, nosu, kože ... Vse okrog sebe je oskrnil do te mere, da ničesar več ne občuti. Na vsem lepem dobi priložnost, da se vrne v nekdanje stanje, toda ...

The story follows up a man who wakes up without any of the senses. He does not have the eyes, ears, nose, skin... He has polluted everything around himself so much that he feels nothing any more. All of a sudden, he gets a chance to return to the gone, but...

MOONTRAIN

Luka Bajt (Illustion art)
Slovenija/Slovenia, 2010, miniDV, 3'57"



"Želimo na luno ..."

"We choose to go to the moon..."



Svetovni jagodni izbor
Best of the World





SVETOVNI JAGODNI IZBOR I

LUCÍA

Joaquín Cociña, Cristóbal León, Niles Atallah
(Diluvio)
Čile/Chile, 2007, digiBeta, 3'50"



Lucía se spominja poletja, ko se je zaljubila v Luisa. Pohištvo v spalnici je razmajano in uničeno, Lucía iz oglja pa se pojavlja na stenah in z njih izginja. *Lucía* je stop-motion animacija, posneta po poetično-narativnem besedilu Christóbala Leóna, Joaquína Cociña in Nilesa Atallaha.

Lucía remembers the summer in which she fell in love with Luis. The furniture within a bedroom is shaken and destroyed, meanwhile the charcoal Lucía appears and vanishes on the walls. *Lucía* is a stop motion animation based on poetic-narrative text by Cristóbal León, Joaquín Cociña and Niles Atallah.

BEST OF THE WORLD I

LUIS

Joaquín Cociña, Cristóbal León, Niles Atallah
(Diluvio)
Čile/Chile, 2008, digiBeta, 4'

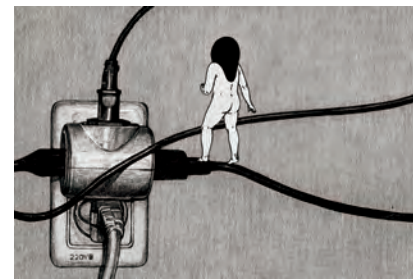


Luis pripoveduje o svojem življenju v gozdu in zvezi z Lucío. Narisan z ogljem se pojavi na stenah sobe, polne polomljenih predmetov v nenehnem gibanju. Ko se ti vrnejo na svoja prava mesta, v sobi postopoma zavladar ed.

Luis talks about his life in the forest and his relationship with Lucía. He appears in charcoal on the walls of a room filled with broken objects that constantly shift around. Little by little the room clears up as the objects return to their proper places.

PRAŠNA DEKLICA / DUST KID

Yumi Jung (CinemaPlatform)
Južna Koreja/Republic of Korea, 2009, 35 mm,
9'48"



Ko se Eujin nekega hladnega zimskega popoldneva šele spravlja iz postelje, najde malo prašno deklico. Sklene, da se bo po dolgem času končno lotila pospravljanja. Počisti vsak kotiček sobe, toda povsod se pojavlja prašna deklita, ki jo vedno znova vztrajno odstranjuje. Ko že misli, da je počistila vse in da prašnih deklit ni več, se ji pred očmi pojavi še ena ...

Staying in bed till late on a cold winter's afternoon, Eujin finds a small dust kid. She decides to do the cleaning she has been putting off for so long. Cleaning every corner of her room, she keeps finding other dust kids here and there, and starts clearing them up one by one. Just when she thinks she has cleaned her room and the dust kids are all gone now, she comes face to face with another one...



TAKO PONOSEN NATE / I AM SO PROUD OF YOU

Don Hertzfeldt (Bitter films)
ZDA/USA, 2008, 35 mm, 22'



Tako ponosen nate je animirani film Dona Hertzfeldta iz leta 2008. Predstavlja drugo poglavje načrtovane tridelne zgodbe o liku po imenu Bill in obnovi filozofski črni humor prvega filma z naslovom *Everything Will Be OK*. V tem poglavju Bill počasi okreva, preganjati pa ga začne mučna družinska zgodovina.

I Am So Proud Of You is a 2008 animated short film by Don Hertzfeldt. It is the second chapter of a planned three-part story about the character Bill and continues the dark and philosophical humor of the first film, *Everything Will Be OK*. In this chapter, Bill's slow recovery is haunted by his troubled family history.

SVETOVNI JAGODNI IZBOR I

SRCE / HEART

Erick Oh (UCLA/Erick Oh)
ZDA, Južna Koreja / USA, South Korea, 2010,
digiBeta, 8'30"



Film *Srce* nam postavlja vprašanja o bistvu življenja in nas samih. Našo pozornost usmeri na stvari, za katere se borimo, in razloge, zakaj drug drugega uničujemo.

The film, '*Heart*' questions ourselves in realising our essence and the meaning of life. This film will captivate the viewer's attention to what we fight for and why we destroy each other.

BEST OF THE WORLD I

SAMOVE HRENOVKKE / SAM'S HOT DOGS

David López Retamero (RCA – Royal College of Art)
Velika Britanija/UK, 2009, digiBeta, 9'30"



Sam svoje lagodno življenje preživlja ob prodajanju hrenovk ob cesti, ki prečka gozd. Ima vse, kar potrebuje: prodajni kombi, ogromnega medveda, od časa do časa pa tudi nekaj družbe.

Sam lives a relaxed life selling hot dogs in the middle of a road that crosses a forest. His hot dog van, his huge bear and a bit of company once in a while are all he needs.



SVETOVNI JAGODNI IZBOR I

JASTOGOV KLUB / LOBSTER CLUB

Milo Waterfield (Tandem Films Entertainment/
Channel 4/UK Film Council/Screen South)
Velika Britanija/UK, 2009, digiBeta, 6'17"



Jastogov klub je animirana prispodoba, sodobna različica Gulliverjevih potovanj. Zgodba spremlja seks turista na počitnicah v neki mediteranski državi, kjer ga zvabijo v nenavaden moški klub. Tam spozna temnooko lepotic, ki samo zanj pripravi ples njegovega življenja. Film je vse prej kot potopis ...

Lobster Club is an animated allegory, a kind of modern-day Gulliver's Travels, which follows a sex tourist on holiday in an unidentified Mediterranean country where he is lured into an unusual gentlemen's club. There he meets a dark-eyed beauty and gets the private dance of a lifetime. Definitely not a carnet de voyage...

BEST OF THE WORLD I

DANIELOVO POTOVANJE / DANIEL'S JOURNEY

Luis Zamora Pueyo (Luis Zamora Pueyo)
Španija/Spain, 2009, digiBeta, 13'50"



13-letnemu Danielu se je vedno zdelo, da ga Oče ne mara. Ko Mama in Sestra odideta od doma in se ne vrneta, 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.

TECLÓPOLIS

Javier Mrad (cancanclub)
Argentina, 2009, 35 mm, 12'10"



Nekoč v davnih časih ... Stare revije počasi plesujejo v vetru. Kamera super 8 se pomika prek lesene mize, ko mimo prileti stara preproga. Nenadoma se pojavi miš, potem pa vsa civilizacija, ki drvi proti svoji neizbežni usodi. Prišlo je tako daleč, da pred plastičnimi odpadki niso varne niti najbolj odmaknjene obale.

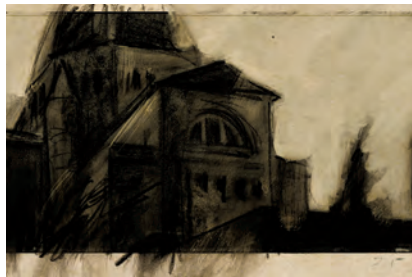
Once upon a time... Old magazines gently dance in the wind. A super-8 camera crawls over a wooden table while an old carpet flows in and out. Suddenly, a mouse, then, a whole civilization running towards its inevitable destiny. Plastic waste has reached the point where not even the most distant beaches are safe.



SVETOVNI JAGODNI IZBOR II

**LIPSETTOVI ZAPISI / LES JOURNAUX DE
LIPSETT / LIPSETT DIARIES**

Theodore Ushev (NFB)
Kanada/Canada, 2010, 35 mm, 14'30"



Spust v vrtnice stiske, ki je mučila slavnega kanadskega eksperimentalnega filmskega ustvarjalca Arthura Lipsetta, preminulega pri 49 letih. Dnevniški zapisi, preobraženi v trk podob in zvokov, ki slikajo čudežni ustvarjalni delirij; prizor, ki prikazuje umetnikov vrtoglavi potop v depresijo in blaznost. Theodore Ushev v filmu *Lipsettovi zapisi* obnovi njegovo filmsko estetiko in se sprašuje, kaj se zgodi, kadar gre genialnost z roko v roki z norostjo.



A descent into the maelstrom of anguish that tormented Arthur Lipsett, a famed Canadian experimental filmmaker who died at 49. A diary transmuted into a clash of images and sounds charting a prodigious frenzy of creation, a tableau depicting an artist's dizzying descent into depression and madness: with *Lipsett Diaries*, Theodore Ushev renews his filmmaking aesthetic and explores what happens when genius is on a first-name basis with madness.

BEST OF THE WORLD II

**DEČEK, KI JE HOTEL BITI LEV / THE BOY WHO
WANTED TO BE A LION**

Alois di Leo (NFTS)
Velika Britanija/UK, 2010, digiBeta, 9'



Max je gluhi sedemletni deček, ki odrasča v 60. letih. Nekega dne se udeleži šolskega izleta v živalski vrt, kjer prvič vidi leva. V njem se prebudijo občutki, ki mu za vedno spremenijo življenje. Vznemirljiv film o dečku, ki bi bil rad nekdo drug in svojim sanjam sledi ne glede na morebitno nevarnost.

Max is a seven-year-old deaf boy growing up in the 1960s. One day he goes on a school trip to the zoo, where he sees a lion for the first time. A feeling begins to grow inside him that will change his life forever. An exciting film about a boy who would love to be somebody else and follows his dream, disregarding the potential danger.



SVETOVNI JAGODNI IZBOR II

**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.

BEST OF THE WORLD II

MILO ZA ROKE / HAND SOAP

Kei Oyama (Aichi Art Center)
Japonska/Japan, 2008, beta SP, 16'



Tiha in tesnobna zgodba o mladostniku in njegovi družini.

A quiet and uneasy story about an adolescent boy and his family.

**ŠTIRINOŽNI OTOK / CHIENNE D'HISTOIRE /
BARKING ISLAND**

Serge Avédikian (Sacrebleu Productions)
Francija/France, 2010, 35 mm, 15'



Konstantinopol leta 1910. Ulice so polne potepuških psov. Nova vlada, ki je pod vplivom zahodnega modela družbe, s pomočjo evropskih strokovnjakov izbira način, kako bi se psov znebila, ko se nenadoma na lastno pest odloči, da jih iz mesta množično deportira na samotni otok.

Constantinople 1910. The streets are overrun with stray dogs. The newly-established government, influenced by a model of Western society, uses European experts to choose a method of eradication before deciding, suddenly and alone, to massively deport the dogs to a deserted island away from the city.



TUSSILAGO

Jonas Odell (FilmTeckarna)
Švedska/Sweden, 2010, 35 mm, 14'30"



31. marca 1977 so v Stockholmu aretirali zahodnonemškega terorista Norberta Kröcherja, vodjo skupine, ki je načrtovala ugrabitev švedske policistke Anne-Grete Leijon. V dneh, ki so sledili, so aretirali še nekaj osumljencev. Med njimi je bilo Kröcherjevo nekdanje dekle A. To je njena zgodba ...

The West German terrorist Norbert Kröcher was arrested in Stockholm on March 31, 1977. He was leading a group planning to kidnap the Swedish politician Anna-Greta Leijon. A number of suspects were arrested in the days following. One of the people arrested was Kröcher's ex-girlfriend, "A". This is her story...

SVETOVNI JAGODNI IZBOR II

STARI OČNJAK / OLD FANGS

Adrien Merigeau (Cartoon Saloon)
Irska/Ireland, 2009, digiBeta, 11'32"



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.

BEST OF THE WORLD II





Živija se predstavlja
Jury Programme



RETROSPEKTIVA IN FILMSKI PROGRAM OLGE PÄRN

O programu

Prvi del programa se navezuje na moje osebne izkušnje z animiranim filmom. Precejšnje obdobje svojega življenja sem namenila animaciji pod kamero z živimi tehnikami, kot sta animacija peska in slikanje na steklo. Po poklicu sem grafična oblikovalka in verjamem, da imajo te tehnike bogato prihodnost, nudijo pa tudi veliko še neodkritih možnosti.

Drugi del programa sestavljajo filmi različnih avtorjev. Ustvarjeni so bili v zadnjih 15 letih v različnih tehnikah in različnih državah. Ključno merilo za vključitev v program so bili njihov nenavaden pristop k pripovedovanju zgodbe, svež humor in občutek za absurdno.

Ta dela danes vidim kot redke dragulje v množici tehnično naprednih filmov, ki pa so pogosto preprosto dolgočasni.

Olga Pärn

*Retrospektiva in
filmski program
Olge Pärn
Olga Pärn Film
Retrospective
and Programme
Presentation*

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OLGA PÄRN FILM RETROSPECTIVE AND PROGRAMME PRESENTATION

About the Programme

The first part of the programme is connected to my own personal experience in animation. I was working quite a long period of my life under the camera with live techniques as sand animation and painting on glass. I am professional graphic artist and I really believe that those techniques have a rich future and a lot of undiscovered possibilities.

In the second part of the programme there are the films from different authors. Those films have been made during the last 15 years in different techniques in different countries. For me the main criteria to gather those films in one programme are unusual approaching to the storytelling, fresh humour and sense of absurdity.

It seems to me that nowadays these films are rare diamonds among technically high developed but very often just boring films.

Olga Pärn



RETROSPEKTIVA IN FILMSKI PROGRAM OLGE PÄRN

**LAFERTOVSKYJEVA MAKOVKA /
LAFERTOVSKAYA MAKOVNITSA /
LAFERTOVSKAYA FIG-TREE**

Elena Marčenko (Belarusfilm Studio)
Belorusija/Belarus, 1986, 35 mm, 8'32"



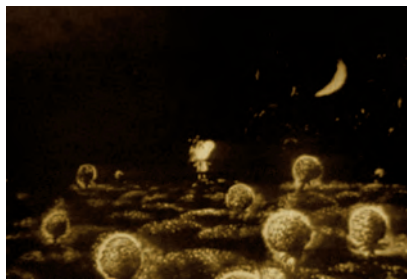
Film je ustvarjen po motivih zgodbe Antonija Pogorelskega in v izvorni tehniki animacije peska.

On the motives of Antony Pogorelsky's story. The film is executed in the original technique of sand animation.

OLGA PÄRN FILM RETROSPECTIVE AND PROGRAMME PRESENTATION

**ZGODBE IZ GOZDA / SKAZKI LESA / FOREST
TALES**

Elena Petkevič (Belarusfilm Studio)
Belorusija/Belarus, 1994, 35 mm, 15'



Poetična pravljica o majhni kobilici, ki se trudi prodreti v skrivnost življenja.

A poetic fairy tale about a small grasshopper who tries to understand the mystery of life.

**MAČKA KOT MAČKA / CHAT COMME CHAT / CAT
LIKE CAT**

Olga Marčenko (La Poudriere)
Francija/France, 2004, Beta SP, 1'



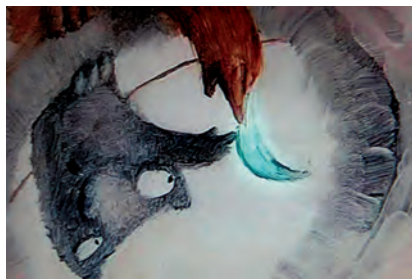
Enominutna študijska vaja iz animacije v tehniki slikanja na steklo.

A one minute student exercise animated in painting on glass.



SANJAČ / DREAMER

Olga Marčenko (La Poudriere)
Francija/France, 2005, Beta SP, 4'



Mama tigrica, mali tiger in purani uživajo v veselem, absurdnem druženju v svetu, kjer se morajo tigri lepo obnašati.

Mummy, Baby Tiger and the Turkey Hens enjoy a merry, absurd time together, in a world where tigers are well behaved.

RETROSPEKTIVA IN FILMSKI PROGRAM OLGE PÄRN

V TILNIKU ČUTIM DOSMRITNO KROGLO ... / MA KUKLAS TUNNEN ELUAEGSET KUULI... / I FEEL A LIFELONG BULLET IN THE BACK OF MY HEAD...

Priit Pärn, Olga Marčenko (Eesti Joonisfilm)
Estonija/Estonia, 2006, Beta SP, 2'



Film je del vizualizacije sedmih primerkov klasične estonske poezije v edinstvenem slogu osmih estonskih animatorjev. V Filmu *V tilniku čutim dosmrtno kroglo* se večplastna čustvena poezija spremeni v neskončen ples ženske in moškega, ki drug za drugega izmenično postaneta klubska mizica.

This film is a visualisation of seven pieces of Estonian classic poetry in the unique handwriting of eight Estonian animators. *I Feel a Lifelong Bullet in the Back of My Head* — the multi-layered, emotional poetry has turned into a neverending dance of a woman and a man where they become each other's coffee table in turns.

OLGA PÄRN FILM RETROSPECTIVE AND PROGRAMME PRESENTATION

WILLIAM, EDGAR, MIGUEL IN MALI BOB / WILLIAM, EDGAR, MIGUEL ET PETIT BOB / WILLIAM, EDGAR, MIGUEL AND SMALL BOB

Olga Marčenko (La Poudriere)
Francija/France, 2004, Beta SP, 1'



Enominutna študijska vaja iz risane animacije.

A one minute student exercise animated in drawn animation.



RETROSPEKTIVA IN FILMSKI PROGRAM OLGE PÄRN

ČAROBNA PRODAJALNA / MAGIC SHOP

Elena Petkevič (Belarusfilm Studio)
Belorusija/Belarus, 2006, 35 mm, 10'



To je nenavadna, domišljijje in humorja polna zgodba, ki se dogaja na silvestrovo. Očka in sin se odpravita v mesto po nakupih za novoletno mizo in tam zaideta v skrivnostno čarobno prodajalno, kjer domišljija oživi, spremeni resničnost in te prisili, da začneš verjeti v pravljice.

This is an unusual story full of imagination and humour, which has happened on the eve of New Year. Having gone to a city for shopping to a New Year's table, the Kid and the Daddy get to a mysterious magic store where freak of the imagination becomes a reality, changing the real world and forcing to believe in a fairy tale.

OLGA PÄRN FILM RETROSPECTIVE AND PROGRAMME PRESENTATION

KAPUČIN / CAPPUCCINO

Ūlo Pikkov (Turku Arts Academy)
Finska/Finland, 1996, Beta SP, 4'30"



Ljubezen do sladkorja združi moškega in muho. Ljudje so vseh vrst, veliki in majhni, nekateri so kot muhe. Zakaj potem ne letijo – ali pač?

Love for sugar unites the man and the fly. There are men, big and small, some are just like flies. So why they don't fly – or do they?

VODILNI URADNIK / KAKARI / A CLERK IN CHARGE

Atsushi Wada
Japonska/Japan, 2003, miniDV, 5'



Vodilni uradniki imajo svoje delo. Opravljajo ga uspešno. To je odgovornost.

Clerks in charge have their own jobs. They accomplish their jobs. That is Charge.



O MÖŽNOSTI LJUBEZNI / ARMASTUSE VÕIMALIKKUSEST / ON THE POSSIBILITY OF LOVE

Janno Poldmaa (Eesti Joonisfilm)
Estonija/Estonia, 1999, 35 mm, 15'30"



Animirani film prek odnosov med ljudmi in drugimi živimi bitji sporoča, da je lahko življenje bolj raznoliko in občasno bolj nepredvidljivo, kot se morda zdi na prvi pogled. Govori o pravici posameznika, da si v kompleksnem svetu izbere lastno pot.

The animated film declares through the relationships between humans and other living creatures that life can be more diverse and at times more unexpected than it may seem at first glance. The film deals with the right of the individual to choose his own way in a complex world.

RETROSPEKTIVA IN FILMSKI PROGRAM OLGE PÄRN

FINI ZAYO

Jean-Luc Greco, Catherine Buffat (Folimage)
Francija/France, 2000, 35 mm, 7'



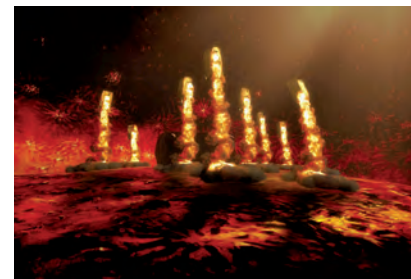
Družino, ki jo bremenijo stari konflikti, napetosti in številne neizrečene reči, sestavljajo togotna razočarana mama in njeni nestabilni razdražljivi otroci. Mama nekega dne opazi, da je v garaži pregorela žarnica.

In a family burdened with old conflicts, tensions, and much that is left unsaid, live an irritable disillusioned mother and her unstable irascible children. One morning, she finds the garage light bulb broken.

OLGA PÄRN FILM RETROSPECTIVE AND PROGRAMME PRESENTATION

SUBTANTIA STELLARIS

Matti Kutt (Eesti Joonisfilm)
Estonija/Estonia, 2006, Beta SP, 2'30"



Film je del vizualizacije sedmih primerkov klasične estonske poezije v edinstvenem slogu osmih estonskih animatorjev. *Substantia stellaris* je neskončni potencial, ki vlada vesolju gibljivih slik.

This film is a visualisation of seven pieces of Estonian classic poetry in the unique handwriting of eight Estonian animators. *Substantia stellaris* is the neverending potential that rules the universe expressed in moving images.





FILMSKA RETROSPEKTIVA IN PROGRAM SOLWEIG VON KLEIST

Solweig von Kleist: Umetnost in animirani film

Za risbe iz animiranega filma običajno ni mišljeno, da bi jih gledali; ko jih posnameš in spremeniš v film, izginejo.

Ta fascinantni paradoks me je spodbudil, da sem o animaciji začela razmišljati drugače: poskušam ustvarjati slike, ki vsebujejo "nevidni film".

Na površini platna, zidu ali drugega materiala so v navideznem kaosu in neredu postavljeni številni elementi, večinoma človeški liki.

Ko jih posnameš v eno sličico in z animiranjem "urediš", se ustvari gibanje, v katerem se pokaže skrit pomen slike, in ta je presenetljiv ..."

SOLWEIG VON KLEIST FILM RETROSPECTIVE AND PROGRAMME PRESENTATION

Solweig von Kleist: Art and Animation

"Usually, animation drawings are not meant to be seen; they disappear once they have been shot and made into a film.

This intriguing paradox incited me to think of animation differently: I try to do paintings that contain an "invisible film".

A great number of elements, mostly human figures, are composed on the surface of a canvas, a wall or other materials, in an apparent chaos and disorder.

Once they are shot in single frame and animated in the "good" order, a movement is being created, revealing a hidden meaning of the painting which comes as a surprise..."

*Filmska
retrospektiva in
program Solweig
von Kleist
Solweig von Kleist
Film Retrospective
and Programme
Presentation*



FILMSKA RETROSPEKTIVA IN PROGRAM SOLWEIG VON KLEIST

Solweig von Kleist je v zadnjih letih kot režiserka in animatorka ustvarila tri animirane filme, v katerih je raziskovala različne tehnike animacije. Vzporedno je nadaljevala tudi s slikarskim delom. Zanimanje za animacijo kot "umetnost gibanja" jo je gnalo, da je začela iskati nove načine prikazovanja animiranega filma, ne v kinodvoranah.

Solweig je v zadnjem času ustvarila številne kinematografske izdelke in instalacije iz slik, risb in kipov, ki vsebujejo "nevidne filme". Pri tem je naloga animacije, da razkrije gibanje v na videz statičnih podobah in jim tako pripiše nepričakovan, presenetljiv pomen.

V svojih performansih *Žive animacije* ob prisotnosti publike ustvarja slike, ki jim je v navdih arhitektura danega prostora. Ko konča, vsak posamezen element slike fotografira in jih hkrati uredi "pravilno" na način, ki ga pozna le ona. Vse podobe se tako zlijejo v en sam posnetek, ki predstavlja njihovo vsoto, združeno prek gibanja, pri čemer animirani niz poskrbi, da "skriti" pomen slike postane viden. Solweig von Kleist je v svojem delu uspelo povezati umetnost in animacijo, globlje raziskati področje, ki ga sodobna umetnost zanemara, in nam predstaviti interakcijo med pravimi predmeti in njihovimi projekcijami, ki nenadoma oživijo.

SOLWEIG VON KLEIST FILM RETROSPECTIVE AND PROGRAMME PRESENTATION

During the past years, Solweig von Kleist has designed and directed three animation films, exploring different techniques of animation. At the same time she continued her activity as a painter. Her interest in animation as the "Art of Movement" led her to search for new ways of showing animation films in places other than movie theatres.

During the past years, Solweig von Kleist has created numerous cinematographic objects and installations of paintings, drawings and sculptures that contain "invisible films" – animation serves to reveal a movement in apparently static images, providing them with unexpected and surprising meaning.

For her *Live animation* performances the artist creates paintings inspired by the architecture of a given space, in presence of the public. Once finished, she photographs every separate element of the painting, putting them at the same time in the "good" order only known by her... Thus all the images are blended into one single video image representing the sum of them, unified through movement, the animated sequence rendering visible a "hidden" sense of the paintings. In her work, Solweig has succeeded in establishing links between art and animation, investigating an area neglected in contemporary art, inviting us to look at the interaction between real objects and their projected images suddenly coming to life.



FILMSKA RETROSPEKTIVA IN PROGRAM SOLWEIG VON KLEIST

KRIMINALNI TANGO / CRIMINAL TANGO

Solweig von Kleist (FRL Productions)
Francija/France, 1985, 35 mm, 5'



Mož se v apokaliptični urbani pokrajini trudi ubežati svoji usodi. Animirani film v slogu filma noir.

A man trying to escape his destiny in front of an apocalyptic urban landscape. An animated version of "Film Noir" style.

SOLWEIG VON KLEIST FILM RETROSPECTIVE AND PROGRAMME PRESENTATION

PODZEMLJE / UNDERGROUND

Steve Barron (EMI Records)
Velika Britanija/UK, 1986, DVD, 4'43"



Približno 80-sekundna animirana scena iz spota Davida Bowieja, ustvarjena v tehniki praskanja na 35-milimetrski črn uvodnik in 35-milimetrski filmski trak s posnetimi prizori.

About 1 min 20 sec. animated sequence for the video clip of David Bowie. Scratched on 35 mm black leader and 35 mm live action film stock.

VSE TEČE / PANTA RHEI / EVERYTHING FLOWS

Solweig von Kleist (FRL Productions)
Francija/France, 1992, 35 mm, 3'30"



Osebna razmišljanja skakalca v vodo med skokom: refleksija o subjektivnem dojetanju časa in prostora v enem samem neprekinjenem posnetku. Vizualna pesnitev v treh obdobjih in treh potezah. Animacija v tehniki sličice za sličico, barva in svinčnik na papirju.

The inner vision of a high diver during his jump: a reflection about the subjective perception of time and space in a single continuous shot. A visual poem in three times and three movements. Animation image by image, paint and pencil on paper.



**ROMAN MOJE DUŠE / LE ROMAN DE MON ÂME
/ ROMANCE OF THE HEART**

Solweig von Kleist (Folimage)
Francija/France, 1996, 35 mm, 6'20"



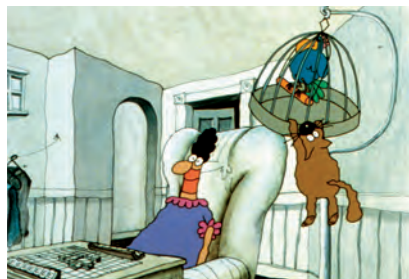
Ženska lista dnevnik in v mislih se ji prebudijo poetične podobe njenega iskanja strasti in svobode v preteklosti. Animacija na celuloidu, barva in svinčnik.

A woman leafs through a diary evoking poetic images of her search for passion and liberty in a past life. Animation on cells, paint and pencil.

FILMSKA RETROSPEKTIVA IN PROGRAM SOLWEIG VON KLEIST

NAPAD JEZE / THE BIG SNIT

Richard Condie (ONF)
Kanada/Canada, 1985, 35 mm, 9'45"



Ta prikupno prismojeni animirani film prinaša pogled na dva sočasna konflikta, makrokozmos svetovne jedrske vojne in mikrokozmos družinskega spora, ter način reševanja obeh. Zgodba, ki je upodobljena z veliko toplino in norega humorja, dopušča številne interpretacije.

This wonderfully wacky animation film is a look at two simultaneous conflicts, the macrocosm of global nuclear war and the microcosm of a domestic quarrel, and how each conflict is resolved. Presented with warmth and unexpectedly off-the-wall humor, the film is open to a multitude of interpretations.

SOLWEIG VON KLEIST FILM RETROSPECTIVE AND PROGRAMME PRESENTATION

**DALJINI ZAHOD: REŽISERJEVA VERZIJA / FAR
WEST: DIRECTOR'S CUT**

Luis Nieto (Autourdeminuit Productions)
Francija/France, 2006, digiBeta, 4'



V puščavi nihče ne sliši tvojih krikov ...

In the desert no one can hear you scream...





FILMSKA RETROSPEKTIVA IN PROGRAM SOLWEIG VON KLEIST

ZLOČINEC / LE CRIMINEL / THE CRIMINAL

Gianluigi Toccafondo, Simona Mulazzani (SEPT/ARTE)

Francija/France, 1993, 35 mm, 5'



Film, ki v širšem smislu predstavlja poklon filmu noir, predvsem pa filmu *M* Fritza Langa, je prvo delo, ki ga je Toccafondo po zaslugi programa finančne podpore Arte France ustvaril v Parizu.

Paying homage to film-noir in general and Fritz Lang's *M* in particular, this film is the first work that Toccafondo did in Paris, thanks to the Arte France's funding program.

SOLWEIG VON KLEIST FILM RETROSPECTIVE AND PROGRAMME PRESENTATION

OČE IN HČI / FATHER AND DAUGHTER

Michaël Dudok de Wit (Cloudrunner/CinéTé Filmproduktie)

Velika Britanija, Nizozemska/UK, The Netherlands, 2000, 35 mm, 8'30"



Oče se poslovil od mlade hčere in odide. Tako kot prostrane nizozemske pokrajine doživljajo svoje letne čase, dekle preživlja svoje. Postane ženska, si ustvari družino in se s časom postara, a v njej nenehno živi močno hrepenenje po očetu.

A father says goodbye to his young daughter and leaves. As the wide Dutch landscapes live through their seasons so the girl lives through hers. She becomes a young woman, has a family and in time she becomes old, yet within her there is always a deep longing for her father.

BLOK / BLOCK

Hieronym Neumann (Se-Ma-For Film Studio)

Poljska/Poland, 1982, 35 mm, 10'



Film o sodobni arhitekturi.

A film about modern building.



MUTO

Blu (Mercurio Film)
Italija/Italy, 2008, Beta SP, 7'



Dvoumna nadrealistična animacija, naslikana na mestne zidove Buenos Airesa in Badna.

An ambiguous surrealist animation painted on public walls in Buenos Aires and Baden.

FILMSKA RETROSPEKTIVA IN PROGRAM SOLWEIG VON KLEIST

NOČNI KLUB / NIGHT CLUB

Jonathan Hodgson (RCA)
Velika Britanija/UK, 1983, 16 mm (DVD), 6'02"



Film, ki je nastal na osnovi v Liverpoolu narisanih skic pivskih klubov, raziskuje človekovo vedenje v družbi. Ob tem nakazuje osamljenost, ki jo doživljajo v množici izgubljeni posamezniki.

Based on sketches made in Liverpool of the drinking clubs the film observes human behavior in a social situation. Hinting at the loneliness felt by the individual lost in a crowd.

SOLWEIG VON KLEIST FILM RETROSPECTIVE AND PROGRAMME PRESENTATION

KORAKI GLASBE / FEET OF SONGS

Erica Russell (Malinka films)
Velika Britanija/UK, 1988, 35 mm, 5'27"



Eksplzivna kombinacija grafike, zvoka in animacije, ki črpa iz afriških plesnih ritmov.

An explosive combination of graphics, sound and animation, based on African dance rhythms.



FILMSKA RETROSPEKTIVA IN PROGRAM SOLWEIG VON KLEIST

SOLWEIG VON KLEIST FILM RETROSPECTIVE AND PROGRAMME PRESENTATION

IGRA / JEU / PLAY

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



Od podrobnega uvoda v začetek filma do strogega zapisa besede KONEC film z neprekinjenim tekom, polnim presenečenj, ustvarja čudovito vrtoglavo naglico. Besen dir proti končni negibnosti je metafora sodobnega nemira, ilustracija sveta, ustvarjena s sosledjem oblik, ki se ves čas izkrivljajo v vrteči se in igrivi koreografiji, da bi vedno znova prevarale naše čute.



From the detailed account announcing the beginning to the rigid appearance of the word END, *Jeu* provokes a magnificent vertigo with its uninterrupted running, full of surprises. A furious race towards final immobilisation, like a metaphor of modern restlessness, the illustration of a world resting on a succession of forms which become distorted to deceive the senses again and again in a pirouetting and playful choreography.



RAZSTAVA IN FILMSKI PROGRAM ALEX BALADI

ALEX BALADI EXHIBITION AND FILM SCREENING PRESENTATION

Animirani filmi po stripih

Animated Films Based on Comics

Alex Baladi je nedvomno eden najbolj produktivnih, strastnih in podjetnih švicarskih striparjev. Poleg tega je član ženevske striparske skupine znanilcev razvoja stripa, ki so pritegnili pozornost sredi 90. let in poživili švicarsko stripovsko sceno. Baladi bo predstavil svoj prvi animirani film **Frankenstein encore**, ki sta ga ustvarila z belgijsko-francosko ustvarjalko in vizualno umetnico Isabelle Nouzha.

Program vključuje tudi izbor animiranih filmov, ki so nastali na osnovi izvirnih stripov iz slovenske stripovske publikacije *Stripburger*, kjer so svoje zgodbe objavljali Alex Baladi in drugi striparji. Predvajani filmi bodo: **Stripburger v gibanju**, **Ptičji deček** in **Pst!**

Poleg tega bo v Kudu France Prešeren na ogled razstava o produkciji filma z zgodborisi, izvirnimi risbami, scenami in edinstvenim izložbenim oknom.

Alex Baladi is undoubtedly one of the most productive, passionate and go-getting Swiss comic book artists around. He is one of the forerunners of Geneva graphic artists who drew attention to themselves in the mid 1990s and who breathed new life into the Swiss comic scene. Alex Baladi will present his first animated film **Frankenstein encore**, co-directed with the Belgian-French film maker and visual artist Isabelle Nouzha. The programme will be completed by a selection of animated films based on original comics published in the Slovene comics magazine *Stripburger*, where Alex Baladi and other comic book artists published their stories as well. The films are: **Stripburger in Motion**, **Birdboy** and **Shhh!**

Beside that an exhibition about the production of the film with storyboards, original drawings, scenery and unique window-dressing will be on view at KUD France Prešeren .

Gre za razstavo različnih predmetov, uporabljenih v animiranem filmu Frankenstein encore. Med njimi je 20 črno-belih knjig slik kotic, ki prikazujejo scene iz Frankensteina Mary Shelley, 30 risb, posnetih za dialog med tvorom in slepim starcem, in serija 10 malih slik na platnu, ki so bile ustvarjene posebej za del sanj enega od likov filma. Alex Baladi

This is an exhibition of different things used in the animation film Frankenstein encore such as 20 black and white pop-up books which show some scenes of Mary Shelley's Frankenstein, 30 drawings filmed for the dialogue between the creature and an old blind man, and a series of 10 small canvas painted especially for a part of a dream made by one character of the film. Alex Baladi

*Razstava in
filmski program
Alex Baladi
Alex Baladi
Exhibition and
Film Screening
Presentation*



RAZSTAVA IN FILMSKI PROGRAM ALEX BALADI

ALEX BALADI EXHIBITION AND FILM SCREENING PRESENTATION

FRANKENSTEIN ENCORE

Belgija, Švica/Belgium, Switzerland, 2009, Beta SP, 32'

V francoskem jeziku z angleškimi podnapisi. / In French with English subtitles.

Režija / Directed by: Isabelle Nouzha, Alex Baladi

Scenarij / Script: Alex Baladi

Animacija / Animation: Alex Baladi, Isabelle Nouzha, Dominik Guth

Montaža / Editing: Dominik Guth, Isabelle Nouzha

Kamera / Photography: Isabelle Nouzha, Dominik Guth, Rachel Simoni

Zvok / Sound: Denis Rollet, Anouschka Trocker

Glasba / Music: Géraldine Schenkel

Glasovi / Cast: Adeline Rosenstein, Isabelle Nouzha, Strike Lucicki, Roger De Moerloose, Dominique Guth, Christophe & Régis Masson, Nathalie Maréchal and Géraldine Schenkel

Produkcija / Production: PbcPictures, Goûter Raté



Za film *Frankenstein Encore* je belgijsko-francoska ustvarjalka Isabelle Nouzha združila moči s striparjem Alexom Baladijem, čigar strip *Frankenstein encore et toujours* predstavlja osnovo za ta kratki film. V njem dve dekleti odkrijeta staro izdajo knjige in svet *Franksteina* Mary Shelly spet oživi. Isabelle Nouzha je navdih zanj našla v estetiki zgodnjega nadrealističnega filma, animacije in grozljivk.



For *Frankenstein Encore* Belgian-French film maker Isabelle Nouzha cooperated with the comics artist Alex Baladi, whose comic *Frankenstein encore et toujours* formed the basis for this short film. In this story the world of Mary Shellys *Frankenstein* comes to life when two young women discover an old edition of the book. Nouzha found her inspiration for this film in early surrealist cinema, animation and horror aesthetics.



STRIPBURGER V GIBANJU / STRIPBURGER IN MOTION

Slovenija/Slovenia, 2010, digiBeta, barvni/colour, 31'

V slovenskem jeziku z angleškimi podnapisi. / In Slovenian with English subtitles.

Režija / Directed by: Boris Dolenc

Scenarij / Script: Boris Dolenc in Sandra Ržen, Jernej Žmitek, Matej Lavrenčič, Jure Teržan

Animacija / Animation: Matej Lavrenčič, Jernej Žmitek, Jure Teržan, Jernej Lunder

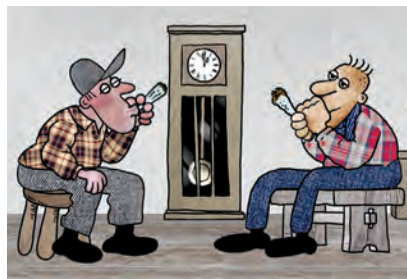
Montaža / Editing: Boris Dolenc

Zvok / Sound: Julij Zornik, Johanna Herr, Peter Žerovnik, Matjaž Moraus Zdešar, Igor Iskra, Jure Strajnar

Glasba / Music: Vid Ahačič, Anna Mikhailova, Silence, Intimn Frizurn, Matjaž Moraus Zdešar, Feliks Langus, Backajuh

Glasovi / Cast: Jernej Šugman, Nina Ivanišin, Ana Facchini, Marjan Šarec

Produkcija / Production: Forum Ljubljana, Invida, 100



Film je nastal na osnovi osmih stripov avtoric in avtorjev različnih narodnosti: *Vlak ljubezni* (Sascha Hommer, Nemčija), *Mesija* (Vladan Nikolić, Srbija), *Veveriček* (Alberto Vázquez, Španija), *Megla* (Damijan Sovec, Slovenija), *8. smrtni greh* (Kaja Avberšek, Slovenija), *Religije* (Matej De Cecco, Slovenija), *Poletna sapica* (Dunja Janković, Hrvaška), *Moški za Malin* (Malin Biller, Švedska). Pravi trenutek, da stripe spravimo v gibanje, je prav zdaj, ko Stripburger praznuje svojo polnoletnost – 18. obletnico izhajanja.



The film is based on eight comics published in *Stripburger*: *Love Train* (Sascha Hommer, Germany), *Messiah* (Vladan Nikolić, Serbia), *Judas the Catholic Squirrel* (Alberto Vazquez, Spain), *Fog* (Damijan Sovec, Slovenia), *8th Deadly Sin* (Kaja Avberšek, Slovenia), *Religions* (Matej De Cecco, Slovenia), *Summer Breeze* (Dunja Janković, Croatia), *A Man for Malin* (Malin Biller, Sweden). The perfect occasion to put the comics in *motion* is right now, as *Stripburger* celebrates its coming of age - the 18th anniversary of its existence.

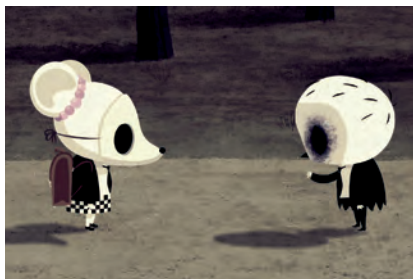




RAZSTAVA IN FILMSKI PROGRAM ALEX BALADI

PTIČJI DEČEK / BIRDBOY

Pedro Rivero, Alberto Vázquez (Abraham Estudio)
Španija/Spain, 2010, Beta SP, 12'. V španskem
jeziku z angleškimi podnapisi / In Spanish with
English subtitles.



Strašna industrijska nesreča mali Dinki za vedno spremeni življenje. Njena usoda je zdaj v krilih Ptičjega dečka, njenega ekscentričnega prijatelja, posebneža, ki živi oddaljeno življenje v Mrtvem gozdu, prepuščen svojim sanjarijam.

A terrible industrial accident changes little Dinki's life forever. Now Dinki's destiny might be in the wings of her eccentric friend Birdboy, a misfit who lives hidden in the Dead Forest abandoned to his fantasies.

ALEX BALADI EXHIBITION AND FILM SCREENING PRESENTATION

PST! / SHHH!

Robert Næss (Graceland Film Company AS)
Norveška/Norway, 2010, digiBeta, 10'30"



Arne osamljeno potuje skozi življenje in krmari med neskončnim številom ponedeljkov. Potem pa se nekega dne nekaj zgodi: Arne spozna Belindo in se zalubi. Toda kot vemo, je svet poln okrutnih mrhovinarjev. Vedno se lahko pripeti, da te za naslednjim vogalom čaka podlež, ki bi ti rad zamajal svet ali te celo uničil. Arnejeva sreča ne traja dolgo.

Pst! je film o ljubezni, usodi, smrti in ironični krutosti bivanja. Je zgodba, v kateri se srečajo melanholični, eksistencialni in humoristični vidiki življenja. Film je nastal na podlagi stripa Johna Arneja Sæterøya (aka Jasona).



Arne is a lonely drifter through life, commuting between an infinite number of Mondays. But then one day something happens: Arne meets Belinda and finds Love. But as we all know the world is infested with brutal vultures. You can always expect that around the next corner some bastard is waiting for you, ready to rock your world, even destroy you. Arne's happiness is short lived...

Shhh! is a film about Love, Destiny, Death and existence's ironic cruelty. A story where the melancholic, existential and comic aspects of life are brought together. Based on the comic book by John Arne Sæterøy (aka Jason).



JAYNE PILLING: PREDSTAVITEV FILMSKE RETROSPEKTIVE BRATOV QUAY

Sanjani svet bratov Quay

Kultni kanadski neodvisni filmar Guy Maddin da brata Quay pravi, da že vse od leta 1979 svet pretresata s svojimi prelestno animiranimi in odigranimi sanjami, ki se porajajo v plesnivem direndaju njunega nič manj prelestno razmetanega križanca med muzejem in ateljejem.

Ob Janu Švankmajerju sta brata Quay dva izmed najpomembnejših lutkarjev svetovnega filma in dva od najbolj izvirnih sodobnih filmarjev, katerih početje globoko presega klasične opredelitve žanrov in tehnik. Brata Quay sta danes kultni figuri. Njuni sanjski, kafkaovski filmi imajo ljubitelje in posnemovalce po vsem svetu. Navzlic temu brata Quay ostajata absolutno edinstvena umetnika; njunih vizij ni mogoče posnemati.

V zgodovini filma ni nobenega drugega režiserja, ki bi znal najti sorodno prepričljive vizualne ekvivalente prozi avtorjev, kot so Kafka, Schulz ali Walser. In čeprav ju pogosto navdihujejo dela drugih umetnikov (pisateljev, včasih tudi slikarjev, kakršen je Fragonard), niso njuni filmi nikdar zgolj ilustracije tujega dela. Predstavljajo emanacijo skrivnostne, sanjske atmosfere, ki prežema dela, po katerih se zgledujeta. Ustvarjajo določen domišljjski svet, ki se geografsko razteza od Alp do Baltskega morja, od Beneluxa do ukrajinskega Drogobiča, s središčem v magični Pragi Rudolfa Drugega, Franza Kafke in Jana Švankmajerja. Ta fascinacija je prisotna že v njunem prvem filmu **Nocturna Artificialia**, posvečenem "vsem tistim, ki neustlišano hrepenijo", značilno kafkaovski štoriji o obsedenosti, ki muči osamljenega protagonista.

Kritik je brata označil za "aktivna nabiralca prahu". Nabiranje prahu predstavlja materializacijo minevanja časa, "vidno povezavo" – kot bi dejal klasik – človeka s časom. Esenco filma

JAYNE PILLING: QUAY BROTHERS FILM RETROSPECTIVE PRESENTATION

Dreamed World of the Quay Brothers

Guy Maddin, the cult Canadian independent filmmaker, says about the Quay Brothers that they have been wafting intensely gorgeous animated and live-action dreams out into the World from the mildewed tumult of their intensely disordered London museum-cum-atelier since 1979.

Along with Jan Švankmajer, the Quays are the most prominent puppet artists in the world cinema and one of the most original contemporary filmmakers, whose activities go far beyond the definitions of genres and techniques. The Quays are now cult figures. Their oneiric Kafkaesque cinema finds fans and followers in many countries. Despite that, they remain absolutely unique artists whose vision is inimitable.

In the history of cinema, there have been no other directors who could find an equally convincing visual equivalent of the prose by Kafka, Schulz or Walser. Though often inspired by works of other artists (writers or, sometimes, painters such as Fragonard), the brothers' films have never served as an illustration to someone else's work. They tend to be more as an emanation of the mysterious, dream-like aura of the work they look to. They form a certain universe of imagination which spreads geographically from the Alps to the Baltic Sea and from the Benelux to Drohobych, with its centre in the magical Prague of Rudolf II, Franz Kafka and Jan Švankmajer. The fascination manifested already in the first film made by the brothers, **Nocturna Artificialia**, dedicated to those who desire without end, a typically Kafkaesque fable of obsession that depicts a lone character.

A critic called the brothers practised dust-breeders. The gathering dust is a materialisation of the passing time, the

Jayne Pilling:
Predstavitel
filmske
retrospektive
bratov Quay
Jayne Pilling:
Quay Brothers
Film Retrospective
Presentation



za brata predstavlja preoblikovanje materije v času. Čeprav sta po izobrazbi likovnika, ju "ploskovita" animacija ni nikoli privlačila. Seveda lahko kamero uporabiš tudi tako, vendar je bila ustvarjena z drugimi nameni. Resnična magija se ne prične z oživiljeno risbo: ta je vse preveč umetelna; začne se takrat, ko oživijo in se spremenijo resnični objekti. V primeru bratov Quay lahko termin "magija filma" razumemo dobesedno. Njuni predhodniki so bili iluzionisti in "alkimisti" zgodnjega filma, kakršna sta bila Georges Méliés in Władysław Starewicz, pa tvorci filmski sanj, kot so Luis Buñuel, Salvador Dalí in Jan Švankmajer.

Brata Quay sta Američana, ki sta odrasla na Vzhodni obali, blizu Filadelfije. Njuna umetniška vzgoja se je pričela v tem mestu. Leta 1965 sta se, še kot študenta, srečala s poljskimi posterji na razstavi v univerzitetni galeriji. Videla sta stvaritve avtorjev, kot so Roman Cieślewicz, Jan Lenica, Franciszek Starowieyski in Wojciech Zamecznik, kar je dvojčkoma odprlo vrata v poprej neznano evropsko kulturo. Sorodnega pomena za njuno umetniško dozorevanje imata mojstrovini, ki sta takrat v Ameriko prispeli s še bolj oddaljenega Vzhoda, *Ivanovo otroštvo* Andreja Tarkovskega in *Sence pozabljenih prednikov* Sergeja Paradžanova. Leta 1969 sta se brata vpisala na oddelek za ilustracijo znamenite Kraljeve umetnostne akademije v Londonu, da bi študij lahko nadaljevala na evropski obali Atlantika. V letu 1972 sta diplomirala in se vrnila domov, vendar sta se pet let pozneje s pomočjo štipendije za raziskavo keltske mitologije (priimek Quay naj bi koreninil na otoku Isle of Man) vrnila v Evropo, da bi nato tam tudi ostala. Tako sta v času, ko je stari kontinent preplaval nov val instantne amerikanizacije, dva mlada umetnika iz Filadelfije postala Evropejca.

visible association – as a classic would say – of man with time. For the brothers, the essence of cinema is in transforming matter in time. Although they are graphic artists by education, they were never attracted by the "flat" animation. Yes, you can use a camera in that way too, but it has not been invented for this purpose. The real magic begins not with a drawing which is brought to life: this is too artificial; it starts when objects that actually exist move and change. The magic of cinema – in the case of the Quay brothers this term may be used quite literally. Their predecessors were illusionists and "alchemists" of the early cinema such as Georges Méliés and Władysław Starewicz, but also the makers of cinematic dreams: Luis Buñuel, Salvador Dalí and Jan Švankmajer.

The Quay brothers are Americans, brought up on the East Coast, near Philadelphia. They started their artistic education in that city. In 1965, still as students, they encountered Polish posters shown at an exhibition in the college gallery. Seeing works by Roman Cieślewicz, Jan Lenica, Franciszek Starowieyski and Wojciech Zamecznik—the main representatives of the Polish School of Poster—was one of those facts in the twins' artistic biography that opened for them the doors to the European culture that had not been known for them. Another fact of equal importance to their art was when they saw two masterpieces that came to America from the even further east, *Ivan's Childhood* by Andrei Tarkovsky and *Shadows of Forgotten Ancestors* by Sergei Parajanov. In 1969, the Quays enrolled in the illustration department of the famous London Royal College of Art to continue their studies on the European shore of the Atlantic. They graduated in 1972 and returned home. However,



Na takšen ali drugačen način se skoraj vsi filmi bratov Quay napajajo iz kulturne dediščine držav Srednje, Severne in Vzhodne Evrope; takšen je celo njun že omenjeni prvenec **Nocturna Artificialia**. Film *Ein Brudermord* se spet zelo dobesedno naslanja na Kafko, saj je osnovan na *Procesu* tega avtorja. Gre za petminutno "živo podobo", ki jo spremlja glasba Krzysztofa Pendereckega. V špici pa lahko opazimo zahvalo še enemu Poljaku, Władysławu Starewiczu, pionirju lutkovne animacije, na katerega se brata tudi sicer pogosto sklicujeta. Vendar so korenine njune umetnosti globlje, segajo vse do tradicionalnega lutkovnega gledališča, kot lahko vidimo v filmu *Punch & Judy: Tragical Comedy or Comical Tragedy*, ki sta ga ustvarila skupaj s Keithom Griffithsom.

Še dva filma, ki sta ju brata Quay naredila z Griffithsom, s katerim sta tudi ustanovila studio Koninck, sta posvečena velikim skladateljem: Leošu Janáčku (**Leoš Janáček: intimni izleti**) in Igorju Stravinskemu (**Igor Stravinsky, pariško obdobje**). Gre za dva izmed najbolj čudovitih primerkov v zgodovini lutkovnega filma; osnovana sta na dokumentih, kakršni so spominski zapisi in dnevniki – kar je dozdevno tuje esenci tega žanra –, iz katerih sta brata Quay zmožna iztisniti čisto grotesko, ki pa obenem ni karikatura.

Naposled je tu **Ulica krokodilov**, posnet po kratki zgodbi Bruna Schulza, ki najbrž velja za najbolj znano delo bratov Quay. Film je v Zagrebu pobral dve nagradi (vštevši nagrado za najboljšo glasbo, ki jo je prispeval Lech Jankowski), šlo pa je, z besedami Marie Oleksiewicz, za "niti ne najbolj poljski, marveč najbolj evropski film festivala". Ta izjava zadeva bistvo vse ustvarjalnosti bratov Quay. Čeprav je njun literarni interes osredotočen na Severno in Srednjo Evropo, obenem tudi nista nagnjena k brskanju po tamkajšnji atmosferi ali folklori. Nanašata se neposredno na Janáčka, Stravinskega in Pendereckega, ne pa na slovanske korenine njihove glasbe. K Schulzu se nista obrnila zavoljo eksotičnih judovsko-galijskih značilnosti njegove proze. Bolj ju zanima univerzalnost umetnosti teh področij,

five years later, with a research grant on Celtic mythology (the name Quay is said to originate from the Isle of Man), they came back to Europe to stay here for good. And thus, by their own choice, in a time when the Old Continent experienced another wave of rapid Americanisation, two young artists from Philadelphia became Europeans.

In some way or another, almost all films by the brothers have drawn on the cultural heritage of the countries in central, northern and Eastern Europe. Even their debut production, **Nocturna Artificialia**, is a very Kafkaesque work showing a lone character in his obsession. *Ein Brudermord* is quite a literal reference to Kafka as it is based on the prose of The Trial author. This is a five-minute "live image" accompanied by the Krzysztof Penderecki's music. The credits pay homage to another Pole, Władysław Starewicz, a pioneer of the puppet animation, whom the brothers often refer to. However, their art has its roots much deeper, even in the traditional puppet theatre, which they expressed in *Punch & Judy: Tragical Comedy or Comical Tragedy* co-produced with Keith Griffiths.

Two other films by the Quays made together with Griffiths, with whom they established their own Koninck studio as well, are devoted to great composers, Leoš Janáček (**Leoš Janáček: Intimate Excursions**) and Igor Stravinsky (**Igor Stravinsky: The Paris Years Chez Pleyel 1920-1929**). These are among the most amazing works in the history of the puppet film; having based them on non-fiction literature such as memoirs and journal, which is seemingly so alien to the essence of the genre, the Quay brothers extract the purest grotesque but do not caricature.

Finally, **Street of Crocodiles** based on a short novel by Bruno Schulz, which is perhaps the brothers' best-known work. This film won two awards in Zagreb (including a prize for the Lech Jankowski's score) where, as Maria Oleksiewicz put it, it was not exactly the most Polish, but rather, the most European film of the festival. This statement reveals the essence of all



zaznamovanih s svojevrstno mešanico narodov in kultur, dvoumnost te umetnosti, njeno občutje nedorečenosti, ki v spomin priključa podobe. To ju zares privlači. "Lažna amerikanizacija, cepljena na staro, razpadajoče mestno jedro, preraščeno z bohotnim, vendar iztrošenim in brezbarvnim rastlinjem pretenci-ozne vulgarnosti"; te besede Bruna Schulza, ki niso do danes izgubile niti mrvice svoje bridke resničnosti, bi brata Quay zlahka pripisala sebi.

Kot rečeno: brata Quay sta z vsem srcem pri razpadajočem in starem. V njunih filmih nastopajo od starosti načeti okras-ki, dandanes neuporabni predmeti, ropotarnice zbledele slave. Njuna dela prežema vzdušje starinarnice, ki ga na sijajen način oživljajo tehnike animacije predmetov in lutk. Celo film, ki se po svoji živopisnosti in vzdušju nekoliko ločuje od drugih, **Igor Stravinski, pariško obdobje**, išče navdih pri unikatem arte-faktu, starem mehaničnem klavirju iz zbirke nekega starca, ki vključuje tudi izvirne trakove glasbe avtorja *Pomladnega obred-ja*, izdelane prav za ta stroj.

Zbirke nenavadnih predmetov napolnjujejo tudi celovečer-ne igrane filme bratov Quay. Denimo film *Institute Benjamenta* (njun celovečerni prvenec, posnet po pisanjih Roberta Wal-serja), zgodbo o šoli za butlerje, prežeti s pritajenimi strastmi, katere red zmoti prihod novega učenca; nenavadne predmete tu predstavljajo slike jelenov in njihovo rogovje. Režiserja sta prisotnost teh predmetov pojasnila takole (citiram po spominu): "Poslopie Instituta je bilo nekoč tovarna parfumov, parfume pa izdelujejo iz jelenjega mošusa. Zato sva pomislila, da bi lastnik utegnil na podstrešju tovarne postaviti majhen muzej. Ko se v tovarno vselita Lisa in Johannes Benjamenta, prevzameta tudi muzej. In nato se zgodi čudna reč: sobica starih čudes se postopoma razširi po vsej stavbi in vase posrka vse in vsakogar. Kot mrena vodne leče na ribniku brez vodnega pretoka. Simp-tom propada. Tako kot v pravljicah, kjer imajo živali pogosto človeške lastnosti. Gospod Benjamenta tako postane neke vrste postaran jelen, Lisa pa mlada košuta. To so pravljčni elementi

output by the Quay brothers. Though their literary interests fo-cus on Northern and Central Europe, they do not tend to search for any local atmosphere or folklore. They referred to Janáček, Stravinsky and Penderecki not to the Slavic nature of their mu-sic. They took to Schulz not really for the Jewish-Galician exotic traits of his prose. It is rather the universality of the art in these areas of the particular ethnic and cultural mix, its ambiguity, its aura of understatement which evokes images, that appeals to the filmmakers. This is what really attracts them. The pseudo-Americanism, grafted on the old, crumbling core of the city, shot up here in a rich but empty and colourless vegetation of pretentious vulgarity, these words by Schulz which have lost nothing of their bitter truthfulness the brothers could certainly claim as theirs.

Of course, as it already has been said, the Quays are wholeheartedly in favour of the crumbling and old. Timeworn knick-knacks, objects that are useless now, the entire lumber room of bygone glory, tend to present themselves in their films. These works might be pervaded with the atmosphere of an antiques shop, evoked excellently by the object and puppet animation techniques. Even the film which is slightly different in its vividness and atmosphere, **The Paris Years**, was inspired by an antique artefact, an old mechanical piano in an elderly man's collection which also included original perforated rolls with music by the author of *The Rite of Spring* composed spe-cifically for the pianola.

Collections of strange objects fill the brothers' full-length live-action films. In *Institute Benjamenta* (their feature debut based on the Robert Walser's prose), a story of a school for bu-tlers, filled with hidden passions, with its order disturbed by the arrival of a new pupil – these are antlers and pictures of deer. The directors explained the presence of these props as follows (I am quoting from memory): The Institute's buildings used to serve as a perfume factory and perfume is made of deer musk. So we thought that the owner of the factory might have made a



JAYNE PILLING: PREDSTAVITEV FILMSKE RETROSPEKTIVE BRATOV QUAY

JAYNE PILLING: QUAY BROTHERS FILM RETROSPECTIVE PRESENTATION

v najinem filmu."

Zbirka mehaničnih naprav bratov Quay se še razširi v njunem najnovejšem filmu **Maska**, posnetem po kratki zgodbi Stanisława Lema. Zbirke čudnih predmetov najdemo tudi v dveh nedavno posnetih "dokumentarcih" (narekovaji so nujno potrebni, saj filma kljubujeta klasičnim opredelitvam žanra): *The Phantom Museum: Random Forays into the Vaults of Sir Henry Wellcome's Medical Collection* (o zbirki medicinskih artefaktov Henryja Wellcomea) in *Inventorium of Traces* (o gradu Łańcut, po katerem se spreha duh Jana Potockega).

Poleg ponavljajočega se motiva, ki ga morda lahko okličemo kar za antikvaričnega, je ena od vodilnih komponent filmov bratov Quay glasba. V številnih intervjujih sta poudarjala, da je zvočna podoba po njunem mnenju ključnega pomena v navezavi na vidni svet. To mnenje je seveda razvidno tudi iz njune ustvarjalne prakse. Večino filmov sta ustvarila na osnovi poprej obstoječe glasbe, bodisi klasične ali posebej naročene (npr. že omenjeni Lech Jankowski). Skladatelji in glasbeniki so torej pogosti protagonisti njunih del. Eden najbolj ganljivih filmov njune kariere, ki ga je navdihnila glasba, je **In Absentia**. Zvočno podobo predstavlja komad, ki ga je napisal Karlheinz Stockhausen. Protagonistka filma je pacientka umobolnice (zasnovana na resnični osebi), ki obsedeno kraca po papirju. V zaključni špiči izvemo, da gre za neodposlana pisma možu, ki so bila odkrita šele po njeni smrti. Zgodba ima dodatno težo spričo dejstva, da so nacisti skladateljevo mamo poslali v umobolnico, kjer je tudi umrla; dejstva, ki se ga režiserja med ustvarjanjem filma nista zavedala. Je bilo sporočilo nezavedno skrito v glasbi?

Brata Quay sta posnela tudi precej glasbenih videov; pred kratkim sta se začela spogledovati tudi s plesnim in baletnim filmom. To ne bi smelo presenetiti nikogar, ki pozna njune lutkovne in celovečerne filme; ti so glede gibanja vedno izredno skrbno konstruirani in se ponašajo z domala koreografsko kvaliteto.

Absolutno izvirna in edinstveno neodvisna umetnost

small museum on the last floor. When Lisa and Johannes Benjamenta moved in, they took the museum over with everything inside it. And a strange thing happened: this cabinet of curiosities gradually spread all over the building, absorbing everything and everybody. Like duckweed on a pond with no outflow. A symptom of stagnation. Somehow like in fairy-tales where animals often have the power to assign their features to men. And so Herr Benjamenta becomes a sort of an old stag, and Lisa – a young doe. There are elements of fairy-tale in our film.

The Quays' collection of automata has expanded by the main character of their latest film, **The Mask**, based on a short story by Stanisław Lem. Collections of strange objects are found in two more complementing "documentaries" (inverted commas are necessary as these works defy traditional classifications), both made quite recently, *The Phantom Museum: Random Forays into the Vaults of Sir Henry Wellcome's Medical Collection* (about Henry Wellcome's collection of medical artefacts) and *Inventorium of Traces* (about the Łańcut Castle and the presence of Jan Potocki's spirit there).

Beside what may in short be called an antiquarian theme, another major component of the Quays' work is music. In numerous interviews, they have stressed that the world of sound is in their opinion primal in relation to the visible world. This opinion is reflected in their artistic practice too. Most of their films were made for pre-existing music, whether classical or specifically commissioned (e.g. from Lech Jankowski). As mentioned before, composers and musicians are frequent characters in the brothers' works. One of the most poignant films inspired by music in their career is **In Absentia**. Its soundtrack uses a piece by Karlheinz Stockhausen. The main character of the film is a woman patient in a mental hospital (modelled on a real-life person), who obsessively writes illegible signs on paper. From the final credits, we learn that these were letters to her husband, which had never been sent, discovered only after her death. This story gains special meaning considering



JAYNE PILLING: PREDSTAVITEV FILMSKE RETROSPEKTIVE BRATOV QUAY

Stephena in Timothyja Quaya je nedvomno eden najbolj nenavadnih fenomenov svetovnega filma.

Marcin Giżycki

JAYNE PILLING: QUAY BROTHERS FILM RETROSPECTIVE PRESENTATION

that the composer's mother was put by the Nazis in an asylum where she died, a fact the directors were unaware of when working on the film. Was this message subconsciously hidden in the music?

The Quay brothers have made a number of music videos too; recently, they have had a flirtation with dance and made ballet films. This shouldn't come as a surprise to anybody who knows their puppet art and feature films: their productions have always been very carefully made in respect to motion, with an almost choreographic quality.

The absolutely original and uniquely independent art of Stephen and Timothy Quay is undoubtedly one of the most extraordinary phenomena in the world cinema.

Marcin Giżycki



**LEOŠ JANAČEK: INTIMNI IZLETI / LEOŠ
JANAČEK: INTIMATE EXCURSIONS**

Stephen & Timothy Quay (Koninck Studios/Channel
Four)

Velika Britanija/UK, 1983, 16 mm, 25'



Lutkovni film, ki interpretira Janačkov glasbo iz del Sinfonietta, Zapiski iz mrtvega doma, Lisička zvito repka, Primer Makropulos, Glagolska maša in drugih.

Puppet film which interprets the music of Janáček, incorporating music from Sinfonietta, From the House of the Dead, the Cunning Little Vixen, the Makropulos Case, Galgolic Mass and other works.

RETROSPEKTIVA BRATOV QUAY I

**EP O GILGAMEŠU ALI MALA METLA BREZ
IMENA / THE EPIC OF GILGAMESH OR THE
UNNAMEABLE LITTLE BROOM**

Stephen & Timothy Quay (Koninck Studios/Channel
Four)

Velika Britanija/UK, 1985, 16 mm, 11'



"Gilgameš najame prostitutko, da ta zapelje divjega gozdnega moža Enkiduja. Lik Gilgameša predstavlja grotesken fašistoiden vodenoglav otroški samodržec na triciklu, ki okrutno paradiira po kraljestvu svojega peskovnika. Ob Enkiduju, ki je narejen iz ptičje lobanje, okrašene z eksotično perjanico s školjkami, pomislimo na znani strip Maxa Ernsta *Une Semaine de Bonté*. Zlobni otrok mu nastavi peklenko past – najprej ga bo premamil s grilijajem surovega mesa, potem pa nastavil loputo v obliki vulve. Film je vse prej kot lahkoten; to je živa nočna mora paranoje in spolnega nasilja. Kamera je poblaznela, a rezultat je prav tisto zblíževanje sanjskega in mitičnega, bizarnega in neizbežnega, h kateremu stremi vse njuno delo." J. D. McClatchy

THE BROTHERS QUAY RETROSPECTIVE I



"Gilgamesh sends a prostitute to seduce the wild man of the forest, Enkidu. The Gilgamesh figure is a sort of grotesque fascist hydrocephalic child despot on a tricycle, ruthless patrolling his sandbox kingdom. Enkidu, made from a bird skull adorned with an exotic headdress of feathers and shells, brings to mind Max Ernst's renowned collage series *Une Semaine de Bonté*. The wicked child sets a devilish trap for the creature – a goblet of raw flesh to lure him, and then a mechanical trapdoor in the shape of a vulva... it is strong stuff, a waking nightmare of paranoia and sexual violence. The camerawork is frenetic, yet the effect is precisely that convergence of the dreamlike and the mythic, the bizarre and the inevitable that all their work aspires to." J.D. McClatchy



RETROSPEKTIVA BRATOV QUAY I

DE ARTIFICIALI PERSPECTIVA ALI ANAMORFOZA / DE ARTIFICIALI PERSPECTIVA OR ANAMORPHOSIS

Stephen & Timothy Quay (Program for Art on Film)
ZDA, Velika Britanija/USA, UK, 1991, 16 mm, 15'



Dokumentarni film za projekt fundacije Getty in newyorškega Metropolitanskega muzeja umetnosti, ki ustvarjalno predstavi zgodovino anamorfoze. Umetnostna tehnika, ki je bila priljubljena v 16. in 17. stoletju, se poslužuje vizualnega popačenja, zaradi katerega slike, če jih gledamo iz različnih kotov, nagajivo razkrivajo prikrite simbole.

A documentary film for a Getty Foundation and Metropolitan Museum of Art New York project, which creatively takes us through the history of anamorphosis. This artistic technique, often used in the 16th- and 17th centuries, utilizes a method of visual distortion with which paintings, when viewed from different angles, mischievously reveal hidden symbols.

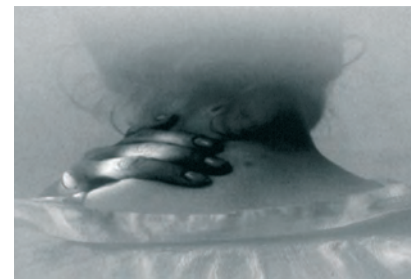
THE BROTHERS QUAY RETROSPECTIVE I

IN ABSENTIA

Stephen & Timothy Quay (Illuminations Films/
Koninck Studios)
Velika Britanija/UK, 2000, 35 mm, 20'



Gre za sodelovanje s priznanim avantgardnim skladateljem Karlheinzem Stockhausnom, ki je zložil glasbo za film in sodeloval kot dirigent. In *Absentia* igrane prizore in animacijo združuje z osupljivo svetlobo ter tako upodobi psihologijo ženske, ki sama v sobi spet in spet piše pismo z drobcu svinca iz zlomljenega svinčnika. Pred oknom pogled na spreminjajočo se svetlobo spremlja vsa njena občutja. Film je posvečen "E. H., ki je živela v sanatoriju in od tam pisala svojemu možu."



A collaboration with the celebrated avant-garde composer Karlheinz Stockhausen, who composed and conducted original music for the film. Shot in black and white and color and projected in CinemaScope, *In Absentia* combines live action and animation with dazzling use of light to convey the mindscape of a woman alone in a room repeatedly writing a letter with broken off pieces of pencil lead, while outside her window vistas of ever changing light register her every emotion. The film is dedicated to "E.H. who lived and wrote to her husband from an asylum."



DRAMOLET (STILLE NACHT I)

Stephen & Timothy Quay (Koninck Studios)
Velika Britanija/UK, 1988, 35 mm, 1'



Prvi film serije *Stille Nacht*, ki je bil ustvarjen za MTV Art Break, je čudovita črno-bela sanjarija o železnih opilkih.

The first film of the *Stille Nacht* series, initially commissioned as an MTV Art Break, is a gorgeous black and white reverie about iron filings.

RETROSPEKTIVA BRATOV QUAY II

IGOR STRAVINSKI, PARIŠKO OBDOBJE / IGOR STRAVINSKY – THE PARIS YEARS

Stephen & Timothy Quay (Koninck Studios/Channel Four)
Velika Britanija/UK, 1983, 16 mm, 25'



Lutkovni film. Tovariš Majakovski, boljševistični pesnik in dramatik, obišče rojaka, velikega skladatelja Igorja Stravinskega na njegovi klavirski delavnici v Parizu. Pridruži se jima še pesnik Cocteau in trio individualistov se odpravi na nočno raziskovanje pariških znamenitosti.

Puppet film. Comrade Mayakovsky, the Bolshevik poet and dramatist, visits fellow Russian and great composer Igor Stravinsky at his pianola workshop in Paris. Then with the poet Cocteau, this trio of individualists see the sights of Paris by night.

THE BROTHERS QUAY RETROSPECTIVE II

ALI SVA ŠE VEDNO POROČENA? / ARE WE STILL MARRIED? (STILLE NACHT II)

Stephen & Timothy Quay (Koninck Studios/4 Ad Records)
Velika Britanija/UK, 1991, 35 mm, 3'



Skrivnostna mešanica igranih prizorov in animacije na pomenljivo in nekoliko mučno temo *Alice v čudežni deželi*.

Triminutna animirana koreografija z nežno pop glasbeno spremljavo izjemne skupine po imenu *His Name Is Alive*. S kot vedno ekscentrično zasedbo, ki jo sestavljajo oguljena lutka, bel zajec in manična žogica za pingpong, brata Quay ustvarita hipnotično, mikavno in nedoločljivo zlovesčo baletno predstavo, ki spominja na glasbene spote Maxa Ernsta. Film *Ali sva še vedno poročena*, ki ima čudovito črno-belo strukturo, je majhno delo, vendar enako dovršeno in nepozabno kot njuna najboljša.



RETROSPEKTIVA BRATOV QUAY II

THE BROTHERS QUAY RETROSPECTIVE II

VAJE ZA IZUMRLJE ANATOMIJE / REHEARSALS FOR EXTINCT ANATOMIES

Stephen & Timothy Quay (Koninck Studios)
Velika Britanija/UK, 1987, 16 mm, 14'



An enigmatic mix of live action and animation with a suggestive and somewhat disturbing *Alice In Wonderland* theme.

A three-minute animated choreography with an ethereal pop soundtrack by the remarkable band called *His Name Is Alive*. With a typically eccentric cast of a ragged doll, a white rabbit and a manic ping-pong ball, the Quays construct a hypnotic, beguiling, and vaguely menacing ballet—something like a music video made by Max Ernst. In beautifully textured black & white, *Are We Still Married?* is a small work, but it is as accomplished and unforgettable as their very best.



V krhki negibnosti sobe in spuščajočem se mraku čaka par; ob slutnjah brutalnega uničenja, ki se neusmiljeno ponavlja na drugi strani vrat, niha v razpoloženju od neobčutljivosti do tesnobe. Delni navdih za film je bila Fragonardova jedkanica.

In the fragile immobility of a room a couple wait, as twilight advances, alternately oblivious to and made anxious by presentiments of some brutal destruction being remorselessly rehearsed outside their door. Loosely inspired by an etching by Fragonard.

ULICA KROKODILOV / STREET OF CROCODILES

Stephen & Timothy Quay (Koninck Studios)
Velika Britanija/UK, 1986, 35 mm, 21'



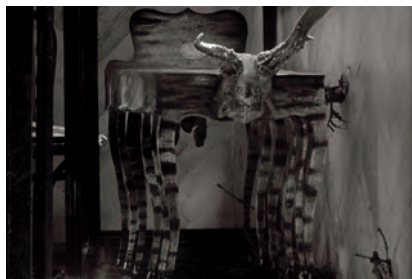
Mojstrovina bratov Quay *Ulica krokodilov* je priredba kratke zgodbe poljskega pisatelja Bruna Schulza in predstavlja njun prvi film, posnet na 35-milimetrski trak. Muzejski paznik pljune v kukalo starega *peepshowa* in zatoхло napravo požene v tek, gledalca pa pahne v morasto podzemlje bizarnih obredov lutk v prahu in umazaniji.

The Quays' masterpiece, *Street of Crocodiles* is adapted from a short story by Polish writer Bruno Schulz, and was their first film shot on 35mm. A museum keeper spits into the eyepiece of an ancient peep-show and sets the musty machine in motion, plunging the viewer into a nightmarish netherworld of bizarre puppet rituals among the dirt and grime.



ZGODBE IZ DUNAJSKEGA GOZDA / TALES FROM THE VIENNA WOODS (STILLE NACHT III)

Stephen & Timothy Quay (Koninck Studios)
Velika Britanija/UK, 1992, 35 mm, 3'



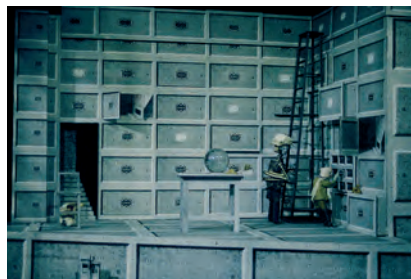
Tretji film serije *Stille Nacht* je izlet v temačne, pravljичne gozdove iz domišljije bratov Quay, ki vsebuje podobe, pozneje uporabljene tudi v celovečernem filmu *Institute Benjamenta*.

The third film of the *Stille Nacht* series is an excursion into the dark, dream-like forests of the Quays' imagination which features imagery later used in the feature *Institute Benjamenta*.

RETROSPEKTIVA BRATOV QUAY III

KABINET JANA ŠVANKMAJERJA / THE CABINET OF JAN ŠVANKMAJER

Stephen & Timothy Quay (Large Door Ltd./Channel Four)
Velika Britanija/UK, 1984, 16 mm (DVD), 14'



Film sestavlja devetih malih lekcij iz zaznavanja, ki jih lutkovna podoba Jana Švankmajerja, čigar glava je odprta knjiga, predaja lutki, kateri gospodar glavo očisti nesnage ter jo napolni s podobno odprto knjigo. "Presenetljivo očarljivi in prijetni izleti v osupljivo (ter pogosto hudo mučno) delo tega ustvarjalca." Julian Petley

This film is structured as a series of nine little lessons in perception, taught by a puppet simulacrum of Jan Švankmajer, whose head is an opened book, to a doll whose head the master empties of dross and refills with a similar open book. "Charming and delightful excursions into this astonishing (and often deeply disturbing) directors work." Julian Petley

THE BROTHERS QUAY RETROSPECTIVE III

BREZ TEBE NE MORE SPODLETETI / CAN'T GO WRONG WITHOUT YOU (STILLE NACHT IV)

Stephen & Timothy Quay (Koninck Studios)
Velika Britanija/UK, 1993, 35 mm, 3'



Tako kot *Ali sva še vedno poročena?* tudi četrti film serije *Stille Nacht* prikazuje belega zajca in otroško lutko ob glasbeni spremljavi nežnih melodij skupine *His Name Is Alive*.

The fourth film of the *Stille Nacht* series, in which, as in *Are We Still Married?*, a white rabbit and a child's doll are choreographed to the ethereal tunes of *His Name Is Alive*.





RETROSPEKTIVA BRATOV QUAY III

GLAVNIK / THE COMB

Stephen & Timothy Quay (Koninck Studios)
Velika Britanija/UK, 1990, 35 mm, 17'



Pravljčna mini drama je posvetilo pisatelju Robertu Walserju. Nemirni spanec speče lepote vznemirja prisotnost nečesa zlega in hkrati viteški pohod kneziča, ki prispe na rob jesenskega gozda.

A fairytale dramalette in homage to the writings of Robert Walser. The restless sleep of a sleeping beauty is agitated by an evil presence and by the parallel quest of a princeling who arrives at the edge of an autumnal forest.

THE BROTHERS QUAY RETROSPECTIVE III

MASKA / THE MASK

Stephen & Timothy Quay (Se-Ma-For Film/Polish Institute London/Render 305)
Poljska, Velika Britanija/Poland, UK, 2010, 35 mm, 23'



"V zgodbi korak za korakom, malo po malo, nastaja 'nekaj', v nenadnem trenutku 'privzetja spola' pa stroj pridobi obliko prelepe ženske Duenne. Neusmiljena Duenna se poda na misijo v veliko kraljestvo, kjer hoče najti in uničiti princa [...]. Kot kaže, je stroj v procesu tako imenovanega 'privzetja spola' privzel tudi element zavesti. Toda za to zavest niti gledalec niti stroj sam še ne vesta. Vsa zgodba temelji na tej večplastni in zaskrbljujoči dvomnosti. Biti programiran za ubijanje, hkrati pa sposoben dvomiti v ta program. Konflikt med strojem in dušo v filmu ustvari opustitev zaupanja in dvoma." Brata Quay



"Within the story 'it' is created step by step, bit by bit, until at the sudden moment of 'acquiring gender' the machine takes on the form of a beautiful woman, Duenna. The merciless Duenna sets off on a mission to a great kingdom to find and destroy the prince [...]. It seems that the machine, in the course of the so-called 'acquisition of gender', acquired an element of consciousness. Yet this consciousness is still unclear to the viewer and even the machine herself. The whole story is based on this multi-layered and worrisome ambiguity. Programmed to kill, while at the same time capable of questioning the program. This conflict between the machine and the soul creates a suspension of belief and disbelief within the film." The Quay Brothers



FILMSKA RETROSPEKTIVA MALCOLMA SUTHERLANDA

Filmska retrospektiva Malcolm Sutherlanda

Preden je Malcolm Sutherland odkril animacijo v Quickdraw Animation Society v Calgaryju v provinci Alberta, je študiral astronomijo in klasično tiskarstvo. Samostojno in v sodelovanju z Državnim filmskim odborom Kanade je posnel vrsto animiranih filmov. Precej svojih filmov je lahko spremljal na velikih festivalih animiranega filma po vsem svetu. Živi v Montrealu v provinci Quebec.

Več o njegovem delu na www.animalcolm.com

MALCOLM SUTHERLAND FILM RETROSPECTIVE

Malcolm Sutherland Film Retrospective

Malcolm Sutherland was a student of both astronomy and classical printmaking before he discovered animation at the Quickdraw Animation Society in Calgary, Alberta. He has since made many animated films, both independently and with the National Film Board of Canada. He has been lucky enough to accompany several of his films at major animation festivals around the world, and currently lives in Montreal, Quebec.

More on his projects at: www.animalcolm.com

*Filmska
retrospektiva
Malcolm
Sutherlanda
Malcolm
Sutherland Film
Retrospective*



FILMSKA RETROSPEKTIVA MALCOLMA SUTHERLANDA

MESTO ROBOTOV 1 / ROBOT CITY 1

Malcolm Sutherland

Kanada/Canada, 2002, miniDV, 1'48"



Življenje v mestu robotov. Izrezljanka iz papirja, posneta s pomočjo snemalnega sistema iz škatle za malico in primitivne večplastne podlage iz pleksija. Prvi dokončan film Malcolma Sutherlanda, ustvarjen leta 2002.

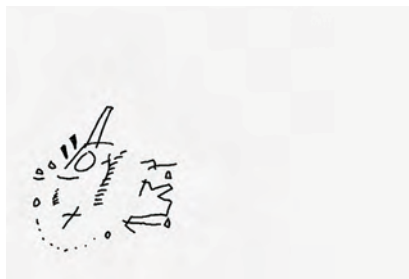
Life in the *Robot City*. Paper cut-out animation shot using a lunchbox video assist and a primitive plexiglass multiplane setup. Malcolm Sutherland's first complete film, made in 2002.

MALCOLM SUTHERLAND FILM RETROSPECTIVE

SALT PEANUTS JAM

Malcolm Sutherland

Kanada/Canada, 2002, miniDV, 1'



Hiter eksperiment. Prva eksperimentalna animacija, izdelana s pomočjo grafične tablice in z glasbeno spremljavo Dizzyja Gillespieja.

A quick experiment. This was the first experimental animation done using a wacom tablet to music by Dizzy Gillespie.

HERITAGE CANADA DANCE PSA

Malcolm Sutherland

Kanada/Canada, 2003, miniDV, 0'30"



Gre za oglas, ki ga je kanadski filmski sklad naročil za mednarodni dan plesa 2004 ustanove Heritage Canada. Za režijo in animacijo je poskrbel Malcolm Sutherland, za glasbo pa Luigi Allemano.

This is a PSA commissioned by the National Film Board of Canada for Heritage Canadas international day of dance in 2004. Directed and animated by Malcolm Sutherland, with music by Luigi Allemano.



**RISBA BREZ NASLOVA 3 /
UNTITLED DRAWING 3**
Malcolm Sutherland
Kanada/Canada, 2002, miniDV, 3'



Animacija pod kamero, sličica za sličico, zgolj za zabavo. Ustvaril jo je Malcolm Sutherland, zvok pa je prispeval Sun Ra.

An under the camera frame-by-frame drawing, done just for fun. Made by Malcolm Sutherland, sound borrowed from Sun Ra.

FILMSKA RETROSPEKTIVA MALCOLMA SUTHERLANDA

TO / THIS
Malcolm Sutherland
Kanada/Canada, 2004, miniDV, 8'



Počasen, meditativen animirani film Malcolma Sutherlanda s petjem tibetanskih menihov. Študentsko delo.

A slow-paced, meditative film animated by Malcolm Sutherland, with chanting by Tibetan Monks. A student film.

MALCOLM SUTHERLAND FILM RETROSPECTIVE

MESTO ROBOTOV 2 / ROBOT CITY 2
Malcolm Sutherland
Kanada/Canada, 2005, miniDV, 0'45"



Mesto robotov – nadaljevanje. V mestu robotov čas beži.

Robot City - The Sequel - Time passes in Robot City.

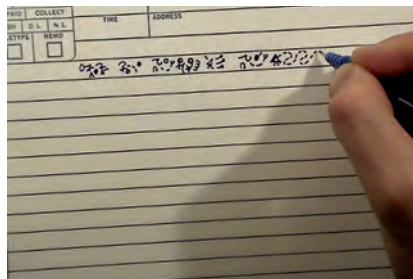


FILMSKA RETROSPEKTIVA MALCOLMA SUTHERLANDA

PTIČJI KLICI / BIRDCALLS

Malcolm Sutherland

Kanada/Canada, 2005, miniDV, 5'



V tem animiranem kratkem filmu oživijo zapisani jeziki ptic.

In this animated short we see the written languages of birds come to life.

MALCOLM SUTHERLAND FILM RETROSPECTIVE

2 OČESI / 2 EYES

Malcolm Sutherland

Kanada/Canada, 2005, miniDV, 3'



Kratek eksperiment animiranja pod kamero, izdelan s pomočjo gline in črnila. Podobe in zvok so nastajali po stopnjah, ko sta si jih izmenjevala animator Malcolm Sutherland in glasbenik Simon Belair.

A short under-the-camera animation experiment using clay and ink. The image and sound were created in layers, passed back and forth between animator Malcolm Sutherland and musician Simon Belair.

TURISTI / THE TOURISTS

Malcolm Sutherland

Kanada/Canada, 2007, miniDV, 3'



Še en minljiv dan na obali ...

V tem animiranem kratkem filmu se Malcolm Sutherland ljubeče norčuje iz minljivega, a hkrati neskončnega življenja turista na plaži. Animacija v tehniki črnila na papirju.

Another transient day at the beach...

In this animated short Malcolm Sutherland lovingly pokes fun at the transient yet timeless life of the beach tourist. Animated ink on paper.



VELIKI NAČRT / GREAT AMBITION

Malcolm Sutherland
Kanada/Canada, 2008, miniDV, 2'45"



Animirani kratki film govori o pevcu s podeželja, ki odkrije življenje v velikem mestu. Poklon studiu UPA iz 50. let. Glasbena spremljava je star posnetek *The Arizona Yodeler* sester DeZurik, znanih tudi kot The Cackle Sisters.

In this animated short a singer from the country discovers life in the big city. A homage to the UPA studio of the 1950s. The music is an old recording called *The Arizona Yodeler* by the DeZurik Sisters, also known as the Cackle Sisters.

FILMSKA RETROSPEKTIVA MALCOLMA SUTHERLANDA

IGRA Z OBLIKAMI / FORMING GAME

Malcolm Sutherland (NFB)
Kanada/Canada, 2008, 35 mm, 5'45"



Navodila: Odpri škatlo. Razgrni ploščo. Za začetek igre na ploščo položi kakršnokoli obliko in jo usmerjaj z rokami. Zvrstil se bo niz oblik. Morda se bodo zdele znane ali bodo nakazovale prikrito zaporedje. Poskusi vplivati na oblike ali pa se udobno namesti in pusti, da nastajajo same od sebe. Ne obremenjuj se z zmago. *Igra z oblikami* je igra za ustvarjalno zabavo.

Igra z oblikami, ki je rezultat nekajmesečne interakcije med ustvarjalcem animiranih filmov Malcolmom Sutherlandom ter skladateljem in glasbenikom Luigijem Allemanom, je očarljiv ples oblike in zvoka. Vključuje glasbeno kadenco Ravija Shankarja.

MALCOLM SUTHERLAND FILM RETROSPECTIVE



Instructions: Open box. Unfold board. To begin play, place any shape on the board and interact with it with your hands. A series of forms will unfold. They may seem familiar or suggest a hidden order. Try to influence the shapes, or sit back and let them arise naturally. Do not be concerned with winning. *Forming Game* is played for creative fun.

The result of several months of interplay between animation filmmaker Malcolm Sutherland and composer and musician Luigi Allemano, *Forming Game* is an engaging dance of shape and sound. Includes musical cadenza by Ravi Shankar.





FILMSKA RETROSPEKTIVA MALCOLMA SUTHERLANDA

POP MONTREAL AD

Malcolm Sutherland

Kanada/Canada, 2009, miniDV, 0'30"



Spot za festival Pop Montreal 2009. Za režijo in animacijo je poskrbel Malcolm Sutherland, za oblikovanje Janice Wong in Jason Delmarr, za glasbo pa Socalled.

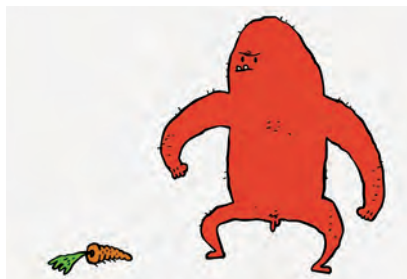
The Pop Montreal Festival 2009 clip. Directed and animated by Malcolm Sutherland, Design by Janice Wong and Jason Delmarr, Music by Socalled.

MALCOLM SUTHERLAND FILM RETROSPECTIVE

JESTI, SRATI, SPATI / EAT SHIT SLEEP

Malcolm Sutherland

Kanada/Canada, 2009, miniDV, 0'45"



Oh, odrasti že.

Oh grow up.

ASTRONOMOVE SANJE / THE ASTRONOMERS DREAM

Malcolm Sutherland

Kanada/Canada, 2009, miniDV, 7'15"



Ko lačen astronom med reševanjem problema zaspi, rešitve ne odkrije v vesolju, ampak v nadrealistični prehranjevalni verigi svoje podzavesti. Zvok in glasbo je prispeval Leon Lo.

When a hungry astronomer falls asleep while working on a problem, he discovers a solution not in outer space, but in the surreal food-chain of his subconscious mind. Sound and music by Leon Lo.



PARTICIPACTION AD 1

Malcolm Sutherland
Kanada/Canada, 2009, miniDV, 0'30"



Oglas, ki ga je Malcolm Sutherland režiral in animiral za neprofitno skupino ParticipACTION. Za produkcijo in oblikovanje zvoka je poskrbel studio Pascal Blais.

A commercial directed and animated by Malcolm Sutherland for the non-profit group ParticipACTION. Production and sound design by Studio Pascal Blais.

PARTICIPACTION AD 2

Malcolm Sutherland
Kanada/Canada, 2009, miniDV, 0'30"



Oglas, ki ga je Malcolm Sutherland režiral in animiral za neprofitno skupino ParticipACTION. Za produkcijo in oblikovanje zvoka je poskrbel studio Pascal Blais.

A commercial directed and animated by Malcolm Sutherland for the non-profit group ParticipACTION. Production and sound design by Studio Pascal Blais.

MALCOLM SUTHERLAND FILM RETROSPECTIVE

LIGHT FORMS

Malcolm Sutherland
Kanada/Canada, 2010, miniDV, 4'



Lebdeč eksperimentalni animirani film Malcolma Sutherlanda, ustvarjen brez posebnega razloga. Tudi glasbena podlaga je Sutherlandovo delo.

A short experimental floaty & aimless animation by Malcolm Sutherland.
Soundtrack is also made by Malcolm Sutherland.



FILMSKA RETROSPEKTIVA MALCOLMA SUTHERLANDA

PRAZNIK / LA FÊTE

Malcolm Sutherland

Kanada/Canada, 2010, miniDV, 6'30"



Skici podoben kratki animirani film prikazuje ljudi ob praznovanju državnega praznika v Montrealu v provinci Quebec. Gre za neodvisno produkcijo v režiji in animaciji Malcolma Sutherlanda z glasbo Kevina Kardasza, ki jo je finančno podprl Conseil des arts et des lettres du Québec.

A short sketchbook-style animated film that takes a look at people at *La Fete Nationale* celebration in Montreal, Quebec. The film was an independent production, directed and animated by Malcolm Sutherland with music by Kevin Kardasz, and was produced with financial assistance from The Conseil des arts et des lettres du Québec.

MALCOLM SUTHERLAND FILM RETROSPECTIVE

SENCA / UMBRA

Malcolm Sutherland

Kanada/Canada, 2010, miniDV, 5'35"



Raziskovalec se poda na pustolovsko pot v neznani svet, a zazdi se, da je tam že bil. Animacija je v celoti narisana na roko; je mešanica risbe na papir in digitalne animacije. Za glasbo sta poskrbela Alison Melville in Ben Grossman, priredbo zvoka za film Leon Lo, za montažo zvoka pa Malcolm Sutherland.

An explorer adventures into an unknown world, yet it seems that he has been there before. The animation is all hand-drawn; a mix of drawing on paper and digital animation. With music by Alison Melville and Ben Grossman, and foley by Leon Lo. Sound design / mix by Malcolm Sutherland.



Poselbne predstavitev
Special Programmes





Avantgardni film je kot feniks, vedno znova se uodi

Pri pisanju o zgodovini avantgardnega animiranega filma najprej naletimo na konceptualni problem. Na splošno se strinjamo, da je bilo gibanja avantgardnega filma (futurizem, dadaizem, nadrealizem) konec okoli leta 1930 s pojavom zvočnega filma in koncem mecenstva. Po tem letu se je začel oblikovati koncept eksperimentalnega filma, najprej v Združenih državah Amerike.

Je torej bolj umestno uporabljati izraz "eksperimentalni" namesto "avantgardni" film? Nikakor ne, filmi Petra Kubelka (**Arnulf Rainer**) ali Jordana Belsona (**Draž**) se brez dvoma uvrščajo med eksperimentalne filme – z oblikovnimi prijemi se ukvarjata skozi ves film –, kar pa ne velja za filme Franka Mourisa (**Frank Film**), Theodora Usheva (**Drux Flux**) ali Philippa Grammaticopoulou (**Trebuhi**), ki se bolj posvečajo narativnim, diskurzivnim ali celo zgodovinskim vprašanjem. Izraz "avantgardni film" moramo jemati v najširšem pomenu besede; kot film, za katerega so značilni klasični ali industrijski prijemi, in kot film, ki se osredotoča bodisi na tehnično ali estetsko raziskovanje temeljev filma ali uprizorjanja. S tega stališča vsi filmi te retrospektive na neki način sodijo v avantgardo, saj se ukvarjajo z raziskovanjem.

Izraz "avantgarda" smo pojasnili, zato se lotimo še izraza "animirani film"; toliko težja naloga, saj gre za precej nov koncept, ki se je pojavil okoli leta 1960 v času nastanka prvega festivala, posvečenega temu filmu (Annecy), in prvega umetniškega združenja ASIFA. Pred tem smo imeli na eni strani *cartoon* oziroma humoristične risanke industrijskega tipa in na drugi nekaj umetnikov z močno ustvarjalno energijo, ki so se podali na samostojno pot: Oskar Fischinger, Len Lye, Norman

Like a Phoenix, Avant-Garde Film is Born Again and Again

When writing about the history of avant-garde film, a conceptual problem arises at the very start. Generally it is agreed that the movement of avant-garde film (futurism, dadaism, surrealism) ended around 1930 with the rise of sound film and decline of patrons. From this year onwards, the concept of experimental film began to be formed, beginning in the United States of America.

Is it therefore more appropriate to use the term "experimental" rather than "avant-garde" film? Certainly not, as films by Peter Kubelka (**Arnulf Rainer**) and Jordan Belson (**Allures**) undoubtedly rank as experimental films – dealing with design processes throughout the film – which, however, cannot be said for films by Frank Mouris (**Frank Film**), Theodor Ushev (**Drux Flux**) and Philippe Grammaticopoulos (**The Bellies**), which rather explore narrative, discursive or even historical issues. The expression "avant-garde film" has to be taken in the widest sense possible: as a film typically employing traditional or industrial procedures, and as a film focusing either on technical or aesthetic exploration of film or performance foundations. From this viewpoint, all films of this retrospective are avant-garde in the sense that they focus on exploration.

Having explained the term "avant-garde", we can now deal with the expression "animated film". The concept being fairly new, the task is that much more difficult: it only appeared around 1960 when the first festival dedicated to such films was formed (Annecy), and so was the first professional society, ASIFA. Earlier, on the one hand there was the term *cartoon* comprising humorous cartoons of industrial type, and on the other hand there were certain artists with powerful creative

*Retrospektiva
avantgardnega
animiranega filma
Avant-Garde
Animated Film
Retrospective*



McLaren. Obrobna obravnava ustvarjalnosti teh umetnikov je bila tolikšna, da je McLaren leta 1953 za film *Sosedje* prejel oskarja v kategoriji za najboljši dokumentarni film. Razvoj koncepta "animirani film" je torej omogočil združevanje filmov, posnetih v tehniki animacije sličico za sličico, ne glede na to, ali gre za risano animacijo na filmski trak, animacijo na igličasti ekran ali praskanje na filmski trak. V 60. letih je eksperimentalni film doživel razcvet s "podzemnim" (*underground*) gibanjem in pojavom strukturalnega filma. Režiserji so uporabljali tehnične postopke, ki so bili zelo blizu animacijskim tehnikam. Tako je Stan Brakhage v filmu **V svetlobi vešč** leta 1963 na filmski trak nalepil krila mrčesa in bilke trave. Storm De Hirsch je v **Pe-yote Queen** leta 1965 s sličicami na filmskem traku in kaleidoskopskimi segmenti prikazala prsi, ribe, rože. To opevanje ženske energije je delovalo kot nekakšno psihedelično praznovanje. Pa vendar niti Brakhage ne Storm De Hirsch, legendarni figuri ameriške avantgarde, nista ustvarjala v mladi skupini režiserjev animiranega filma. Prav tako Standish Lawder, ki je v **Ubežniku** uporabil ponavljajoče se prizore in optično manipulacijo kratkega prizora iz risanke. Težko bi bilo torej na eksperimentalne režiserje gledati kot na animatorje. Nekatere filme Roberta Breera, Jamesa Whitneya in Stana VanDerBeeka, ki pripadajo ameriškemu filmskemu "undergroundu", pa so vendarle prikazali na prvih festivalih animiranega filma. Tako kot koncept avantgarde moramo tudi koncept animacije uporabiti v najširšem pomenu besede. Torej moramo upoštevati tudi svetlikanje (**Stroboskopski šum**~ Manuela Knappa), izkrivljanje in lomljenje svetlobe (**Tam in tu** Andrzeja Pawlowskega) ter različne poskuse optične manipulacije (**Plameni** Patricka Bokanowskega).

V širokem izboru filmov bomo opazili tudi nekatere večje tendence. Najprej pojav vključevanja slikarstva v film, zaradi česar sta Viking Eggeling (**Diagonalna simfonija**) in Hans Richter (**Ritem 21**) pionirja geometrijsko-abstraktnega filma. K temu gibanju lahko prištejemo **Manjkajoči prostor** Barta Vegterja, film, pri katerem je uporabil rotacijo kocke, ter **Pravokotnik**

energy who paved their own path: Oskar Fischinger, Len Lye, Norman McLaren. So marginally their creativity was treated that in 1953 McLaren was awarded an Academy Award for *Neighbours* in the category for best documentary film. As the concept of "animated film" was being developed, it was able to encompass all films recorded in the animation technique – image after image – be it hand-drawn animation, pinscreen animation or scratch animation. In 1960s the experimental film flourished thanks to the *underground* movement and the emergence of structural film. Directors used various techniques that were very close to animation. In 1963, Stan Brakhage thus pasted insect wings and blades of grass on the filmstrip for **Mothlight**. In 1965, Storm De Hirsch used images on filmstrip and kaleidoscope segments to show breasts, fish, flowers in **Pe-yote Queen**. Such praise of feminine energy functioned as some sort of psychedelic feast. However, neither Brakhage nor Storm De Hirsch, the legendary figures of American avant-garde, were part of the young group of animators. The same goes for Standish Lawder's **Runaway**, where he applied repeating scenes and optic manipulation of a short scene taken from a cartoon. It would thus be difficult to consider experimental directors as animators. However, some films by Robert Breer, James Whitney and Stan VanDerBeek, classified as American "underground" film, were still shown at first festivals of animated film. Like the concept of avant-garde, animation has to be applied in the widest sense possible. We therefore also have to consider the light glistening (**Stroboscopic Noise**~ by Manuel Knapp), or being bent and refracted (**Here and There** by Andrzej Pawłowski), as well as various attempts at optical manipulation (**Flammes** by Patrick Bokanowski).

Certain major tendencies will also be noticeable in the wide selection of films. The first example is the phenomenon of introducing painting into film, which makes Viking Eggeling (**Diagonal Symphony**) and Hans Richter (**Rhythmus 21**) the pioneers of geometrical-abstract film. Also included in this



in pravokotniki Renéja Jodoina, kjer je pravokotni zaslon izhodiščna in obenem končna točka vse serije oblikovnih variacij.

S približevanjem filma glasbi pa so režiserji skušali poiskati glasbenim oblikam enakovredno plastičnost: to so koreografija **Svetlobni ritem** Mary Ellen Bute, znameniti **Oko in uho** Stefana in Franciszke Themerson ter privlačni **Preženite mračne skrbi** Normana McLarenja in Evelyn Lambart. To je bilo močno gibanje, kamor se uvrščajo tudi nekatera nedavna dela, denimo **Plamuz** Zbigniewa Rybczyńskiego, **Nota C** Christopherja Hintona, **Tonespor** Lejfa Marcussena in **Bru Ha Ha!** Stevena Woloshena. V džezu, klasični in sodobni glasbi sta iskala navdih Pierre Hébert in Anton Weben, Norman McLaren pa je v **Sinkromiji** sam napisal bugivugi s pomočjo sintetičnih zvokov, ki jih je refotografiral na filmski trak in tako ustvaril vizualni ekvivalent glasbi. Glasbeni vpliv je prav tako viden v kompleksnih delih, denimo v **Javnem glasu** Lejfa Marcussena in **Uglaševanju glasbil** Jerzja Kucia, dveh konceptualno in tehnično bogatih filmih, ki gledalca popeljeta v neverbalni svet vrtoglavega domišljjskega prostora.

Ko smo že pri domišljiji in prostoru, pa vpeljimo še tretje gibanje, ki bi ga lahko imenovali spiritualizem. Znana je anekdota o filmu **Tusalava**, ki ga je leta 1929 posnel Len Lye. Za film, v katerem je uporabil klasično tehniko risanja na trak, je navdih iskal v tradicionalni umetnosti s Samoe. Po določenem času se je izkazalo, da neki prizor v filmu natančno prikaže protitelesce, ki so ga šele nekaj let pozneje odkrili biologi. Len Lye se je oprl na to ugotovitev in razvil teorijo o obstoju genetskega spomina pri človeku. Ne bom se spuščal v resnost Lyeve teorije, lahko pa omenim filme, ki imajo spiritualistično razsežnost, recimo **Jantra** Jamesa Whitneyja, nekakšen molitveni mlinček, ki spominja na mitologijo prapoka, **Peyote Queen** v režiji Storm de Hirsch, ki se nedvomno uvršča v gibanje new age, **Draž** Jordana Belsona s stelarnimi in celičnimi podobami ali **Duo Cocertantes** Larryja Jordana, čigar podobe spominjajo na vstajenje ali ponovno rojstvo.

category could be **In Need of Space** by Bart Vegter, a film in which he used a rotating cube, and **Rectangle & Rectangles** by René Jodoin, with the rectangle screen serving as the starting as well as final point of the entire series of design variations.

By bringing film closer to music, directors sought to find the plasticity that equals music forms. Such are the choreography **Rhythm in Light** by Mary Ellen Bute, the renowned **The Eye and the Ear** by Stefan and Franciszka Themerson and the appealing **Begone Dull Care** by Norman McLaren and Evelyn Lambart. This was a strong movement also featuring some recent works like **Plamuz** by Zbigniew Rybczyńskiego, **cNote** by Christopher Hinton, **Tonespor** by Leif Marcussen and **Bru Ha Ha!** by Steven Woloshen. Pierre Hébert and Anton Weben sought inspiration in jazz as well as classical and contemporary music, whereas in **Synchromy** Norman McLaren wrote a boogie-woogie himself using synthetic sounds that he rephotographed on film, thus creating a visual equivalent to music. The music influence is also seen in complex works like **The Public Voice** by Leif Marcussen and **Tunning the Instruments** by Jerzy Kucia, two conceptually and technically rich films that take the viewer in the nonverbal world of a vertiginous imaginary space.

Speaking of imagination and space, let us introduce the third movement that could be named spiritualism. There is a famous anecdote about the film **Tusalava**, which was recorded by Len Lye in 1929. He sought inspiration for the film, in which he used the classic hand-drawn technique, in traditional Samoan art. After some time it turned out that a certain scene in the film shows an antibody that was only discovered a few years later. Len Lye believed in the finding, forming the theory on the existence of genetic memory in human. Let me not dwell on the credibility of Len Lye's theory, but I can mention the films that sport a spiritualist dimension, such as **Jantra** by James Whitney, a prayer wheel of a kind, reminiscent of the big bang mythology, **Peyote Queen** directed by Storm de Hirsch, which certainly classifies within the new age movement, **Allures** by



RETROSPEKTIVA AVANTGARDNEGA ANIMIRANEGA FILMA

Za konec pogledimo še dve pojmovanji avantgardnega animiranega filma. Prvo trdi, da gre za nedostopen, težko razumljiv in intelektualen filmski žanr. Če so nekateri filmi res zahtevni (recimo Kubelkov **Arnulf Rainer**), pa so drugi zelo otroški. To velja za karikaturni **Človeški živalski vrt** v režiji Yōija Kurija ali **Bleščečo belino** Normana McLarena, energično **Mesečino** Bärbel Neubauer, osupljivi **Fast Film** Virgila Widricha. Drugo pojmovanje pa zagovarja tezo, da gre venomer za poustvarjanje enakih filmov, saj česa novega ne moremo več odkriti. Toda poskusite poiskati kakšen film, ki bi bil podoben delu **Vizija** Kiliana Dellersa. Ali filmu **Dromosfera** Thorstena Fleischa? Ali **Metropolisu** v režiji Miraia Mizuea? Ali originalnim podobam članov skupine Semiconductor v **200 nanoweberjev**? In kaj porečete na intimno in čutno vzdušje, ki ga ustvarjajo risbe v **Laitue** Nicholasa Brooksa?

Gibanja avantgardnega filma je bilo konec leta 1930. Sam pojem avantgarde oziroma skupine ljudi, ki so odprli pot (ne pozabimo na vojaški izvor besede avantgarda), se je povsod ohranil: v Združenih državah Amerike, na Japonskem, v Kanadi, Evropi in še kje. Ves čas so govorili o koncu eksperimentiranja in raziskovanja, češ da je že vse odkrito. Vendar pa v aktualnem kontekstu tehnološkega razvoja eksperimentalni film doživlja nekakšno zlato dobo. To je torej usoda avantgarde: smrt, nato spet rojstvo, ponovna smrt in ponovno rojstvo.

Marcel Jean

AVANT-GARDE ANIMATED FILM RETROSPECTIVE

Jordan Belson featuring stellar and cellular images, or **Duo Cocertantes** by Larry Jordan, whose images remind of resurrection or rebirth.

Finally, let us consider two interpretations of avant-garde animated film. The first one considers it an inaccessible, hardly comprehensible and intellectual film genre. While some films are really demanding (such as **Arnulf Rainer** by Kubelka), some others really seem as if made for children. This can be said for the caricature-like **Human Zoo** directed by Yōija Kuri or **Blinkity Blank** by Norman McLaren, the vigorous **Moonlight** by Bärbel Neubauer, the stunning **Fast Film** by Virgil Widrich. The other interpretation, however, supports the premise that the same films are being re-created repeatedly as nothing new can be discovered. But can you try to find a film that looks like the **Vision** by Kilian Dellers? Or the film **Dromosphère** by Thorsten Fleisch? Or **Metropolis** by Mirai Mizue? Or the original images of the Semiconductor group in **200 Nanowebbers**? And what can you say about the intimate and sensual atmosphere created by drawings in **Laitue** by Nicholas Brooks?

The movement of avant-garde film was over in 1930. The very notion of avant-garde i.e. the group of people that paved the way (not forgetting the military origin of the term avant-garde) has been preserved everywhere from the United States to Japan, Canada, Europe and elsewhere. The end of experimentation and research in the sense that everything has been discovered has been talked about incessantly. This, then, is the fate of avant-garde: death, then rebirth, a new death and again rebirth.

Marcel Jean



RETROSPEKTIVA AVANTGARDNEGA ANIMIRANEGA FILMA: PROGRAM I

**DIAGONALNA SIMFONIJA / SYMPHONIE
DIAGONALE / DIAGONAL SYMPHONY**

Viking Eggeling

Nemčija/Germany, 1921, 16 mm, nemi/silent,
6'40"



"Edini film Vikinga Eggelunga je izjemen in obenem ganljiv: kozmični ples abstraktnih jedrnatih figur, ki privrejo na dan in se nato vključijo v konstruktivne in destruktivne sekvence, ter nematerialnih pojavov, ki so kot preobrazba materije prikazani v več ravneh." Louise O'Connor.

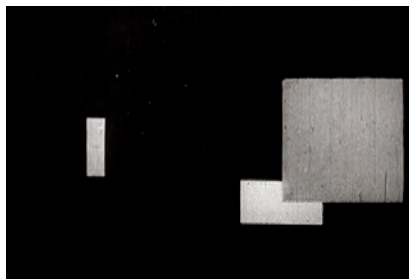
"The only film by Viking Eggeling is exceptional and moving at the same time: a cosmic dance of concise, abstract figures that emerge to the surface and then enter constructive and destructive sequences, and of immaterial phenomena displayed in several layers in the form of transforming the matter." Louise O'Connor.

AVANT-GARDE ANIMATED FILM RETROSPECTIVE: PROGRAMME I

RITEM 21 / RHYTHMUS 21

Hans Richter

Nemčija/Germany, 1922–24, 16 mm, nemi/silent,
4'



Ritem 21, ki je bil sprva naslovljen *Film je ritem*, je prvi film Hansa Richterja. V njem eksperimentira s kvadratnimi oblikami; te se pojavljajo v kompozicijah, ki segajo od zelo preprostih začetnih posnetkov prepleta kvadratov in okvirja do zelo kompleksnih sestavov. Rezultat je uničenje kinematografske iluzije globine. Richter z gibanjem teh oblik ustvari precizen ritem.

Rhythmus 21, originally known as *Film ist Rhythmus*, is Hans Richter's first film. In it he experiments with square forms, which, initially entangling with the frame, appear in very simple to very complex compositions. The effect is a subversion of the cinematic illusion of depth. Richter creates a precise rhythm with the movement of these shapes.

ANEMIČNI FILM / ANÉMIC CINÉMA

Marcel Duchamp

Francija/France, 1925–26, 16 mm, nemi/silent,
8'25"



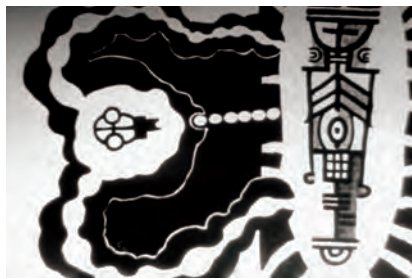
Značilen dadaistični film Marcela Duchampa, pri katerem je sodeloval Man Ray. Nesmiselne besedne zveze, razporejene v spirale, se berejo z zunanje proti notranji strani. To vzbuja pridih erotike, ki je še poudarjen z gibanjem vzorca naprej in nazaj. Duchamp je s pomočjo optičnih eksperimentov ustvaril privlačen, skoraj hipnotičen učinek.

A characteristically Dada film by Marcel Duchamp who was assisted by Man Ray. Nonsensical phrases are arranged in spiral patterns and read from outside inwards. This suggests a sense of eroticism, which is reinforced with the backward forward direction of pattern movement. Duchamp employed optical experiments to create an engaging, near hypnotic effect.



TUSALAVA

Len Lye (Film Society)
Velika Britanija/UK, 1929, 16 mm, nemi/silent,
11'



Len Lye je za *Tusalavo* uporabil postopek *cel animacije*, kar pomeni, da je fotografiral približno 4400 različnih risb. Film se začne s tremi pravokotniki, ki delijo platno, ter zvijajočo in upogibajočo se vrsto pik in krogov. Zvijajoče se oblike pa se preobražajo dalje, dokler niso izgnane s platna, nadomestijo pa jo spirale, ki jih požre črna pika.

Len Lye constructed *Tusalava* by *cel animation*, i.e. by photographing around 4400 different drawings. The film begins with the screen divided into three rectangles, with a series of dots and circles wriggling and twisting. The wriggling shapes continue to mutate until they are blown out of the screen and replaced by spirals, which are engulfed by a black dot.

RETROSPEKTIVA AVANTGARDNEGA ANIMIRANEGA FILMA: PROGRAM I

RITEM SVETLOBE / RHYTHM IN LIGHT

Mary Ellen Bute
ZDA/USA, 1934, 16 mm, 5'



Fotografirane podobe z različnimi svetlobnimi in snemalnimi učinki.

Photographed images with various light and camera effects.

AVANT-GARDE ANIMATED FILM RETROSPECTIVE: PROGRAMME I

ŠKATLA Z BARVICAMI / A COLOUR BOX

Len Lye (GPO Film Unit)
Velika Britanija/UK, 1935, 35 mm, 4'



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. Leta je 1935 na Mednarodnem festivalu kina v Bruslju prejel častno medaljo. Ker žirija ni imela primerne kategorije, v kateri bi ga nagradila, si je preprosto izmislila novo.

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. It won a Medal of Honour at the 1935 International Cinema Festival in Brussels. Having no suitable category in which to award the film, the jury simply invented a new one.



RETROSPEKTIVA AVANTGARDNEGA ANIMIRANEGA FILMA: PROGRAM I

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'



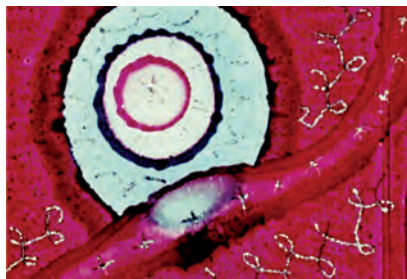
Vrnitev zakoncev Themerson k iskanju čistega filmskega jezika in izraz njune želje, da bi ustvarila vizualno ustreznico glasbi. Na različne načine, denimo ob krožnem valovanju vode, v katero spuštimo glinene kroglice, in lomljenju žarkov svetlobe na posebni leči, vizualno interpretirata štiri skladbe Karola Szymanowskega iz serije *Śtopiewnie*.

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 *Śtopiewnie*.

AVANT-GARDE ANIMATED FILM RETROSPECTIVE: PROGRAMME I

PREŽENITE MRAČNE SKRBI / BEGONE DULL CARE

Evelyn Lambart, Norman McLaren (NFB)
Kanada/Canada, 1949, 35 mm, 8'



Nenavadna animacija, v kateri sta Evelyn Lambart in Norman McLaren slikala neposredno na film. Rezultat je živahna interpretacija džeza v izvedbi Tria Oscarja Petersona, ki jo določajo tekoče linije in barva.

An extraordinary animation in which Evelyn Lambart and Norman McLaren painted directly on film. The result is a vivid interpretation, in fluid lines and colour, of jazz music played by the Oscar Peterson Trio.

BARVNI KRIK / COLOR CRY

Len Lye
ZDA/USA, 1952, 16 mm, 3'



Barvni krik je film, narejen po metodi fotograma. Lye je v temnici razvil 16-milimetrski trak, ga prekril s šablonami, barvnimi geli in predmeti (kosi tkanine, vrvice in rezilo žage) ter ga osvetlil. Film je zmontiral ob pesmi *Fox Hunt* (Sonny Terry), ki jo je interpretiral kot občutje črnega sužnja na begu pred tolpo linčarjev z ameriškega juga.

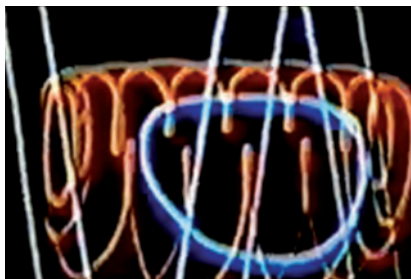
Color Cry is a direct film made by the 'rayogram' or 'shadow cast' method: strips of 16 mm film were laid out in a dark room, covered with stencils, colour gels, and objects such as fabrics, string and saw blades, and then exposed. The strips of film were edited to *Fox Hunt* by Sonny Terry, which Lye interpreted as the feelings of a black slave fleeing a Southern lynch mob.



PRIDI BLIŽE / COME CLOSER

Hy Hirsh

ZDA/USA, 1953, 16 mm, 7'



Abstraktni trakovi, ki spominjajo na konfete in zastavice, v sozvočju z glasbo s karibskega karnevala ustvarjajo kompleksne optične like.

Abstract ribbons like confetti and streamers to create complex optical figures, in harmony with the music of Caribbean carnival.

RETROSPEKTIVA AVANTGARDNEGA ANIMIRANEGA FILMA: PROGRAM I

TAM IN TU / TAM I TU / HERE AND THERE

Andrzej Pawlowski

Poljska/Poland, 1957, 35 mm, 9'



Abstrakten film, ki je nastal s snemanjem podob, projiciranih s pomočjo kompleksne naprave, ki jo sestavljajo premikajoče se leče, vrteče se oblike in kontrolni gumbi. Shrljiv učinek v misli priključuje trenutek stvaritve vesolja.

An abstract film created by shooting images projected by a complex device consisting of moving lenses, rotating shapes, and control knobs. The ghostly effect brings to mind the moment of the creation of the Universe.

AVANT-GARDE ANIMATED FILM RETROSPECTIVE: PROGRAMME I

MOŠKI IN NJEGOV PES STA ŠLA NA ZRAK / A MAN AND HIS DOG OUT FOR AIR

Robert Breer

ZDA/USA, 1957, 16 mm, 3'



Breer si v filmu izposodi najbolj poenostavljen in očitno primitiven način animacije – črno črto na beli podlagi, ki se počasi spremeni v zaporedje slik in abstrakcij – in ga povzdigne na raven kompleksne ter hkrati očarljive vizualne simfonije. Šele proti koncu filma se povsem jasno pokažeta moški in njegov štirinožni spremljevalec.

In this film, Breer takes the most reduced and conspicuously primitive mode of animation – a black line on a white ground that slowly morphs into a succession of images and abstractions – and raises it to the level of a complex yet charming visual symphony. Only toward the end of the work do the man and his canine companion come clearly into view.

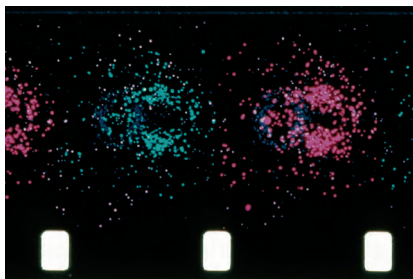


RETROSPEKTIVA AVANTGARDNEGA ANIMIRANEGA FILMA: PROGRAM II

JANTRA / YANTRA

James Whitney

ZDA/USA, 1950-57, 16 mm, 5'



Jantra je pripomoček za spodbujanje meditacije in notranjih videnj. Film *Jantra* je v celoti ročno delo. Whitney je z iglo prebadal karton in tako ustvarjal bogato izpopolnjene podobe. Te luknjaste mreže je prebarval z optičnim kopirnikom, da je lahko posnel osnovno strukturo lukenj. *Jantra* so sprva prikazovali kot nemi film.

A Yantra is an instrument for the promotion of meditation and inner visions. The film *Yantra* was made entirely by hand. By punching holes through cards with a needle, Whitney was able to produce images of rich complexity. These punched grids were coloured with an optical printer so that the basic structure of the holes could be filmed. *Yantra* was initially released as a silent film.

AVANT-GARDE ANIMATED FILM RETROSPECTIVE: PROGRAMME II

ARNULF RAINER

Peter Kubelka

Avstrija/Austria, 1958-1960, 35 mm, 6'30"



"Film je v celoti sestavljen iz sličic čiste črnine in čiste beline [...] Pri menjavanju posameznih črnih in belih sličic pride do hitrega migljanja, kot nastane pri filmskih projekcijah, med daljšimi odseki teme pa gledalec nestrpno pričakuje, da se migljanje vrne, ne da bi natančno vedel, v kakšni obliki bo prišlo." Fred Camper

"This is a film composed entirely of frames of solid black and solid white [...] When he alternates between single black and white frames, a rapid flicker of motion-pictures projection; during the longer sections of darkness one waits in nervous anticipation for the flicker to return, without knowing precisely what form it will take." Fred Camper

BLEŠČEČA BELINA / BLINKITY BLANK

Norman McLaren (NFB)

Kanada/Canada, 1955, 35 mm, 5'15"



Ta eksperimentalni kratki film je igriva vaja v utripajoči animaciji in nizanju trzajočih podob. McLaren se poigrava z zakoni, po katerih z očesno mrežnico zaznavamo pasliko, in na prazen film nanaša slike, s čimer doseže živahen, ritmičen učinek.

This experimental short film is a playful exercise in intermittent animation and spasmodic imagery. Playing with the laws relating to persistence of vision and after-image on the retina of the eye, McLaren engraves pictures on blank film creating vivid, percussive effects.



HIŠA / DOM / THE HOUSE

Jan Lenica, Walerian Borowczyk (Documentary
Film Studio)
Poljska/Poland, 1958, 35 mm, 12'



Neobičajen eksperiment razkriva zapleteno psihologijo človeka.

An unconventional experiment showing the complicated psychology of the human being.

RETROSPEKTIVA AVANTGARDNEGA ANIMIRANEGA FILMA: PROGRAM II

SCIENCE FRICTION

Stan VanDerBeek
ZDA/USA, 1959, 16 mm, 9'



Družbena satira o raketah, znanstvenikih in sodobni želji po tekmovanju.

A social satire against rockets, scientists and today's thirst for competition.

AVANT-GARDE ANIMATED FILM RETROSPECTIVE: PROGRAMME II

2/60 48 GLAV SZONDIJEVEGA TESTA / 2/60 48 KÖPFE AUS DEM SZONDI-TEST / 2/60 48 HEADS FROM THE SZONDI TEST

Kurt Kren
Avstrija/Austria, 1960, 16 mm, nemi/silent, 4'19"



Naslov Krenovega filma se nanaša na psihološko tehniko, ki ji pravimo Szondijev test. Štiriminutni film, ki je posnet v različnih hitrostih, razdrobi obraze v skrajnih bližnjih planih: oči, brada, rob lasišča, čelo, ki jih občasno prekine vrsta slik celega obraza. Deli telesa v filmu izgubijo svojo prvotno identiteto in postanejo predmeti formalnega zanimanja.

Kren's *48 Heads* refer to a psychological procedure known as the Szondi Test. Running four minutes and shot at various speeds, Kren's film fragments faces in extreme close-up: eyes, chins, hairlines, foreheads, with an occasional block of images using full-face. In *48 Heads* body parts lose their original identification and become the subject of formal concerns.



RETROSPEKTIVA AVANTGARDNEGA ANIMIRANEGA FILMA: PROGRAM II

DON KIHOT

Vladimir Kristl (Zagreb film)
Hrvaška (Jugoslavija)/Croatia (Yugoslavia), 1961,
35 mm, 10'42"



Zgodba filma, ki velja za eno najbolj impresivnih stvaritev zagrebške šole animiranega filma, je zelo osebna, celo avtobiografsko intonirana variacija na temo viteza brez strahu in pomanjkljivosti, ki se sooča z grozečimi masami mehanizirane civilizacije ter na nenavaden način izraža apoteozo neodvisnosti in svobode ogrožene enote.

The film that is considered one of the most impressive creations of the Zagreb School of Animated Film, is an intimate, even an autobiographical variation of the theme of a knight with no fear and no flaw, who is faced with menacing masses of the mechanised civilisation, thus curiously expressing the apotheosis of independence and freedom of an endangered entity.

AVANT-GARDE ANIMATED FILM RETROSPECTIVE: PROGRAMME II

DRAŽ / ALLURES

Jordan Belson
ZDA/USA, 1961, 16 mm, 7'



"Draž vidim kot kombinacijo molekularnih struktur in vesoljskih dogodkov, prepleteno s podzavestnimi in subjektivnimi pojavi, ki se vsi dogajajo hkrati. Začetek je skoraj povsem zaznaven, zaključek pa morda popolnoma nematerialen. Zdi se, da gre v nekem smislu za premik od materije proti duhu." Jordan Belson

"I think of *Allures* as a combination of molecular structures and astronomical events mixed with subconscious and subjective phenomena – all happening simultaneously. The beginning is almost purely sensual, the end perhaps totally nonmaterial. It seems to move from matter to spirit in some way." Jordan Belson

ČLOVEŠKI ŽIVALSKI VRT / HUMAN ZOO

Yōji Kuri
Japonska/Japan, 1962, 35 mm, 2'11"



Ženska moškega, ki ga je zaprla v kletko, neusmiljeno zbada ob spremljavi odsekanega godrnjanja. V filmsko formo prenesen japonski mistični ritem "Noh" si prizadeva prikazati pomanjkljivosti sodobnega sveta. Osnova za film sta pesem Shuntaro Tanigawe in glasba Toruja Takemitsuja.

A woman has a man trapped in a cage and prods him mercilessly to the accompaniment of staccato grunts. The film is a cinematic transposition of the Japanese mystic "Noh" rhythm and is intended to express the inadequacies of modern society. Based on a poem by Shuntaro Tanigawa and music by Toru Takemitsu



V SVETLOBI VEŠČ / MOTHLIGHT

Stan Brakhage

ZDA/USA, 1963, 16 mm, nemi/silent, 4'



Kaj bi večča videla v času svojega življenja od rojstva do smrti, če bi se črna spremenila v belo in bela v črno.

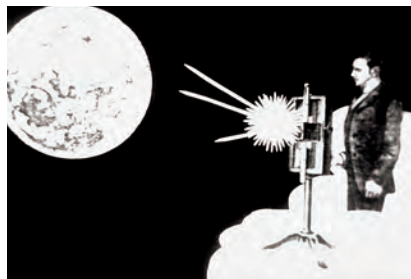
What a moth might see from its birth to its death if the black turned to white and white to black.

RETROSPEKTIVA AVANTGARDNEGA ANIMIRANEGA FILMA: PROGRAM II

DUO CONCERTANTES

Larry Jordan

ZDA/USA, 1964, 16 mm, 9'



Ozadje iz kolaža gravur in podobe starih knjig ter prekrivajočih se revij.

A collage of engravings used as a background and pictures of ancient books and overlapping magazines.

AVANT-GARDE ANIMATED FILM RETROSPECTIVE: PROGRAMME II

PEYOTE QUEEN

Storm de Hirsch

ZDA/USA, 1965, 16 mm, 8'



Peyote Queen se začne s črno-belimi perforacijami, ki utripajo v ritmu bobnov in se stopnjujejo v predeležene zaslone, obsijane s svetlobo, in kaleidoskopske učinke. Sledi živahna orgelska spremljava, na zaslону pa se odvije razigran niz preprostih praskank. Izbruh se umiri z vrnitvijo obrednega zvoka bobnov, ki ga tokrat spremlja petje, in samorefleksivno kodo.

Peyote Queen opens with black-and-white perforations that pulsate to the beat of drumming and escalate to light-bathed split screens and kaleidoscopic effects. Switching to lively organ accompaniment, a stream of simple scratchings rollick across the screen. The surge slows with the return of ritual drumming, this time with chanting, and a self-reflective coda.



RETROSPEKTIVA AVANTGARDNEGA ANIMIRANEGA FILMA: PROGRAM III

**JUTRO, JEZERO, VEČER V ANNECYJU /
MORNING, LAKE AND EVENING IN ANNECY**

Črt Škodlar (Triglav film)

Slovenija (Jugoslavija)/Slovenia (Yugoslavia), 1965,
35 mm, 7'30"



Poskus, da vizualna ekspresija pričara in omogoči
doživljanje glasbe.

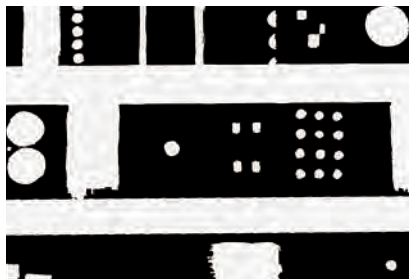
Visual expression of the feeling of music.

AVANT-GARDE ANIMATED FILM RETROSPECTIVE: PROGRAMME III

OP HOP – HOP OP

Pierre Hébert (NFB)

Kanada/Canada, 1966, 35 mm, 3'30"



Ročno izdelan eksperiment z utripajočo animacijo v
slogu praskanke na filmski trak. Prikazuje skupino
štiriindvajsetih abstrahiranih podob, ki se na
zaslonu razporejajo in prerazporejajo v različnih
kombinacijah. Rezultat je spreminjajoč se vzorec
zvoka in slike, ki ima za oko in uho drugačen ritem.

A hand-made, scratched-on film experiment in
intermittent animation. The images are a group
of twenty-four visuals, all non-representational,
which arrange and rearrange on the screen in many
combinations. The result is a changing pattern of
sound and image that has its own rhythm for eye
and ear.

UBEŽNIK / RUNAWAY

Standish Lawder

ZDA/USA, 1969, 16 mm, 6'



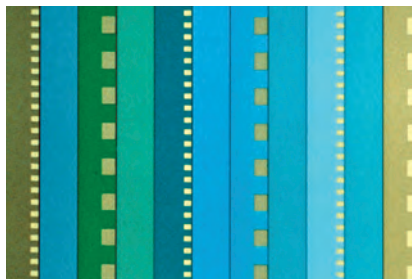
V filmu *Pobegli* Standish Lawder ujame trop psov
iz risank Walta Disneyja v navidezno neskončni
štirisekundni Möbiusov trak. S pomočjo optičnega
kopirnika, izdelanega iz pločevinke za kavo, nedolžni
original z degenerativnimi postopki in manipulacijami
povzdigne v novo filmsko realnost. Enako ponavljajo-
ča kot podoba je tudi wurlitzerska glasbena podlaga.

In *Runaway* Standish Lawder entraps a pack of
Walt Disney's cartoon dogs in a seemingly end-
less four second mobius strip. Using a homemade
optical printer fashioned from a coffee can, the
benign original is elevated into its own filmic reality
through various degenerative processes and ma-
nipulations. Equally repetitive as the image is the
wurlitzeresque soundtrack.



SINKROMIJA / SYNCHROMY

Norman McLaren (NFB)
Kanada/Canada, 1971, 35 mm, 7'27"



Film je pirotehnika klaviatur, toda melodijo "igra" le kamera. Norman McLaren je v filmu uporabil nove optične metode in tako zložil klavirske ritme glasbene podlage. Te je nato v barvah prenesel na površino zaslona, zato gledalec dejansko gleda to, kar posluša. Film predstavlja sinhronizacijo slike in zvoka v najčistejšem pomenu besede.

Here are pyrotechnics of the keyboard, but with only a camera to "play the tune." To make this film, Norman McLaren employed novel optical techniques to compose the piano rhythms of the sound track. These he then moved, in multicolor, onto the picture area of the screen so that, in effect, you see what you hear. It is synchronization of image and sound in the truest sense of the word.

RETROSPEKTIVA AVANTGARDNEGA ANIMIRANEGA FILMA: PROGRAM III

RUŠEVSKA SENCA / THE WOLD-SHADOW

Stan Brakhage
ZDA/USA, 1972, 16 mm, nemi/silent, 2'30"



Ruševska senca je filmski hommage bogu gozda. Brakhage je na slikarsko stojalo med kamero in drevesi, ki jih je nameraval posneti, namestil kos stekla. Po vsakem kadru, ki ga je pripravil, je posnel eno sličico, prebarval steklo in ga posnel še enkrat. Brakhage je za dveinpolminutno migljanje filma potreboval ves dan.

The Wold Shadow is a cinematic homage to the god of the forest. Brakhage placed a piece of glass on an easel between the camera and the trees that he planned to film. After composing each shot, he would take a single photographic frame, paint on the glass and then shoot the glass again. It took Brakhage a full day to shoot the shimmering two and a half minute long film.

AVANT-GARDE ANIMATED FILM RETROSPECTIVE: PROGRAMME III

FRANK FILM

Frank Mouris, Caroline Mouris
ZDA/USA, 1973, 35 mm, 8'51"



Z oskarjem nagrajeni animirani kratki film vsebuje dva zvočna posnetka. Na enem Mouris pripoveduje avtobiografijo, na drugem pa bere seznam besed, ki se začnejo na črko F. Tisto, kar posnetka povezuje in vpliva na njuno vsebino, je animiran kolaž fotografij iz različnih revij. Te so razvrščene po temah, ki se prelivajo druga v drugo.

The Academy Award-winning animated short, features two soundtracks – in one, Mouris narrates an autobiography, in the other, he reads off a list of words beginning with the letter F. Tying the two soundtracks together and influencing their subject matter is the animated collage of photos collected from magazines – all arranged by theme and each theme merging into the next.





RETROSPEKTIVA AVANTGARDNEGA ANIMIRANEGA FILMA: PROGRAM III

PLAMUZ

Zbigniew Rybczyński (Se-Ma-For Film Studio)
Poljska/Poland, 1973, 35 mm, 9'38"



V tem kratkem muzikalu spremljamo animacijo jam-sessiona džezovske zasedbe. Platno je razdeljeno na utripajoče ploskve barve, ki plešejo na glasbo različnih inštrumentov.

This musical short animates a cool jazz ensemble's jam-session, splitting the screen into pulsing shards of color that dance to different instruments from one moment to the next.

AVANT-GARDE ANIMATED FILM RETROSPECTIVE: PROGRAMME III

ODMOR ZA KAVO / COFFEE BREAK

Taku Furukawa
Japonska/Japan, 1977, 16 mm, 3'

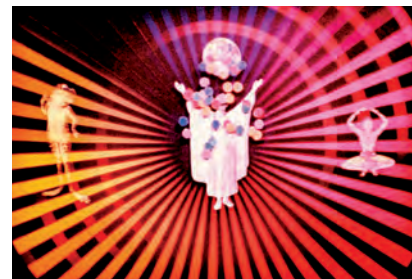


Ko moški pije kavo, se zgodi veliki pok in razširi se večdimenzionalen svet. Po neverjetni pokrajini lebdi stotine tridimenzionalnih objektov.

When the man drinks coffee, the big bang occurs and spreads the hyper dimension world. The tremendous landscape where hundreds of objects floats around in 3D.

ZRCALNE ANIMACIJE / MIRROR ANIMATIONS

Harry Smith
ZDA / USA, 1979, 16 mm, 11'



"Če je (po predvidevanjih) dejanski svet neviden in je svet naših zaznav le niz minljivih simbolov za nevidno večno, če smo omejeni v vsem znanih nagnjenjih, ki jih imajo glede estetskih izkušenj oči in ušesa, lahko logično rečemo, da je katerakoli filmska projekcija le različica katerekoli druge. To posebej velja za *Zrcalne animacije*." Harry Smith

"If, (as many suppose), the unseen world is the real world and the world of our senses but the transient symbols of the eternal unseen, and limiting ourselves to the aesthetic experience's well-known predilection for the eyes and ears, we could logically propose that any one projection of a film is variant from any other. This is particularly true of *Mirror Animations*." Harry Smith



**ŠVICARSKI NOŽ S PODGANAMI IN GOLOBI /
SWISS ARMY KNIFE WITH RATS AND PIGEONS**

Robert Breer
ZDA/USA, 1980, 16 mm, 7'



Robert Breer je metodologijo za svoj vizualno zgoščen in hkrati celostno koheziven film črpal iz prirojene kontekstualne dvojnosti slik, ki temeljijo na gledišču opazovalca. Uvodni prizor s skico zloženega švicarskega noža, ki se prepleta s slikami podgane, prinaša ekscentrično asociacijo navidezno izključujočih se stvari, ki so predstavljene v filmu.

The intrinsic contextual duality of images based on the observer's perspective provides the methodology to Robert Breer's visually dense, yet integrally cohesive film. The introductory sequence of a sketch illustrating a closed Swiss army knife that is interlaced with images of a rat presents the eccentric association of seemingly mutually exclusive objects presented in the film.

MANJKAJOČI PROSTOR / IN NEED OF SPACE

Bart Vegter
Nizozemska/The Netherlands, 1982, 16 mm, 5'



Osnova *Manjkajočega prostora* so dimenzije filmske slike. Vse njeno gibanje temelji na vrtenju kocke, ki se natanko prilega tem razsežnostim in se po velikosti ne spreminja. Med robovi in ploskvami, ostrimi in nežnimi barvami, prosojnostjo in neprosojnostjo vlada nenehen kontrast. Film spremlja glasba Steva Reicha, ki je bila v navdih tudi med ustvarjanjem.

In Need of Space is based on the dimensions of the film frame. All its movements are based on the rotation of a cube which exactly fits these dimensions and does not change its size. There is a continuous alteration between lines and planes, hard and soft colors, transparency and opacity. Inspired by, and accompanied by music of Steve Reich.

AVANT-GARDE ANIMATED FILM RETROSPECTIVE: PROGRAMME III

TONESPOR

Lejf Marcussen (Danmarks Radio)
Danska/Denmark, 1983, BetaSP, 7' 21"



Marcussenov film *Tonespor* je vizualna interpretacija, zasnovana na glasbi Carla Nielsena. Vsako skupino inštrumentov ali glasbeni "vokal" upodablja barvna črta, ki natančno sledi glasbenemu gibanju.

In *Tonespor* Marcussen makes a visual interpretation based on music by Carl Nielsen. Each instrumental group or musical "voice" is represented by a coloured line which closely follow the musical movement.



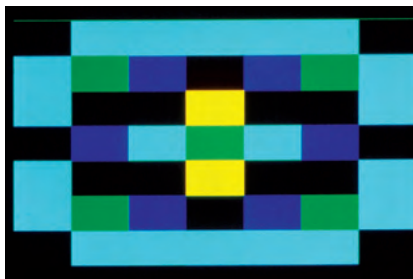
RETROSPEKTIVA AVANTGARDNEGA ANIMIRANEGA FILMA: PROGRAM III

AVANT-GARDE ANIMATED FILM RETROSPECTIVE: PROGRAMME III

**PRAVOKOTNIK IN PRAVOKOTNIKI /
RECTANGLE ET RECTANGLES / RECTANGLE &
RECTANGLES**

René Jodoin (NFB)

Kanada/Canada, 1984, 35 mm, 8'30"



Gre za prikrito didaktičen film, ki izpostavlja moč filmskega medija in ponazarja abstraktno naravo časa. Ob vztrajnem ritmu bobnov zaslon obstreljuje niz bleščečih geometričnih oblik. Režiser je izdelal računalniški program, ki koordinira izjemno kompleksen postopek z žarkom svetlobe, barvnimi filtri in kamero.

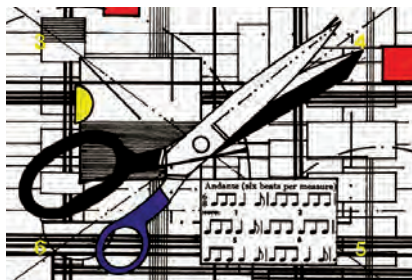
This is a didactic film in disguise, designed to expose the power of the cinematic medium, and to illustrate the abstract nature of time. A progression of brilliant geometric shapes bombard the screen to the insistent beat of drums. The filmmaker programmed a computer to coordinate a highly complex operation involving an electronic beam of light, color filters and a camera.



POGOVOR PREDMETOV / OBJECT CONVERSATION

Paul Glabicki

ZDA, Avstrija/USA, Austria, 1984, 16 mm, 10'



Film prikazuje niz vizualnih in verbalnih dialogov med vrsto predmetov, o njih in z njimi. Škarje, stoli, peščena ura, ročka, lestve, boksarski ring in klavir – to so le nekateri od predmetov, ki so predstavljeni, opredeljeni, predskutirani, prikazani, slišani, ponovno opredeljeni in postopoma znova izumljeni v svojem pomenu, asociaciji in zgradbi.

A series of visual and verbal dialogues are created between, about, and with a series of objects. A pair of scissors, chairs, an hourglass, a barbell, ladders, a boxing ring, and a piano are among the objects that are presented, defined, discussed, demonstrated, heard, re-defined, and progressively re-invented in meaning, association, and structure.

PARASYMPATHICA

Mara Mattuschka

Avstrija/Austria, 1985, 16 mm, 5'



"V neki španski reviji sem naletel na seznam pozitivnih in negativnih lastnosti s stališča katoliške cerkve. Razen dveh izjem so pozitivne lastnosti predstavljale pasivno vedenje. V filmu jih upodabljam na imitativen način. Z animiranim podobjem prek telesa spustim sokove, katerih nastanek spodbudita simpatično in parasimpatično živčevje." M. M.

"In a Spanish magazine, I found a list of characteristics considered by the Catholic church to be positive and negative. With two exceptions, the positive characteristics represented passive attitudes. In the film, I represent them mimically. Using animated imagery, I let the juices which are stimulated by the sympathetic and parasympathetic nervous system, flow over the body." M.M.

AVANT-GARDE ANIMATED FILM RETROSPECTIVE: PROGRAMME IV

JAVNI GLAS / DEN OFFENTLIGE RØST / THE PUBLIC VOICE

Lejf Marcussen (Danmarks Radio)

Danska/Denmark, 1988, BetaSP, 11'



Potovanje v svet umetnosti in arhitekture, ki se začne z bližnjim posnetkom slike belgijskega nadrealista Paula Delvauxa *Javni glas*. Menjavanje podob pred gledalčevimi očmi je skoraj čarobno. Med njimi prepoznamo Leonarda da Vincija, pa tudi Wilhelma Freddieja.

A journey into the world of art and architecture with, as a starting point, the painting by surrealist Belgian Paul Delvaux *Public Voice* on which there is a zoom of the camera. As if by magic, images change in front of the spectator's eyes. We recognize Leonardo da Vinci, but also Wilhelm Freddie.

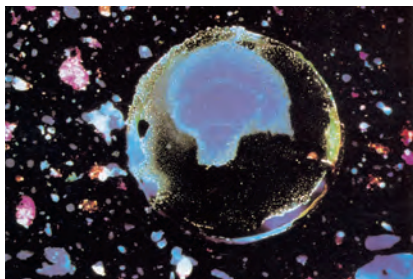


RETROSPEKTIVA AVANTGARDNEGA ANIMIRANEGA FILMA: PROGRAM IV

VTISI IZ ZGODNJE ATMOSFERE / IMPRESSIONS EN HAUTE ATMOSPHERE

Jose Antonio Sistiaga

Španija/Spain, 1989, 35 mm, 7'



"Jezik kina, ki ga artikulira slikar, je tisti, prek katerega odkrijemo prostorsko razsežnost (makro-oz. mikroskopsko), saj s svojega edinstvenega žarišča oblikuje bistvo časa, bistveno gibanje. Tema, ki prevzame." Film. Santos Amestoy

"It is the language of cinema which, articulated by the painter, makes us discover a spatial dimension (macro/microscopic) by framing, from its unique point of focus, the essence of time, the essential movement. A fascinating theme. A film." Santos Amestoy

AVANT-GARDE ANIMATED FILM RETROSPECTIVE: PROGRAMME IV

60 SEH-KUNDEN II / LE TRAIT ROUGE / UND

Martin Anibas

Avstrija/Austria, 1993, 16 mm, 2'40"



60 Seh – Kunden II: Teči, hoditi, voziti se. Biti v stalnem gibanju, vsakokrat po sekundo. 60-krat. *Le Trait Rouge*: 45-sekundna gradnja in uničenje grobih oblik. Zaželeno so asociacije na obstoječe predmete. *Und*: Stiki – vozli – rdeča – zelena – modra. In? In. Animirani film o najpreprostejšem načinu ustvarjanja kombinacij.

60 Seh – Kunden II: Running – walking – driving. Keeping in continuous motion for a second each. 60 times. *Le Trait Rouge*: The con- and distruction of rough forms lasting 45 seconds. Associations with really existing objects required. *Und*: Junctions – knots – red – green – blue. And? And. An animation film concerning the simplest means of making combination.

#3

Joost Rekvelde

Nizozemska/The Netherlands, 1994, 16 mm, nemi/silent, 4'



#3 je film, v katerem vidimo čisto svetlobo in v katerem so bile podobe ustvarjene s snemanjem komaj opaznega vira svetlobe ob izjemno dolgih časih zaslonke, zaradi česar na emulziji ostanejo sledi. Svetloba je del preprostega mehanskega sistema, ki prikazuje kaotično delovanje.

#3 is a film with pure light, in which the images were created by recording the movements of a tiny lightsource with extremely long exposures, so that it draws traces on the emulsion. The light is part of a simple mechanical system that exhibits chaotic behaviour.



VIZIJA / VISION

Kilian Dellers (Dellers Film)
Švica/Switzerland, 1996, 35 mm, 6'30"



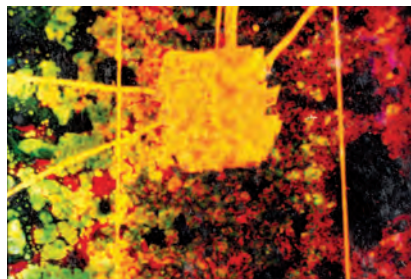
Pojavljajo se pike in druge oblike, ki si sledijo, se prepletajo in rastejo ter tako spreminjajo sliko iz črne v skoraj belo.

Dots and other forms appear, follow each other, intertwine in regular growth, transforming the image from black to almost white.

RETROSPEKTIVA AVANTGARDNEGA ANIMIRANEGA FILMA: PROGRAM IV

LINEARNE SANJE / LINEAR DREAMS

Richard Reeves
Kanada/Canada, 1997, 35 mm, 7'



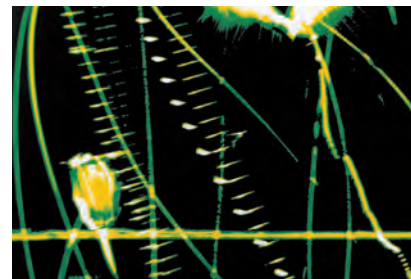
Linearne sanje je eksperimentalen animirani film brez kamere. Začne se s piko, s svetlobo, ki se razširi v linijo in nato v utripajoč krog, krog življenja, ki se razleti v prosto lebdeče elemente in barvo. Abstraktna realnost toka zavesti, ki jo ustvarja barvno črnilo na praznem filmskem traku.

Linear Dreams is an experimental cameraless animated film. Starting with a dot a light that expands into a line into a pulsating circle, a circle of life that explodes into free flowing forms and colour. Stream of conscience abstract reality produced by coloured inks on clear film leader.

AVANT-GARDE ANIMATED FILM RETROSPECTIVE: PROGRAMME IV

MESEČINA / MONDLICHT / MOONLIGHT

Bärbel Neubauer
Avstrija, Nemčija/Austria, Germany, 1997, 35 mm, 4'11"



Pesnitev luni, v kateri njen glas ponazarja saksofon. Rastline in ptice se ponoči spremenijo v abstraktnih preobrazbah in tako ustvarjajo svojevrsten vrvež. Slike so bile izdelane s praskanjem na črn filmski trak. Nanesene so bile neposredno na film v gibanju slikanja, ritma in glasbe.

A poem to the moon, its voice being the saxophone. Plants and birds by night change with abstract metamorphoses, thus creating some kind of jungle. The images were scratched on black film. They were directly put on film in the movement of painting, rhythm and music.



RETROSPEKTIVA AVANTGARDNEGA ANIMIRANEGA FILMA: PROGRAM IV

PLAMENI / FLAMMES

Patrick Bokanowski (Kira BM Films/Arte France Cinema/Canal+)
Francija/France, 1998, 35 mm, 3'30"



Razblinjeni spomini v prostoru.

Shattered memories in space.

AVANT-GARDE ANIMATED FILM RETROSPECTIVE: PROGRAMME IV

SCRATCH

Oerd van Cuijlenborg (iIluster Production)
Nizozemska/The Netherlands, 1999, 35 mm,
2'29"



V filmu *Scratch* sta abstraktna tako animacija kot zvočni posnetek. Film ponazarja pogovor med glasovi in slikami.

In *Scratch* both the animation and the soundtrack are abstract. The movie is a conversation of sounds and images.

UGLAŠEVANJE GLASBIL / STROJENIE INSTRUMENTOW / TUNNING THE INSTRUMENTS

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



Avdiovizualna pesnitev, sestavljena iz drobcev spominske refleksije. Eksistencialna kontemplacija minulih časov.

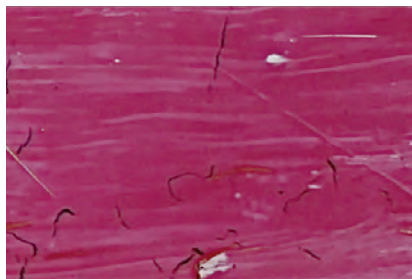
An audio-visual poem composed of memory reflections. Existential contemplation of the times past.



BRU HA HA!

Steven Woloshen

Kanada/Canada, 2002, 35 mm, 4'



BRU HA HA! Pretirano navdušen in hrupen odziv.
Direndaj. Trušč ali kraval.

BRU HA HA! Kratki ročno praskani film. Film o
odnosih nečloveške vrste.

BRU HA HA! An overexited and noisy response;
A commotion; A hubbub or an uproar. BRU HA
HA! A short hand – scratched film. A film about
relationships of the inhuman kind.



RETROSPEKTIVA AVANTGARDNEGA ANIMIRANEGA FILMA: PROGRAM V

FAST FILM

Virgil Widrich (Virgil Widrich Films/8
Multimediaproduktions GmbH)
Avstrija, Luksemburg/Austria, Luxemburg, 2003,
35 mm, 14'



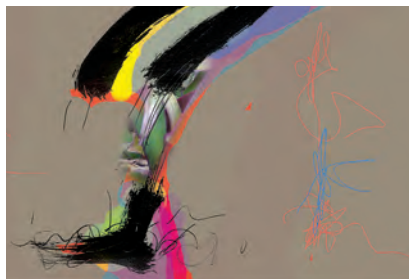
Srečen par se poljubi, nato žensko ugrabijo in moški se poda za njo, da bi jo rešil. Odvije se dramatična zgodba o reševalni akciji, polna prizorov preganjanja. *Fast Film* na površini pripoveduje preprosto zgodbo. Bistvo je v tem, da so vsi prizori vzeti iz 300 različnih del filmske zgodovine, prav toliko pa je tudi sprememb identitete filmskih junakov.

A kiss, a happy couple. But then, the woman is kidnapped, and the man sets off to save her. A dramatic rescue story full of wild chase scenes begins. On its surface, *Fast Film* tells a simple story. The catch is that all its scenes were taken from 300 different works produced in the course of film history, and the heroes change identities an equal number of times.

AVANT-GARDE ANIMATED FILM RETROSPECTIVE: PROGRAMME V

NOTA C / CNOTE

Christopher Hinton (NFB)
Kanada/Canada, 2004, 35 mm, 7'

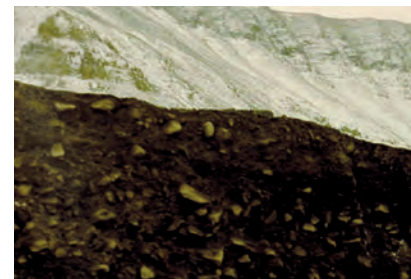


Nota C predstavlja bohotno ustvarjalen spoj zvoka in slike, glasbe in animacije. Režiser Chris Hinton v tem mojstrskem opusu razpne svoj neznanski animatorski talent. Dinamika gibanja njegove vizualne umetnosti tu sinkopirano poplesuje z drznim glasbenim utripom originalne sodobne klasične kompozicije.

cNote is an exuberant creative synthesis of picture and sound, animation and music. Filmmaker Chris Hinton stretches his formidable animation skills in this masterful opus, where the dynamic movement of his visual art dances in syncopation with the bold musical strokes of an original modern classical composition.

ADRIFT

Inger Lise Hansen
Norveška/Norway, 2004, 35 mm, 8'30"



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

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



200 NANOWEBBERJEV / 200 NANOWEBBERS

Semiconductor

Velika Britanija/UK, 2005, digiBeta, 2'46"



Za film so Semiconductor ustvarili molekularno mrežo, ki jo generira glasba skupine Double Adaptor. Melodije in ritmi s pomočjo namenskega programiranja na nanoravni zgradijo okolje, ki se premika in krivi ob zvočni resonanci. Plasti živahnih ročno narisanih animacij se predvajajo prek najpreprostejših vektorskih oblik, ki tvorijo asociacije v velikosti atoma.

For the film, Semiconductor have created a molecular web that is generated by Double Adaptor's live soundtrack. Using custom-made scripting, the melodies and rhythms spawn a nano scale environment that shifts and contorts to the audio resonance. Layers of energetic hand drawn animations, play over the simplest of vector shapes that form atomic scale associations.

RETROSPEKTIVA AVANTGARDNEGA ANIMIRANEGA FILMA: PROGRAM V

DRUX FLUX

Theodore Ushev (NFB)

Kanada/Canada, 2008, 35 mm, 4'49"



Animiran kratki film *Drux Flux* je sestavljen iz niza hitro spreminjajočih se podob sodobnega človeka, ki ga uniči industrija. Navdih zanj je režiser dobil v delu filozofa Herberta Marcuseja *One-dimensional Man*, predstavlja pa dekonstrukcijo industrijskih prizorov in njihove strašljive geometrije, pri čemer se pokaže nečloveškost razvoja.

Drux Flux is an animated short comprised of fast-flowing images showing modern people crushed by industry. Inspired by philosopher Herbert Marcuse's *One-Dimensional Man*, the filmmaker deconstructs industrial scenes and their terrifying geometry to show the inhumanity of progress.

AVANT-GARDE ANIMATED FILM RETROSPECTIVE: PROGRAMME V

LAITUE

Nicholas Brooks

Velika Britanija/UK, 2008, 35 mm, 9'16"



Laitue je ročno narisani film, ki opisuje kratko obdobje izgube in ponovne združitve. Dva človeka sta ločena v prostoru in času, kljub temu pa njuno bivanje sovpada v nizu trenutkov, ki ustvarjajo koreografijo pričakovanja in nemira.

Laitue is a hand-drawn film that describes a short journey of loss and reunification. Two people are separated by space and time but nevertheless coincide in a series of moments which form a choreography of anticipation and unrest.



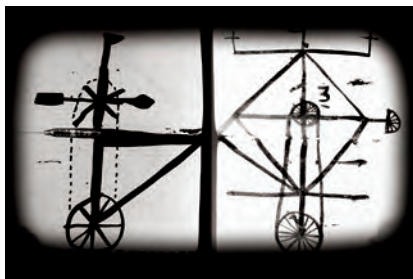


RETROSPEKTIVA AVANTGARDNEGA ANIMIRANEGA FILMA: PROGRAM V

FILM O MONOCIKLU / UNICYCLE FILM

Thomas Hicks

Velika Britanija/UK, 2009, digiBeta, 5'30"



V temnem gozdu se srečata monociklista in se zaljubita. Moškemu utripa srce in pljuča ženske vdihavajo in izdihavajo. Začne se ples njune vožnje po gozdu. Monocikla se spojita in njuna mehanska pogona delujeta ubrano, tako kot srci in pljuča, ki se združijo in bijejo kot eno.

In a dark forest two unicyclists find each other and fall in love. The man's heart beats and the women's lungs inhale and exhale. They dance together as they cycle through the forest. The unicycles join and the mechanical workings of the unicycles work together as with the hearts and lungs which join together and work in harmony.

AVANT-GARDE ANIMATED FILM RETROSPECTIVE: PROGRAMME V

KAKŠNA LUČ (PRISEVA TAMLE V OKNU) / WHAT LIGHT (THROUGH YONDER WINDOW BREAKS)

Sarah Wickens (Royal College of Art)

Velika Britanija/UK, 2009, digiBeta, 4'10"



Sončna svetloba, ki pada skozi okno, se osvobodi in zaživi svoje življenje. "Rada eksperimentiram s kombiniranjem tehnik in iskanjem novih načinov animacije. V diplomskem filmu sem s pomočjo oken in šablon ustvarila animacijo o svetlobi, ki potuje po moji spalnici." S. W.

Sunlight cast through a window breaks free and takes on a life of its own. "I like to experiment with combining techniques and finding new ways to make animation; in my graduation film I use windows and stencils to create animation from sunlight as it travels around my bedroom." SW

TREBUHI / LES VENTRES / THE BELLIES

Philippe Grammaticopoulos (HaidoukFilms)

Francija/France, 2009, digiBeta, 17'51"



V skrajno industrializiranem svetu, kjer ljudje jedo samo transgeno hrano, so nekateri obroki prav presenetljive jedi.

In a very industrialized world, where humans only eat transgenic food, some plates make for surprising dishes.



RETROSPEKTIVA AVANTGARDNEGA ANIMIRANEGA FILMA: PROGRAM V

AVANT-GARDE ANIMATED FILM RETROSPECTIVE: PROGRAMME V

**TO, KAR JE V MENI / TO ŠTO EST U MENJA /
WHAT I HAVE**

Andrei Židkov

Rusija/Russia, 2009, Beta SP, 11'15"



Tesnobno skrivnostna zgodba, ki na nadroben način upodablja odmaknjeno življenje, je predelava Borgesove kratke zgodbe *The Disk*, opisuje pa nedoločljivo usodo drvarja, ki ga obišče kralj.

An eerie tale of intricately depicted isolation, this recounting of Borges' story, *The Disk*, outlines the abstract fate of a woodcutter visited by a king.



RETROSPEKTIVA AVANTGARDNEGA ANIMIRANEGA FILMA: PROGRAM VI

METROPOLIS

Mirai Mizue

Japonska/Japan, 2009, digiBeta, 4'45"



V tehniki z milimetrskim papirjem, ki omejuje gibanje na vse strani, sta prikazana vzpon in zaton spreminjajočega se mesta. Film želi z analognim prikazom gradiva, primerne za računalniško grafiko, med drugim poudariti značilnosti ročne animacije.

The growth and decline of a changing city are portrayed using a technique that employs graph paper, which basically restricts movements in all directions. One aim of this work is to emphasize the characteristics of hand animation through analogue rendering of a material suitable for CG.

AVANT-GARDE ANIMATED FILM RETROSPECTIVE: PROGRAMME VI

ABSTRAKTNO? / ABSTRACT?

Aleksej Dmitrijev

Rusija/Russia, 2009, digiBeta, 3'33"



Počasen film, ki se ukvarja z idejo abstraktnega. *Ko so se ljudje okrog mene norčevali iz abstraktne umetnosti, sem se vedno počutil nelagodno. Ta film sem posnel v njen zagovor in tudi zato, da bi pokazal na implicitno povezavo med reprezentativno in abstraktno umetnostjo.* Aleksej Dmitrijev

An unhurried film dealing with the notion of the abstract. *I was always uncomfortable when people around me mocked abstract art. So I came up with the film to somehow defend it and even show that there is an implicit connection between representational and abstract art.* Alexei Dmitriev

STROBOSKOPSKI ŠUM~ / STROBOSCOPIC NOISE~

Manuel Knapp

Avstrija/Austria, 2009, HDCAM, 10'



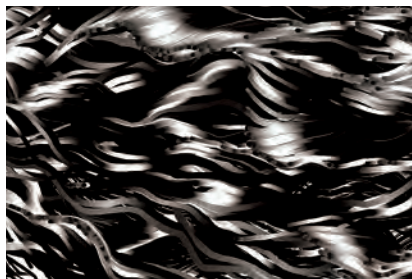
"V filmu *Stroboskopski šum~* dve liniji nihata na različnih frekvencah in pri različni medsebojni oddaljenosti v slikovnem polju. Ko se hitrost poveča, gledalčevo oko ni več sposobno zaznati gibanja in na posamezne podobe začne vplivati paslika. Iz tega pretiranega draženja očesa se rodijo tridimenzionalni prostori in ploskve." Reinhard Braun

"In *Stroboscopic noise~* two lines oscillate at different frequencies and at varying distances from each other in the picture field. As the speed increases, the viewer's eye is no longer able to perceive the movement, and afterimage effects begin to cover the individual images. This overstimulation of the eye creates three-dimensional spaces and planes." Reinhard Braun



POLŽ NA POBOČJU / THE SNAIL ON THE SLOPE

Vladimir Todorović
Singapur/Singapore, 2009, HDCAM, 7'40



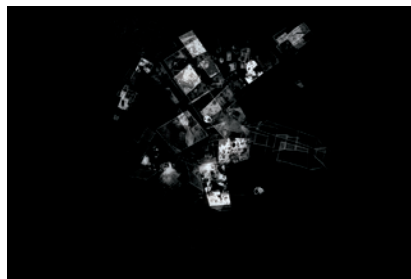
Skozi gozd nas vodijo pomembna vprašanja o odnosu med človekom in naravo. Globlje ko gremo v gozd, večje skrbi ta odnos povzroča. Besedila (ki temeljijo na romanu bratov Strugatsky), animacije in zvok sprožijo hipnotično izkušnjo.

Critical questions on the relation between man and nature lead us through a forest. The deeper we enter the forest, the more unsettling this relation. The texts (based on a novel by the Strugatsky brothers), the animations and the sound design trigger a hypnotising experience.

RETROSPEKTIVA AVANTGARDNEGA ANIMIRANEGA FILMA: PROGRAM VI

M

Félix Dufour-Laperrière
Kanada/Canada, 2009, 35 mm, 7'40"



Ta abstraktni film prikazuje rezultate enoletnih vizualnih in tehničnih raziskav. Ustvarjalec je digitaliziral ročno narisane animacije, jih prikrojil in sestavil. Slike, ki jih je na ta način dobil, je natisnil na papir in obdelal, potem pa postavil v soodvisen položaj glede na njihovo raven kompleksnosti in gibanje, ki jih določa.

This abstract film shows the results of a year of visual and technical researches. Hand-drawn animations were scanned, manipulated and combined. The resulting images were printed on paper and reworked, then put in relation according to their level of complexity and the movements which constitute them.

AVANT-GARDE ANIMATED FILM RETROSPECTIVE: PROGRAMME VI

POGLED / VIEW

Na-Yoon Rhee (Hongik University)
Južna Koreja/Republic of Korea, 2009, digiBeta, 5'35"



Deklica misli, da jo je mama zapustila, ker je nima več rada. Film prikazuje notranji svet otroka, ki ga je mama prizadela. To je zgodba o vseh strtih otrocih, ki so doživeli bridko otroštvo.

A child thinks that her mother has left her behind because she no longer loves her. It shows the child's inner world wounded by her mother. The story of every heartbroken child who has gone through a sorrowful childhood.





RETROSPEKTIVA AVANTGARDNEGA ANIMIRANEGA FILMA: PROGRAM VI

VREMENSKI PETELINČEK / WEATHERVANE

Joaquín Cociña (Diluvio)
Čile/Chile, 2010, digiBeta, 3'24"



Vremenski petelinček je videoanimacija v sedmih delih, ki jo je ustvarjalec izdelal iz risb, narejenih z ogljem. Risbe postopka animacije niso preživele.

Weatherwane is a video animation. It has seven parts. This video animation was made from charcoal drawings by the artist. The drawings did not survive the animation process.

AVANT-GARDE ANIMATED FILM RETROSPECTIVE: PROGRAMME VI

AVTOPILOT / AUTOPILOT

Gunda Gruber
Avstrija/Austria, 2010, Beta SP, 2'20"



Road movie iz kina v zatilju, vožnja kot mejna izkušnja. Čas v bliskovitem napredovanju. Napadalnost, trk, pospeševanje, izguba nadzora, procesi časovne in prostorske ločljivosti.

A road movie from the occult cinema, driving as a border experience. The time in the rush of advance. Aggression, collision, acceleration, loss of control, temporal and spatial resolution processes.

DROMOSFERA / DROMOSPHÄRE

Thorsten Fleisch
Nemčija/Germany, 2010, Beta SP, 10'08"



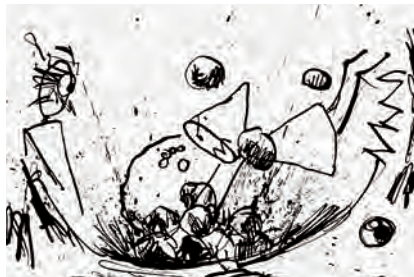
Meditacija na temo hitrosti. Ko se skulptura hitrosti poda na pot po avenijah prostora-časa, kratkotrajni fenomen postane otipljiv.

A meditation on speed. The ephemeral phenomenon becomes palpable as a speed sculpture begins a relativity drive along space-time avenues.



NAPREJ PREVVRTENA RDEČA KAPICA / FAST FORWARD LITTLE RED RIDING HOOD

Sjaak Rood (NIAF)
Nizozemska/The Netherlands, 2010, Beta SP,
1'30"



Spet je tu Rdeča Kapica, a tokrat vas čaka neokrnjena, prava in necenzurirana zgodba. Ste pripravljeni?

Little Red Riding Hood rides again, but this time you get the whole, the real and the uncensored story. Are you ready?

RETROSPEKTIVA AVANTGARDNEGA ANIMIRANEGA FILMA: PROGRAM VI

TIHI DOTIK / SILENT TOUCH

Tomek Ducki (NFTS)
Velika Britanija/UK, 2010, digiBeta, 10'30"



Ko se osamljeno drevo z izpuljenimi koreninami po strašni nevihti pada na pot po gozdu, ni več samo. Njegovi ponesrečeni poskusi, da bi našlo uteho, privedejo do kočljivega prepletanja, ki ga nikoli ne bo konec.

A solitary tree, uprooted after a savage storm, is no longer alone as it wanders the forest. Its misguided attempts to find comfort lead to a delicate intertwining, that will last forever.

AVANT-GARDE ANIMATED FILM RETROSPECTIVE: PROGRAMME VI

ARHEO 29

Vladislav Knežević (Bonobostudio)
Hrvaška/Croatia, 2010, 35 mm, 9'30"



Če je novi svet kdaj obstajal, je še vedno skrit daleč za obzorjem. Analogna ura odštevata zadnje sekunde do svetovne krize, plemenita patina pa prekriva drobce za arheologe spomina. Tih oddih med dvema vojnama; čas boječih teles, otožnega brezdelja, skrivnih delitev sveta. Piše se leto 1929. Mir pred strašnim izbruhom.

If the new world ever existed, it is still hidden way behind the horizon. An analogue clock is ticking away the last seconds before world crisis, while a noble patina covers fragments for archaeologists of memory. A silent relief in between two wars; a time of diffident bodies, of melancholy leisure, of secret divisions of the world. It is 1929. Peace before an enormous explosion.



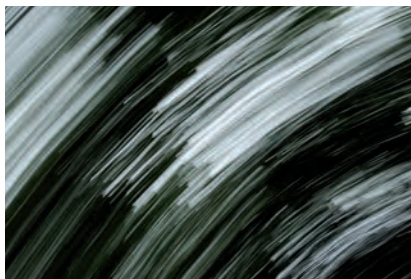
RETROSPEKTIVA AVANTGARDNEGA ANIMIRANEGA FILMA: PROGRAM VI

AVANT-GARDE ANIMATED FILM RETROSPECTIVE: PROGRAMME VI

MAMORI

Karl Lemieux (NFB)

Kanada/Canada, 2010, 35 mm, 7'44



Naslov za film *Mamori* izhaja iz kraja v Amazoniji. Lemieux je v njem prikazal teksture tropskega rastlinja in njegove transformacije, ki se odvijajo ob spremenljivih svetlobnih pojavih. Glasbo za film je prispeval Francisco López.

Mamori takes its title from a place in the Amazon forest. Lemieux tried to capture the textures of tropical vegetation and its various transformations according to the phenomena of light. The film's soundtrack is by Francisco López.



ZBORNIČNI FILMI / PELLICOLE DA CAMERA / CHAMBER'S FILMS

Saul Saguatti, Andrea Martignoni (Basmati a.c.)
Italija/Italy, 2010, Beta SP, 27'30"



Dokumentarni film o zgodovini italijanskega animiranega filma brez kamere med letoma 1978 in 2010.

Documentary about the history of cameraless animation in Italy from 1978 to 2010.

RETROSPEKTIVA AVANTGARDNEGA ANIMIRANEGA FILMA: PROGRAM VII:
PREDSTAVITVE STUDIEV OPIFICIO CICLOPE IN BASMATI A. C.

EIFÙ

Silvia Calcagno, Tommaso Cerasuolo, Cinzia Di Felice
Italija/Italy, 1994, 35 mm, 3'45"



Film *Elfù* v štirih minutah pove zgodbo o človeku, od njegovega življenja do smrti. Življenje, odrasčanje, izobraževanje, vojna, bolečina in trpljenje, ljubezen, življenje in izguba ljubezni, starost; vse se pomeša v animacijo, ki se konča v hitrem tempu zaključka, polnega halucinacijskih spominov. V filmu ne manjka barv, ki predstavljajo tako sladkosti kot nasilje.

Elfù is telling the story of a man from his birth until his death, in four minutes. Life, growth, education, war, pain and suffering, love, life and loss of love, old age: everything is mixed in the animation which ends with a fast final part full of hallucinated memories. The movie is full of colours representing sweetness and also violence.

AVANT-GARDE ANIMATED FILM RETROSPECTIVE: PROGRAMME VII: STUDIOS
PRESENTATION OPIFICIO CICLOPE AND BASMATI A.C.

ZLATO TELE / IL VITELLO D'ORO / THE GOLDEN CALF

Alvise Renzini (Opificio Ciclope)
Italija/Italy, 2000, Beta SP, 4'30"



Film obuja biblijsko zgodbo o kultu zlatega teleta, lažnega božanstva, maske, ki je z malikovanjem ljudi zakrila obličje pravega boga.

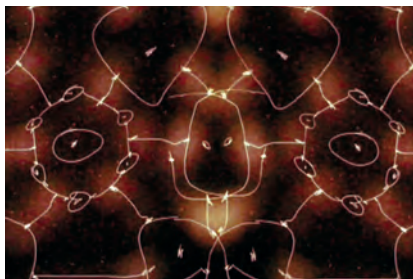
Inspired by the biblical story "The Golden Calf", a false divinity, a mask placed over the face of the true god by the idolatry of the people, the film evokes the story of that cult.



RETROSPETTIVA AVANTGARDNEGA ANIMIRANEGA FILMA: PROGRAM VII:
PREDSTAVITVE STUDIEV OPIFICIO CICLOPE IN BASMATI A. C.

LIFE FROM PLUTO

Saul Saguatti (Opificio Ciclope)
Italija/Italy, 2000, Beta SP, 7'20"



Abstraktno delo, ki ponazarja osvoboditev od elektromagnetnih valov v vakuumu. Pobegle kompozicijske linije in geometrične oblike v prostoru, daleč od kakršnekoli znane oblike.

Abstract work reproducing disentanglement from electromagnetic waves in vacuum. Composition offlines and geometric forms in a space far from all known forms.

AVANT-GARDE ANIMATED FILM RETROSPECTIVE: PROGRAMME VII: STUDIOS
PRESENTATION OPIFICIO CICLOPE AND BASMATI A.C.

VELIKI ANARH / GRANDE ANARCA / GREAT ANARCH

Alvise Renzini (Opificio Ciclope)
Italija/Italy, 2003, Beta SP, 18'



Veliki anarh je posnet na več ravneh. Podobe v ozadju so narisane, fotografirane in projicirane kot diapozitivi ter kasneje posnete na filmski trak (35 mm). Vsaka slička na filmskem traku je posebej poslikana in gravirana, digitalna postprodukcija pa pomeni zadnjo fazo obdelave. Film živo prikazuje genetski poskus, izveden v stanovanjskem bloku.

Grande Anarca is made in successive levels. The background images were drawn, photographed and, subsequently, projected as slides; they were then shot in 35mm, so as to obtain the film which, frame after frame, would then be painted on and etched; digital post-production amounted to the final stage. It is a vivid account of a genetic experiment carried out in a block of flats.



FOKUS NA NEMČIJO

FOCUS ON GERMANY

V središču pozornosti: Nemčija!

Focus of Attention: Germany!

Leta 1909/10 je genij kamere in posebnih učinkov iz Chemnitza Guido Seeber posnel film **Skrivnostna škatlica vžgalic**. Prvi popolnoma animirani nemški film je že govoril mednarodni jezik, saj imajo vžgalice pomembno vlogo tudi pri pionirskih mednarodnega animiranega filma, npr. v *Vžgalice: apel* (*Matches: an Appeal*, 1899) Arthura Melbourne-Cooperja in v *Oživiljene vžgalice* (*Les allumettes animées*, 1908) Emila Cohla. Slednji je Seeberja navdihnil k njegovi domišljiji igri z vžgalicami.

Skozi vso zgodovino mednarodnega animiranega filma so se umetniški vplivi širili prek meja držav. Tako moramo na začetku postaviti osrednje vprašanje obravnavane teme: Kako zelo nemški je nemški animirani film? Nespametno bi bilo ločiti nastanek abstraktnega filma v Nemčiji v zgodnjih 20. letih od takratnega mednarodnega razvoja v upodabljajoči umetnosti in filmu. Po drugi strani pa je prek vpliva filmov Walterja Ruttmanna, Hansa Richterja in drugih na razvoj mednarodne filmske umetnosti abstraktni film postal svetovna kulturna dobrina in ga ne moremo imeti le za nemški fenomen. Številni mednarodni avtorji animiranega filma so nekoč in danes delovali v Nemčiji, mnogi nemški avtorji so pustili svoje sledi v zgodovinah animiranega filma drugih narodov. Vzrok te prepletenosti je verjetno tudi v posebni univerzalni govorici animiranega filma, v dolgo časa majhni, tesno povezani skupnosti na področju umetniškega animiranega filma, ne nazadnje pa se je ta medij razvil v času rastoče globalizacije.

Predstavi 100 let nemškega animiranega filma v osmih programih oz. okroglih 650-ih filmskih minutah – kakšna čudovita naloga in velik izziv! Kuratorska ideja je bila, da združimo

In 1909/10, the camera and special-effect genius Guido Seeber from Chemnitz recorded the film **Box of Matches**. The first German entirely animated film was already speaking the international language as matches held a major role with international pioneers of animated film, in examples like *Matches: an Appeal* (1899) by Arthur Melbourne-Cooper and in *Animated Matches* (*Les allumettes animées*, 1908) by Émile Cohl. The latter also inspired Seeber to use matches in his play of imagination.

Throughout the history of international animated film, artistic influences have been crossing country borders. Therefore the key question regarding the topic discussed has to be posed initially: How very German is German animated film? It would be unwise to separate the emergence of experimental film in early 1920s Germany from simultaneous international developments in fine arts and film. On the other hand, by influencing the development of the international art of filmmaking, films by Walther Ruttmann, Hans Richter and others helped to establish abstract film as a worldwide cultural product, therefore it cannot be considered an exclusively German phenomenon. Many international authors of animated film used to work in Germany, and still do, and many German authors have left their mark on histories of animated film in other nations. This intertwining is probably partly due to the specific universal language of animated film, and to the community in artistic animated film that was small and close-knit for a long period of time, not forgetting that the medium was developing in times of growing globalisation.

To present 100 years of German animated film in eight

Fokus na Nemčijo
Focus on Germany



znane klasike in manj znana, vendar nič manj briljantna dela. Zaradi omejenega programskega prostora najdemo luknje na obeh straneh. Filmski program bo ob pogledih na zgodovino nemške animacije poskrbel za prijetno učno uro nemških kulturnih študij.

V zgodnjih letih nemškega animiranega filma ne moremo mimo osrednje producentske osebnosti: Juliusa Pinschewerja. Uspešen ustvarjalec reklamnih filmov je bil odločilna vez med filmsko avantgardo in komercialnim animiranim filmom v obliki filmske reklame. Obe strani je zanimala inovacija, Julius Pinschewer pa ju je povezal. V lastni režiji in tudi kot producent za Waltherja Ruttmanna, Lotte Reiniger ter Rudija Klemma je ustvaril *minidrame*, s katerimi so v prvi vrsti želeli kaj prodati. Z današnjega vidika so ti izdelki po umetniški izvedbi skoraj samostojna umetniška dela. Nemški animatorji so v času Weimarske republike sledili ideji estetske revolucije, plesa barv in oblik (npr. Oskar Fischinger) ter sintetičnega zvoka (npr. Rudolf Pfenninger). Prav tako so novo umetniško izrazno sredstvo povezali s političnim angažmajem, npr. Hans Richter v filmu **Inflacija**.

V času fašistične diktature od 1933 do 1945 je bila inovativna nemška skupnost animiranega filma prisiljena k pobegu, notranji emigraciji ali prilagoditvi. Kljub popolnemu državnemu nadzoru nad filmsko proizvodnjo in maničnemu zavračanju abstraktne umetnosti se je v Nemčiji razvijala tudi filmska avantgarda, npr. v delih Hansa Fischingerja in Herberta Seggelkeja. Hkrati pa je animirani film kot že v prvi svetovni vojni vsaj medialno služil propagandnim namenom in sodeloval v boju s protibritanskimi **John-Bull** filmi ali **Zgago** Hansa Helda. Lutkovni animirani filmi bratov Diehl pa so z naturalističnimi, moralizirajočimi pravljičnimi in basenskiimi svetovi popolnoma ustrezali rasnim vzgojnim vzorcem nacionalsocialistične države.

Da so politične cezure le deloma prinesle s seboj tudi cezure v razvoju animiranega filma, dokazuje osebna kontinuiteta. Cela vrsta animatorjev, ki so delovali že pred letom 1945,

programmes i.e. roughly 650 screening minutes – what a wonderful task, what a great challenge! The curating idea was to combine the well-known classics with lesser-known, yet no less brilliant works. Due to the limited programme space, there will be gaps on both sides. Alongside overviews of the history of Germany, the film programmes provide a joyful lesson on German cultural studies.

Speaking about the early years of German animated film, one cannot fail to mention a central personality in film production: Julius Pinschewer. As a successful creator of promotional films, he was the decisive link between the film avant-garde and animated film in the form of commercials. Both sides were interested in innovation and it was Julius Pinschewer who established the link. Both as a director as well as producer for Walther Ruttmann, Lotte Reiniger and Rudi Klemm he created *mini dramas* that were primarily intended to sell things. Looking at them today, the level of artistic quality almost makes these productions seem autonomous works of art. During the Weimar Republic, German animators would follow the concept of aesthetic revolution, of the dance of colour and shape (e.g. Oskar Fischinger) and of synthetic sound (e.g. Rudolf Pfenninger). They also linked the new means of expression in art with their political commitment, e.g. Hans Richter in his film **Inflation**.

During the fascist dictatorship in years 1933 to 1945, the innovative German animation community was forced to flee, to choose inner emigration or to adapt. Despite the complete state control of film production and manic rejection of abstract art, the avant-garde film was developing in Germany of the time, e.g. in works of Hans Fischinger and Herbert Seggelke. Just like in World War I, animated film also continued to serve propaganda purposes, at least as a medium, thus participating in fights with the anti-British **John-Bull** films or **The Troublemaker** by Hans Held. Furthermore, the naturalist, moralist worlds of fairy tale and fable as found in puppet animation films by broth-



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je zaznamovala nemški animirani film po 1945. Naj omenim samo *nemškega Disneyja* Hansa Fischerkoesna, ki je leta 1943 v produkcijski družbi Deutsche Wochenschau GmbH – nadzorovani s strani nacionalsocialistične države; v njej je delovalo veliko evropskih risarjev – med drugim ustvaril zabavno **Preperele melodijo**. V 50. letih je z blestečo karakterni animacijo v neštetihi reklamnih filmih ustvaril govoreče, pojoče in plešoče potrošniške izdelke ter s tem revijske manifestacije vere v napredek in potrošništvo.

Mladi nemški umetniki so se v poznih 50. letih lotili ponovnega vrednotenja idealizirane samopodobe Zahodne Nemčije kot dežele gospodarskega čudeža. Harry Kramer s figurami iz njegovega mehaničnega gledališča in Franz Winzentsen s surrealističnimi kolaži pokrajini sta z veliko domišljije razvila s turobnostjo in nevarnostmi zaznamovan nasprotni svet. Helmut Herbst je s Studiom cinagrafik v Hamburgu zgradil središče *drugega filma* v Nemčiji. Z deloma agitatorskimi animacijskimi kolaži, polnimi črnega humora, je poskrbel za razprave tudi zunaj kina. Nemški animirani film je s tem vrgel kritični pogled na *krasni novi svet*, v katerem sta politični in kulturni razvoj v zahodnonemški družbi po letu 1945 občasno močno zaostajala za gospodarskim razcvetom. Nemški animirani film tako ni bil več samo sredstvo zabave in reklame, ampak tudi družbenopolitičnih razprav.

Ne le zaradi ustanovitve ZRN in NDR leta 1949, tudi v drugih pogledih je nemška animacija krenila po dveh različnih poteh. Vlada NDR je leta 1955 ustanovila državni studio animiranega filma v Dresdnu: Studio DEFA za risani film. Do zaprtja leta 1990 je ustvaril okrog 1500 animiranih filmov, večino za otroke. Za tedanje razmere visok delež režiserk je občasno prinesel tudi nove perspektive v animirani film, npr. s **Kontrasti** Sieglinde Hamacher. Bruno Böttge je s številnimi filmi in inovacijami naprej razvil silhuetni animirani film, Kurt Weiler pa je osebno in umetniško uspešno povezal lutkovni animirani film z Brechtovim gledališčem in upodabljajočo umetnostjo. So-

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ers Diehl were entirely adapted to the *völkisch* nationalist educational patterns of the NS state.

It has been proven by personal continuity that political watershed only partly initiated turn points in the film business. A number of animators who were active before 1945 thus continued to mark the German animated film after 1945. Let me just mention the *German Disney* Hans Fischerkoesen, who created the entertaining **Weather-Beaten Melody** in 1943 while working for the production company Deutsche Wochenschau GmbH – controlled by the National socialist state. In the 1950s he used his brilliant character animation to create speaking, singing and dancing consumer products in countless commercials that manifested the belief in progress and consumerism.

In the late 1950s, young German artists set out to reassess the idealised self-image of West Germany as the land of the economic miracle. Harry Kramer with his mechanical theatre and Franz Winzentsen with surrealist landscape collages relied on their imagination heavily to create the contrasting world full of gloom and danger. By forming the cinagrafik studio, Helmut Herbst established in Hamburg a centre of the German *other film*. His partly agitating animation collages brimming with black humour sparked discussions even outside cinemas. The German animated film thus provided a critical view of the *brave new world*, in which after 1945 the political and cultural development within the West German society was occasionally much slower than the economic boom. Thereby German animated film was no longer solely a means of entertainment, but also of social and political discussion.

It was therefore in other respects, but also due to the formation of the Federal Republic of Germany and the German Democratic Republic in 1949, that German animation took different paths. In 1955, the GDR government initiated the foundation of a state animation studio in Dresden: DEFA Studio für Trickfilme. By 1990, when it closed down, it had produced around 1500 animated films, most of them for children. Its





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cialistični studijski sistem je imel dva obraza: filmarjem je nudil socialno varnost, pa tudi stabilne pogoje za filmsko produkcijo. Nasprotno pa je pogosto manjkala svoboda za umetniško tveganje in družbenokritična stališča. Kako daleč je lahko šel režiser, je bilo odvisno od številnih dejavnikov, tako da je dediščina animiranih filmov Studia DEFA zelo heterogena: razpon sega od umetniško dragocenih del do *zapolnjevalcev planov*, od jasne propagande do presenetljivo odprte kritike razmer v NDR. Kljub poskusu, da bi s Studiom DEFA filmsko proizvodnjo v NDR uradno centralizirali in nadzorovali, je prihajalo tudi do neodvisnih filmskih produkcij. Predstavniki umetniške scene, npr. Helge Leiberg, so z eksperimentalnimi filmi (8 mm) od poznih 70. naprej podrli filmsko-jezikovni monopol oblasti v NDR.

Odločilnega pomena za nadaljnji razvoj nemškega animiranega filma je bila tako na Vzhodu kot Zahodu ustanovitev razredov za animirani film na priznanih visokih umetniških in filmskih šolah. Leta 1979 je Visoka šola za umetnost v Kasslu postavila temelje s predavateljem Janom Lenico, ki ga je nasledil Paul Driessen. Enako mednarodni kot izbor učiteljev so tudi uspehi: dva filma iz Kassla sta bila nagrajena z oskarjem. Visoka šola za film v Potsdamu, Filmska akademija v Ludwigsburgu, Visoka šola za umetnost in medije v Kölnu ter druge akademije so nedvomno pomembno prispevale, da Nemčija danes zaseda vidno mesto v mednarodnem animiranem filmu. Absolventi prve generacije, npr. Christina Schindler in Thomas Meyer-Hermann, danes ne predstavljajo hrbtenice umetniškega animiranega filma le kot filmarji in profesorji, ampak tudi kot producenti. Thomas Meyer-Hermann je kmalu po zaključku šolanja na Akademiji umetnosti v Stuttgartu leta 1989 ustanovil Studio Film Bilder, ki uspešno deluje v ravnotežju med naročnimi deli in umetniškim avtorskim filmom. Izreden mednarodni profil studia temelji na *izvoznih uspešnicah*, kot je Andreas Hykade, ter na sodelovanju s Philom Mulloyem in Gilom Alkabetzom.

Če pogledamo novejšo zgodovino nemškega umetniškega

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fairly high rate of female directors by the then standards occasionally resulted in new perspectives in animated film, e.g. **Contrasts** by Sieglinde Hamacher. With his numerous films and innovations, Bruno Böttge further developed silhouette animation film, and Kurt Weiler successfully connected puppet animation film with the aesthetics of the Brecht theatre and fine arts, both in personal and artistic terms. The socialist studio system sported two faces: The filmmakers were provided social security as well as stable conditions for film production. However, there was often a lack of freedom for artistic risk and socially critical stance. How far a director was allowed to go, depended on numerous factors, which makes the heritage of animated films from the DEFA studio quite heterogeneous. The range comprises everything from works of artistic value to *plan fillers*, from obvious propaganda to surprisingly open critique of conditions in the GDR. Despite all the attempts at centralising and controlling the film production in the GDR officially, independent film production was also active. From the late 1970s onwards, representatives of the art scene, such as Helge Leiberg, broke the GDR state monopoly on film production and language by means of their (8 mm) experimental films.

Both in the East and in the West, the introduction of animation courses at renowned high schools for art and film was of key importance for further development of German animated film. In 1979, the School of Art and Design Kassel paved the way with the lecturer Jan Lenica, who was succeeded by Paul Driessen. Both the school's selected lecturers and its successes were international: Two films from Kassel won the Academy Award. Undoubtedly the contribution of Film and Television University Potsdam, Film Academy Ludwigsburg, Academy of Media Arts Cologne and other academies has been of major importance to ensure the position that Germany today occupies in international animated film. First generation graduates, such as Christina Schindler and Thomas Meyer-Hermann, today represent the backbone of artistic animated film both as filmmakers



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animiranega filma – tudi v tem odnosu je nemški animirani film zelo mednarodni –, sta imela zanj politični preobrat in združitev po letu 1989 daleč manjšo vlogo kot digitalna revolucija, prek katere so se produkcijske možnosti za avtorski film občutno spremenile. Posledično je bila animacija še močnejše vključena v medijsko umetnost. Tako je npr. umetniška skupina Blinkenlights z inštalacijo na stavbo Hiše učitelja v Berlinu leta 2001 animacijo v javnem prostoru **New York Lightboard** Normana McLarena iz leta 1961 prenesla v interaktivno in računalniško 21. stoletje. Hkrati je v tej povezavi za Nemčijo treba poudariti tesno povezavo elektronske glasbene scene z vizualnimi elektronskimi mediji.

Velika estetska, vsebinska in tehnična mnogostranskost umetniške animacije, ustvarjene v Nemčiji, ter od nekaj močna mednarodna prepletenost animacije iz Nemčije otežujejo razmišljanje v okviru narodne kategorije. A morda sta prav bogastvo faset in mednarodnost značilnosti nemškega animiranega filma.

André Eckardt

Nemški inštitut za animirani film

FOCUS ON GERMANY

and professors as well as producers. Soon after graduating from Stuttgart Academy of Arts, Thomas Meyer-Hermann founded the Film Bilder studio in 1989, which has been successfully balancing its activity between commissioned work and original art film. The exceptional international profile of the studio is based on *export hits*, such as Andreas Hykade, and on cooperation with Phil Mulloy and Gil Alkabetz.

Looking at the recent history of German artistic animated film – in which respect the German animated film is also very international – the role of the political turn and unification after 1989 was much less important than the digital revolution, which changed significantly the production possibilities for animated auteur films. As a consequence, animation became even more integrated into media art. An example of this is the art group Blinkenlights, whose installation at the building of Haus des Lehrers in Berlin in 2001 transferred Norman McLaren's **New York Lightboard** from 1961 to the interactive and computerised 21st century. Speaking about this, we have to stress the close connection of the German electronic music scene with the visual electronic media.

Considerations within the national framework are made more difficult by the great aesthetic, conceptual and technical diversity of artistic animation produced in Germany and its strong international integration that goes way back. However, it might be that precisely these rich facets and international dimension are the features of German animated film.

André Eckardt

German Institute for Animated Film



FOKUS NA NEMČIJO: NEMŠKI EKSPERIMENTALNI FILM

DEFENSE 58-24

Harry Kramer

Nemčija/Germany (FRG), 1958, 16 mm, 9'



Z najdenimi, *readymade* predmeti opremljeni film prikazuje nadrealne pokrajine brez ljudi, v katerih se stvari dozdevno opazujejo in zasledujejo. Podobe, sestavljene kot v sanjah s prekinitvami in nelogičnimi ponovitvami, vzbujajo misel na nadzor, zvočni kolaži angleškega skladatelja Corneliusa Cardewa pa občutek ogroženosti in hladu še poudarjajo.

Featuring found objects, the film shows surreal uninhabited landscapes where things seem to observe and follow each other. Images in dream-like composition full of disruptions and nonsensical repetitions convey an impression of control scenarios, while the menacing cold atmosphere is strengthened further with sound collages created by the British composer Cornelius Cardew.

FOCUS ON GERMANY: GERMAN EXPERIMENTAL FILM

EMPOR

Bastian Clevé

Nemčija/Germany (FRG), 1977, 16 mm, nemi/silent, 9'47"



Središče zanimanja Clevejevega filmskega ustvarjanja je prirojevanje realističnega podoba z izpopolnjeno sprotno montažo in optičnim kopirnikom. V filmu *Empor* se osredotoči na materialnost filmskega traku in optofizikalen učinek navpičnih premikov slike.

The focus of Clevé's artistic filmmaking lies in the manipulation of real-live imagery using sophisticated in-camera-editing and optical printing. With *Empor* he focuses on the materiality of film stock as well as on the opto-physical effect of vertical image movements.

HERE COMES THE SUN

Helge Leiberg

Nemčija/Germany (GDR), 1982, 35 mm (DVD), 18'



"Leiberg preučuje medsebojni vpliv slikarstva in improvizirane glasbe, sestavlja zvočne kolaže, sooči govor in zvok. Vzame realne filmske prizore in v film kot oblikovni element vstavi svoj slikarski besednjak barve in forme. Nastale filme predvsem uporablja kot shrambo gibljivih slik, ki jih lahko v predstavah projicira na telesa plesalk." Christoph Tannert

"Leiberg explores interaction between painting and music improvisation, composes sound collages, juxtaposes speech and sounds. Leiberg works with real-life film sequences, and brings to the film his fine art colour and form vocabulary as a design element. The resulting films are primarily a depot of moving images he uses in performances to project them on dancers' bodies." Christoph Tannert



MESTO V PLAMENIH / STADT IN FLAMMEN / CITY IN FLAMES

Schmelzdahin

Nemčija/Germany (FRG), 1984, 16 mm, 5'



"*Mesto v plamenih* je najbolj vulkanski film, kar sem jih videl. Emulzija dobesedno polzi z nosilca filma, kot lava po pobočju. Posnetki neke nedoločljive bolnišnice (iz žajfnice?) se krhajo in drobijo ter vrejo na platnu kot v počasnem posnetku razkrajanja. Tako kot razpokajo in od podlage odpadajo stare slike." Owen O'Toole, 1989/90

"*Stadt in Flammen* is the most volcanic film I've ever seen; the emulsion literally crawls off the film base, like a lava flowing across terrain. Vague generic hospital (soap opera?) footage cracks and crumbles, seethes in the frame in a slow-motion dissolve. Like ancient paintings crack and fall away from their surfaces." Owen O'Toole 1989/90

FOKUS NA NEMČIJO: NEMŠKI EKSPERIMENTALNI FILM

IGRAČKANJE Z NITMI 2 / FADENSPIELE 2 / TOYING WITH STRINGS 2

Detel & Ute Aurand

Nemčija/Germany, 2003, 16 mm, 8'



To je drugi skupni film sester Ute in Detel Aurand, režiserke in slikarke. Nastal je v bukovem gaju, na polju ogrščice, v golih jesenskih gozdovih, na zasneženi poti. Med drevesi visi obleka, kepe se valijo, stebila se prepletajo – na linijah nastajajo pravokotniki in kvadrati, mali izrezani papirnati pravokotniki v istih barvah pa ustvarjajo nove oblike.

Ute and Detel Aurand – two sisters, a filmmaker and a painter – have created their second collaborative film. It arose in a beech grove, on a rape field, in bare woods of autumn, on a snowy path. Clothes are stretched out between trees, balls roll, stems get tangled – rectangles and squares form on the lines, and then little, cut out paper rectangles in the same colours make new forms.

FOCUS ON GERMANY: GERMAN EXPERIMENTAL FILM

BANLIEU DU VIDE

Thomas Köner

Nemčija/Germany, 2003, 35 mm, 12'30"



"V zadnji zimi sem na spletu zbral približno 3000 posnetkov nadzornih kamer. Slike, ki sem jih izbral, prikazujejo prazne zasnežene ceste v nočnih urah. Zvočna spremljava je sestavljena iz sivega šuma in hrupa prometa, ustvarjenega po spominu. Edino gibanje predstavljajo spremembe v snežni odeji na cestah." TK

"During last winter I collected (via the Internet) about 3 000 pictures taken by surveillance cameras. The images I selected show empty roads at night, covered with snow. The soundtrack consists of grey noise and traffic sounds, created from memory. The only movement that is visible are the changes of snow covering the roads." TK





FOKUS NA NEMČIJO: NEMŠKI EKSPERIMENTALNI FILM

FOCUS ON GERMANY: GERMAN EXPERIMENTAL FILM

**ARKTIS: MED SVETLOBO IN TEMO / ARKTIS:
ZWISCHEN LICHT UND DUNKEL / ARKTIS**

Jürgen Reble

Nemčija/Germany, 2004, Beta SP, 29'



Arktis je poetičen pogled na bizarno pokrajino iz ledu, skale in vode; potovanje k Arktičnemu oceanu in njegovi okolici, sestavljeno iz podob in zvokov. Prvotno gradivo sestavlja sedemdeset enosekundnih prizorov Arktike. S spremembami v strukturi, časovnih sekvencah, barvi in svetlobi nato nastanejo podobe, ki spominjajo na pejzaž.

Arktis is a poetic approach to the bizarre landscape of ice, rock, and water; a journey to the arctic ocean and surroundings, with images and sounds. Seventy one-second scenes of the arctic serve as the original material, which is then transformed in its texture, time lapse, color and light qualities to create a material reminiscent of landscape painting.



**SKRIVNOSTNA ŠKATLICA VŽIGALIC / DIE
GEHEIMNISVOLLE STREICHHOLZDOSE / BOX
OF MATCHES**

Guido Seeber

Nemčija/Germany, 1909–1910, 35 mm, 4'



Berač brez nog na vozičku ima pri sebi škatlico vžigalic. Škatlico nekdo kupi. Vžigalice se razporedijo v različne oblike, med drugim v možička, ki telovadi in okrog sebe pritegne množico opazovalcev. Oblike se spreminjajo dalje; po sestavu besed "ena, dve, tri" vžigalice oblikujejo mlin na veter, v katerem izbruhne požar.

A legless beggar in a little wheel-cart has a box of matches on his tray; a man purchases the box. The matches form themselves into various designs, including matchstick men doing physical exercises. A crowd gathers to watch. Further forms are created and after forming the words, "Eine, Zwei, Drei", the matches build themselves up into a windmill which bursts into flames.

FOKUS NA NEMČIJO: ZGODOVINA NEMŠKEGA ANIMIRANEGA FILMA I

STEKLENICA / DIE FLASCHE / THE BOTTLE

Julius Pinschewer

Nemčija/Germany, 1912, 35 mm, 1'



Oglasni film za stekleničko začimbne mešanice Maggi-Würze.

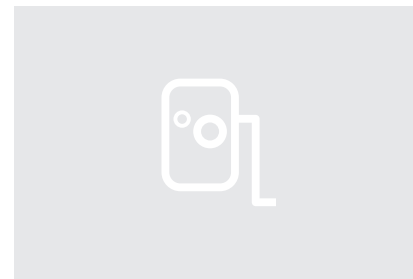
A commercial for Maggi-Würze seasoning bottle.

FOCUS ON GERMANY: GERMAN ANIMATION FILM HISTORY I

JOHN BULL

Robert L. Leonard

Nemčija/Germany, 1917, 35 mm, 3'



Protibritanski propagandni in reklamni film za 7. vojne obveznice.

Anti-British propaganda and promotion for the 7th war loan.



FOKUS NA NEMČIJO: ZGODOVINA NEMŠKEGA ANIMIRANEGA FILMA I

**FILMSKI OPUS 1 / LICHTSPIEL OPUS 1 /
LIGHTPLAY OPUS NO. 1**

Walter Ruttmann

Nemčija/Germany, 1922, 35 mm, 2'



Ruttmannov *Opus 1*, ki je premiero doživel leta 1921, je prvo abstraktno delo v filmski zgodovini. Ruttmann, sicer slikar, za katerega so značilni precizni potegi s čopičem in natančno prehajanje nemešanih barv, je pri prehodu na film nekaj te raznolikosti in dinamike poskušal upodobiti s tremi tehnikami barvanja: senčenjem, toniranjem in ročnim senčenjem.

Premiered in 1921, Ruttmann's *Opus 1* is the first abstract work in film history. In moving to film, Ruttmann, otherwise a painter characterized by delicate nuances of painterly brushstrokes and fine gradations of unmixed colors, tried to capture some of the same variety and dynamics by using three coloring techniques: tinting, toning and hand-tinting.

FOCUS ON GERMANY: GERMAN ANIMATION FILM HISTORY I

**ZMAGOVALEC. FILM V BARVAH / DER SIEGER.
EIN FILM IN FARBEN / THE VICTOR**

Walter Ruttmann

Nemčija/Germany, 1922, 35 mm, 1'39"



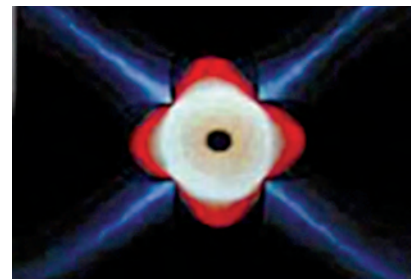
Oglasni film za pnevmatike Excelsior. Film velja za prvi nemški abstraktni barvni oglasni film.

A commercial for Excelsior tyres. This is the first abstract colour commercial film made in Germany.

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

Oskar Fischinger

Nemčija/Germany, 1927, 35 mm, 3'



Študija št. 7 je ena od ducat "študij", ustvarjenih v 20. in 30. letih 20. stoletja. Gre za čudovito vizualno pesnitev, v kateri se iz morja črnine prikazujejo živahne bele oblike.

Studie Nr. 7 was one of a dozen "studies" spanning the 1920s and '30s. This one is a gorgeous visual tone poem with a few small, dynamic white shapes popping decoratively out of a sea of blackness.



INFLACIJA / INFLATION

Hans Richter

Nemčija/Germany, 1928, 35 mm, 2'30"



Film *Inflacija* s pomočjo fotografije in *stop-motion* animacije obravnava temo denarja – prikazuje obraze ljudi, ki so zaradi nepredvidljivosti financ bodisi postali siromaki ali obogateli. *Inflacija* včasih opredeljujejo kot dokumentarni film, kar je pretirano. Deluje skoraj kot gibljiva politična karikatura, ki se stopnjuje do kaotičnega in pogubnega vrhunca.

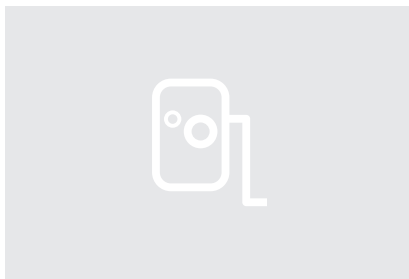
Inflation explores the subject of money through photographs and stop motion animation, adding faces of people impoverished or enriched by the unpredictability of finance. *Inflation* is sometimes categorized as a documentary, though that's a stretch. It functions almost as a political cartoon in motion, building to a chaotic and catastrophic climax.

FOKUS NA NEMČIJO: ZGODOVINA NEMŠKEGA ANIMIRANEGA FILMA I

POT DO LASTNEGA DOMA / DER WEG ZUM EIGENHEIM / THE PATH TO HOME OWNERSHIP

Boehner Film

Nemčija/Germany, 1930, 35 mm, 4'30"



Oglasni film za stanovanjsko varčevanje – s pomočjo varčevalne sheme od najemnega stanovanja do lastne hiše.

A commercial for housing savings – from apartment rental to your own home by means of housing savings account.

FOCUS ON GERMANY: GERMAN ANIMATION FILM HISTORY I

KITAJSKI SLAVEC / DIE CHINESISCHE NACHTIGALL / THE CHINESE NIGHTINGALE

Rudi Klemm, Julius Pinschewer

Nemčija/Germany, 1928, 16 mm, 8'22"



Prvi nemški zvočni oglasni film, nagrajen na Svetovnem oglaševalskem kongresu leta 1929 v Berlinu. 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 prekositi slava.

First German publicity film in sound. It won a prize at the World Publicity Congress in Berlin in 1929. 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.





FOKUS NA NEMČIJO: ZGODOVINA NEMŠKEGA ANIMIRANEGA FILMA I

MURATTI NAPADA! / MURATTI GREIFT EIN! / MURATTI ATTACKS!

Oskar Fischinger (Tolirag Berlin)
Nemčija/Germany, 1931, 16 mm, 3'



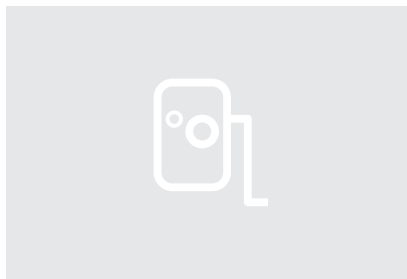
Cigarette korakajo v vojaških formacijah. Oglas za cigarette znamke Muratti je mojstrovina v tehniki piksilacije, v kateri cigarette korakajo, plešejo in drsajo.

A series of cigarettes marching in mad formation. A commercial made for Muratti cigarettes, it is a tour de force of pixillation composed of marching, dancing and ice-skating cigarettes.

FOCUS ON GERMANY: GERMAN ANIMATION FILM HISTORY I

BARKAROLA / DIE BARCAROLE / BARCAROLLE

Hermann, Ferdinand & Paul Diehl
Nemčija/Germany, 1932, 35 mm, 7'30"

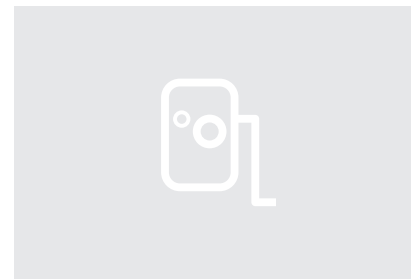


Animacija z lutkami prikazuje ljubezensko dramo o dveh moških, ki hrepenita po isti ženski. Sintetični zvok filma, ki je bil ustvarjen z ročnim dodajanjem dinamičnih poudarkov na glasbeno spremljavo, pri občinstvu ni naletel na dober odziv, idejo Rudolfa Pfenningerja in njegove serije *Tönende Handschrift* pa je pozneje dodelal in izboljšal Norman McLaren.

A puppet animation about a small drama in love where two men desire the same woman. The synthetic sound used in the film, created by manually applying tonic accents on the soundtrack, did not please the audience but the idea of Rudolf Pfenninger and his series *Tönende Handschrift* would later be adapted and improved by Norman McLaren.

KRALJEVA NESREČA / EINE KLEINE KÖNIGSTRAGÖDIE / THE KING'S LITTLE TRAGEDY

Richard Groschopp
Nemčija/Germany, 1934, 35 mm, nemi/silent, 6'30"



Dramatičen boj med belimi in črnimi šahovskimi figurami. Richard Groschopp je svoj zelo uspešen amaterski film leta 1936 pod enakim naslovom še enkrat posnel za Boehner-Film Dresden.

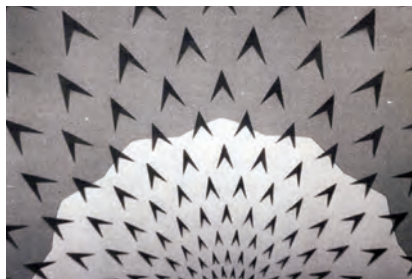
A dramatic battle between white and black chess pieces. Following the success of his amateur film, Richard Groschopp made another version under the same title in 1936 for Boehner-Film Dresden.



PLES BARV / TANZ DER FARBEN / DANCE OF THE COLORS

Hans Fischinger

Nemčija/Germany, 1939, 16 mm, 5'37"



"Film upodablja igro barv in oblik, v kateri premik h glasbi ne predstavlja nobene določene vsebine." (1939) To je bil zadnji avantgardni film, ki so ga prikazali v Nemčiji v času nacističnega nadzora. Vrteli so ga v kinu Waterloo v Hamburgu, dva tedna pred njegovim zaprtjem. Prvotno je bil narejen z uporabo tehnologije *gasparcolor*.

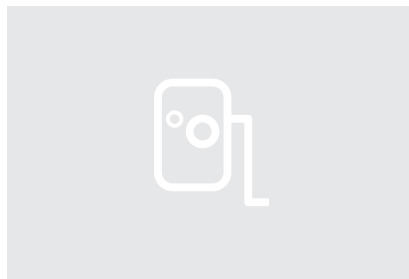
"The film illustrates the play of colours and shapes with the move to the music not representing any specific content." (1939) It was the last avant-garde film to be shown during the Nazi control in Germany. The film was played in the Waterloo Cinema in Hamburg for two weeks before it was shut down. Originally made in *Gasparcolor*.

FOKUS NA NEMČIJO: ZGODOVINA NEMŠKEGA ANIMIRANEGA FILMA I

JOHN BULL V STISKI / JOHN BULL IN NÖTEN / JOHN BULL IN TROUBLE

Tobis

Nemčija/Germany, 1942, 35 mm, 4'



Protibritanski vojni propagandni film z nenasitnim osvajalcem sveta Johnom Bullom.

Anti-British war propaganda with the insatiable world conqueror John Bull.

FOCUS ON GERMANY: GERMAN ANIMATION FILM HISTORY I

ZGAGA / DER STÖRENFRIED / THE TROUBLEMAKER

Hans Held

Nemčija/Germany, 1940, 35 mm, 12'



Animiran propagandni film v disneyevskem slogu prikaže zgodbo o tem, kako se šibkejši živali v gozdu lahko povežejo in s skupnimi močmi preženejo zgago – lisico. Vse dogajanje je predstavljeno s posebnimi vojaškimi prispodobami, kot so formacije ptic, ki pikirajo na lisico, ježi s čeladami nemške armade in mobilizirane ose.

The animated propaganda cartoon shows, in good mock-Disney style, how the weaker animals of the forest can band together to drive the troublemaker – a fox – away. All the action is presented in specific militaristic imagery – such as formations of birds which dive-bomb the fox, the hedgehogs with Wehrmacht helmets and the wasps mobilized.

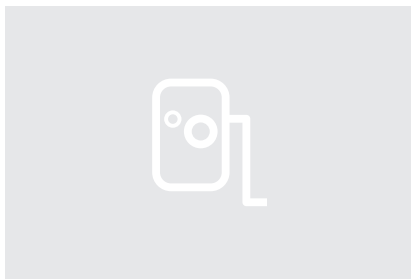


FOKUS NA NEMČIJO: ZGODOVINA NEMŠKEGA ANIMIRANEGA FILMA I

PIKČASTO-ČRTASTI BALET / STRICH-PUNKT-BALLETT / DASH-DOT-BALLET

Herbert Seggelke

Nemčija/Germany, 1943, 16 mm, 2'



Eksperimentalen abstraktni animirani film, posnet na podlago džezovske glasbe. Slike so bile z barvicami narisane neposredno na film.

Experimental abstract animation set to jazz music. Drawn directly on film with coloured pencils.

FOCUS ON GERMANY: GERMAN ANIMATION FILM HISTORY I

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

Hans Fischerkoesen

Nemčija/Germany, 1943, 35 mm, 10'



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 cvetlic 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.



VRTNI PALČEK / DIE GARTENZWERGE / THE GARDEN DWARVES

Wolfgang Urchs (Lux-Film Boris Borresholm)
Nemčija/Germany (FRG), 1961, 35 mm, 10'



Satiričen animirani film o gospodarskem čudežu Zahodne Nemčije po letu 1945. Ljubki vrtni palčki z belimi zastavicami prilezejo iz ruševin in zamenjajo svoje jeklene čelade za vrečaste kape. S skupnimi močmi zgradijo nove hiše, cerkve in poslovne prostore, potem pa gredo spet vsak po svoje in gradijo lastne kariere.

A satirical animation film about the "economic miracle" of West Germany after 1945. Crawling out of the rubble with white flags, petty garden gnomes exchange their steel helmets for jelly bag caps. In a joint effort of reconstruction new houses, churches and office buildings are created. But the gnomes separate again in order to pursue individual careers.

FOKUS NA NEMČIJO: ZGODOVINA NEMŠKEGA ANIMIRANEGA FILMA II

ŠKRLATNA ČRTA / DIE PURPURLINIE / THE PURPLE LINE

Flo Nordhoff (Ruppel Production)
Nemčija/Germany (FRG), 1959, 35 mm, 14'



V nadrealni pokrajini se odvija drama med tremi lastnostmi: napuhom, lakomnostjo in poželenjem. Film Floja Nordhoffa in producenta Karla-Ludwiga Ruppla je zabavna, barvita in z bogato glasbeno orkestracijo opremljena igra med abstraktnim in metaforičnim.

In a surreal environment a dramatic situation arises between three characters: Arrogance, Greed and Desire. The film by Flo Nordhoff and producer Karl-Ludwig Ruppel is an entertaining, colourful game of the abstract and the figurative, enhanced with lavish musical orchestration

FOCUS ON GERMANY: GERMAN ANIMATION FILM HISTORY II

IGRA S KROGLAMI / SPIEL MIT KUGELN / BALL GAME

Hans Fischerkoesen
Nemčija/Germany (FRG), 1957, 35 mm, 3'



Oglasni film za kemični svinčnik znamke Faber-Castell.

A commercial for Faber-Castell ballpoint pen.





FOKUS NA NEMČIJO: ZGODOVINA NEMŠKEGA ANIMIRANEGA FILMA II

**MALA NAVODILA ZA SREČNO ŽIVLJENJE / KLEINE
UNTERWEISUNG ZUM GLÜCKLICHEN LEBEN /
SMALL INSTRUCTION FOR A HAPPY LIFE**

Helmut Herbst, Peter Rühmkorf (Cinegrafik Helmut Herbst) Nemčija/Germany (FRG), 1963, 35 mm (DVD), 12'. V nemškem jeziku/In German.



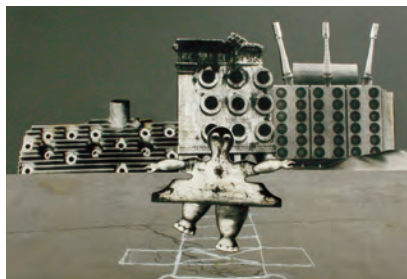
Film je kolaž z briljantnimi besedili Petra Rühmkorfa, v katerem opice, ribe in rodovni tehniki živijo popolno, srečno življenje, ki se konča s smrtjo informacijske naprave.

In this collage-like film which shines with texts from Peter Rühmkorf, monkeys, fish and ancestry engineers are making the perfect and happy life that ends with the death of the information machine.

FOCUS ON GERMANY: GERMAN ANIMATION FILM HISTORY II

PUNČKIN SVET / ERLEBNISSE EINER PUPPE

Franz Winzentsen (Cinegrafik Helmut Herbst) Nemčija/Germany (FRG), 1966, 16 mm, 11'



Franz Winzentsen iz najdenih predmetov izdela nadrealne oblike. Punčka, ki nastane iz preproste sponke za papir, se sprehaja po turobnem svetu kolaža.

Franz Winzentsen forms a surreal object out of ordinary finds. Made of a simple paper clip, a doll wanders through a gloomy collage world.

GLASBA / DIE MUSICI / THE MUSIC

Katja Georgi (DEFA)
Nemčija/Germany (GDR), 1964, 35 mm, 4'



Štirje moške med štirimi stenami predano in vneto muzicirajo. Ker eden od njih svoje znanstveno delo izda v DDR, ga Urad za zaščito ustave spravi za rešetke. Okoli stavbe zganja trušč Natova enota in vdira v zasebna življenja. Vname se hiša in polovica se zruši. Glasbeniki pa igrajo dalje po načelu: *Lahko izgineta nebo in zemlja, glasba pa ...*

Four men play music at home with dedication and zeal. One of them published his scientific work in GDR, so the Office for the Protection of the Constitution puts him behind bars. A NATO division rages around the house and invades private lives. The roof catches fire and half the house collapses. Yet they keep playing following the canon: *Heaven and Earth may pass away, but music...*



ZRAČNI PROMET / LUFTFAHRT / AVIATION

Günter Rätz

Nemčija/Germany (GDR), 1965, 35 mm, 5'



Gospod Dolgi je prepričan, da je Ikar. Z dvema krili in namiznim ventilatorjem poskusi leteti. Po nekaj neuspešnih poskusih se podvig posreči – ampak kako? Gospod Dolgi nemočen in cepetajoč obvisi na lestencu. Gospod Kratki ga reši s papirnatim letalom, ki ga je izdelal sam.

Mr. Long feels like Icarus. With two feathers and a table fan, he tries to fly. After several failed attempts he succeeds, but how? Mr Long gets stuck on the chandelier, helpless and struggling himself free. Mr Short saves him with a paper airplane that he made himself.

ALI TAKO ALI NIKAKOR / ENT ODER WEDER / EITHER OR NEITHER

Bruno Böttge (DEFA)

Nemčija/Germany (GDR), 1966, 35 mm, 4'



Mož sreča rumenega psa. Začneta se igrati in mož postane rumen. Zavistni modri pes zvabi moža k sebi in se igra z njim, zato mož postane moder. Mož nobenega od njiju noče prizadeti, vendar mu to ne pomaga. Psa planeta nanj in ga raztrgata.

A man meets a yellow dog. They play together, and the man becomes yellow. An envious blue dog lures the man to himself and plays with him, and then man becomes blue. The man wishes to hurt neither of them, but it does not help. The dogs rush on him and tear him apart.

FOCUS ON GERMANY: GERMAN ANIMATION FILM HISTORY II

ISKANJE PTIČA TURLIPANA / DIE SUCHE NACH DEM VOGEL TURLIPAN / THE SEARCH FOR A BIRD CALLED TURLIPAN

Kurt Weiler (DEFA)

Nemčija/Germany (GDR), 1976, 35 mm, 13'



Dekan iz Salamance se poda na lov za skrivnostnim ptičem Turlipanom. Pot ga vodi skozi cvetoče tekstilne pokrajine, gozd čopičev in rdeče morje listja.

The dean of Salamanca sets out to search for the mysterious bird Turlipan. His journey through flowery textile landscapes, a forest of brushes and a red sea of leaves begins.



FOKUS NA NEMČIJO: ZGODOVINA NEMŠKEGA ANIMIRANEGA FILMA II

PEŠČANČKI V NDR: HIŠKA / NDR-SANDMÄNNCHEN – PLASTINOTS: DAS HÄUSCHEN / SANDPIXIES IN FRG – PLONSTERS: A LITTLE HOUSE

Herbert K. Schulz, Alexander Zapletal
Nemčija/Germany (FRG), ca. 1979, digital, 3'



"Zahodni" Peščančki so televizijsko premiero doživeli 1. decembra 1959. Do leta 1985 sta Herbert K. Schulz in Rosemarie Küssner ustvarila približno 75 uvodnih špic, v katerih možiček pošlje otroke spat s pozdravom za lahko noč. V zgodbi tega dela nastopajo priljubljeni "plastelinčki" Alexandra Zapletala, ki so bili prvotno ustvarjeni za Sezamovo ulico.

The western Sandpixies (Sandmännchen) first appeared on television on 1st December 1959. By 1985, Herbert K. Schulz and Rosemarie Küssner created about 75 opening credits, in which a little man sends children to bed wishing them good night. The story of this episode features the appearance of the popular Plonsters, which were originally made for Sesame Street.

FOCUS ON GERMANY: GERMAN ANIMATION FILM HISTORY II

PEŠČANČKI V DDR – 126. DEL / SANDMÄNNCHEN DES FERNSEHENS DER DDR - FOLGE 126 "LUNOCHD I" / "BÄLLCHEN ROLL" / SANDPIXIES IN GDR – PART 126

Gerhard Behrendt, Peter Blümel
Nemčija/Germany (GDR), 1973/1975, digital, 3'



Peščančki nemške radiotelevizije v DDR so bili prvič predvajani 22. novembra 1959. Otroke s pravljico za lahko noč razveseljujejo še danes, zato so najbrž najdlje prisotni animirani liki na nemških zaslonih. 126. del, ki ga je ustvaril Peter Blümel, z zgodbo o poosebljeni žogici prinaša nekonvencionalno prometno vzgojo.

The Sandpixies of the German Television in the GDR were first aired on 22nd November 1959. They entertain children with a goodnight story to this day, which might make them the animated figures with longest presence on German television. Part 126, created by Peter Blümel, educates about traffic safety in an unconventional way by telling the story of a personalised ball.



KONTRAST / KONTRASTE / CONTRAST

Sieglinde Hamacher

Nemčija/Germany (GDR), 1982, 35 mm, 5'



V dežni kaplji, ki pade z lista in ponikne v zemljo, se srečuje lepo in grdo, veselo in žalostno.

The beautiful and cruel, happy and sad meets in a raindrop that falls from a leaf and disappears in the ground.

FOKUS NA NEMČIJO: ZGODOVINA NEMŠKEGA ANIMIRANEGA FILMA III

EINMART

Lutz Dammbeck (DEFA)

Nemčija/Germany (GDR), 1981, 35 mm, 15'



V hemisferi možganov in črevesja vegetirajo čudni liki. Enemu od mutantov uspe poleteti, zato poskusi ubežati iz te nočne more.

In a hemisphere of brains and intestines, strange figures are vegetating. One of the mutants manages to fly and tries to escape this nightmare.

FOCUS ON GERMANY: GERMAN ANIMATION FILM HISTORY III

POTOVATI JE LEPO / REISEN IST SCHÖN / NICE TO TRAVEL

Marion Rasche

Nemčija/Germany (GDR), 1989, 35 mm, 4'



Slon stoji na postaji in čaka na avtobus. Ko ta pripelje, je poln nenavadnih potnikov, ki so si na las podobni. Slon vstopi pri zadnjih vratih in se znajde sredi divjega vrveža. Ko pri prednjih vratih izstopi, je enak drugim potnikom in o slonu ni več ne duha ne sluha.

An elephant is standing at a bus stop, waiting for the bus. When it arrives, the bus is full of curious passengers all looking the same. The elephant enters through the back door and finds himself in the hustle and bustle. When he leaves the bus at the front, he is like the other passengers, the elephant has disappeared without a trace.



FOKUS NA NEMČIJO: ZGODOVINA NEMŠKEGA ANIMIRANEGA FILMA III

QUICK ANIMATION

Gabor Steisinger

Nemčija/Germany (GDR), 1989, 35 mm, 12'



V grafitarskem slogu in ob spremljavi hiphop glasbe so nanizani prizori velemest, ki delujejo ironično tuji. Animirani Beat Street.

Images of large cities in graffiti-style are lined up and accompanied by hip-hop music, seeming ironically alienated. Animated "Beat Street".

FOCUS ON GERMANY: GERMAN ANIMATION FILM HISTORY III

RAVNOVESJE / BALANCE

Wolfgang & Christoph Lauenstein (HBK Hamburg/
Gesamthochschule Kassel)

Nemčija/Germany (FRG), 1989, 35 mm, 8'



Na lebdeči ploščadi živi skupina enakomerno in previdno postavljenih mož. Vsi se zavedajo, da ploščad ni stabilna, in če nočejo zgrmeti v smrt, morajo obdržati to krhko ravnesje. Njihovo razmeroma harmonično razumevanje pa razpade, ko eden od njih na ploščad potegne težak tovor. In ravnesje se poruši v več kot enem pomenu.

On a floating platform lives a group of evenly and carefully placed men. Each man is aware that the platform is unstable and in order not to fall to their deaths, they maintain a careful balance. This reasonably harmonious understanding is lost when one man pulls up a heavy trunk. In the ensuing struggle, balance is lost in more ways than one.

BRAVO PAPA 2040

Susanne Fränzel

Nemčija/Germany (FRG), 1989, 35 mm, 6'



Kmetica kosi travo. Testni pilot danes spet leti posebej nizko.

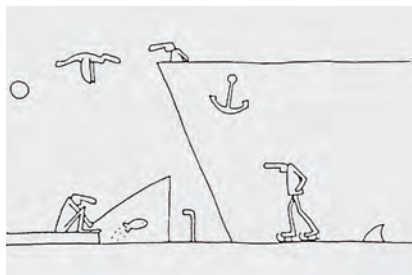
A woman is mowing the grass. The test pilot again flies especially low today.



**ANIRIBAFILM / ZEICHENFISCHFILM /
ANIFISHONFILM**

Markus Kempken

Nemčija/Germany, 1990, 35 mm, 2'30"



Anarhistična animirana zabava z minimalnimi tehničnimi elementi.

An anarchistic animation 'good time' with minimal technical elements.

FOKUS NA NEMČIJO: ZGODOVINA NEMŠKEGA ANIMIRANEGA FILMA III

OTOK HEC / INSELWITZ / ISLAND JOKE

Lutz Stützner

Nemčija/Germany, 1990, 35 mm, 2'30"



Brodolom ladje preživijo vsaj trije ljudje. Premraženi in tresoči pridejo do otoka. Od morske deklince dobijo kos blaga, iz katerega naredijo zastavo in se ji poklonijo – premraženi in tresoči.

At least the three are still alive after the shipwreck. Freezing and with chattering teeth they reach an island. A mermaid gives them a piece of cloth. The three make a flag and salute it – freezing and with chattering teeth.

FOCUS ON GERMANY: GERMAN ANIMATION FILM HISTORY III

**GUSARJI IZ CESTNEGA JARKA /
RINNSTEINPIRATEN / GUTTER PIRATES**

Christina Schindler

Nemčija/Germany, 1993, 35 mm, 10'



Deček iz lista papirja izdela ladjo in opazuje, kako v obcestnem jarku "izpluje". Potem se močno ulije in deček steče domov. Ladjica in posadka na njej – trije drobni obcestni pirati – se podajo na pot, na kateri jih čaka vrsta nevarnih in vznemirljivih dogodivščin.

A boy folds a piece of paper into a ship and watches it "put out to sea" in the gutter. It starts to rain heavily and the boy runs home. The little ship and her crew – three tiny gutter pirates – set off on their journey. One dangerous and exiting adventure after another!



FOKUS NA NEMČIJO: ZGODOVINA NEMŠKEGA ANIMIRANEGA FILMA III

PREHOD / PASSAGE

Raimund Krumme

Nemčija/Germany, 1994, 35 mm, 6'30"



Gospodar in služabnik morata prečkati zamrznjeno jezero. Kdo bo šel prvi?

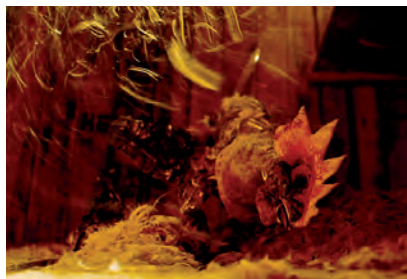
Master and servant have to cross a frozen lake, who goes first?

FOCUS ON GERMANY: GERMAN ANIMATION FILM HISTORY III

PETELIN / DER HAHN / THE COCK

Heinrich Sabl

Nemčija/Germany, 1994, 35 mm, 9'



Petelin se pretvarja, da budi sonce. Ko kokoši odkrijejo, da sonce vzide tudi brez njega, izgubi svojo moč, njegova usoda je zapečaten in čaka ga smrt.

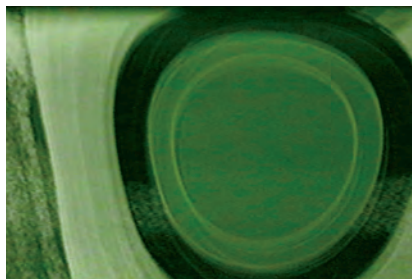
The rooster pretends to be waking the sun. When the hens discover that the sun also rises without him, his power is gone, his fate is sealed, death awaits him.



OVAL: DO WHILE

Sebastian Oschatz

Nemčija/Germany, 1995, digital, 4'45"



Animirani glasbeni spot za *do while*, pesem skupine Oval z albuma 94 Diskont, ki je leta 1995 izšel pri frankfurtski založbi Mille Plateaux. Programsko opremo za ustvarjanje animacij v realnem času so razvili v nemškem raziskovalnem centru za računalniško znanost (GMD/IPSI) v Darmstadtu.

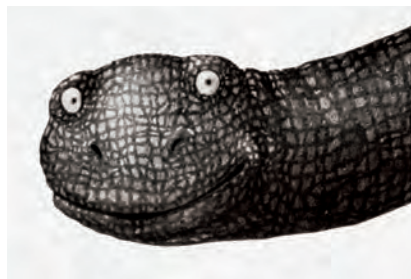
Animated music video clip *do while* taken from the album 94 Diskont by Oval released on the Frankfurt label Mille Plateaux in 1995. Real-time animation software was developed at the German National Research Center for Computer Science (GMD/IPSI), Darmstadt.

FOKUS NA NEMČIJO: SODOBNI NEMŠKI ANIMIRANI FILM I

USTVARJANJE / DIE SCHÖPFUNG / THE CREATION

Thomas Meyer Herrmann (Studio Film Bilder)

Nemčija/Germany, 1995, Beta SP, 7'30"



Začetek sveta. Posebna pozornost je namenjena težavam in nevarnostim. Toda v najbolj kritičnem trenutku, ko je stvarstvu podeljena krona, pride do srečnega preobrata – saj vendarle sedimo v kinu.

Beginning of the world. Special attention is paid to difficulties and dangers. But in the key moment when the creation gets its crown, there is a happy turn – after all, we're in the cinema.

FOCUS ON GERMANY: CONTEMPORARY GERMAN ANIMATED FILM I

ŽIVELI SMO V TRAVI / WIR LEBTEN IM GRAS / WE LIVED IN GRASS

Andreas Hykade (Studio Film Bilder)

Nemčija/Germany, 1995, Beta SP, 18'



Živeli smo v travi je Hykadejev študentski film in prvi del njegove serije *The Country Trilogy*. Prizorišče dogajanja je kraj, ki ga od konca sveta ločila le dve ulici. Zgodbo spremljamo s perspektive malega dečka.

We lived in Grass is a student film and Hykade's first part of *The Country Trilogy*. The set of the film is a place that's just two streets away from the end of the world. The film is told from the point of view of a little boy.



FOKUS NA NEMČIJO: SODOBNI NEMŠKI ANIMIRANI FILM I

POMLAD / FRÜHLING / SPRING

Silke Parzich

Nemčija/Germany, 1996, digiBeta, 4'



Klasičnoglasbeni spot za prvi koncert Vivaldijevih Štirih letnih časov: tisoč plešočih zelenih vilic, dvanajst nemirnih belih stolov in miza praznujejo prihod pomladi.

Classical-music-videoclip for the first concert of Vivaldi's "Four Seasons": a thousand dancing green forks, twelve fidgety white chairs and a table celebrate the beginning of spring.

FOCUS ON GERMANY: CONTEMPORARY GERMAN ANIMATED FILM I

KRMA / FUTTER / FODDER

Carsten Strauch

Nemčija/Germany, 1996, 35 mm, 4'30"



Prijateljstva so občutljiva in lahko hitro razpadejo. Antagonist je zelo človeški, zelo lačen lev. Ker paznika ni, si mora kosilo najti sam, a pri tem naleti na nepredvidene težave. Nazadnje najde antilopo, ki mu v šali ponudi kos svoje noge. Lev se znajde pred dilemo: prijateljstvo ali lakota, biti nagonski ali biti boljši?

Friendships are delicate things, easily destroyed. The antagonist is a very human, very hungry lion. Without a zookeeper he must organize his own meal but faces unforeseen complications. Finally he finds an antelope who jokingly offers him a bit of her leg. And there's a dilemma: friendship or hunger, inner nature or better nature?

VESOLJE / KOSMOS / THE COSMOS

Thorsten Fleisch

Nemčija/Germany, 2004, 16 mm, 5'11"



Pod drobnogledom je skrivnost kristalov. Kaj je v njih takega, da imajo čudežno moč, kot že od davnih časov trdijo mistiki? Če kristale gojimo neposredno na filmskem traku, njihova mistična vrednost seva naravnost na platno. Nefiltrirano; dodana je samo svetloba, ki z žarki graciozno predira bogate vizualne strukture.

The mystery of the crystals under closer examination. What is it that makes them possess magic powers as claimed by mystics through the ages? By growing crystals directly on film their mystical qualities shine straight to the screen. Unfiltered, only aided by light which gracefully breaks its rays into rich visual textures.



TEKOČE STOPNICE DO ZVEZD / STAR ESCALATOR

Michel Klöforn, Oliver Husain
Nemčija/Germany, 1998, digital, 4'



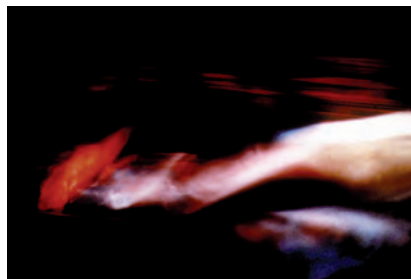
Animirana garažna vrata v spotu za berlinski
minimalistični elektro duet Sensorama.

A garage door animated video clip for the Berlin
based electro minimal duo Sensorama.

FOKUS NA NEMČIJO: SODOBNI NEMŠKI ANIMIRANI FILM I

ESCAPE

Kirsten Winter
Nemčija/Germany, 2001, 35 mm, 7'



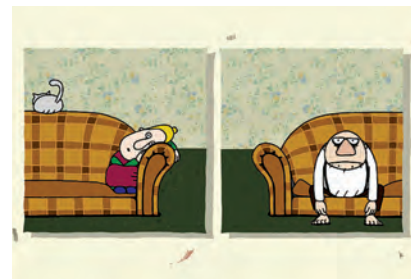
Slikanje kot pobeg iz osamljenosti? Spomini in želja
se nekoč pomešajo. Fantazija si utre svojo pot.

Painting as an escape from loneliness? At some
point, memory and desire get mixed. Imagination
paves its way.

FOCUS ON GERMANY: CONTEMPORARY GERMAN ANIMATED FILM I

ZOFA / SOFA

Hyekung Jung
Nemčija/Germany, 2001, 35 mm, 3'



Zofa je absurden animirani film, ki s sočasnimi
in vzporednimi sličicami prikazuje dogajanje v
sosednjih stanovanjih. Ženska z mačkom in moški
– lahko zidovi zares delijo svetove?

Sofa is an absurd animation film which observes
through simultaneous and parallel frames the
events taking place in two neighboring apartments.
A woman with a cat and a man – can walls really
separate worlds?

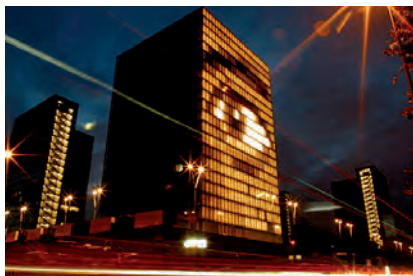


FOKUS NA NEMČIJO: SODOBNI NEMŠKI ANIMIRANI FILM I

**BLINKENLIGHTS: UČITELJEVA HIŠA / HAUS
DES LEHRERS / HOUSE OF THE TEACHER**

Blinkenlights

Nemčija/Germany, 2001, digital, 11'



11. septembra 2011 je slavna "Učiteljeva hiša" v Berlinu postala največji interaktivni računalniški zaslon na svetu – *Blinkenlights*. V zgornjih osmih nadstropjih so na notranjo stran oken na pročelju namestili 144 luči in jih tako spremenili v velikanski zaslon. Računalniško vodene luči so skupaj sestavljale enobarvno matriko velikosti 18 krat 8 pikslov.

On 11th September 2001, the famous "House of the Teacher" in Berlin became world's biggest interactive computer display: *Blinkenlights*. The upper eight floors of the building were transformed into a huge display by arranging 144 lamps behind the building's front windows. Each of the lamps was computer controlled to produce a monochrome matrix of 18 times 8 pixels.

FOCUS ON GERMANY: CONTEMPORARY GERMAN ANIMATED FILM I

**ŽENSKA POD LEDOM / DIE EISBADERIN /
WOMAN BELLOW THE ICE**

Alla Churikova (Balance Film)

Nemčija/Germany, 2003, 35 mm, 8'



Osamljena brezdomka v sodri v zapuščenem mestu. Sanjari o vrnitvi v čas topline in varnosti, v srečno preteklost, ki je za vedno minila. To je zgodba o smrti in odrešitvi.

A lonely, homeless woman in the sleet of a deserted city. In her imagination she wishes herself back to a time of warmth and security, of a happy past that has gone forever. a story about death and deliverance.

LUCIA

Felix Gönnert (Felix Gönnert Animation/HFF "Konrad Wolf")

Nemčija/Germany, 2004, 35 mm, 8'



Lucia se ponoči sprehaja po bolnišnici in pride do rentgena. Slika lobanje prebudi njeno domišljijo in kmalu se meja med sanjami in resničnostjo začne brisati.

Wandering about the hospital by night, Lucia discovers several x-rays. The image of a skull fires her imagination and before long, dream and reality begin to blur.



SIVINA / _GRAU / GREY

Robert Seidel

Nemčija/Germany, 2004, Beta SP, 10'



Sivina je osebna refleksija o spominih, ki privrejo na dan med avtomobilsko nesrečo. Pojavijo se pretekli dogodki, ki bledijo in sčasoma lahkotno izginejo ... Ustvarjalec je za gradnjo strukture uporabil različne vire iz resničnega življenja, ki jih je deformiral in filtriral ter tako ustvaril neabstrakten, zelo osebni posnetek celotnega življenja v nekaj zadnjih sekundah.

_grau is a personal reflection on memories coming up during a car accident, where past events emerge, fuse, erode and finally vanish ethereally... Various real sources were distorted, filtered and fitted into a sculptural structure to create not a plain abstract, but a very private snapshot of a whole life in its last seconds.

FOKUS NA NEMČIJO: SODOBNI NEMŠKI ANIMIRANI FILM II

NEDELJA 1 / SONNTAG 1 / SUNDAY 1

Jochen Kuhn

Nemčija/Germany, 2005, 35 mm (DVD), 6'



Ulice in trgi so tihi in prazni. Na semaforju se prižge zelena luč, a v tem nedeljskem jutru tega običajno živahnega križišča ne prečka niti en avto.

The streets and squares are silent and empty. The traffic lights change to green, but on this Sunday morning, not one car passes through this normally busy crossing.

FOCUS ON GERMANY: CONTEMPORARY GERMAN ANIMATED FILM II

COME ON STRANGE

Gabriela Gruber

Nemčija/Germany, 2005, Beta SP, 3'30"



Pasti na levi, projekcije na desni, vse je prevara v divjini tvoje teme. Ven na odprto, drgi moj, a nehaj krožiti in izpadi – čuden.

Traps on the left, projections on the right, it's all a swindle in the wilds of your darkness. Off into the open, dear, but stop circling around and come on – strange.





FOKUS NA NEMČIJO: SODOBNI NEMŠKI ANIMIRANI FILM II

TRI GRACIJE / DREI GRAZIEN / THREE GRACES

Hanna Nordholt, Fritz Steingrobe

Nemčija/Germany, 2006, 35 mm, 15'



Prvi posnetek človekovega glasu spodbudi sestre Faraday, Optiko, Akustiko in Pisavo, da obišejo nekaj delavnic, v katerih so ljudje priključeni na stroje, s katerimi upravljajo umetniki strojniki.

The first ever recorded human voice incites the three Faraday sisters Optica, Acustica and Writing to visit several workshops, in which humans are connected to machines operated by artist-engineers.

FOCUS ON GERMANY: CONTEMPORARY GERMAN ANIMATED FILM II

PETROVO NAČELO / PETERS PRINZIP / PETER'S PRINCIPLE

Kathrin Albers, Jim Lacy (Stoptrick/Jim Lacy Filmproduktion)

Nemčija/Germany, 2007, Beta SP, 5'30"



Film govori o krokodilu, miši, mački in slonu, ki se vsi trudijo povzpeti po karierni lestvi, pri čemer se poslužujejo vsega kontradiktornega znanja, ki so ga nabrali v različnih uspešnicah o menedžmentu. Krokodil, mačka in slon so v resnici precej prijazni, čeprav krokodil rad je otroke. Miš pa je zares hudobna.

The film is about a crocodile, a mouse, a cat and an elephant who are all trying to make their way up the career ladder, using all the contradictory knowledge they have collected from various management bestsellers. The crocodile, cat and elephant are actually fairly nice, although the crocodile likes to eat babies. The mouse is really mean.

LAZY SUNDAY AFTERNOON

Bert Gottschalk (HFF "Konrad Wolf")

Nemčija/Germany, 1999, 35mm, 9'



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

Desert. A vulture enjoys the silence of a hot afternoon. The sudden appearance of a noisy vehicle destroys the quietness of this situation. Two pistoleros exit the car ready for a duel. The vulture is watching with scepticism, ready to take advantage.



BREZ STRAHU PRED ATOMOM! / KEINE ANGST VORM ATOM! / DON'T FEAR THE ATOM!

John Frickey, Till Penzek (SFA)

Nemčija/Germany, 2007, Beta SP, 2'16"



Poznamo kakšen razumen argument proti jedrski energiji? Ta poučni film nas nauči, da jedrska energija ni le čista in uporabna, ampak v resnici tudi kar prikupna. Zasluge za to ima g. Atom, ki pozna dobro utemeljene odgovore na vsa vprašanja o nevarnosti jedrske energije. Na koncu prepriča celo dr. Schmidta!

Are there any reasonable arguments against atomic power? In this educational film we learn that atomic energy is not only clean and useful, but also really quite cute. That's thanks to Mr Atom – who has well-grounded answers to all the questions concerning the hazards of nuclear power. In the end, even Dr Schmidt is convinced!

FOKUS NA NEMČIJO: SODOBNI NEMŠKI ANIMIRANI FILM II

PERIPETICS OR THE INSTALLATION OF AN IRREVERSIBLE AXIS ON A DYNAMIC TIMELINE

Zeitguised

Nemčija/Germany, 2008, digital, 3'20"



Peripetics je film v šestih dejanjih. Ta so domišljijiski prikaz dezorientiranih sistemov, ki doživijo poguben preobrat, med drugim evolucije poučnih modelov iz rastlin, teles in strojev, in tekočih gradbenih materialov.

Peripetics is a piece in six acts that each entail an imagination of disoriented systems that take a catastrophic turn, including the evolution of educational plant-body-machine models and liquid building materials.

FOCUS ON GERMANY: CONTEMPORARY GERMAN ANIMATED FILM II

GERMANSKA KLOBASA / GERMANIA WURST / GERMAN HISTORY IN A BITE

Volker Schlecht (HFF "Konrad Wolf")

Nemčija/Germany, 2008, 35 mm, 11'



Hiter oris nemške ali raje germanske "narodne zgodovine", ki se začne z antičnim rimskim imperijem, konča pa z združitvijo Nemčij in sodobnostjo.

A rapid rundown of German or rather Germanic "national history" – starting with the ancient Roman empire and ending with the German "reunification" and the present day.

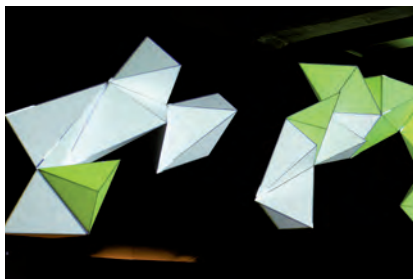


FOKUS NA NEMČIJO: SODOBNI NEMŠKI ANIMIRANI FILM II

POLIZDELEK / HALBZEUG / SURFACE REFINEMENT

Visomat

Nemčija/Germany, 2009, digital, 3'



Polizdelek je performans in avdio-vizualna instalacija, narejena na osnovi polistirenskega kipa. Je neke vrste arhitekturna študija, ki je plod dolgotrajnega sodelovanja med ustvarjalci visomat inc., errorsmith in telematique. Njen nadaljnji razvoj vključuje medije na način, ki cilja na interakcijo med geometrijskim telesom, svetlobo in zvokom.

Surface Refinement is a performance and an audio-video installation based on a styrofoam sculpture. An architectural study of a kind, it is the result of long time cooperation between visomat inc., errorsmith and telematique. It involves media in a way that is aiming at an interaction between a geometric body, light and sound.

FOCUS ON GERMANY: CONTEMPORARY GERMAN ANIMATED FILM II

FRIDA IN MOJA PRETEKLOST / FRIDA & DIE ZEIT VOR MIR / FRIDA & THE TIME BEFORE ME

Meike Fehre (Puppet Hotel)

Nemčija/Germany, 2009, digiBeta, 8'



Meike Fehre s pomočjo drobcev spominov, kot so fotografije, razglednice in zgodbe, riše ljubeč stop-motion portret svoje prababice.

Meike Fehre creates a loving stop-motion portrait of her great-grandmother using snippets of memorabilia – such as photographs, postcards and little stories.

DA VINCIJEVA ČASOVNA ŠIFRA / DER DA VINCI TIMECODE / THE DA VINCI TIMECODE

Gil Alkabetz (Sweet Home Studio)

Nemčija/Germany, 2009, 35 mm, 3'



Če razstavimo eno samo sliko, lahko iz njenih delcev naredimo animirani film. Različni deli slike nam prek podobnosti oblik razkrivajo obstoj skrivnostnih gibov.

One picture is taken apart in order to create an animated film from its fragments. Different parts of this one picture, based on similar forms, allow us to discover secret movements.



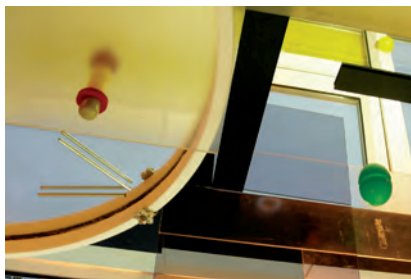
FOKUS NA NEMČIJO: SODOBNI NEMŠKI ANIMIRANI FILM II

FOCUS ON GERMANY: CONTEMPORARY GERMAN ANIMATED FILM II

AANAATT

Max Hattler

Nemčija, Velika Britanija, Japonska/Germany, UK,
Japan, 2008, Beta SP, 4'45"



Zapeljiv svet hitrega gibanja živobarvnih oblik
vzbudi občutek privlačne odtujitve.

A seductive world of rapidly moving brightly
colored shapes sets a tone of attractive alienation.



FOKUS NA NEMČIJO: SODOBNI NEMŠKI ŠTUDENSKI ANIMIRANI FILM

KJE JE FRANK? / WO IST FRANK? / WHERE IS FRANK?

Angela Jedek (Filmakademie Baden-Württemberg)
Nemčija/Germany, 2001, digiBeta, 8'



"Bilo je nekoč" z različnih perspektiv ali zgodba o kul kavbojih, muhi in razvoju dogodkov.

"Once upon a time" from different perspectives or a story from cool cowboys, a fly and the ride of things.

FOCUS ON GERMANY: CONTEMPORARY GERMAN STUDENT ANIMATED FILMS

ENFANTS DU MIEL

Anja Struck (Kunsthochschule für Medien Köln)
Nemčija/Germany, 2001, 35 mm, 7'



Enfants du miel je nadrealna zgodba o travniku, po katerem letajo čebele, matica je svoj obrok, sladkosneden zajec pa išče med. *Enfants du miel* je animiran film z lutkami, ki je bil ustvarjen za odrsko projekcijo nemške glasbenice in igralkle Meret Becker.

Enfants du miel is a surreal story about a meadow with bees flying around, the queen-bee eating her meal and a sweet-toothed hare, who is looking for honey. *Enfants du miel* is a puppet-animation-film, which was made as a stage projection for the German musician and actress Meret Becker.

ŠTORKLJA / DER STORCH / THE STORK

Klaus Morschheuser (Filmakademie Baden-Württemberg)
Nemčija/Germany, 2002, digiBeta, 8'



Štorkljo, ki je izčrpana od boja z gravitacijo in se trudi, da ne bi izgubila svojega svežnja, nadleguje izjemno drzen vrabec, ki hoče vedeti vse o njenem poslanstvu.. Ker sam ve nekaj več o rožicah in čebelicah, poskusi štorklji pojasniti dejstva o moških, ženskah in otrocih. Na koncu ostane nepojasnjeno le, kaj je v svežnju, ki ga prenaša štorklja.

The Stork, exhausted and struggling against gravitation, trying not to lose his bundle, is getting bugged by an immensely bold sparrow who wants to know about the stork's mission. As he knows a bit more about bees and flowers, he tries to explain the real facts of men, women and babies to the stork. At the end, it is only unclear, what is in the bundle that the stork is carrying.



BELA / WEISS / WHITE

Florian Grolig (Kunsthochschule Kassel)
Nemčija/Germany, 2007, Beta SP, 5'

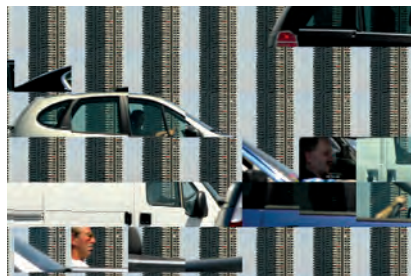


Senca na zidu. Orientirati se v brezmejni belini. Perspektive vznikajo in izginjajo. V jedru beline je monotono ravnoesje, brezskrbna otopelost odštevá čas. Po eni definiciji je prostor odsotnost neprijetnega stika. In gneča je zagotovo smrt. Presunljiv minimalizem računalniške 3D animacije o črnini, ki izbruhne iz beline.

A shadow on the wall. Trying to find orientation in an endless white space. Perspectives appear and disappear. In the middle of white is monotone balance, jolly blasé marking time. One definition of space is the absence of embarrassing contact. But gridlock is definitely death. Fascinating minimalist 3D-computer animation about black bursting out of white.

RAUSCHEN UND BRAUSEN I

Daniel Burkhardt (Kunsthochschule für Medien Köln)
Nemčija/Germany, 2007, digiBeta, 5'



V ozadju nakopičena nadstropja nebotičnikov, ki se dvigajo v praznino. Pred njimi grmeč promet, ki se ne dotika tal. Vozila pospešujejo po zraku, nebotičniki nimajo opore. Nepretrgano oddaljevanje razširi pogled na dogajanje, prečka prostor med bližino in oddaljenostjo, zbledi od konkretnega v abstraktno, od otipljivega v nedosegljivo.

Skyscraper floors stacked up in the background, rising up into the void. In front of this, roaring traffic not touching the ground. The vehicles are speeding through the air, the skyscrapers rest on nothing. A continuous backwards zoom expands the view on this setting, crosses the space between closeness and distance, fades from concrete to abstract, from tangible to unseizable.

O SOVRAŠTVU, LJUBEZNI IN TISTEM DRUGEM / ABOUT LOVE, HATE AND THE OTHER ONE

Tobias Bilgeri (Kunsthochschule Kassel)
Nemčija/Germany, 2007, 35 mm, 1'30"



Na griču se srečata Ljubezen in Sovraštvo. Si bo Ljubezen priborila ljubezen Sovraštva – ali pa bo začela sovražiti?

Love and Hate meet each other on a hill. Will Love get the love of Hate, or will love come to hate?



FOKUS NA NEMČIJO: SODOBNI NEMŠKI ŠTUDENTSKI ANIMIRANI FILM

DIONIZ / DIONYSOS / DIONYSUS

Jörg Weidner, Anke Späth (HfBK Hamburg)
Nemčija/Germany, 2007, 35 mm, 14'



Stop-motion film, ki se dogaja v svetu gline in pepela, razkrije izvor in bistvo antičnega boga Dioniza. Gre za dostojanstven poklon simbolu razdora, simbolu kljubovalnosti našega bivanja in stanju ekstaze, ki nam ljubeznivo dovoli, da pozabimo nase.

Set in a world of clay and ashes, this stopmotion film reveals the origins and the essence of the ancient god Dionysus. It is a sombre obeisance to the symbol of our disruption, to the symbol of the contrariness of our existence and to the state of ecstasy, which graciously lets us forget ourselves.

FOCUS ON GERMANY: CONTEMPORARY GERMAN STUDENT ANIMATED FILMS

PONI ZA MALO CONNY / DER CONNY IHR PONY / THE PONY OF CONNY

Robert Pohle, Martin Hentze (Hochschule für Kunst und Design Halle)
Nemčija/Germany, 2008, digital, 5'



Ne glede na to, kako ga obrača, Conny svojega ponija nikakor ne more spraviti na avtobus št. 3, ki pelje v Breite v švicarskem kantonu Schaffhausen. Ko bi si za enajsti rojstni dan vsaj zaželela medveda!

No matter how she tries to twist and turn it, little Conny simply cannot fit her pony into the number 3 bus headed for Breite in the Swiss canton of Schaffhausen. If only she'd asked for a bear for her eleventh birthday!

DER COLLOSIAEUS URBANUS POLYPHAGUS

Doris Freigofas (Kunsthochschule Berlin)
Nemčija/Germany, 2008, Beta SP, 3'



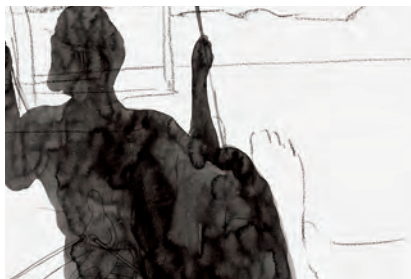
Kratki stop-motion animirani film, ustvarjen na delavnici.

A short stop-motion animated film made in a workshop.



PROSTE MISLI / DIE GEDANKEN SIND FREI / THOUGHTS ARE FREE

Urte Zintler (Kunsthochschule Kassel)
Nemčija/Germany, 2009, digiBeta, 4'30"



Starejša ženska, ki ji sposobnost pomnjenja začne pešati, sama pri sebi poje pesem *Die Gedanken sind frei* (Proste misli). Znani napev prebudi tok spominov, ki se ji v kaotičnem zaporedju vrtijo pred očmi. Ko spomini bledijo in izginjajo, ima z besedilom vse več težav.

An elderly woman, whose capacity for remembering is beginning to weaken, is singing the song *Die Gedanken sind frei* (Thoughts are Free) to herself. The long-familiar song evokes a flood of memories that repeatedly pass before her eyes in a chaotic cycle. She struggles with the words as the memories fade and disappear.

FOKUS NA NEMČIJO: SODOBNI NEMŠKI ŠTUDENSKI ANIMIRANI FILM

ŽIVLJENJSKA ŽILA / LEBENSADER / LIFELINE

Angela Steffen (Filmakademie Baden-Württemberg)
Nemčija/Germany, 2009, digiBeta, 5'45"



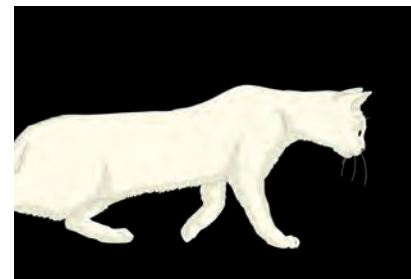
Deklica v listu odkrije ves svet.

A little girl finds the whole world inside a leaf.

FOCUS ON GERMANY: CONTEMPORARY GERMAN STUDENT ANIMATED FILMS

EGODYSTON

Xenia Lesniewski (Hochschule für Gestaltung Offenbach)
Nemčija/Germany, 2009, 35 mm, 3'30"



Od strahu pred smrtjo mi bo razneslo glavo.
Mislim, da moji možgani potrebujejo druge oči.

My fear of death will blow my head away. I think I
need other eyes for my brain.



FOKUS NA NEMČIJO: SODOBNI NEMŠKI ŠTUDENSKI ANIMIRANI FILM

**STOLI ŠT. 6 – PRAZNA SOBA / DIE STÜHLE –
#6 LEERER RAUM / THE CHAIRS #6 - EMPTY
ROOM**

Benjamin Ramirez Perez (Kunsthochschule für
Medien Köln)

Nemčija/Germany, 2010, digiBeta, 1'



Prazna soba je del serije kratkih animiranih filmov o drami Stoli Eugena Ionesca, iz katere črpajo splošne teme in konkretna dejanja. V tem filmu se lik spotika skozi premikajočo se mrežo, ki jo sestavljajo črte, se izgublja v njeni strukturi in skozi ves film znova pojavlja. S ponavljanjem, množenjem in zrcaljenjem dogajanja se odvija svojevrstna koreografija.

Empty Room is part of a series of short animations on Eugene Ionesco's *The Chairs*, taking up general themes and specific actions from the play. Here a character is stumbling through a moving grid of lines, getting lost in its structure and reappearing again throughout the piece. Through repetition, multiplication and mirrored action a kind of choreography unfolds.

FOCUS ON GERMANY: CONTEMPORARY GERMAN STUDENT ANIMATED FILMS

PTIČ / PTAK / BIRD

Gerhard Funk (Hochschule der Bildenden Künste
Saar)

Nemčija/Germany, 2010, digiBeta, 6'26"



Junak zgodbe je kot vsi predstavniki njegove vrste rojen kot križanec med živaljo in rastlino. Videti je kot ptič, noga pa se mu nadaljuje v korenino. Ko v nesreči korenino izgubi, nenadoma dobi nepričakovano svobodo. Postane prvi pravi ptič in začne se življenje, polno dogodivščin. Animirani film pripoveduje zgodbo o resničnem izvoru ptic.

Like all his conspecifics, the hero of this story is born as a mix between an animal and a plant. He looks like a bird, but he has a root at the end of his leg. After an accident the hero loses the root and as a consequence he suddenly gains an unexpected freedom. An adventurous life begins, since he has become the first real bird. This animation tells a story of where birds actually come from.

LOOM

Jan Bitzer, Ilija Brunck, Csaba Letay (Filmakademie
Baden-Württemberg)

Nemčija/Germany, 2010, digiBeta, 5'



Film *Loom* pripoveduje zgodbo o večiči, ki je vržena v zapleteni krog narave.

Loom tells the story of a moth being drowned in one of nature's complex cycles.



FILMSKA RETROSPEKTIVA PRIIT PÄRN

PRIIT PÄRN FILM RETROSPECTIVE

Zavedati se, da imamo vsi uoko, da se lahko opuimemo

Recognizing That We Have a Hand to Hold

Potapljači v dežju. Ko se ženska vrne z dela, poljubi moškega. Sedita ob mizi in pijeta kavo. Skodelica moškega je na mizi in sladkor se potopi vanjo, medtem ko se sladkor ženske potopi v mizo. Moški je presenečen, ko ona pomeša skodelico v mizi, kot da se ne bi nič zgodilo. Zdelo se je, da živita v istem svetu, zdaj pa je postalo jasno, da ni tako; 25-minutni film si vzame čas, da to dejstvo počasi, a z gotovostjo potrdi. Ob koncu filma se ženska potopi v morje globokega spanca, moški pa v plitvo vodo v kopalni kadi. Oba sta potapljača, le da se potapljata v različne stvari. Nikoli iste.

Življenje brez Gabrielle Ferri. Pärn v tem filmu vpelje nov vizualni element: rabo napisov. Dva prizora vsebujeta besedo "IRRESISTIBLE". Ko pajek leze čez ženino golo telo, se pojavi napis "GENTLE, ALMOST IRRESISTIBLE" (nežno, da se skoraj ni mogoče upreti), in ko vstopi tat ter jo skuša oropati, se izpiše "IRRESISTIBLE TOUCH" (dotik, ki se mu ni mogoče upreti). Žena, ki ima za večji seksualni užitek zavezane oči, je v obeh primerih prisiljena, da opusti ipiranje in se preda neznani, nepremagljivi sili.

Mož takšne situacije nikakor ne more preprečiti. Ko pajek ljubljuje njegovo ženo, je zaklenjen ven, na balkon. Ko jo petprsti tat oropa, mu ga ne uspe najti. Teče za njim, potem pa se znajde na prehodu za pešce, kjer lahko le opazuje tatu, ki se z njegovo ženo drži za roke. Na tej točki nenadoma prekine zasledovanje in rdeča luč s semaforja odseva v njegovih očeh, prehod za pešce pa se spremeni v temno, z luno obsijano noč. V Pärnovih filmih, kot sta **Zajtrk na travi** in **Hotel E**, se pogosto pojavlja motiv noči. V obeh primerih v temni noči sijajo zvezde, ki nakazujejo obstoj sveta onkraj meja družbe. A v tem primeru

Divers in the Rain. A woman kisses a man when she comes back from work. They both sit at a table and drink coffee. The man's coffee cup is on the table and sugar drops in it, while the woman's sugar dives into the table. The man gets surprised while she stirs the cup in the table as if nothing strange has happened. They seem to live in the same world, but now it is clear they don't. This 25-minute film takes its time to confirm this fact slowly but certainly. By the end of the film the woman dives into a sea of deep sleep while the man dives into shallow water in a bathtub. Both of them are divers but their destination differs. Never the same.

Life without Gabriella Ferri. Pärn introduces a new visual element in this film: the use of captions. Two scenes contain the word "IRRESISTIBLE"; when a spider crawls over the naked body of the wife, the caption "GENTLE, ALMOST IRRESISTIBLE" appears, and when the thief enters and tries to rob her, "IRRESISTIBLE TOUCH". In both cases, the wife, who is blindfolded in order to have her sexual pleasure enhanced, is forced to abandon her resistance and submit herself to the unknown and invincible power.

The husband cannot do anything regarding such situation. When the spider caresses his wife, he is locked out on a balcony. When the five-fingered thief robs her, he cannot find him. He runs after the thief only to find himself on the crosswalk, looking at the thief holding hands with his wife. At this point, he suddenly stops chasing and the red light of the traffic signal reflects in his eyes, and the crosswalk turns into a dark moonlit night. The motif of night repeatedly appears in Pärn's films like **Breakfast on the Grass** and **Hotel E**. In both cases stars shin-

*Filmska
retrospektiva
Priit Pärn
Priit Pärn Film
Retrospective*



onkraj z luno obsijane noči ni prav ničesar, kar bi nakazalo praznino, v katero ne more nihče stopiti. Čeprav je telesna razdalja med možem in ženo zelo majhna, je dejanska razdalja med njima daljša od večnosti.

V svojih najnovejših filmih, ki jih je Priit Pärn režiral v tesnem sodelovanju z Olgo, ljudje trpijo zaradi silnic, ki prekinjajo povezave med njimi. (Ali pa so oddaljeni že od vsega začetka?) Takšnim situacijam se ni mogoče upreti. Nimajo moči, da bi se jim uprli.

Upirati se sistemu, čemur se ni mogoče upreti: Pärn že dolgo govori o tem. Kaj je tisto, čemur se ni mogoče upreti? Nekaj, kar opredeljuje naš obstoj. Pärn to v vsaki situaciji povsem razsodno odkrije. Mirno lahko živimo, ne da bi to opazili, Pärn pa si vedno prizadeva, da bi prepoznal prav to. Tako smo na samem koncu filma **Hotel E** prisiljeni, da odkrijemo isto načelo delovanja tako v cvetočem zahodnem svetu kot v podkupljivem vzhodnem. Zavemo se, da ima Pärn prav.

Pärn je nekoč dejal: "Humor je tolažba šibkih." Njegovi filmi so smešni zaradi svoje nenavadnosti, a pod čudnim humorjem se skriva nekaj resnejšega; ko se tega zavemo, nas spreleti od groze. Njegov humor je "za šibke" – za tiste, ki so prisiljeni, da se borijo proti nepremagljivi sili.

Ena od značilnosti Pärnovih filmov je, da se odvijajo na čuden način, in celo to je lahko zamišljeno kot nekaj resnega. Ko so ga nekoč v intervjuju vprašali po sporočilih, s katerimi opremlja svoja dela, je odgovoril, da je v filmih sam potek že sporočilo. Njegova čudaškost v gledalcih zbujajo misli, da je nekje nekdo, ki razmišlja drugače od njih. Takšno dožemanje animacije resnično deluje v socialističnih državah, kjer so vsi prisiljeni razmišljati na enak način. Ko je poskrbljeno, da se gledalec tega zave, se samodejno sproži občutek upora. Pärn s svojimi filmi gledalce pripravi do tega, da začnejo razmišljati drugače kot prej in da opazijo nove stvari.

Gledanje njegovih filmov je prvi korak do upora, pri tem pa ne smemo pozabiti trditve od prej, da je upor "za šibke". Če gle-

ing in the dark night suggest the existence of a world beyond the boundary of the society. But in this case there is absolutely nothing beyond the moonlit night suggesting an emptiness which no one can step into. Although the physical distance between him and his wife is very near, their actual distance is farther than eternity.

In these recent films by Priit Pärn directed in tight collaboration with Olga, people suffer from the power that disconnects them. (Or, are they detached from the beginning?) Such situations are irresistible. They have no power to resist it.

A resistance to the irresistible: this is what Pärn has been talking about for a long time. What is the irresistible? It is something that defines our own existence. Pärn always finds it cool-headedly in any situation. One can live easily without noticing it but Pärn tries to recognize it. For example, we are forced to find the same principle working in both worlds of the flourishing West and the corrupting East at the very ending of **Hotel E**. Now we know Pärn is right.

Pärn once said, "Humour is consolation for the weak". His films are funny because of their strangeness, but underneath the weird humour there is something more serious and when we realize that, it sends a chill down our spines. His humour is "for the weak" – for the people who are forced to fight against an invincible force.

One of the characteristics of his films is its weird movement, and even this can be intended as something serious. When he was asked once in an interview about the message he loads in his works, he answered: In his films, movement itself is the message. Its weirdness evokes in the viewers the thought that there is someone who thinks differently from others. This perception of animation really works in a socialist country where everyone is forced to think in the same way, and by making the viewer conscious of that fact, it automatically triggers a feeling of resistance. His films make people think differently than before and notice new things.



damo filme, se svet zato še ne bo spremenil, tako kot v večini Pärnovih filmov junaki nikoli ne spremenijo svojih izhodiščnih položajev, temveč so na koncu še vedno ujeti v iste brezupne okoliščine. Tako spoznamo naravo moči, ki jo moramo ubogati, morda le z malo več zavedanja kot prej. Lahko se ji posmehujemo, to pa je tudi vse.

Ko gledamo filme Priita Pärna, nas preveva občutek čudaškosti. Ker je svojo kariero začel kot stripar, se njegove animacije od drugih pogosto razlikujejo od samega začetka. Poglejmo si grde oblike likov v filmu **Ali je Zemlja okrogla?** Poglejmo spache oblike živali z nepravilno dlako ali pa nepričakovane ukane in transformacije, ki jih protagonistka povzroča drugim živalim v ... **spet jo je zagodla**. Pärn uporablja znani format, vendar ga hkrati izda: začnemo se zavedati nečesa, kar sestavlja našo podzavest, potem pa to uniči.

Trikotnik obravnava tematiko, ki je bila v tedanjem času na področju animacije zelo nepričakovana. Ljubezenski trikotnik med poročenim parom in malim, a pohlepnim moškim s pomočjo metafore obroka razkrije našo umazano naravo. (Ta čudni film je močno pretresel mladega moža po imenu Igor Kovaljov.)

Čudaškost pa je ustvarjena na še bolj temeljni značilnosti Pärnovih filmov.

Se obnašamo točno tako, kot hočemo? Imamo svobodno voljo (v pravem pomenu besede)? Zahvaljujoč Pärnovi izvrstni upodobitvi ljudi kot množice njegovi filmi v nas prebujajo takšne dvome. Prisiljeni smo gledati tipizirane različice samih sebe. Seveda nekateri od filmov vsebujejo junaški lik, vendar se mi zdi, da ta ne deluje kot osrednji lik, ker se v središču pozornosti znajde po naključju in se v ničemer ne razlikuje od drugih.

Morda je to povezano z dejstvom, da Pärn svoje like obravnava kot znamenja. V njegovih filmih ne bomo videli likov, ki bi bili "iluzija življenja" oz. "The Illusion of Life" (kakor je naslovljena knjiga animatorjev Disneyjevega studia). Nobene osebnosti nimajo, niti edinstvene življenjske izkušnje. Ženska v **Trikotniku** je le ženska. Nikakršne biografije nima. Prav takšna je kot liki

Watching Pärn's films is the first step towards resistance, but let us not forget what he said before that this resistance is "for the weak". The world does not change just by watching his films. It's like most of his films, in which his characters never change their basic situation and are still trapped in the same desperate circumstances even after the films end. We come to recognize the nature of the power we have to obey, perhaps with a little more awareness than before. We can laugh at it, but that's all.

There is a sense of weirdness when watching Priit Pärn's films. Because he started his career as a cartoonist, his animation is different from others from the start. Look at the ugly shape of characters in **Is the Earth Round?** Look at the distorted forms of animals with irregular hair, or too unexpected tricks and transformations the protagonist does to other animals in ... **And Plays Tricks**. Pärn uses familiar format for us but at the same time betrays it. We come to be aware of something that makes up our unconscious then he destroys it.

Triangle deals with a topic that is very unexpected in animation at that time. A triangle relationship between a married couple and a little but greedy man reveals the dirty nature of ourselves by the use of the metaphor of a meal. (This weird film strongly shocked a young man called Igor Kovalyov.)

Weirdness is generated from a more profound basis of Pärn's films.

Do we behave just like we want to do? Do we have a free will (in the true sense of the word)? Pärn's films make us invoke such doubt because of his excellent expression on people as mass. We are compelled to see typicalized version of ourselves. Of course there is a hero character in some of his films but it seems to me that he/she is just happening to be the central character because she/he is in focus accidentally and no different from others.

Maybe this relates to the fact that he treats his characters as signs. What we see in his films is not a character who



na prometnih znakih. Strašljivo je, da lahko del sebe tako poenostavimo. To je še en skrajni primer, česa je animacija sposobna. Na tej točki lahko podvomimo v koncept "individualnosti" ali "osebnosti".

Čeprav so Pärnovi filmi čudaški, niso nikoli škodoželjni. Ravno nasprotno. Ko sem ga intervjuval, sem mu postavil vprašanje o idealnem odnosu z občinstvom. Njegov odgovor je bil: "Prepričan sem, da obstajajo ljudje, ki razmišljajo na enak način kot jaz, so jim vseh enake šale in enako pristopajo do sveta. To je moja ciljna skupina. V projekcijski dvorani sedim jaz, le da imam drugo ime. To je pravzaprav najbolj iskren pristop do filma."

Svojih filmov nikoli ne nameni "vsem", ampak komu, ki je kot on. Je takšen odnos omejujoč? Ne bi rekel. To pomeni, da občinstva nikoli ne vidi kot črno-belega. Ve, da se med seboj razlikujemo, čeprav smo si nekateri po naravi podobni. Po Pärnovem mnenju se občinstvo na film odziva na različne načine, zato njegov odnos ni nikoli elitističen. Kot smo v članku že pokazali, je posebej tehtno priznal obstoj ljudi, ki razmišljajo drugače. Če se med ogledom njegovih filmov počutimo čudno, je tako zato, ker se soočimo s svetom, v katerem ni vse uglaseno z nami.

Pärn vedno poskrbi, da se zavemo nespremenljivosti v sebi in v družbi. Včasih nas pusti, da ob njegovih filmih onemimo od presenečenja in obupa, včasih pa razkrije kaj, čemur se ni mogoče upreti, in nam tako ponudi nekaj podobnega upanju.

Mlada dama v filmu **Življenje brez Gabrielle Ferri** (ki nas s svojim potekom spominja na film **Pripravljalne vaje za neodvisno življenje**) se potopi v vodo in dvigne na površje, potem pa začne delati v "URADU ZA IZGUBLJENE PREDMETE IZGUBLJENO UPANJE", kjer je edina oseba, ki lahko kaj da. Tako pobira in zbira zapuščene stvari in jih vrača na mesta, kamor so nekoč spadale ali kjer bi morale biti. Možu, ki odsotno postopa naokoli, potem ko ga je zapustila žena, da "ROKO". V filmu se pojavi tudi otrok, ki si obupano prizadeva, da bi našel povezavo

represents "The Illusion of Life" (Of course taken from the title of the book by animators of Disney Studio). He or she doesn't have any personality and unique life experiment. The woman in **Triangle** is just a woman. She has no biography at all. They are all like a character on a traffic sign. It is scary that a part of ourselves can be simplified. This is another extreme example of what animation can do. This is where the concept of "individuality" or "personality" is doubted.

Although Pärn's films are weird, they are never malicious. It is just the opposite. When I interviewed him, I asked him a question about the ideal relationship with audience. His answer is such: "I'm sure that there are people who are thinking in the same way and who like similar jokes and whose approach to the world is similar to mine. And this is my target group. It's me who is sitting in the screening room and having some other name. Actually this is the most honest approach to film."

He never intends his film for "everybody" but for someone like him. Is it a closing attitude? I don't think so. This means that he never thinks about the audience as a monochrome. He knows we are different from each other although some of the natures are similar. In Pärn's thought, audience reacts to a film in a different way so his attitude is never elitist. As we saw before in this article, he puts a weight to recognize the existence of people who think differently than others. If you feel weird when watching his film, it's like a feeling when you face up to this world where not everything is in tune with you.

Pärn always makes us recognize the invariability within us and our society, and through his films, we are sometimes left with the feeling of dumb surprise and desperation. But sometimes, revealing something irresistible, they presents something resembling hope.

A young lady in **Life without Gabriella Ferri** (whose movement reminds us of the one from **Some Exercise in Preparation for Independent Life**), after diving into water and resurrecting, starts to work at "LOST HOPE LOST PROPERTY OFFICE" and



s svojimi starši ali z navidezno resničnostjo. Ko njegov oče in dama s pomočjo roke ustvarita povezavo, se razjezi. A ko z mavcem, ki obdaja njegovo dlan, tolče po tleh, pod počenim mavcem najde isto stvar: dlan.

Vsi imamo roko, da se lahko oprimemo; to je sporočilo filma **Gabrielle**, ki ga zakriva njegova čudaškost. **Življenje brez Gabrielle Ferri** govori, kako nemogoče je, da bi se večno povezovali. Nekoč, ko nad nas pride neustavljiva sila, se povezava prekine. Njeno moč pooseblja petprsti tat, medtem ko ima večina drugih likov na roki le po štiri prste. Kot vemo iz primera podgane, sta potrebni dve roki s štirimi prsti, da se lahko nečesa trdno oprimemo. Pärnovi filmi vedno govorijo o upiranju nečemu, čemur se ni mogoče upreti. Vsi imamo roko, da se lahko oprimemo. Vsi vemo, da je to pomembno, a to hitro pozabimo, ker se ne izide vedno na ta način. Če imamo roko, to ne pomeni nujno, da bomo našli drugo, ki se je lahko oprimemo. Tudi če se to zgodi, lahko takšno povezavo povsem prekine neustavljiva sila, s katero se nekega dne srečamo. Upiranje je za šibke in včasih se zgodi, da šibki temu ne rečejo upiranje. Kljub temu pa imamo vsi roko, da se lahko oprimemo. Gre samo za možnost dejanske povezave, a možnost vsekakor je. Mogoče se ne bi vsi strinjali, vendar se film **Življenje brez Gabrielle Ferri** konča srečno, morda na najbolj iskren in odkrit način.

Olga Pärn pravi, da je njun film kot igrišče brez vsakršnih navodil. Ponujata nam prostor, v katerem lahko tavamo, nikoli pa nas ne vodita po njem. Reagiramo lahko (ali moramo) na svoj način. Na kaj pomislimo na tem igrišču, ki spominja na resnični svet, v katerem živimo? Kaj dobimo s tem, ko se nahajamo na njem? To je povsem odvisno od nas samih.

Nobuaki Doi

she is the only person who can give. She picks up and collects deserted things, and puts them back to the places where they once belonged or where they should be. To a husband standing absent-mindedly after his wife has gone, she gives a "HAND". In the film there is a kid who is desperately trying to find a connection with his parents or in the virtual reality. He gets irritated when his father and the lady find a connection made by a hand. But after beating his plasters around his hand on the floor, underneath the breaking plaster he finds the same thing: a hand.

We have a hand to hold; that is what **Gabriella** conceals behind its strangeness. **Life without Gabrielle Ferri** talks about the impossibility of keeping connections forever. It fails someday when some irresistible force encounters us. A five-fingered thief embodies its force, while most of the characters only have four-fingered hand. As we learn from a rat, four fingers need two hands to hold on to something tightly. Pärn's films are always about the resistance to the irresistible. We have a hand to hold. We all know this is important but easily forget it because it does not always work out that way; to have a hand does not necessarily mean that we can find another to hold. Even if we do, such a connection can very well be divided by some irresistible force that could befall us someday. This resistance is for the weak and it is sometimes so weak we hesitate to call it resistance. Even so, we have a hand to hold. It is just a possibility of a real connection, but it is one nonetheless. Not everybody might agree but **Life without Gabriella Ferri** has a happy ending, perhaps in the most sincere and honest way.

Olga Pärn says their film is like a playground without any instructions. They offer us a place to wander, but they never guide us. We are allowed to (or should) react in our own way. What do you think in this playground that resembles the real world we live in? What do you get from being here? It's totally up to us.

Nobuaki Doi



FILMSKA RETROSPEKTIVA PRIIT PÄRN

Priit Pärn, rojen 1946 v Talinu. Leta 1970 je diplomiral na Oddelku za biologijo Univerze v Tartuju in se nato zaposlil v botaničnem vrtu v Talinu kot botanični ekolog. Od konca 60-ih let 20. stoletja let je delal kot karikaturist in ilustrator, od začetka 80-ih pa vse bolj kot svobodni grafični oblikovalec. V zadnjih petindvajsetih letih je imel več kot 30 samostojnih razstav v različnih evropskih državah ter v Kanadi.

Od leta 1976 do 1994 je delal kot umetniški vodja in režiser animiranih filmov na oddelku za animirani film Joonisfilm studia Tallinnfilm, od leta 1994 pa sodeluje s studiem Eesti Joonisfilm. Priit Pärn je ustvaril 11 animiranih filmov dolžine do 45 minut in celo množico kratkih filmov, reklam itd., za katere je prejel okrog 70 mednarodnih nagrad, med drugim leta 2002 tudi nagrado ASIFA za življenjsko delo, na različnih drugih festivalih pa še tri nagrade za življenjsko delo. Priit Pärn je kot član žirije sodeloval na več kot tridesetih mednarodnih filmskih festivalih ter bil predstavljen skozi enako število retrospektiv na vseh koncih sveta. Zadnjih 20 let dela tudi kot učitelj. Poučeval je na filmskih šolah ter vodil delavnice na Finskem, Norveškem, Švedskem, Nizozemskem, Hrvaškem, v Nemčiji, Švici, Španiji, Belgiji, Franciji, Angliji, Turčiji, Bolgariji, Avstraliji, Kanadi in na Japonskem. Med letoma 1994 in 2007 je bil umetniški vodja Oddelka za animacijo na Akademiji za umetnost v finskem Turkuju in od 2006 vodja Oddelka za animacijo na Estonski akademiji za umetnost.

Od leta 2008 je član Evropske filmske akademije.

PRIIT PÄRN FILM RETROSPECTIVE

Priit Pärn, born 1946 in Tallinn, graduated from the Department of Biology at the University of Tartu in 1970 and afterwards worked at the Botanical Garden of Tallinn as a plant ecologist. Has been active as a caricaturist and illustrator since late 1960s and has been doing more and more work as a freelance graphic artist since the early 1980s. Over the past 25 years Pärn has had over 30 solo exhibitions in various European countries and Canada.

From 1976 to 1994 he worked as an art director and animated film director at the Joonisfilm animated film department of Tallinnfilm Studio. Since 1994 he has worked at Eesti Joonisfilm Studio. Priit Pärn has made 11 animated films of duration up to 45 minutes as well as a host of short films, commercials, etc., for which he received about 70 prizes at international festivals. He also received the "ASIFA Life Achievement Award" in 2002 and 3 other life achievement awards at different festivals. Pärn has been a jury member on more than 30 international film festivals and had about the same number of retrospectives in different places around the world. Pärn has also worked as a teacher over the past 20 years. He has been teaching at film schools and had workshops in Finland, Norway, Sweden, Germany, Switzerland, Spain, Belgium, Holland, France, England, Turkey, Bulgaria, Croatia, Australia, Canada and Japan. From 1994 to 2007 Pärn was the artistic director of the Animation Department at the Turku Art Academy in Finland and from 2006 the head of the animation department at the Estonian Art Academy.

Since 2008 Pärn has been a member of the European Film Academy.





**ALI JE ZEMLJA OKROGLA? / KAS MAAKERA ON
ÜMMARGUNE? / IS THE EARTH ROUND?**

Priit Pärn (Tallinnfilm)

Sovjetska zveza/USSR, 1977, 35 mm, 10'



Zemlja je okrogla. Tega ni težko dokazati. Če vztrajno hodiš v isto smer, se boš slej ko prej znašel na točki, kjer si potovanje začel.

The earth is round. It is easy to prove. If you go and go in one direction, you will finally come to the same point where you started with your journey...

FILMSKA RETROSPEKTIVA PRIIT PÄRN: PROGRAM I

**... SPET JO JE ZAGODLA / ... JA TEEB TRIKKE /
... AND PLAYS TRICKS**

Priit Pärn (Tallinnfilm)

Sovjetska zveza/USSR, 1978, 35 mm, 10'



Mala zelena lisica zabava sosese z raznovrstnimi potegavščinami. Potem pa jo nenadoma proglasijo za nadlogo.

A small green fox entertains the neighborhood with all kinds of tricks. Until he is suddenly denounced as a nuisance.

PRIIT PÄRN FILM RETROSPECTIVE: PROGRAMME I

**PRIPRAVLJALNE VAJE ZA NEODVISNO
ŽIVLJENJE / HARJUTUSI ISESEISVAKS ELUKS
/ SOME EXERCISE IN PREPARATION FOR
INDEPENDENT LIFE**

Priit Pärn (Tallinnfilm)

Sovjetska zveza/USSR, 1980, 35 mm, 10'



Medgeneracijske konflikte so poznali tudi v nekdanjem sovjetskem imperiju. Pärn opisuje napet odnos med prilagoditvijo in neodvisnostjo. Starejšo generacijo poziva, naj mladim ne zlomi duha.

Conflicts among generations also existed in the former Soviet empire. Pärn describes the tense relationship between conformity and independence, appealing to the older generation not to bend the spine of the younger generation.



FILMSKA RETROSPEKTIVA PRIIT PÄRN: PROGRAM I

TRIKOTNIK / KOLMNURK / THE TRIANGLE

Priit Pärn (Tallinnfilm)

Sovjetska zveza/USSR, 1982, 35 mm, 18'



Ljubezenski trikotnik med Julio, Victorjem in Eduardom, malim možakom pod štedilnikom, prikazuje sovjetske moške in ženske arhetipe. Ne glede na to, kdo sedi za mizo in bere časopis – Victor ali mali Eduard –, Julia kuha enako predano.

The love triangle between Julia, Victor and a little man under the stove, Eduard, introduces Soviet male and female archetypes. No matter who is sitting at the table reading a newspaper – Victor or little Eduard – Julia cooks meals with the same devotion.

PRIIT PÄRN FILM RETROSPECTIVE: PROGRAMME I

ZAJTRK NA TRAVI / EINE MURUL / BREAKFAST ON THE GRASS

Priit Pärn (Tallinnfilm)

Sovjetska zveza/USSR, 1987, 35 mm, 27'



Štirje ljudje pripravljajo vse potrebno za piknik v zaklenjenem parku. Film predstavlja dogajanje v nori nadrealni družbi in konec je daleč od srečnega. To je Pärnov slovo od sovjetskih časov.

Four people making a preparation for a picnic in a locked park. Events are taking place in mad and surreal society and the ending of the film is far from happy. This is Pärn's goodbye to Soviet times.



PAVZA / TIME OUT

Priit Pärn (Tallinfilm)

Sovjetska zveza/USSR, 1984, 35 mm, 10'



Pavza: film si v pičlih desetih minutah zamisli življenje v svobodnem okolju sveta, ki je privlačen v enaki meri kot nor.

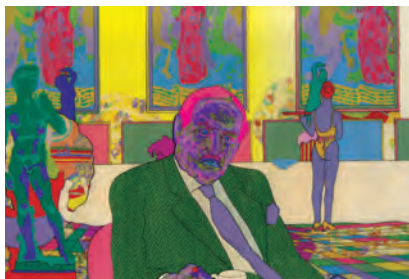
Time out: for the space of barely ten minutes, this film imagines itself in the freedom of a world that is as lovable as it is crazy.

FILMSKA RETROSPEKTIVA PRIIT PÄRN: PROGRAM II

HOTEL E

Priit Pärn (Eesti Joonisfilm)

Estonija/Estonia, 1992, 35 mm, 29'26"



Film o sodobni Evropi in njenih nasprotjih – Vzhodu in Zahodu, mitih in realnosti, domačem in tujem. Razmišlja o potencialni možnosti in hkrati nezmožnosti preseganja meja. Vse to ob boku vseprisotne ameriške kulture.

A film about modern Europe and its oppositions – East and West, myth and reality, familiar and foreign. It deals with the potential possibility and simultaneous inability to overcome borders. All of this against the background of the omnipresent culture of America.

PRIIT PÄRN FILM RETROSPECTIVE: PROGRAMME II

1895

Priit Pärn, Janno Pöldma (Eesti Joonisfilm)

Estonija/Estonia, 1995, 35 mm, 29'59"



Slika je iluzija. Je iluzija resnica? S to trditvijo in posledičnim vprašanjem sta avtorja dobila pravico razglasiti, da je prav njuna različica življenja bratov Lumière in rojstva kina najizvirnejša in najbolj edinstvena.

The picture is an illusion. Is illusion truth? This assertion and the subsequent question gave the authors of this cartoon the rights to declare that namely their version of the life of the Lumiere brothers and the birth of cinema was the most original and unique of all.



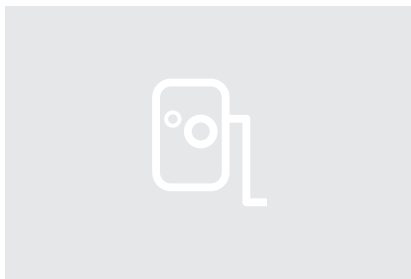
FILMSKA RETROSPEKTIVA PRIIT PÄRN: PROGRAM II

PRIIT PÄRN FILM RETROSPECTIVE: PROGRAMME II

FREE ACTION

Priit Pärn (MTV)

Estonija/Estonia, 1996, Beta SP, 1'



Kako je biti zasvojen. Po naročilu MTV-ja.

How is it to be addicted. Commissioned by MTV.



NOČ KORENČKOV / PORGANDITE ÖÖ / NIGHT OF THE CARROTS

Priit Pärn (Eesti Joonisfilm)
Estonija/Estonia, 1998, 35 mm, 29'38"



V zraku je čutiti katastrofo – tako se začnejo trilerji. Čevlji se napolnijo z vodo, Diego upodablja svoje ime, po hodniku pa odmeva topot Julijinih finih čevljev s peto, ki prebudi duhove podzemlja. Nazadnje ostane le še upanje, da bodo neko noč vstali korenčki. Nenavaden animirani film noir.

Disaster is in the air – that is the way thrillers start. Shoes fill with water, Diego looks like his own name, the sound of Julia's smart boot heels echoes in the corridor and awakens the spirits of the underworld. At some point, there is only one hope left: that the carrots might arise during a certain night. An animated film noir of an unusual kind.

FILMSKA RETROSPEKTIVA PRIIT PÄRN: PROGRAM III

REMIX

Priit Pärn
Estonija/Estonia, 2000, Beta SP, 0'40"



Reklamni animirani film za alkoholno pijačo po imenu Remix.

Commercial animation for long drink called Remix.

PRIIT PÄRN FILM RETROSPECTIVE: PROGRAMME III

OIVA

Priit Pärn
Estonija/Estonia, 2001, Beta SP, 0'40"



Reklamni animirani film za jabolčni in hruškov cider.

Commercial animation for apple and pear cider.





FILMSKA RETROSPEKTIVA PRIIT PÄRN: PROGRAM III

KARL IN MARYLIN / KARL JA MARYLIN / KARL AND MARYLIN

Priit Pärn (Eesti Joonisfilm)

Estonija/Estonia, 2003, 35 mm, 23'52"



Karl je naveličan težkega bremena slave, ki ga omejuje, zato sklene, da se ga bo osvobodil. Spet zaživi med tako imenovanimi običajnimi ljudmi, potem pa mu pot prekrži slave željna Marilyn. Običajni Karl je tisti, ki Marilyn spremeni v idol množic. Ampak ne za dolgo ...

Karl is tired of the heavy burden of fame that oppresses him and he decides to liberate himself from it. He returns to the life among the so-called ordinary people, after which he crosses paths with the fame-seeking Marilyn. Ordinary Karl is the force that turns Marilyn into an idol of the masses. But not for long...

PRIIT PÄRN FILM RETROSPECTIVE: PROGRAMME III

ČUTIM KROGLO, ZAGOZDENO V SVOJEM TILNIKU / I FEEL A LIFELONG BULLET IN THE BACK OF MY HEAD

Priit Pärn, Olga Marčenko (Eesti Joonisfilm)

Estonija/Estonia, 2007, Beta SP, 2'20"



Animirana pesem iz filma *Black Ceiling*, zbirke sedmih sodobnih estonskih pesmi, posvečenih animaciji.

Animated poem from a film *Black Ceiling*, a collection of 7 modern Estonian poems committed to animation.





**ŽIVLJENJE BREZ GABRIELLE FERRI / ELU ILMA
GABRIELLA FERRITA / LIFE WITHOUT GABRIEL-
LA FERRI**

Priit in/and Olga Pärn (Eesti Joonisfilm)
Estonija/Estonia, 2008, 35 mm, 43'45"



Dramatična zgodba o ljubezni, zaklenjenih vratih, brezobličnem tatu, ranjeni štoklji, izgubljenem prenosniku in virtualnih prostitutkah, sestrah O'Key. Gabrielle Ferri ni, konec pa je skoraj srečen.

A dramatic story about love, locked doors, faceless thief, wounded stork, lost laptop and virtual prostitutes, the O'Key sisters... There is no Gabriella Ferri but there is almost a happy ending.

FILMSKA RETROSPEKTIVA PRIIT PÄRN: PROGRAM IV

POTAPLJAČI V DEŽJU / DIVERS IN THE RAIN

Priit in/and Olga Pärn (Eesti Joonisfilm)
Estonija/Estonia, 2009, 35 mm, 23'21"



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 koticov. In velika ladja počasi tone v dežju. Nihče ne ve, kdaj je čas za zadnjo cigareto.

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 the time for the last cigarette.

PRIIT PÄRN FILM RETROSPECTIVE: PROGRAMME IV

MAČKA KOT MAČKA / CHAT COMME CHAT

Olga Marčenko (La Poudriere)
Francija/France, 2004, Beta SP, 1'

glej str. / see page: 79

SANJAČ / DREAMER

Olga Marčenko (La Poudriere)
Francija/France, 2005, Beta SP, 4'

glej str. / see page: 80

**WILLIAM, EDGAR IN MALI BOB / WILLIAM,
EDGAR ET PETIT BOB**

Olga Marčenko (La Poudriere)
Francija/France, 2004, Beta SP, 1'

glej str. / see page: 80



FILMSKA RETROSPEKTIVA PRIIT PÄRN: PROGRAM V

PRIIT PÄRN FILM RETROSPECTIVE: PROGRAMME V

FRANK IN WENDY / FRANK JA WENDY / FRANK & WENDY



Priit Pärn, Kaspar Jancis, Ülo Pikkov, Priit Tender
(Eesti Joonisfilm)
Estonija/Estonia, 2005, 35 mm, 75'



Ameriška tajna agenta – Franka in Wendy – pošljejo v najnevarnejšo deželo na svetu, znano kot Estonija. Estonija je prismojen kraj, mogoče še bolj prismojen kot agenta sama. Za Franka in Wendy, ki jima je reševanje sveta vsakdanje opravilo, so mentalni in fizični podvigi mala malica. Videti je, da jima prav nič ne more preprečiti dokončne zmage, toda tako gladko ne bo šlo. Os zla ne omaga in napade superagenta z najbolj nepričakovane strani.



Two American secret agents – Frank and Wendy – are sent to the world's hotbed of danger, known as Estonia. Estonia is a silly place, perhaps even sillier than the agents themselves. Frank and Wendy, for whom saving the world is their daily work, achieve both mental and manual feats with the greatest of ease. It appears that nothing can prevent their ultimate victory, but go figure. The axis of evil does not wither and attacks the super-agents from where they can least expect it.



PÄRNOGRAFIJA / PÄRNOGRAPHY



Hardi Volmer (Acuba Film)
Estonija/Estonia, 2005, digiBeta, 52'
V estonskem jeziku z angleškimi podnapisi /
In Estonian with English subtitles.

Pärnografia je dokumentarni film o Priitu Pärnu, čigar delo je do skrajnosti groteskno, absurdno in zabavno, hkrati pa kritično do družbe in sposobno prodreti do najglobljih plasti človekove zavesti. Čeprav je Pärn vodilni predstavnik estonskega animiranega filma, ob njem najdemo še vrsto drugih ustvarjalcev. Film predstavi Pärna in njegove sodobnike, združene v kolektiv ESTTRANSSÜRR, zaključí pa pri Pärnovih učencih, novi generaciji estonskih ustvarjalcev animiranega filma. Ob tem se postavlja le piko na globusu, animacija razvila v tako prodomen umetniški fenomen. V tej tovarišiji 1,5 milijona prebivalcev mora biti s sorazmernostjo nekaj hudo narobe. Je Estonija začarana Animazonija?

Lahko bi rekli tudi, da film ruši poenostavljen romantični mit o t. i. pevski revoluciji, s katero se je rodila neodvisna Estonija – preprosto zato, ker moramo znova razmisliti o drugačnem pogledu: da se je Estonija osvobodila prek animacije.

Vse te okoliščine so pojasnjene prek primerjave Pärnovega življenja in ozadja, ki ga tvori estonska zgodovina. Po zgradbi film *Pärnografia* – *Mož iz Animazonije* – spominja na Pärnov animirani film *1895*, saj sta oba sestavljena iz kratkih zgodb. Imata pa tudi enak odnos do zgodovinske resnice: ravnodušnega, ne pravovernega.

Pärnography is a documentary about Priit Pärn whose works are utterly grotesque, absurd and funny. Additionally, they are critical about the society, piercing the deepest levels of human consciousness. Although Pärn is in the forefront of Estonian animation, there is to be found a substantial number of other animators. The film presents Pärn and the animators of his generation within the group 'ESTTRANSSÜRR', and then moves further on to the contemporary animation generation of Estonia, Pärn's students. The question is: why in Estonia, at this spot on the globe, has animation developed into such a vigorous art phenomenon? There must be something proportionally out of place within this camaraderie of 1,5 million inhabitants. Is Estonia an enchanted Animazone?

It might well be the case that the film undermines the naive romantic myth about the Singing Revolution, which formed the basis for free Estonia, simply because we feel the urge to renegotiate another vision: that Estonia was liberated via animation.

The afore mentioned is elucidated by comparison of Pärn's life against the background of the history of Estonia. Structurally, *Pärnography* – *The Man from Animazone* resembles Pärn's animation film '1895', both comprise short stories. And the both are analogous to historical truth: deadpan, not orthodox.



Novi val neodvisnega japonskega animiranega filma

Neodvisna japonska animacijska scena se je znašla na prelomnici. Po letu 2000 je nekaj vodilnih umetniških univerz ustanovilo animacijske oddelke, poleg tega pa so kakovostni osebni računalniki postali dostopni običajnim ljudem, zato so ustvarjalci z animacijsko žilico lahko izdelovali svoje filme. Vse to je povzročilo, da je obdobje po 60. in 80. letih prineslo tretji val neodvisne japonske animacije. Obenem pa so japonska vlada in animacijski studii zaradi močno povečane splošne naklonjenosti do japonske komercialne animacije (tako imenovanih animejev) tovrstno animacijo prezrli. Večina mladih ustvarjalcev, ki so izkazovali neverjetno nadarjenost, je bila zato primorana neodvisni film po končanem študiju opustiti.

Leto 2010 po tem neugodnem obdobju predstavlja prijeto spremembo. Nekateri neodvisni ustvarjalci, ki so preživel, so svojo kakovost začeli dokazovati širšemu občinstvu. TOKYO ANIMA! je bil velik filmski dogodek, ki so ga pripravili ustvarjalci sami in je pritegnil veliko število gledalcev. Novoustanovljena neodvisna založba CALF, ki jo vodijo animatorji in kritik, je izdala serijo treh DVD-jev *Japanese Independent Animators*, ki je zdaj dostopna zunaj meja Japonske. Namen obojega je približati filme širšemu občinstvu. Naj povzamemo: leta 2010 so se neodvisni ustvarjalci na področju animiranega filma zavedli svojega položaja in ga z zamislili v slogu 'naredi sam' začeli izboljševati. Na Umetnostni univerzi v Tokiu, prvi državni ustanovi, ki je ustanovila animacijski oddelek, so letos nastala prva diplomska dela (ki so v Zagrebu in Ottawi prejela nagrado za najboljšo študentsko produkcijo), kar ima prav tako velik simbolni pomen.

Nobuaki Doi

New Wave of Japanese Independent Animation Film

Japanese independent animation scene is now at a turning point. In 2000s some major art universities established an animation department, and hi-quality personal computer became available to general people and it allowed potential animators make their own films. Because of such facts, this period marked the third wave of culmination of independent animations in Japan after the 60s and 80s. But at the same time tremendous expansion of acceptance of Japanese commercial animations (so-called "Anime") made the Japanese government and animation studios ignore such type of animation. As a result, most of young animators who seemed to have a bright talent had to quit making independent films after graduation.

2010 is a nice year after this irritating period of time. Some of the independent animators who have survived started to try to prove their own value to wider audiences. TOKYO ANIMA! was a big screening event that was curated by animators themselves and succeeded in attracting a large audience. CALF, a newly established independent label by animators and a critic, managed to release three DVDs titled "Japanese Independent Animators" that are now available internationally. Both of them are aiming to deliver their films to a wider audience than before. In short, 2010 is the time when independent animators became conscious of their own situation and started to try to improve it with DIY mind. This year the graduate school of Tokyo University of Arts, the first national school that established an animation department, produced their first graduation works (and they got Best of School awards at Zagreb and Ottawa), which is also very symbolic.

Nobuaki Doi

Filmski program
japonskega
sodobnega
animiranega filma
*Japanese
Contemporary
Animated Film
Programme*

199



PIKA PIKA 2007

TOCHKA

Japonska/Japan, 2007, miniDV, 5'



Film je rezultat potovanj leta 2006 in 2007. Soustvarilo ga je več avtorjev iz Amerike, Kanade in z Japonske.

The film is the result of the traveling from 2006 through 2007. Several Americans, Canadians, and Japanese came together in the making of this film.

NEODVISNI JAPONSKI PROGRAM "FANG" I

KRPANJE ZRAČNICE / MENDING A PUNCTURE

Masanori Okamoto

Japonska/Japan, 2008, miniDV, 4'



Film je izrezljanka, ki prikazuje postopek krpanja zračnice pri kolesu. Avtor si prizadeva, da gledalec ob filmu začuti privlačnost rokodelstva in animacije.

It is a paper cutout animation that describes a process of mending a puncture on bicycle. The author hopes for the viewer to feel the basic charm of the craftsmanship and animation.

JAPANESE INDEPENDENT PROGRAMME "FANG" I

BARVA KOŽE / FLESH COLOR

Masahiko Adachi

Japonska/Japan, 2010, miniDV, 4'10"



Japonske tetovaže so del čudovite tradicionalne kulture. Avtor z njimi pokaže lepoto človekove kože. To je animacija v barvi kože.

Japanese tattoo is a very beautiful and very traditional culture. By using it, the filmmaker demonstrates the beauty of the human skin – the animation is somehow "flesh-coloured".



NEODVISNI JAPONSKI PROGRAM "FANG" I

LETNI ČASI / THE SEASONS

Junpei Fujita

Japonska/Japan, 2009, miniDV, 3'



V pokrajini letnih časov, ki se menjavajo, in tokov časa, ki minevajo, je spomin na deška leta osvobojen omejitev in upodobljen kot veličastna preobrazba.

Within the landscape of passing seasons and elapsing streams of time, the memory of boyhood is unconstrained and depicted as a dazzling metamorphosis!

JAPANESE INDEPENDENT PROGRAMME "FANG" I

TWO TEA TWO

Hiroco Ichinose

Japonska/Japan, 2010, miniDV, 3'09"



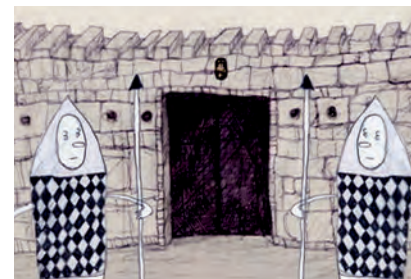
Ženska se odloči, da se bo sprijaznila s svojo preteklostjo. Rešitev ni v vračanju v preteklost, ampak v ustvarjanju povsem nove podobe.

A woman decides to accept her own past. The answer is not to return to the past, but to give birth to a brand new image.

DICAPRIO

Shin Hashimoto

Japonska/Japan, 2010, miniDV, 7'10"



Deček gleda cvetlico. In sreča samega sebe.

The boy was looking at the flower. And he met himself.



POGREBEC IN PES / THE UNDERTAKER AND THE DOG

Shin Hashimoto
Japonska/Japan, 2010, miniDV, 4'



Pogrebec nekega dne sreča ubogega psa. Podari mu kost, ki jo je ustvaril sam.

Once upon a time, the undertaker met a poor dog. He handed him a bone that he had created.

NEODVISNI JAPONSKI PROGRAM "FANG" I

MAGGOT

Saori Shiroki
Japonska/Japan, 2007, miniDV, 3'



Deček najde zajca.

A boy found a rabbit.

JAPANESE INDEPENDENT PROGRAMME "FANG" I

ŽENSKA, KI JE UKRADLA PRSTE / WOMAN WHO STOLE FINGERS

Saori Shiroki
Japonska/Japan, 2010, miniDV, 4'15"



Ko hoče deček pobegniti od svoje mame, mu ta ukrade prste in jih spremeni v ličinko. Kako bo odrasel brez prstov?

When a boy tries to run away from his mother, she steals her son's fingers and turns them into a larva. How can he grow up without fingers?

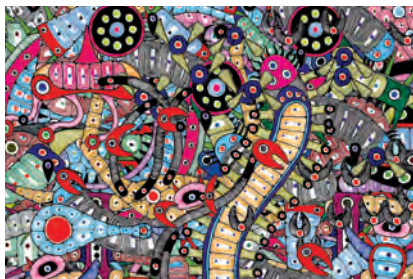


NEODVISNI JAPONSKI PROGRAM "FANG" I

ZMEŠNJAVA / JAM

Mirai Mizue

Japonska/Japan, 2009, miniDV, 2'45"



Število bitij se povečuje vzporedno s številom zvokov, kar v svetu kmalu povzroči kaos.

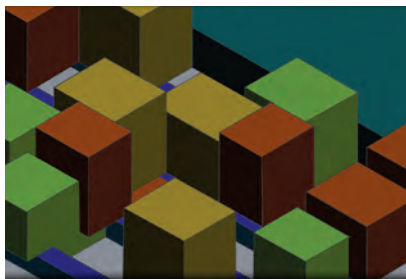
The number of creatures increases as the number of sounds does, soon leading to a chaotic world.

JAPANESE INDEPENDENT PROGRAMME "FANG" I

MODERN

Mirai Mizue

Japonska/Japan, 2010, miniDV, 6'40"



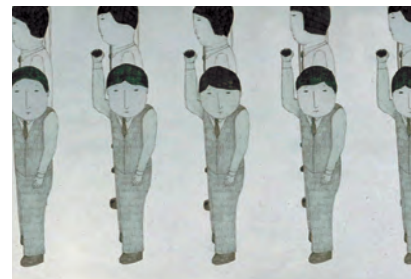
Paralelopipedi, ki so v procesu preobražanja. Nikoli nimajo ustaljene oblike in spreminjajo se brez cilja.

Rectangular parallelepipeds that devote themselves to metamorphosing. They never assume a fixed shape and keep changing without any destination.

NEŽNA PIŠČAL, PTIČ IN KAMEN / GENTLE WHISTLE, BIRD AND STONE

Atsushi Wada

Japonska/Japan, 2005, miniDV, 3'30"



Lahko se zgodi veliko krivic, ampak nič ne de. Nežnost najdemo v piščali, ptiču, kamnu, človeku.

A lot of wrong may happen, but no problem. A whistle, a bird, a stone, a human, they are gentle.



SAMO OČALA / WELL, THAT'S GLASSES

Atsushi Wada

Japonska/Japan, 2007, miniDV, 6'



Iz kakšnega materiala so očala, od kod izvirajo, kakšen je njihov smisel in pomen? Odgovor je naslednji: "Saj so samo očala."

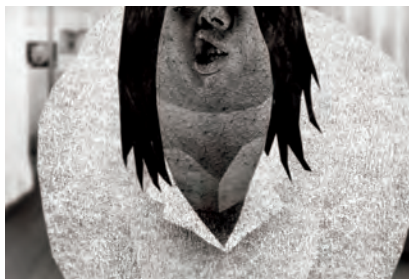
What are materials, origins, a meaning of existence and a value of glasses? The answer is such: "Well, that's glasses".

NEODVISNI JAPONSKI PROGRAM "FANG" I

ORDINACIJA / CONSULTATION ROOM

Kei Oyama

Japonska/Japan, 2005, miniDV, 9'



Avtor filma s kolažem povečanih posnetkov kože in nežno migljajoče *stop-motion* animacije gledalca opomni na dejstvo, da smo "samo vreče mesa".

Using a collage of blown up shots of skin and subtly wavering *stop-motion* animation, the creator of this work makes us conscious of the fact that "we are simply bags of flesh".

JAPANESE INDEPENDENT PROGRAMME "FANG" I

YUKI-CHAN

Kei Oyama

Japonska/Japan, 2006, miniDV, 5'



Deček opazuje, kako po pločniku potuje deževnik. Bledolična deklica leži v hiši. Kratki animirani film je del omnibusa *Tokyo Loop*.

The boy watches an earthworm move on the pavement. The pale-faced girl lies in the house. A short film for omnibus animation, *Tokyo Loop*.



NEODVISNI JAPONSKI PROGRAM "FANG" II

DEČEK Z ŽVEČILKO / GUM BOY

Masaki Okuda (Masaki Okuda / Umetnostna
univerza v Tokiu)
Japonska/Japan, 2010, miniDV, 3'50"



Kuchao je najbolj osovražen deček v osnovni šoli.
Ko vsi drugi spuščajo balone, on žveči žvečilni
gumi. Po pouku se potopi v svet svoje domišljije.

Everyone in the primary school hates Kuchao. Even
if they fly balloons, he just chews a bubble gum.
After school, he goes into his world of imagination.

JAPANESE INDEPENDENT PROGRAMME "FANG" II

JOINT

Ryoji Yamada
Japonska/Japan, 2009, miniDV, 3'58"



Zadeve nekega moškega. Film o odraščanju,
norosti, egoizmu in šamanizmu.

An affair of a man. Based on growing up, psycho,
egoism, and shamanism.

SLUŽKINJA Z MOTORKO / CHAINSAW MAID

Takena Nagao
Japonska/Japan, 2007, miniDV, 6'52"



Da bi rešila gospodarja in njegovo hčer, se vdana
seksi služkinja zombijem upre z veliko motorko.

To save the master and his daughter, a faithful
sexy maid fights back against zombies with a big
chainsaw.



MANIPULIRANI MOŽ / A MANIPULATED MAN

Atsushi Wada

Japonska/Japan, 2006, miniDV, 5'



Če obstaja določeno število besed, ki jih človek izgovori v času življenja, in če to število nekje nekdo nadzoruje, potem najbrž spominja na zgodbo tega filma.

If there is a fixed number of words that a person speaks within his/her lifetime, and if that number is controlled from somewhere by someone, then it would probably be like the story in this film.

NEODVISNI JAPONSKI PROGRAM "FANG" II

OBLAČENJE / GETTING DRESSED

Aico Kitamura (Aico Kitamura / Umetnostna univerza v Tokiu)

Japonska/Japan, 2010, miniDV, 9'15"



Zjutraj se zbudimo, in ko se oblečemo, smo že del družbenega sistema. Ne vemo, ali je ta svet pravi. Tudi če bi hoteli iz njega zbežati, bi se nekega dne morali vrniti.

We wake up in the morning and, as soon as we put on our clothes, we are living as a part of the social system. We do not know if that world is right. Even if we tried to escape, we would have to return one day.

JAPANESE INDEPENDENT PROGRAMME "FANG" II

PIKA PIKA NA FESTIVALU ANIMA MUNDI / PIKA PIKA IN ANIMA MUNDI

TOCHKA

Japonska/Japan, 2008, miniDV, 1'15"



Film je nastal na največjem brazilskem festivalu animiranega filma Anima Mundi. Ker prizorišče ni bilo varno, je snemanje potekalo na ograjenem območju, za varnost pa so skrbeli štirje varnostniki v črnem.

Made at Anima Mundi, the biggest animation film festival in Brazil. Because the area was unsafe, the film was shot in a roped-off area with four bodyguards in black for protection.



NEODVISNI JAPONSKI PROGRAM "FANG" II

OBIČAJNA NEDELJA / USUAL SUNDAY

Kei Oyama

Japonska/Japan, 2003, miniDV, 10'



Običajna nedelja se odvija brez konca. Film je bil prvotno narejen za instalacijo s tremi zasloni, ta različica pa je prirejena za predvajanje na platnu. Pri režiji je sodeloval Yu Hirata.

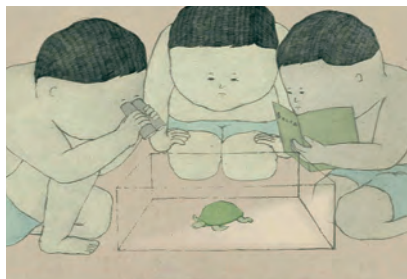
Usual Sunday continues endlessly. Originally made for an installation of three monitors. This version is edited for screening. Co-directed with Yu Hirata.

JAPANESE INDEPENDENT PROGRAMME "FANG" II

UČINEK POMLADI / THE MECHANISM OF SPRING

Atsushi Wada

Japonska/Japan, 2010, miniDV, 4'15"



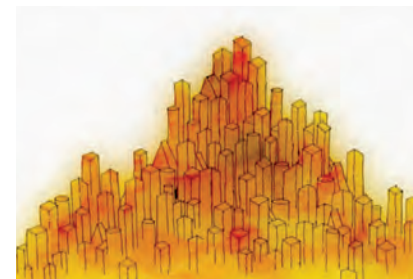
Prihoda pomladi se vsi razveselijo. Film poskuša upodobiti veselo vznemirjenje, ki ga prinese pomlad.

Everybody is excited to see the arrival of spring. This film tries to depict the excitement spring brings.

YUMEUTSUTSU

Ryoji Yamada

Japonska/Japan, 2010, miniDV, 4'47"



Animirani film, v katerem se prepletajo sanje in risbe.

Animation made by combining dreams and drawings.



ODJUGA / THE THAW

Kei Oyama

Japonska/Japan, 2004, miniDV, 7'



Ko vidi poginulega psa, se deček začne zavedati, kako groteskno je vse, kar živi ali je nekoč živel.

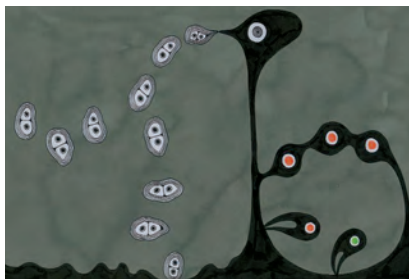
Looking at a dead dog, the boy starts to realize the grotesqueness that the living and those that once lived have.

NEODVISNI JAPONSKI PROGRAM "FANG" II

IGRIŠČE / PLAYGROUND

Mirai Mizue

Japonska/Japan, 2010, miniDV, 3'50"



Bitja spreminjajo svojo obliko kot v nedolžni otroški igri. Igra ločevanja in združevanja se nadaljuje brez konca.

Creatures transform their own shapes innocently just as in a child's play. Tearing apart and uniting, this play continues endlessly.

JAPANESE INDEPENDENT PROGRAMME "FANG" II

V PRAŠIČJEM OČESU / IN A PIG'S EYE

Atsushi Wada (Atsushi Wada / Umetnostna univerza v Tokiu)

Japonska/Japan, 2010, miniDV, 10'10"



Nenavadni odnosi med prašiči, psom in človeško družino. Smo sposobni sprejeti vrzeli med nami?

A weird relationship between pigs, a dog and a human family. Can we accept the gaps between us?



EVROPSKE ŠOLE ANIMIRANEGA FILMA: HFF KONRAD WOLF, POTSDAM-BABELSBERG

EUROPEAN ANIMATION SCHOOLS: HFF "KONRAD WOLF" POTSDAM-BABELSBERG

Univerza za film in televizijo Konrad Wolf

Univerza za film in televizijo Konrad Wolf je akademija za umetniške medije, specializirana za film in televizijo, in največja od petih nemških medijskih akademij. Del študijskega programa so tudi tehnologije novih medijev ter znanstveni pogled na njihove zgodovinske in sodobne oblike. Študij združuje ustvarjalnost in domišljijo na eni in pragmatične zahteve na drugi strani. V splošnem je poudarek na skupinskem delu. V študijskem programu, ki temelji na projektih, se dopolnjujeta umetniško-praktično in znanstveno-teoretično izobraževanje. Zanj je značilno kombiniranje teorije in ustvarjalnih delavnic, v katerih se študenti naučijo opravljati specializirane vloge filmske ekipe. Osnovni cilj je umetniška izvirnost, ki izhaja iz izražanja tehničnega znanja in interdisciplinarnega skupinskega dela pri filmskih, televizijskih, video in multimedijskih projektih. Vsak oddelek ima svoja merila za sprejem. Kandidati morajo opraviti sprejemni izpit, pogoj za sprejem pa so tudi praktične medijske izkušnje.

Več informacij je na voljo na spletni strani:
www.hff-potsdam.de

University of Film and Television "Konrad Wolf"

The University of Film and Television "Konrad Wolf" is an artistic media academy with specialized training in film and television and the largest of five media academies in Germany. New media technologies are part of the training program as well as the scholarly reflection on their historical and current forms. The program pairs creativity and imagination with pragmatic demands. Emphasis is generally placed on teamwork. The project-based program of studies consists of a unity of artistic-practical and theoretical-scholarly training. It is characterized by the combination of theory and creative workshop training where students learn to fulfill specialized functions within a film crew. The primary goal is artistic innovation through the conveying of technical skills and through interdisciplinary teamwork on film, television, video, and multimedia projects. Each department has its own individual entrance requirements. Applicants are required to pass an entrance examination, practical media experience are prerequisites for admission.

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Wolf' Potsdam-
Babelsberg*



PERUTNIČKE / CHICKEN WINGS

Pauline Kortmann

Nemčija/Germany, 2008, digiBeta, 5'30"



V davnini, ko je bil Divji zahod še divji, po sovražni zemlji potujeta kavbojsko dekle in volkodlak. Ko jima prekriža pot kokoš, v sporu o njeni ustrezni uporabi pozabita na nevarnost okrog sebe, dokler se ne zazdi, da je že prepozno.

Once upon a time, when the Wild West was still wild, a Cowgirl and a Werewolf travel the hostile land. As a chicken walks their way, a fight about the appropriate use of it makes them forget the danger around, till it seems to be too late.

EVROPSKE ŠOLE ANIMIRANEGA FILMA: HFF KONRAD WOLF, POTSDAM-BABELSBERG

ARACHMANINOFF

René Lange

Nemčija/Germany, 2010, digiBeta, 5'33"



V drobno klavirja je pajkec skrit, kladivce udari naravnost na pajkovo nit.

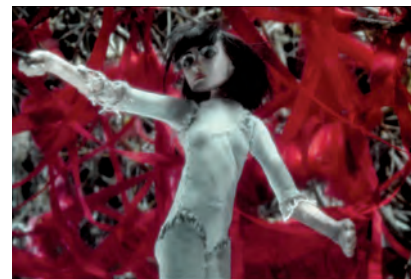
Itsy bitsy spider went down the sounding board.
Down came the hammer and struck the spider's chord.

EUROPEAN ANIMATION SCHOOLS: HFF "KONRAD WOLF" POTSDAM-BABELSBERG

MESEČNICA / SOMNAMBULE

Stephanie Keitz, Gudrun Krebitz

Nemčija/Germany, 2007, digiBeta, 8'



Požrešnost!

Vase stlači vse, kar ji pride pod roko.

Kar se sprva zdi lahko in okusno, se kmalu spremeni v neprebavljivo hrano.

V svojem mesečnem pohodu je na poti naravnost v propad.

Greed!

She wolfs down everything.

What initially seemed to be light and delicious soon turns into indigestible food. Somnambulist she heads straight for her collapse.





EVROPSKE ŠOLE ANIMIRANEGA FILMA: HFF KONRAD WOLF, POTSDAM-BABELSBERG

KRAMP IN KLADA / KLOTZ UND KLUMPEN / CHUMP AND CLUMP

Michael Herm, Stephan Sacher
Nemčija/Germany, 2008, digiBeta, 10'45"



Kramp in Klada se srečata na avtobusni postaji. Avtobus sta za las zamudila in zdaj čakata naslednjega, ki pa naj bi po voznem redu pripeljal šele teden dni pozneje. Da bi si skrajšala čakanje, posežeta po raznovrstnih substancah, to pa ju spravi v težave, ko avtobus končno pripelje.

Chump and Clump get to know each other at a bus stop. They just missed the bus and are now waiting for the next one, which unfortunately is only scheduled to arrive one week later. To shorten their wait, they make use of all sorts of substances, which leads to them running into difficulties when the bus finally arrives.

EUROPEAN ANIMATION SCHOOLS: HFF "KONRAD WOLF" POTSDAM-BABELSBERG

ZDRAVO, ANTENA / HELLO ANTENNA

Veronika Samartseva, Anna Samoylovich
Nemčija/Germany, 2008, digiBeta, 4'



Zgodba o Susie, njeni mami, kraljevi družini in nakupovanju. Animirani glasbeni spot z veliko letali, antenami in eno veliko eksplozijo.

The story about Susie, her mother, the Royal Family and shopping. Animated music video with lots of airplanes, antennas and one big explosion.

KO SI MRTEV, NE SEDI ZA VOLAN / NEVER DRIVE A CAR WHEN YOU'RE DEAD

Gregor Dashuber
Nemčija/Germany, 2009, 9'55"



Robustni glavni junak naleti na dolgo pozabljen klavir. Glasba ga iz pustega življenja ponese v mestno dogajanje. Tam vsega naveličanim pojavam na pločnikih zaigra zadnjo pogrebno koračnico.

The awkward hero stumbles over a long forgotten piano. Music leads him from his run-down existence out into the city life. There he plays a last funeral march to all the deadbeat figures on the sidewalk.



13

Gitte Hellwig

Nemčija/Germany, 2009/10, digiBeta, 1'45"



Simboličen pogled na odrasčanje. 13-letno dekle dobi prvo menstruacijo. Njen svet se obarva rdeče in postane prizorišče bikoborb, kar spremeni dekletovo dožemanje življenja.

A symbolic approach to adolescence: A 13 year old girl has her first menstruation. Her world turns red and becomes a scene of a bull fight, which changes her perception of life.

EVROPSKE ŠOLE ANIMIRANEGA FILMA: HFF KONRAD WOLF, POTSDAM-BABELSBERG

ZABUBLJENA DEKLICA / COCOON CHILD

Sonja Rohleder

Nemčija/Germany, 2009, digiBeta, 5'



Zabubljena deklica je poetičen film o domišljijem svetu avtističnega otroka. Prikazuje trenutek, ko se srečata dekličin notranji in zunanji svet.

Cocoon Child is a poetic film about the imaginary world of an autistic child and shows a moment when her inner and outer world connects.

EUROPEAN ANIMATION SCHOOLS: HFF "KONRAD WOLF" POTSDAM-BABELSBERG

BURKEŽ / TRICKSTER

Alexander Pohl

Nemčija/Germany, 2008, digiBeta, 15'30"



Protagonist Auguste, projiciran na ogromno platno slikovitega kina kot prispodoba za podzavest občinstva, je na poti bivanjskega razvoja. Sanja o svojem nasprotnem polu, bledoličnem klovnu, nazadnje pa odkrije svojo pravo identiteto, nesmrtni arhetip burkeža.

The Protagonist, the Auguste, projected onto a huge screen of a picturesque cinema as a metaphor for the subconscious mind of the audience, undergoes an existential development, dreaming of his counterpart, the whiteface clown and finally finding his true identity, the immortal archetype of the Trickster.

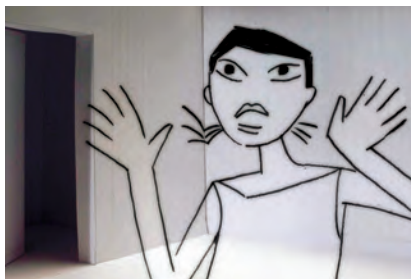


EVROPSKE ŠOLE ANIMIRANEGA FILMA: HFF KONRAD WOLF, POTSDAM-BABELSBERG

REPITU

Jana Richtmeyer

Nemčija/Germany, 2010, digiBeta, 5'35"



Trenutek nepazljivosti in začne se bitka s časom, vremenom in tehnologijo.

One moment of inattention and the race against time, weather and technology begins.

EUROPEAN ANIMATION SCHOOLS: HFF "KONRAD WOLF" POTSDAM-BABELSBERG

NAŠA ČUDOVITA NARAVA / OUR WONDERFUL NATURE

Tomer Eshed

Nemčija/Germany, 2008, digiBeta, 4'45"



Samčka vodne rovkve se bojujeta za isto samičko.

Two male water shrews fight over a female.



PROGRAM CARTOON D'OR 2010

Program Cartoon d'Or 2010

Cartoon d'Or je vseevropska nagrada za najboljši animirani kratki film. V letu 2010 je nagrado prejel **Kaspar Jancis** za film **Krokodil**. Podelitev je potekala 17. septembra 2010 na Madžarskem v okviru prireditve Cartoon Forum. Žirija v sestavi Joanna Quinn (VB), Valérie Schermann (Francija) in Géza M. Tóth (Madžarska) je med 29 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**.

CARTOON D'OR 2010 PROGRAMME

Cartoon d'Or 2010 Programme

Cartoon d'Or is the pan-European prize for the best animated short film. The winner of the 2010 award is **Kaspar Jancis**, for his film **Crocodile**. The award ceremony took place on Friday 17th September 2010 in Hungary during the Magyar Cartoon Forum. The jury composed of Joanna Quinn (UK), Valérie Schermann (France) and Géza M. Tóth (Hungary) has selected the 5 finalists among 29 short films that received an award at one of our partner festivals.

Animateka is a CARTOON partner festival through the festival coalition initiative **Eastern European Animation Award**.

*Program Cartoon
d'Or 2010
Cartoon d'Or 2010
Programme*

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PROGRAM CARTOON D'OR 2010

DRUŽINSKI PORTRET / A FAMILY PORTRAIT

Joseph Pierce (Fifty Nine Productions)
Velika Britanija/UK, 2009, Beta SP, 4' 40"



Ko pod fotografovim neizprosnim pogledom na plan privreta zavist in sumničavost, se družinsko fotografiranje spremeni v katastrofo. Ob mučnem zaključku postane jasno, da tega dne zlepa ne bo nihče pozabil.

"*Družinski portret* je razmišljanje o podtalnih napetostih, ki ves čas grozijo, da bodo zmotile nadzorovano zunanjo podobo. Raziskuje, kakšne učinke ima lahko izbruh potlačenih čustev na družinsko celico." Joseph Pierce

CARTOON D'OR 2010 PROGRAMME



A family portrait goes horribly wrong as jealousy and suspicion bubble to the surface under the photographer's relentless gaze. As the session reaches a disturbing conclusion, it's clear that this truly will be a day to remember.

"*A Family Portrait* is an observation on the underlying tensions that constantly threat to disrupt a controlled exterior. It explores the potential effects an explosion of suppressed emotions has on the family unit." Joseph Pierce

KROKODIL / KROKODILL / CROCODILE

Kaspar Jancis (Eesti Joonisfilm)
Estonija/Estonia, 2009, Beta SP, 17'



Film pripoveduje zgodbo o nekdanjem opernem zvezdniku, ki ga usoda prisili, da v otroški igralnici v nakupovalnem središču zabava otroke, oblečen v penast kostum krokodila. Nekdanjemu prvemu tenorju se tako življenje zdi žalostno in celo gnusno, zato svojo jezo sprošča z nesramnostjo. Potem pa mu nekega dne pot življenja prekrizata usodna ženska in ... krokodil.

"Film *Krokodil* je tragikomična in na trenutke napeta ljubezenska zgodba. Želel sem ustvariti realistično razpoloženje, v katerem se dogajajo drobne vsakdanje zadeve. Vse pomembne reči v življenju junakov se rodijo iz malih." Kaspar Jancis



PROGRAM CARTOON D'OR 2010

LOGORAMA

H5 (Autour de Minuit Productions)
Francija/France, 2009, Beta SP, 16' 50"



The story of a former opera star who must, by the will of Fate, work as a Crocodile in a styrofoam costume entertaining children in a shopping centre. This kind of life seems joyless and even disgusting to the former leading tenor, and he vents his frustration by behaving rudely. Until one day, into his life enters a fateful woman... and... a crocodile.

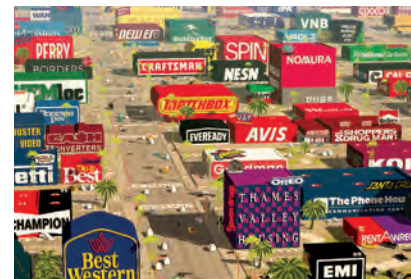
"The film *Crocodile* is a tragicomic love story with some moments of thrill. I tried to create a realistic atmosphere with little everyday things taking place. All the big things in the protagonists' lives come out through little things." Kaspar Jancis



Spektakularna zasledovanja z avtomobili, oster zaplet s talci, divje živali v diru skozi mesto, vse to in več v *Logorami*!

Kolektiv H5, ki je bil ustanovljen leta 1994, se je uveljavil na področjih glasbenih spotov (Alex Gopher, Zebda, Massive Attack, Goldfrapp), oglaševanja (Louis Vuitton, Audi, Volkswagen, Citroën) in grafičnega oblikovanja (z razstavami v Parizu, New Yorku in Tokiu). Leta 2009 so François Alaux, Hervé de Crécy in Ludovic Houplain v okviru kolektiva H5 ustvarili svoj prvi kratki film *Logorama*, ki je leto pozneje prejel oskarja v kategoriji kratkih animiranih filmov.

CARTOON D'OR 2010 PROGRAMME



Spectacular car chases, an intense hostage crisis, wild animals rampaging through the city, and even more in *Logorama*!

The H5 collective, founded in 1994, have made their name in music videos (Alex Gopher, Zebda, Massive Attack, Goldfrapp), advertising (Louis Vuitton, Audi, Volkswagen, Citroën) and graphic art (with exhibitions in Paris, New York and Tokyo). In 2009, as part of H5, François Alaux, Hervé de Crécy and Ludovic Houplain directed their first short film, *Logorama*, 2010 Academy Award winner in the category short animated film.



PROGRAM CARTOON D'OR 2010

JEZNI MOŽ / SINNA MANN / ANGRY MAN

Anita Killi (Trollfilm)

Norveška/Norway, 2009, Beta SP, 20'



Jezni mož je film o skrivnostih, ki to ne bi smele biti. Ko umre mama riba, ima Boj vsega vrh glave, toda v svoji domišljiji najde voljo, da vztraja.

"Hotela sem ustvariti močan in estetski film o družinskem nasilju – tematiki, ki je težka tako za otroke kot za odrasle. Želim si – in upam – da bo film pomagal prekiniti tišino in skrivnosti, ki obdajajo družinsko nasilje. Hotela sem, da bi deloval tako v postopkih terapije kot poučevanja, pa tudi kot samostojen umetniški film – da bi dosegel čim več ljudi in se jih dotaknil. To se mi je zdelo zelo pomembno, zato sem morda včasih namesto umetniških sprejela določene pedagoške odločitve, da bi moje sporočilo prišlo do drugih. 'Posredujte ga!'" Anita Killi

CARTOON D'OR 2010 PROGRAMME



Angry Man talks of secrets that shouldn't be secret. As the mommy-fish dies, Boj has had enough, and gets power from his own fantasy to go further.

"I wanted to create a strong and aesthetic film about a difficult topic – domestic violence – for both children and adults. My goal – and hope – is that the film will help to break the silence and the secrets surrounding domestic violence. I wanted the film to function both in therapy and teaching situations, but also as a free artistic film, to reach and touch as many persons as possible. This was very important to me, and I may sometimes have made some pedagogical choices rather than artistic ones in order to get my message across: 'Pass it on!'" Anita Killi

ZGODBA O MALEM DEČKU-LUTKI / SAGAN OM DEN LILLE DÖCKPOJKEN / THE TALE OF LITTLE PUPPETBOY

Johannes Nyholm (Joclo)

Švedska/Sweden, 2009, Beta SP, 18'



Ko se deček-lutka pripravlja na obisk neke gospodične, mu po obrazu teče glinen potok znoja. Še bolj ga postane strah, ko ta prispe.

"S tem filmom sem se začel ukvarjati, ko sem se naveličal zelo piflarske računalniške raziskovalne službe, pa še odpoved sem dobil. Za razliko od prej sem hotel početi nekaj konkretnega, uporabljati svoje roke in pripovedovati preproste zgodbe – tako sem poiskal kos gline in izdelal groteskno karikaturu samega sebe. [...] Vse oblikovalske vidike sem želel pustiti ob strani in se povsem posvetiti energiji, ritmu in zgodbi. Hotel sem narediti nekaj surovega in preprostega, a hkrati občutljivega in dramatičnega." Johannes Nyholm



Puppetboy is sweating floods of clay, preparing for a lady's visit. It gets even more nervous when she arrives.

"I started to work with this film after getting fed up with, and also fired from, a very nerdy computer research job. As a contrast I wanted to do something concrete, use my hands and tell simple stories – so I found a lump of clay and made a grotesque caricature of myself. [...] I wanted to put all design aspects aside to focus entirely on the energy, the timing and the story. I wanted to create something raw and simple, yet sensitive and dramatic." Johannes Nyholm



FOLIMAGE RETROSPEKTIVA

Folimage od začetkov

Prvi odtis

Sredi 70. let je Jacques-Rémy Girerd, takrat še študent na Akademiji za likovne umetnosti v Lyonu, po zaslugi kamere super 8, ki si jo je sposodil pri očetu, odkril film, sličico po sličico. S kamero je posnel kratke sekvence svojih glinenih modelov. Ob študiju je predaval na srednji šoli, leta 1978 pa posnel svoj prvi kratkometražni film 4000 slik zarodkov. Film, ki je imel en sam plan sivo-bele sekvence, je bil posnet v animacijski tehniki, ki so jo v Franciji takrat redko uporabljali: animacija s plastelinom. Po tem filmu, ki je obšel svet, je leta 1979 posnel *D'une Gompa l'autre* in leta 1980 *Rien de spécial*; Centre national du cinéma ga je za slednjega nagradil s svojim priznanjem. Na začetku 80. let je Girerd organiziral izobraževalno dejavnost skupaj s *Fédération des Oeuvres Laïques de la Drôme* (FLO), v okvirih katere je leta 1981 ustanovil oddelek Folimage, ki naj bi se v celoti posvečal animiranim filmom. Podporo je dobil tudi od ministrstva za kulturo. Folimage je začel organizirati poučevanje in delavnice animiranega filma v šolskem okolju. To so bili prvi koraki na tem področju. Zaradi izkušenj z otroki in navdušenja nad animiranim filmom je mladi ustvarjalec posnel *Pouce on tourne* (1984), 13-minutno reportažo o svoji izobraževalni metodi. Istega leta je skupaj z otroki posnel *Le cirque des Trois petits Animaux Tristes*, s katerim se je predstaval v Cannesu.

Čas debelih krav je mimo

S sodelavcema Sergeom Bessetom in Pascalom Le Nôтром je pedagog-režiser leta 1984 ustanovil družbo Folimage-Valence. Leto pozneje so v mestu Valence uredili 350 m² ve-

FOLIMAGE RETROSPECTIVE

Folimage des origines

The first impression

In mid 1970s, Jacques-Rémy Girerd, then a student at the École nationale des beaux-arts, Lyon, discovered film, image after image, thanks to the super 8 camera borrowed from his father. He used it to record short sequences of his clay models. While studying he lectured at a secondary school and in 1978 recorded his first short film comprising 4000 shots of embryos. The film that featured a single shot of a grey and white sequence was shot in an animation technique that was at the time rarely used in France: claymation. After the film that circled the world he made *D'une Gompa l'autre* in 1979 and *Rien de spécial* in 1980, the latter winning the award Centre national du cinéma. In early 1980s Jacques-Rémy Girerd organised educational activities in collaboration with *Fédération des Oeuvres Laïques de la Drôme* (FLO), within which he created the Folimage department in 1981 to deal with animation exclusively. Support was also provided by the Ministry of culture. Within Folimage he began organising animation education and workshops in schools, which marked the first developments in the field. Based on his experience in working with children and his enthusiasm for animation, the young creator recorded *Pouce on tourne* (1984), a 13-min coverage on his method of education. In the same year he recorded in collaboration with children *Le cirque des Trois petits Animaux Tristes*, which was also presented in Cannes.

The period of fat cows is over

Together with his colleagues Serge Besset and Pascal Le Nôtre, the teacher-director founded the company Folimage-

Folimage
retrospektiva
Folimage
Retrospective



FOLIMAGE RETROSPEKTIVA

lik studio v kletnih prostorih nekega družbenega centra. Cilj: produkcija animiranih filmov s plastelinom za televizijo. To je bila televizijska novost, ki pa je kmalu upravičila svoj obstoj.

Še en korak naprej je naredil z režiranjem prve serije za kanal Atenne 2: *Le Cirque Bonheur* (10 x 8 minut) v sodelovanju s prijateljico Annie Fratellini. Projektu se je pridružila tudi *La Maison du Cinéma* v Grenoblu, hiša, ki je skrbela za decentralizacijo kinematografije v departmaju Rhône-Alpes. Leta 1988 je cesarja za najboljši kratkometražni animirani film dobila serija Mali cirkus vseh barv (*Le Petit Cirque de toutes les Couleurs*). Nagrada je odločilno pripomogla, da se je pustolovščina nadaljevala. Snemanje televizijskih serij je zagotovilo večmesečno delo in pospešilo oblikovanje filmske ekipe, studio pa je dosegel višjo raven profesionalizma. Mesto Valence je Folimageu pomagalo pri nastanitvi v tehnoparku Hautes Faventines, kar je bil odločilen preobrat. Družba Folimage se je začela ukvarjati s produkcijo televizijskih serij in kakovostnih kratkometražnih filmov. Kmalu so jo spoznali večji francoski televizijski kanali, med njimi tudi France 3 in Canal+. Folimage se je tako na francoskem avdiovizualnem področju postopoma uveljavil s produkcijo poučnih otroških serij za televizijo. Jacques-Rémy je animiranemu filmu pot dokončno uvrstil s serijami *Bonheur de la Vie* (1989–1991), *Mine de Rien* (1992–1993), *Ma Petite Planète Chérie* (1994–1996). Figure iz plastelina, nato iz lateksa, so nastopale v serijah *Mon Âne*, *Hôpital Hilltop* (1998–2002) v režiji Pascala Le Nôtra, ki je zaslužen za prvo veliko evropsko koprodukcijo, in v *Les Tragédies minuscules* Jean-Loupa Feliciolija in Alaina Gagnola. Serije so predvajali po vsem svetu in prejele so veliko nagrad. Studio je tako vse bolj odpiral vrata domišljiji in ustvarjalnosti ter posledično umetniški kakovosti. Zaradi takšne naravnosti, ki se je ohranila vse do danes, je studio prejel veliko nagrado ministrstva za kulturo.

FOLIMAGE RETROSPECTIVE

Valence in 1984. A year later they arranged a studio in the basement of a social centre in Valence extending over 350 m². Their goal: to produce claymation films for television. This was a television novelty that soon justified its existence.

He took another step forward by directing the first series for the channel Atenne 2: *Le Cirque Bonheur* (10 x 8 minutes) in collaboration with his friend Annie Fratellini. The project was joined by *La Maison du Cinéma*, Grenoble, an organisation struggling to decentralise cinematography in the region Rhône-Alpes. In 1988, a *César* for best short animated film was awarded to the series *The Little Circus of All the Colors* (*Le Petit Cirque de toutes les Couleurs*). The award was the deciding factor to keep the adventure running. The production of television series guaranteed activities spanning several months and accelerated the formation of a film crew, with the studio reaching a higher level of professionalism. The city of Valence helped the Folimage studio to settle in the Hautes Faventines technological park, which was a key turning point. The Folimage company began producing television series and quality short films. Soon it was recognised by major French television channels, including France 3 and Canal+. Folimage thus gradually asserted its position in the French audiovisual scene by producing educational TV series for children. Jacques-Rémy eventually paved the way for animated film with his series *Bonheur de la Vie* (1989-1991), *Mine de Rien* (1992-1993), *Ma Petite Planète Chérie* (1994-1996). Figures made first of plasticine and later of latex performed in the series *Mon Âne*, *Hôpital Hilltop* (1998-2002) directed by Pascal Le Nôtre, who has the first major European co-production to his credit, and in *Les Tragédies minuscules* by Jean-Loup Felicioli and Alain Gagnol. The series were screened around the world and received many awards. This enabled the studio to open the door increasingly to imagination and creativity, and thereby to enhance artistic quality. Its attitude has remained the same and the studio was awarded Grand Prix by the Ministry of culture.



**Po sledih kratkometražnih filmov ali s kratkega na krajše**

V studiu Folimage so imeli avtorski kratkometražni filmi od nekdaj pomembno mesto. Tu so lahko bodoči talenti do konca izrazili svojo ustvarjalnost. V ospredju je bila čedalje večja želja po razvoju produkcije kratkometražnih filmov. Na začetku je studio podpiral hišne režiserje, kot so denimo Jacques Houdin, Jean-Loup Felicioli, Alain Gagnol, Laurent Pouvaret, Sylvie Léonard ... Po padcu berlinskega zidu in zapiranju studiev na Vzhodu pa se je pojavila želja po umetniškem zblževanju z vzhodnimi sosedmi. Ustanovili so "Marathon Est-Ouest des jeunes créateurs en dessins animés" (1991), nekakšno vzhodno-zahodno tekmovanje mladih režiserjev animiranega filma, na katerem so sodelovali mladi kandidati iz Albanije, Avstrije, Belgije, Francije, Velike Britanije, Madžarske, Poljske, Rusije in Češke. Želja po celoletnem tovrstnem ustvarjanju je bila vse večja. Jacques-Rémy je zato ustanovil družbo Résidence d'Artistes, ki vsako leto omogoči sprejem dveh mladih evropskih režiserjev (režiserk) v studio Folimage; nudi jima tehnično, kadrovsko in denarno pomoč, da lahko posnameta prvi kratkometražni film. Do danes je bilo posnetih 14 tovrstnih filmov. Med temi "nomadskimi" režiserji najdemo imena kot na primer Michaël Dudok De Wit (prejel oskarja 2002), Solweig von Kleist, Iouri Tcherenkov, Zoia Trofimova, Constantin Bronzit, Régina Pessoa ..., ki so pomembno prispevali k slovesu Folimagea. Prav izmenjava izkušenj med mladimi ustvarjalci iz različnih držav, z različnim slogom, in hišnimi ustvarjalci je največji dosežek družbe Résidence.

Obvezni prehod k srednjemetražnemu filmu

Leta 1996 je Folimage produciral predvsem televizijske serije in kratke avtorske kratkometražne filme. V vseh teh letih je ekipa pridobila veliko znanja. Zaradi vse večjih zahtev po snemanju kakovostnih filmov so avtorji začeli ustvarjati prave mojstrovine, tako v studiu za snemanje filmov v treh dimenzijah kot studiu za animirani film. V tem obdobju pa so se

Following the tracks of short films or from short to shorter

Original short films have always occupied a special position in the Folimage studio. This was where future talents could express their creativity in their entirety. Coming to the foreground was the growing desire to further develop their production of short films. Initially the studio supported their own directors, such as Jacques Houdin, Jean-Loup Felicioli, Alain Gagnol, Laurent Pouvaret, Sylvie Léonard... But after the fall of the Berlin Wall and studios closing up in the East, a desire emerged to form ties with the Eastern neighbours. They established "Marathon Est-Ouest des jeunes créateurs en dessins animés" (1991), an East-West competition for young directors of animated film, with participants coming from Albania, Austria, Belgium, France, Great Britain, Hungary, Poland, Russia and the Czech Republic. The desire for such cooperation was on the increase, which is why Jacques-Rémy established the company Résidence d'Artistes. Each year, they enable for two young European directors to be welcomed to Folimage studio. They are provided technical and financial support as well as human resources to shoot their first short films. So far 14 such films have been made. These "nomad" directors include names, such as Michaël Dudok De Wit (Academy Award winner in 2002), Solweig von Kleist, Iouri Tcherenkov, Zoia Trofimova, Constantin Bronzit, Régina Pessoa... All of them have made an important contribution to the reputation of Folimage. It is the exchange of experience between young artists from various countries, bringing their distinct style, and the home creators that has been the greatest achievement of the Résidence company.

A necessary transition to medium length film

In 1996 Folimage mainly produced television series and original short films. Through the years the team had acquired much knowledge. Due to growing requirements for quality films to be recorded, authors began making real masterpieces both in the three-dimensional film studio and animated film



FOLIMAGE RETROSPEKTIVA

razmere na avdiovizualnem področju spremenile. Ustvarjanje klasičnih televizijskih izdelkov je postajalo čedalje dražje. Zato sta Jacques-Rémy Girerd in Patrick Eveno skušala politiko hiše usmeriti proti novim obzorjem. Odprla sta studio za srednjemetražni film. Prelomnico je pomenil 28-minutni poseben televizijski film **Otrok s kraguljčkom** (*L'enfant au Grelot*), božična pravljica, ki jo je posnel Jacques-Rémy. S tem je odprl pot snemanju bolj razdelanih zgodb. K tej novi pustolovščini, ki je odločilno vplivala na razvoj studia, so prispevali vsi sodelavci studia. Film *Otrok s kraguljčkom* so leta 1998 začeli prikazovati v kinematografih. Požel je veliko navdušenje občinstva. V Franciji si ga je ogledalo približno 400.000 gledalcev in nagrajen je bil z evropskim oskarjem. Začeli so ga predvajati po vsem svetu. Zaradi tega uspeha je Folimage nadaljeval s produkcijo srednjemetražcev. *Patate et le Jardin Potager*, risanko Benoîta Chieuxa in Damiena Louche-Pelissierja, so posneli leta 1999, kmalu zatem pa še *L'hiver de Léon* Pierre-Luca Granjeona in Pascala Le Nôtra.

Velik skok k dolgometražnemu filmu

Uspeh filma *Otrok s kraguljčkom* je dal režiserju zanos, nujen za doseganje najvišjih kategorij filmskega ustvarjanja. Studio je imel vse, da se je lahko spopadel z novim izzivom: listino kakovosti, samostojno produkcijo, izmenjavo umetnikov znotraj Evrope. Folimage je imel trdne temelje. Vendar pa je prihodnost družbe v negotovih gospodarskih razmerah negotova. Zato je bil začetek snemanja dolgometražnih filmov želja in obenem nujnost.

Pri snemanju dolgometražnega filma **Prerokba žab** (1998) je sodelovalo približno 200 strokovnjakov. Leta 2003 so ga prvič prikazali v kinematografu. Tako v Franciji kot drugod po svetu je film očaral gledalce. Milijon 200.000 gledalcev v Franciji in sedem mednarodnih nagrad. Ta uspeh je za studio pomenil uvajanje nove politike delovanja, a za redno produkcijo dolgometražnih filmov je moral revidirati svoj način delovanja.

FOLIMAGE RETROSPECTIVE

studio. However, this was a period when the conditions at the audio-visual scene changed. It was growing more and more expensive to make traditional television products, therefore Jacques-Rémy Girerd and Patrick Eveno sought to direct the policy of the organisation towards new horizons. They opened a studio for medium length film. The breakthrough was the special 28-minute television film **Charlie's Christmas** (*L'enfant au Grelot*), a Christmas tale directed by Jacques-Rémy. This opened the door to making more complex stories. This new adventure that has had a major impact on the development of the studio was a joint effort of all studio collaborators. The film *Charlie's Christmas* began to be screened in cinemas in 1998 and was greeted by audiences with great enthusiasm. In France, it attracted around 400,000 visitors. It was awarded the European counterpart of Academy Awards, which was followed by screenings around the world. Based on this success, Folimage continued to produce films of the same format. *Spud and the Vegetable Garden* (*Patate et le Jardin Potager*), a cartoon by Benoît Chieux and Damien Louche-Pelissier was recorded in 1999 and soon followed by *Léon in Wintertime* (*L'hiver de Léon*) by Pierre-Luc Granjeon and Pascale Le Nôtre.

A big leap to feature film

The success of *Charlie's Christmas* provided the director with the enthusiasm required to reach to highest categories in film creation. The studio had everything it needed to face the new challenge: quality certificate, independent production, artist exchange within Europe. Folimage had acquired solid foundations. Yet in uncertain economic conditions, the future of the company was uncertain. Therefore there was a desire but also a necessity to begin recording feature films. Approximately 200 experts participated in the making of the feature film **Raining Cats and Frogs** (1998). In 2003 it premiered in cinemas and continued to captivate the viewers in France and around the world. It reached 1,200,200 viewers in France





FOLIMAGE RETROSPEKTIVA

Na vrhu podjetja se je zgodila sprememba. Ustanovili so dva oddelka. Prvi se je ukvarjal s televizijsko produkcijo, vodil ga je Pascal Le Nôtre, drugi odderek pa je Jacques-Rémyju Girerdu omogočil, da se je lahko osredotočil na nov tvegan projekt: Folimage-Features oziroma snemanje dolgometražnih filmov. Leta 2008 so posneli več dolgometražcev: *Une Vie de Chat* Alaina Gagnola in Jean-Loupa Feliciolija ter *Tante Hilda contre Attilem*, tretji film iz Jacques-Rémyjevega opusa. Obenem pa je javnosti predstavil težko pričakovani dolgometražni film **Mia in Migo**, ki ga je snemal šest let. Mia in Migo je prišel na platno v času, ko se je studio selil na novo lokacijo v Cartoucherie v Bourg-les-Valence. Prenovljen zgodovinski kraj so posvetili animiranemu filmu. Folimageu so se pridružili l'Ecole de la Poudrière et L'équipée in druga podjetja. Morda se piše nova stran ... A zdaj raje sledimo potem, ki jih je za seboj pustil Migo.

Sandra Corallo

FOLIMAGE RETROSPECTIVE

and won seven international prizes. The success introduced new operational policies in the studio, which was necessary to make feature films on a regular basis. A change occurred at the top. Two departments were formed, the one oriented into television production was headed by Pascal Le Nôtre. The other department enabled Jacques-Rémy Girerd to focus on a new risky project: Folimage-Features i.e. the production of feature films. In 2008 they recorded several feature films: *Une Vie de Chat* by Alain Gagnol and Jean-Loupe Felicioli and *Tante Hilda contre Attilem*, the third film by Jacques-Rémy. At the same time he presented to the public the hardly awaited feature film **Mia et le Migou**, which took him six years to make. It began to be screened at the time when the studio was being moved to a new location in Cartoucherie, Bourg-les-Valence. A newly refurbished historical place was dedicated to animated film. Folimage was joined by l'Ecole de la Poudrière et L'équipée and other companies. A new page might have been turned... But let us, for the moment, follow the traces left by Migou.

Sandra Corallo



OTROK S KRAGULJČKOM / L'ENFANT AU GRELOT / CHARLIE'S CHRISTMAS

Jacques-Rémy Girerd

Francija/France, 1998, 35 mm, 26'. V francoskem jeziku s slovenskimi podnapisi. / In French with Slovenian subtitles.



V zasneženem gozdu poštar najde malo siroto, nemočnega zapuščenega dečka po imenu Charlie; pri sebi nima nikogar in ničesar razen kraguljčka, ki ga stiska v ročici. Šest let pozneje Charlie odkrije, da je zelo poseben deček iz zelo posebne družine.

In a snow-covered forest, a little orphan called Charlie was found by the postman as a helpless abandoned baby, all alone with nothing but a sleigh-bell clutched in his tiny hands. Six years later, Charlie is to discover that he is a very special boy and part of a very special family indeed.

FOLIMAGE RETROSPEKTIVA

GLASBENO SLOVO / NOS ADIEUX AU MUSIC HALL / FAREWELL MUSICAL

Laurent Pouvaret

Francija/France, 1989, 35 mm, 2'20"



Tragična zgodba, ki jo pripovedujejo testenine.

A tragedy told by pasta.

FOLIMAGE RETROSPECTIVE

DOGODIVŠČINA / PETITE ESCAPADE / A LITTLE ADVENTURE

Pierre-Luc Granjon, Francija/France, 2001, 35 mm, 5'30". V francoskem jeziku s slovenskimi in angleškimi podnapisi. / In French with Slovenian and English subtitles.



Deček iz velikega gozda z vrha zidu opazuje ljudi na ulici. Ob koncu dneva z nasmehom na obrazu odide domov. Opažanja z vrha zidu razume na povsem svoj način.

A child from the middle of a great forest observes people on the pavement from the top of a wall. At the end of the day he goes home, smiling. He has a very personal vision of his observations from the top of the wall.



FOLIMAGE RETROSPEKTIVA

ZID / LE WALL

Jean-Loup Felicjoli

Francija/France, 1992, 35 mm, 7'40"



Dva človeka med seboj zgradita zid, da bi tako končala prerekanja. Vsak na svoji strani zidu si uredita življenje po svoje, potem pa se nekoč srečata nekje drugje ...

Two people build up a wall between them as a solution to stop their arguments. On each side of the wall, life gets organised differently until they meet up somewhere else...

FOLIMAGE RETROSPECTIVE

MENIH IN RIBA / LE MOINE ET LE POISSON / THE MONK AND THE FISH

Michaël Dudok De Wit

Francija/France, 1994, 35 mm, 6'30"



Cistercijanski samostan na nedoločljivem kraju zunaj časa. Povsod ena sama spokojnost in pobožnost, v vodnjaku na dvorišču se enakomerno steka voda. Potem pa menih opazi, da iz bližnjega ribnika poskakuje ribica. Odkritje, ki moti njegovo zbranost, ga obsede, zato skuša ribico na vsak način ujeti.

A Cistercian monastery, somewhere in the world, out of time. Everything is serenity, spirituality, but the smooth seepage of a fountain of water in the courtyard. In the nearby pond, a monk notices a small jumping fish. Obsessed by this new discovery that disturbs his retreat, he tries to catch up the fish using every mean he can.

VELIKA SELITEV / LA GRANDE MIGRATION / THE GREAT MIGRATION

Iouri Tcherenkov

Francija/France, 1995, 35 mm, 7'56"



Težave, ki jih doživljajo ptice nedoločljive vrste, ko napoči čas, da se preselijo v tople kraje. Dogodivščine in negotovosti posebnega junaka, ki so hkrati tragične in komične.

The tribulations of an indefinable species birds when the time comes to go to the hot lands. Adventures and uncertainties of a special hero, both tragic and comic.



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

Konstantin Bronzit
Francija/France, 1999, 35 mm, 7'45"



Zgodba o nestabilni hiši. Stoji na vrhu gore in se na nezadovoljstvo stanovalcev ziba z ene strani na drugo.

The story of a delicate house. Situated at the top of a mountain, it rocks from right to left, to the displeasure of the occupants.

FOLIMAGE RETROSPEKTIVA

PREMAJHEN PRINC / LE TROP PETIT PRINCE / PIPSQUEAK PRINCE

Zoia Trofimova
Francija/France, 2001, 35 mm, 6'44"



Deček se ves ljubi dan trudi, da bi očistil madeže s sonca, in to zlepa ali zgrda. Končno mu bo uspelo. No, skoraj.

All day long, a small little boy tries to clean up the sun covered in stains by fair means or foul... He will finally succeed. Well, almost!

FOLIMAGE RETROSPECTIVE

MORSKI KROG / CIRCUIT MARINE

Isabelle Favez
Francija/France, 2004, 35 mm, 8'



Maček, pirat, zlata ribica in lačni mornarji ... V krogu življenja ima vsak svojo vlogo.

A cat, a pirate, a goldfish and some hungry sailors... They all have a part to play in the circle of life.



Celovečuni animirani filmi
Animated Feature Films





CELOVEČERNI ANIMIRANI FILMI

ANIMATED FEATURE FILMS

Dogodivščine princa Ahmeda
Die Abenteuer des Prinzen Achmed
The Adventures of Prince Achmed

Nemčija/Germany 1926, 35 mm, 66'

Nemi film z živo glasbeno spremljavo in s slovenskim prevodom nemških mednapisov, za otroke od osmega leta (8+) / Silent film with live music accompaniment and Slovenian translation of German intertitles, suitable for children above 8 (8+).

Režija / Directed by: Lotte Reiniger

Scenarij / Script: Lotte Reiniger na podlagi zgodbe iz *Tisoč in ene noči* / Lotte Reiniger based on the Arabian Nights legends

Animacija / Animation: Lotte Reiniger

Likovna podoba / Art Design: Lotte Reiniger, Walther Ruttmann, Berthold Bartosch, Walter Türk, Alexander Kardan

Kamera / Photography: Carl Koch

Glasba / Music: Wolfgang Zeller

Izvirna partitura v izvedbi / Original Music Score

Executed by: Andrej Goričar, Oksana Pečeny

Produkcija / Production: Comenius-Film Berlin



Film nas popelje v daljno preteklost na Bližnjem vzhodu, kjer so vladali sultani, kalifi in hudobni vezirji. Zlobni čarovnik ukane princa Ahmeda, da zajezdi letečega konja. Tako Ahmed odleti na pot okrog sveta, kjer sreča prelepo vladarico otoka Peri Banu. V trenutku se zaljubi vanjo in jo odpelje z otoka duhov.

Zgodba ponuja nešteto čudes, pravljličnih bitij in dvornih dam, čarovnikov in duhov, princev in princes ... ne manjka niti Aladin s svojo magično svetilko. Dogodivščine princa Ahmeda je napet in domišljijsko bogat film, v katerem gledalci občasno zadržujejo dih in stiskajo pesti za svoje junake.



The film takes us to the distant past, to the Middle East ruled by sultans, caliphs and evil viziers. The evil wizard tricks Prince Achmed into riding a flying horse. Achmed thus embarks on a flight around the world where he meets the beautiful mistress of the Peri Banu island. He falls in love with her immediately and takes her away from the ghost island.

The story is full of wonders, magic creatures and ladies-in-waiting, wizards and ghosts, princes and princesses ... not to mention Aladdin and his magic lamp. The Adventures of Prince Achmed is a film of suspense and rich imagination, making the viewers hold their breaths and keep their fingers crossed for their heroes.





Nemška režiserka **Lotte Reiniger** (1899–1981) je za nemi animirani film, osnovan na zgodbah iz *Tisoč in ene noči*, porabila tri leta. Gre za najstarejši ohranjen animirani celovečerni film (prej je v Argentini dva ustvaril Quirino Cristiani, vendar veljata za izgubljeni), v njem pa je uporabljena tehnika animacije s silhuetami, ki jo je iznašla Lotte Reiniger in temelji na manipulaciji izrezkov iz kartona in tankih plasti svinca pod kamero. Tehnika, ki jo je uporabljala za kamero, je podobna senčnim lutkam Wayang (le da jih je ona animirala sličico za sličico, namesto da bi jih manipulirala v živem dogajanju). Izvirne filmske kopije so bile ročno pobarvane. Zgodba temelji na podrobnostih iz zbirke *Tisoč in ena noč*, posebej na zgodbi *Kraljevič Ahmed in vila Peribanu*, ki je izšla v knjigi *The Blue Fairy Book* Andrewa Langa.

Po skoraj petinosemdesetih letih ta očarljivi film še vedno velja za veliko klasiko animacije, ki je lepa, hipnotična in neverjetno zapeljiva. Projekcijo tega kinematografskega zaklada s čudovito osveženimi barvami bo spremljala živa izvedba sijajne nove partiture izpod peresa Andreja Goričarja. Vznemirljiv, čuten in bleščeč film *Princ Ahmed* bo navdušil tako otroke kot filmoljubce vseh starosti.

German director **Lotte Reiniger** (1899–1981) spent three years making this silent animated film based on the Arabian Nights legends. It is the oldest surviving animated feature film (two earlier ones were made in Argentina by Quirino Cristiani, but they are considered lost), and it featured a silhouette animation technique Reiniger had invented which involved manipulated cutouts made from cardboard and thin sheets of lead under a camera. The technique she used for the camera is similar to Wayang shadow puppets (though hers were animated frame by frame, not manipulated in live action). The original prints featured colour tinting. The story is based on the elements taken from the collection 1001 Arabian Nights, specifically *The Story of Prince Ahmed and the Fairy Paribanou* featured in Andrew Lang's *The Blue Fairy Book*.

Almost eighty-five years later, this enchanting film still stands as one of the great classics of animation – beautiful, mesmerizing and utterly seductive. This cinematic treasure has been beautifully restored with its spectacular colour tinting and will be performed live with a magnificent new score by Andrej Goričar. Thrilling, sensuous and dazzling, *Prince Ahmed* will enthral children and film enthusiasts of all ages.



CELOVEČERNI ANIMIRANI FILMI

Lotte Reiniger, ki se je rodila leta 1899 v Berlinu, velja za začetnico animacije s silhuetami. Zahvaljujoč edinstvenemu talentu je zapustila znaten opus, ki obsega več kot štirideset filmov v tej tehniki. Že kot otrok je bila odločena, da bo delala v industriji zabave, vendar je bila njena prva želja postati igralka. Tako se je pri rosnih šestnajstih srečala s filmskim režiserjem in zvezdnikom Paulom Wegenerjem. Študirala je pri slavnem gledališkem režiserju Maxu Reinhardt in že takrat doživela prvo razsvetljenje pri delu s silhuetami. Ko je iz zaodnja gledala predstave, so jo prevzeli obrisi igralcev v siju reflektorjev. To jo je spodbudilo k izdelovanju silhuetnih portretov, kar jo je kmalu resno pritegnilo. Hkrati je pridobivala spretnosti prefinjenega izražanja emocij s telesnimi gibi, ki jih ima celo danes malo animatorjevi. Lotte je v film in filmsko produkcijo vpeljal Paul Wegener. Pomagala mu je pri animiranju, poleg tega je za nekaj njegovih del izdelala naslovne animacije. Navdušen nad njenimi sposobnostmi pri izrezovanju silhuet jo je povabil na *Institut für Kulturforschung*, kjer je s pomočjo igre senc ustvarjala kratke animirane filme. Spoznala je Carla Kocha, uglednega umetnostnega zgodovinarja, s katerim se kmalu zblížala. Carl ji je vseskozi pomagal pri tehničnih vidikih filmskega ustvarjanja, seznanil pa jo je tudi z mnogimi pomembnimi berlinskimi umetniki, med drugim z Bertoltom Brechtom in Hansom Richterjem. Čeprav s Carlom nista bila Juda, sta bila tesno povezana s politično levico in sta obžalovala vzpon nacizma. Leta 1933 sta takoj poskusila zapustiti Nemčijo, a nista dobila emigracijskih viz. Lotte je leta 1933 v Franciji sodelovala pri Pabstovem filmu, a se je morala vrniti v Nemčijo, kjer je dokončala naslednjih šest filmov, vmes pa si prizadevala za azil med "dopusti" v Angliji, Grčiji in drugje. Leta 1936 sta se s Carlom odločila, da za vselej zapustita Nemčijo, tudi če bi to pomenilo nenehne selitve, kar se je zares zgodilo. Carla je v Parizu zaposlil Jean Renoir, medtem ko je Lotte v Angliji pridobila podporo za filme v tehniki silhuet. Leta 1980 se je ustalila v bližini Tübingena, kjer je leto pozneje tudi umrla.

ANIMATED FEATURE FILMS

Lotte Reiniger, born in Berlin in 1899, is today regarded as the creator of silhouette film. Thanks to her unique talent she left quite a significant body of work comprising more than forty such films. Even as a young child she was intent upon a career in entertainment, but her first desire was to be an actress. Thus she met Paul Wegener, the film director and star, at the tender age of sixteen. Soon she was studying under the famous theatre director, Max Reinhardt. It was there that she had her first epiphany in working with silhouettes. Standing in the wings watching the performance, she became enthralled by the actors' silhouettes against the limelight. Thus she began making silhouette portraits of the performers. Before long she developed a keen interest in the art. At the same time, Lotte acquired a skill few animators learn even today, the subtle art of body movement to express emotion. Lotte was introduced to film and filmmaking by Paul Wegener, as she assisted him in the animation and made title animation on a few of his works. Enthusiastic for her skill at cutting silhouettes, he brought her to the *Institut für Kulturforschung*, where she produced short animated shadow play films. Lotte Reiniger soon met and became intimate with Carl Koch, a noted art historian, who helped her with the more technical ends of her filmmaking. He also introduced her to many important Berlin artists, most notably Bertolt Brecht and Hans Richter. Although not Jewish, Carl and Lotte were closely identified with leftist politics and deplored the rise of Nazism. They immediately tried to leave Germany in 1933, but were not able to get emigration visas. Lotte worked on a Pabst film in France in 1933, but had to return to Germany, where she made six more films, between frequent "vacations" to England, Greece and other places in search of asylum. In 1936, Carl and Lotte resolved to leave Germany for good, even if it meant a transient existence, which it did. Jean Renoir employed Carl in Paris, while Lotte found some backing for silhouette films in England. In 1980 Lotte Reiniger settled near Tübingen, where she died a year later.





CELOVEČERNI ANIMIRANI FILMI

Andrej Goričar se je rodil leta 1971 v Ljubljani. Med študijem klavirja na ljubljanski Akademiji za glasbo je prejel študentsko Prešernovo nagrado. Od leta 1996 do 2002 je bil ravnatelj Glasbene šole v Zavodu sv. Stanislava, kjer je vodil tudi revijski orkester. Od leta 1996 do 2007 je bil hišni pianist Slovenske kinoteke in je preigral bogat repertoar neme filmske klasike ter številne retrospektive doma in v tujini. Napisal je tudi orkestrski partituri za nema filma *Zora* (F. W. Murnau, ZDA, 1924 –prvo orkestrsko partituro za celovečerni nemi film pri nas) in *V kraljestvu Zlatoroga* (J. Ravnik, 1931). Leta 2002 se je odločil za samostojno kulturno ustvarjanje in se še bolj posvetil skladanju. Komponira in aranžira za zelo različne glasbene sestave in v širokem stilnem loku, od klasične do zabavne in filmske glasbe. Piše tudi glasbo za gledališče. V letu 2010 je postal zmagovalec Mednarodnega tekmovanja skladateljev "2 Agosto" v Bologni v Italiji, kjer je žirijo vodil italijanski skladatelj Ennio Morricone.

Oksana Pečeny (Kijev, 1983) si je prvo glasbeno znanje pridobila na šoli za nadarjene otroke v rodnem Kijevu ter šolanje nadaljevala na Umetniški gimnaziji v Mariboru v razredu svojega očeta Tarasa Pečenyja. Študij je nato za tri semestre nadaljevala v Gradcu, leta 2007 pa z odliko diplomirala na Akademiji za glasbo v Ljubljani v razredu red. prof. Primoža Novšaka. Je večkratna zmagovalka državnih in mednarodnih tekmovanj (Ljubljana, Italija, Nizozemska). Kot solistka je nastopila z vsemi profesionalnimi slovenskimi komornimi in simfoničnimi orkestri, simfoniki iz Zagreba in z Romunskim simfoničnim orkestrom. Leta 2004 je prejela študentsko Prešernovo nagrado za izvedbo violinskega koncerta J. Sibeliusa z orkestrom Slovenske filharmonije. V času študija je bila tri leta prvi in edini koncertni mojster komornega in simfoničnega orkestra Akademije za glasbo. Kot koncertni mojster je v letih 2006 in 2008 sodelovala tudi z mednarodnim mladinskim orkestrom Animato, leta 2006 pa z orkestrom Tonhalle Zürich kot drugi koncertni mojster.

ANIMATED FEATURE FILMS

Andrej Goričar was born in Ljubljana in 1971. While studying piano at the Academy of Music, Ljubljana, he received Prešeren student award. In years 1996 –2002, he was the principal of St Stanislav's Institution music school, where he also conducted a light orchestra. In years 1996–2007 he was the resident pianist of the Slovenian Cinematheque, where he performed a broad repertoire of silent classics and many retrospectives at home and abroad. He also wrote scores for the silent films *Sunrise* (F. W. Murnau, USA, 1924 – the first orchestra score for a silent feature film in Slovenia) and *V kraljestvu Zlatoroga* (J. Ravnik, 1931). After 2002 he became a freelance artist with a particular focus on composing. He composes and arranges for diverse music groups and genres from classical to entertainment and film music. He also composes for the theatre. In 2010 he was the winner of the International Composing Competition "2 Agosto" in Bologna, Italy, where the jury was headed by Ennio Morricone.

Oksana Pečeny (Kiev, 1983) was first educated in music at a school for talented children in her local Kiev, then studied at Maribor art secondary school in the class of her father, Taras Pečeny. She then studied in Graz for three semesters and graduated with distinction from the Academy of Music, Ljubljana, the class of Primož Novšak, full professor. She won at several Slovenian and international competitions (Ljubljana, Italy, the Netherlands). As a soloist, she has performed with all Slovenian professional chamber and symphony orchestras, and with orchestras from Zagreb and Romania. In 2004 she was awarded Prešeren student award for the performance of a Sibelius violin concerto with the Slovenian symphony orchestra. While studying she spent three years as the first and only concertmaster of chamber and symphony orchestras of the Academy of Music, Ljubljana. She was also the concertmaster of Animato international youth orchestra in 2006 and 2008, and second concertmaster of Tonhalle Zurich orchestra in 2006.





CELOVEČERNI ANIMIRANI FILMI

ANIMATED FEATURE FILMS

Zbogom, gospod Christie *Goodbye Mister Christie*

Velika Britanija/UK, 2010, digiBeta, 78'
V angleškem jeziku / In English.

Režija / Directed by: Phil Mulloy

Scenarij / Screenplay: Phil Mulloy

Animacija / Animation: Rodney Lafleur, Hubert Schubert

Umetniški vodja / Art Director: Dan Carter

Montaža / Editing: Sui Devan

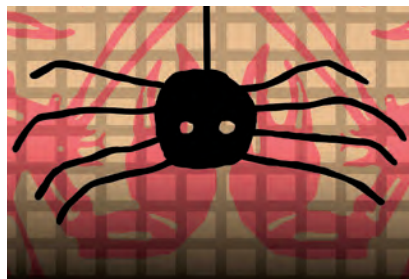
Glasba / Music: Gary Challenger

Zvok / Sound: Tony Nesbit

Glasovi / Cast: David McFadden, Catherine Spielman, Colin Berry, Veronica Speight, Lin Chi, Rudolph Kramme, Kevin Wei, Andrew Slowly

Produkcija in distribucija / Production and

Distribution: Spectre Films



Christijevi živijo v Wellington Greenu – slikoviti angleški vasi s cerkvijo, ribnikom in igriščem za kriket. Navzven je g. Christie videti popoln kavalir. Navznoter je sebična, arogantna pošast. Ko na televiziji vsi vidijo posnetek njegovega spolnega odnosa s francoskim mornarjem, se Christijevo življenje za vedno spremeni. Pripravite se na šok. Film vas iz zelenih predmestij popelje v pekel in še dlje.



The Christies live in Wellington Green, a picturesque English village with a church, a pond and a cricket pitch. Outwardly Mr Christie is a perfect gentleman. Inwardly he is a selfish arrogant monster. When the whole world sees him on television having sex with a French sailor, his life is changed forever. Prepare to be shocked. This film will take you from the leafy garden suburbs to hell and beyond.



CELOVEČERNI ANIMIRANI FILMI

Novo razkritje provokativnega angleškega režiserja Phila Mulloya je nadaljevanje filma *Družina Christie*, ki je leta 2006 prejel veliko nagrado OIAF za najboljši celovečerni film. V tem nadaljevanju se težavni g. Christie zaplete v seksualni škandal, saj v javnost pride posnetek, na katerem se predaja strastem s francoskim mornarjem. Oster, intenziven dialog je v celoti predvajan s pomočjo računalniške sinteze govora na osnovi pisnega besedila, s čimer dobimo presenetljivo instinktivno izkušnjo likov, ki so hkrati neprijetni in izjemno zabavni. Mulloy z minimalistično estetiko in otroško barvno paletto ustvari bizarno silhueto seksualne melodrame, ki bo gledalce prikovala na ekran in hkrati zmedla.

Phil Mulloy se je rodil v Wallaseyu v Angliji. Umetniško kariero je začel s študijem slikarstva na Ravensbourne College of Design and Communication in Royal College of Art. Leta 1998 je začel eksperimentirati z animacijo. S pomočjo drastičnih, ikonoklastičnih podob je brez zadržkov napadal konservativno senzibilnost ter kritiziral neenakost in lažno dobrohotnost sodobnih življenjskih stilov. Zahvaljujoč njegovi ljubezni do absurda in smislu za humor prisotnost komičnega v njegovih delih vendarle ni nikoli vprašljiva. Njegov prvi film *Eye of the Storm* (1989) je agresiven manifest proti spolnim in družbenim vzorcem obnašanja. Šestdelna serija *Cowboys* (1991–1992) je doživela močan odziv doma in v tujini. Mulloy je v žanru vesterna storil korak naprej ter pokazal moški rivalski instinkt in pohlep, ki se stopnjujeta do nasilja. S svojo mojstrovino *The Sound of Music* (1993), šokantnim in provokativnim prikazom seksualne in razredne politike, zakoreninjene v naključni nasilni kulturi, se je uveljavil kot mojster groteskne satire. V filmu *Ten Commandments* (1993–1996) gre Mulloy še korak naprej; tokrat kombinira nadrealistično z družbenim ter tako prikaže boga kot šibkega, indiferentnega in zelo zmotljivega.

Nagrade

Ottawa 2010 (Velika nagrada za celovečerni animirani film)

ANIMATED FEATURE FILMS

This new outing from provocative British filmmaker Phil Mulloy is a follow-up to *The Christies*, which took the 2006 OIAF Grand Prize for Best Feature. In this installment, the troubled Mr. Christie becomes embroiled in a sex scandal when he is caught on tape in the throes of passion with a French sailor. Sharp, intense dialogue is played out entirely through computerized text-to-speech synthesis, producing a shockingly visceral experience of characters that are at once disturbing and hilarious. With a minimalist aesthetic and child-like colour palette, Mulloy produces a bizarre silhouette of sexual melodrama that will leave audiences enthralled and puzzled.

Born in Wallasey, England, **Phil Mulloy** began his artistic career studying painting at the Ravensbourne College of Design and Communication and at the Royal College of Art. He began experimenting with animation in 1998. Without inhibition, Mulloy attacked conservative sensibilities and criticized the inequality and false benevolence of contemporary lifestyles with drastic, iconoclastic images. Thanks to his love of the absurd and his sense of humour, however, comic relief is never absent in his work. His first film *Eye of the Storm* (1989) is a feisty manifest against existing sexual and social behaviour patterns. The six-part series *Cowboys* (1991–1992) earned national and international attention. Mulloy takes the western genre one step further, showing male rival instinct and greed escalating in violence. His masterpiece *The Sound of Music* (1993), a shocking and provoking portrayal of the deep-seated sexual and class-based politics of a random, violent culture established him as the master of grotesque satire. In *Ten Commandments* (1993–1996), Mulloy pushes the principle further, combining the surreal with the social and revealing God as weak, indifferent and very fallible.

Awards

Ottawa 2010 (Grand Prize For Animated Feature)





CELOVEČERNI ANIMIRANI FILMI

ANIMATED FEATURE FILMS

Piercing!

Kitajska / China, 2009, digiBeta, 74'
V kitajskem jeziku z angleškimi podnapisi. /
In Chinese with English subtitles.

Režija / Directed by: Liu Jian
Scenarij / Screenplay: Liu Jian
Animacija / Animation: Liu Jian
Montaža / Editing: Liu Jian
Produkcija / Production: Le-Joy Animation Studio
Distribucija / Distribution: Holland Animation Film Festival



Zhang Xiaojun z revnega podeželja pride v veliko mesto. Prebije se skozi študij in si najde službo v tovarni čevljev. Leta 2008 morajo zaradi finančne krize zapreti številne tovarne. Zhang Xiaojun izgubi službo, ko ga nekega dne varnostnik v supermarketu pretepe, ker ga zamenja za tatu. Poslovodjo supermarketa brez uspeha prosi za odškodnino – njegova srčna želja je, da bi se vrnil v rodno vas in nadaljeval s preprostimi kmečkim življenjem. Tik pred odhodom ga policija aretira. Tudi poslovodja supermarketa ima svoje težave. V noči, obsijani z mesečino, se njuni zgodbi srečata v čajni hiši blizu mestnega obzidja.



Zhang Xiaojun came from a poor rural area to the big city. He put himself through university and found a job in a shoe factory. In 2008, the financial crisis forced the closure of many factories. Zhang Xiaojun lost his job. One day, a supermarket guard beats him up, mistaking him for a thief. In vain, he asks the supermarket manager for financial redress – his dearest wish is to return to his village to resume a simple farming life. Right before his departure, the police arrest him. The supermarket manager also has his problems. On a moonlit night, the storylines converge in a teahouse near the city rampart.



CELOVEČERNI ANIMIRANI FILMI

ANIMATED FEATURE FILMS

Liu Jian v svojem prvem animiranem filmu pripoveduje zgodbo o kitajskem mladostniku, ki ga po krivici obtožijo zločina, zaradi česar izgubi službo. "Piercing I" je navdušujoč portret trenutnih družbenih razmer na Kitajskem. Za neolepšano estetiko in črnim humorjem se skrivata kritika in odpor do družbe, v kateri so diskriminacija, nasilje in korupcija nekaj normalnega in kjer so življenja neprivilegiranih brezupna. Izjemen dokument sodobnosti.

Liu Jian je diplomiral na Inštitutu za umetnost v Nandžingu, potem pa začel delati za podjetje, ki se ukvarja z animacijo. "Nekega dne sem se z ženo pogovoril o zamisli, da bi izdelal animirani film. Z njenim privoljenjem sva prodala stanovanje in se oprla na svoje prihranke, nekaj pomoči pa sva dobila od sorodnikov. Skupna vsota denarja, ki sem jo potreboval za produkcijo, je bila 100.000 ameriških dolarjev."

Tri leta je na grafičnem tabličnem računalniku WACOM risal animirane sličice. Pred enim letom je s filmom zaslovel v tujini in dobil ogromno pozitivnih kritičnih odzivov nanj.

In his first animated feature film, Liu Jian tells the story of a Chinese youth who is wrongfully accused of a crime and loses his job. "Piercing I" is an impressive portrayal of the current social conditions in China. Criticism and distaste for a society in which discrimination, violence and corruption are the norm and in which the lives of the disadvantaged are desperate, are concealed behind unembellished aesthetics and black humour. A remarkable contemporary document.

Liu Jian graduated from the Nanjing Arts Institute and then went off to work for an animation company. "One day, I talked to my wife about the idea of making an animation film. With her permission, we sold our apartment, relied on our savings and we also got help from our relatives. The whole combination of money needed to produce the film was USD \$100,000."

For three years, he drew animation frames on a WACOM graphic tablet. One year ago, the film won fame overseas and gained much critical acclaim.





CELOVEČERNI ANIMIRANI FILMI

ANIMATED FEATURE FILMS

The Asylum Session

Japonska / Japan, 2009, digiBeta, 63'
V japonskem jeziku z angleškimi podnapisi. /
In Japanese with English subtitles.

Režija / Directed by: Tact Aoki
Scenarij / Screenplay: Tact Aoki
Animacija CG / CG Animation: Tact Aoki
Glasba / Music: Tact Aoki
Produkcija in distribucija / Production and Distribution: CoMix Wave Films



Celovečerni animirani film v 3DCG tehniki o mladih, ki si strastno želijo izvesti ulični dogodek "Srečanje za azil". Družba v daljni prihodnosti, ko se razvoj civilizacije ustavi. Hiyoko, srednješolka, ki si želi študirati na umetniški akademiji, pobegne od doma, ker oče odstrani vse slike, ki jih je naslikala njena pokojna mati. Hiyoko nima kam iti, zato konča na stadionu "Azil", kjer ljudje bivajo v šotorih in živijo iz rok v usta. Prebivalci Azila se v okviru protestne kampanje odločijo pripraviti ulični dogodek "Srečanje za Azil". Akira, ki jo izberejo, da kot vodilna nastopajoča umetnica v živo riše na ogromno platno, se začne učiti slikanja od Hiyoko.



A 3DCG animated feature film about the young passion to perform a street culture event called the "Asylum session."

The Far-future society where the development of civilization stopped. Hiyoko, a high school girl who hopes to enter the art university, runs away from home because her father cleared out the paintings drawn by her deceased mother. Hiyoko who has no place to go, winds up in the stadium "Asylum" where people live in tents as hand-to-mouth existence. As the protesting campaign, inhabitants of Asylum decide to hold a street culture event "the Asylum Session." Appointed as the main performer who draws the live painting on giant canvas, Akira starts to learn about painting from Hiyoko.



CELOVEČERNI ANIMIRANI FILMI

ANIMATED FEATURE FILMS

Tact Aoki

Aoki je leta 1999 osnoval indie rock bend Shaogueue, v katerem je sodeloval kot vodilni pevec in kitarist. Leta 2004 je začel pripravljati promocijski video za svoj bend in se hkrati učil računalniško generiranega animiranja. Čeprav je bil kot animator s pomočjo računalniškega generiranja le začetnik, je v enem letu dokončal 30-minutni kratki animirani film *Haruwo*.

Tact Aoki

In 1999, Aoki created Shaogueue, an indie rock band, in which he played lead vocal and guitar. In 2003, he started to create PV for his own band and got started to learn CG animation same time. Although he was really a beginner as a CG animation creator, he created a 30 minute short animation *Haruwo* within a year.





CELOVEČERNI ANIMIRANI FILMI

ANIMATED FEATURE FILMS

Puerokba žab
La prophétie des guenouilles
Raining Cats and Frogs

Francija / France, 2003, 35 mm, barvni / colour, 90'
V francoskem jeziku z angleškimi in slovenskimi
podnapisi. / In French with English and Slovenian
subtitles.
Film je primeren za otroke. / Suitable for children.

Režija / Directed by: Jacques-Rémy Girerd

Scenarij / Script: Jacques-Rémy Girerd, Antoine
Lanciaux, Iouri Tcherenkov

Likovna podoba / Art design: Iouri Tcherenkov,
Jean-Loup Felicioli

Animacija / Animation: Zoia Trofimova, Michael
Dudok de Witt, Alain Gagnol, Luis Rego, Jacques
Higelin, Romain Bouteille

Kamera / Photography: Patrick Talleron

Montaža / Editing: Hervé Guichard

Glasba / Music: Serge Besset

Zvok / Sound: Frédéric Attal

Glasovi / Voices: Michel Piccoli (Ferdinand),
Laurentine Milebo (Juliette), Coline Girerd (Lili),
Kevin Hervé (Tom), Anouk Grimberg (Želva), Annie
Girardot (slonica Denise), Michel Galabru (slon
Roger), Jacques Higelin (Lev)

Producent / Produced by: Folimage, Studio Canal,
France 2 Cinéma, Rhône-Alpes Cinéma



Deček Tom živi na koncu sveta, na udobni kmetiji
vrh hriba, v varnem zavetju ljubečih krušnih staršev
– umirjenega in modrega nekdanjega mornarja
Ferdinanda in temperamentne Afričanke Juliette.
Njihova sosedka sta lastnika živalskega vrta in Tom
je velik prijatelj z njuno hčerko Lili. Ko se sosedka
odpravita na krajše potovanje, zaupata skrb za Lili
in živali Tomovi družini. Otroka sta navdušena,
starešina žab pa ju kmalu opozori, da se pripravljata
velika nevarnost: 40 dni bo nenehno deževalo.
Zapiha veter in črni oblaki se zbirajo na obzorju.
Začne se neverjetna dogodivščina, polna težkih
preizkušenj.



At the end of the world, on a cosy farm perched
at the top of a hill, Tom lives with his loving foster
parents: the calm and wise ex-sailor Ferdinand
and the temperamental African Juliette. Their
neighbours own a small country zoo and Tom
is best friends with their daughter Lili. When
her parents go on a short trip, they entrust their
daughter and the animals to Tom's family. The
children are thrilled, but the frog elder soon warns
them that they are in grave danger: the frogs
predict 40 days of continuous rain. The wind starts
blowing and black clouds start gathering. This
is the start of an incredible adventure filled with
hardship and misery.





CELOVEČERNI ANIMIRANI FILMI

Jacques-Rémy Girerd (rojen leta 1952) je študiral na L'école des Beaux-Arts v Lyonu. Sprva dela kot profesor na gimnaziji in na šoli za likovno umetnost v Grenoblu. Leta 1984 v Valencu z majhno skupino navdušencev ustanovi studio Folimage, ki ga še vedno vodi. Animiranemu prvcu leta 1978, *Štiri tisoč slik zarodkov* (Quatre mille images fœtales), sledi desetletje kratkih stop-motion animacij, ki ga leta 1989 okrona s filmoma *Amerlock* in s Césarjem nagrajenim *Malim cirkusom vseh barv* (Le petit cirque de toutes les couleurs). Girerd zrežira vrsto kratkometražnih animiranih filmov s plastelinom ter se uveljavi kot francoski specialist za to tehniko. Ko se mu leta 1988 rodi prvi otrok, se posveti predvsem režiji risanih filmov za mlade in osnuje več poučnih otroških serij za televizijo: *Življenjska sreča* (Le bonheur de la vie), *Nedolžnega izraza* (Mine de rien), *Moj ljubi mali planet* (Ma petite planète chérie). Leta 1997 podpisuje srednjemetražni film *Otrok s kraguljčkom* (L'enfant au grelot), ki pride v kinodvorane leta 1998 in požanje velik uspeh (330.000 gledalcev). Nato se loti režije prvega celovečerca *Prerokba žab*, kateremu leta 2008 sledi že drugi, *Mia in Migo*.

Izjava režiserja

"Nikoli si nismo predstavljali, da bomo tehnično ali umetniško dosegli toliko, kot smo. Tako ambicioznega projekta se v Franciji nihče ni lotil vse od Kralja in Ptiča, ki ga je ustvaril Paul Grimault. Vse smo morali na novo izumiti. Bilo nam je v veliko veselje, čeprav moram priznati, da vse ni potekalo gladko [...]. Zame je bilo najtežje obdržati rdečo nit pripovedi, ohraniti njeno začetno svežino in se držati na varni razdalji, da je film lahko ohranil jasno vizijo."

Nagrade

Mednarodni festival animiranega filma Ottawa, 2004 (velika nagrada); Mednarodni filmski festival Berlin, 2004 (posebna omemba); Mednarodni festival otroškega filma Chicago, 2004 (nagrada odrasle žirije)

ANIMATED FEATURE FILMS

Jacques-Rémy Girerd Jacques-Rémy Girerd (b. 1952) studied at the Lyon L'école des Beaux-Arts. He worked as a high school professor and teacher at the Grenoble Art School. In 1984 he and a small group of enthusiasts founded the Folimage studio in Valence, which he continues to run to this day. His first animated film *Quatre mille images fœtales* in 1978 was followed by a decade of creating short stop-motion animations until the 1989 films *Amerlock* and the César-winning Best Animated Film *Le petit cirque de toutes les couleurs*. After the birth of his first child in 1988 he focused mainly on directing cartoons for children and started several educational children's series for television: *Le bonheur de la vie*, *Mine de rien*, *Ma petite planète chérie*. In 1997 he creates his featurette *L'enfant au grelot*, which became hugely popular in the cinemas (300.000 viewers). Afterwards he embarked on his first full-length feature *La prophétie des grenouilles*, which was followed by his second one, *Mia et le Migou*, in 2008.

Director's note

"We could never have imagined we would achieve so much either technically or artistically. Such an ambitious project had not been attempted in France since Paul Grimault's *The King and the Bird*. We had to reinvent everything. It was a great joy, but I must confess things sometimes got tough [...]. For me, the toughest thing was never to lose the vital thread of the plot, to retain its initial freshness and always stay at a safe distance from the film so as to remain clear-sighted."

Awards

Ottawa International Animation Film Festival 2004 (Grand Prix); Berlin International Film Festival 2004 (Special Mention); Chicago International Children's film Festival 2004 (Adult's Jury Award)





CELOVEČERNI ANIMIRANI FILMI

ANIMATED FEATURE FILMS

Skrivnost iz Kellsa *The Secret of Kells*

Irska, Francija, Belgija/Ireland, France, Belgium,
2009, 35 mm, 75'
V angleškem jeziku s slovenskimi podnapisi, za
otroke, starejše od osem let (8+). / In English with
Slovenian subtitles, suitable for children above 8
(8+).

Režija / Directed by: Tomm Moore

Sorežija / Co-directed by: Nora Twomey

Scenarij / Screenplay: Fabrice Ziolkowski

Umetniški direktor / Art direction by: Ross Stuart

Storyboard: Rémi Chayé

Montaža / Editing: Fabienne Alvarez-Giro

Direktor glasbe / Original Music by: Bruno Coualis

Glasba / Music: Kila

Glasovi / Cast: Evan McGuire (Brendan), Mick
Lally (Aiden), Christen Mooney (Aisling), Brendan
Gleeson (Cellach), Liam Hourican (Brat Tang in
Leonardo), Paul Tylac (Brat Assoua), Michael M
Grath (odrasli Brendan), Paul Young (Brat Square)

Producenti / Produced by: Cartoon Saloon, Les

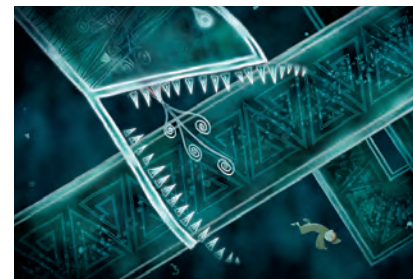
armatures, Vivi film, France 2 cinéma present

Distributer za Slovenijo / Distribution in Slovenia:

Društvo za oživiljanje zgodbe 2 koluta



Irska v zgodnjem srednjem veku. Dvanajstletni
deček Brendan živi v opatiji, ki jo vodi njegov stric
Cellach. Ta je dal pred nenehnimi napadi Vikingov
zgraditi obzidje. Nekega dne iz daljnih dežel v
opatijo pribeži slavni iluminator Aiden, s seboj pa
nosi nedokončano knjigo skrivne modrosti. Mladi
Brendan kmalu pokaže zanimanje za iluminiranje
in Aiden ga kljub negodovanju dečkovega strica
vzame za pomočnika. Brendan se mora za
dokončanje knjige podati za zidove opatije v
začaran gozd, poln mitoloških bitij in skrivnostnih
poti. V gozdu ga spremlja maček Pangur Ban,
spoznata pa tudi skrivnostno Aisling.



Ireland in early Middle Ages. Brendan, a boy of
twelve, lives in an abbey headed by his uncle
Cellach, who has had a wall constructed due to
constant assaults by the Vikings. One day, the
celebrated illuminator Aiden arrives from foreign
lands, carrying an unfinished book that contains
hidden wisdom. The young Brendan soon shows
interest in illuminating. Despite the objections
by Brendan's uncle, Aiden takes the boy for his
assistant. To help complete the book, Brendan has
to exit the abbey walls and go into the enchanted
forest brimming with mythical creatures and secret
paths. In the forest, he is accompanied by the cat
Pangur Ban and together they meet the mysterious
Aisling.





CELOVEČERNI ANIMIRANI FILMI

Tomm Moore je soustanovitelj in direktor produkcijske hiše Cartoon Saloon. Odkar jo je leta 1999 ustanovil s Paulom Youngom, je Moore delal skoraj pri vsaki produkciji. Preizkusil se je kot stripovski avtor in ilustrator otroških knjig, kot animator številnih televizijskih serij in animiranih filmov ter kot režiser in oblikovalec oglasov za Cadbury's ter Irish Independent.

Po zaključku snemanja svojega prvega celovečernega animiranega filma *Skrivnost iz Kellsa* se je posvetil ustvarjanju na filmu osnovanega stripovskega albuma in pripravil nov celovečerni projekt *Pesem morja* (Song of the Sea).

Tomm Moore je bil v mladosti član skrivne skupine za boj proti kriminalu "Žive sence", kar se danes odraža v večnem navdušenju nad super junaki, stripi in animiranimi filmi.

Nora Twomey je kreativna direktorica pri Cartoon Saloonu in sorežiserka filma. Rojena je bila na Irskem. Leto dni je posvetila študiju umetnosti v Corku, nato se je preselila v Dublin, kjer je študirala animacijo na Ballyfermot College. Po diplomi leta 1997 je eno leto delala v industriji, nato je postala ena od ustanovnih članov Cartoon Saloon. Pri njih je režirala tudi tri kratke filme.

Nagrade

Nominacija za oskarja za najboljši dolgometražni animirani film 2010; Nagrada občinstva Annecy International Animation Festival 2009; Posebna omemba žirije Animafest Zagreb World Animation Festival 2009; Nominacija European Film Awards za dolgometražni film 2009

ANIMATED FEATURE FILMS

Tomm Moore is co-Founder and Creative director of Cartoon Saloon. Since founding the company in 1999 with Paul Young, Tomm has worked on almost every Cartoon Saloon production in various capacities including directing and designing commercials for clients including Cadburys and the Irish Independent, illustrating graphic novels and children's books and working as animation artist on several tv series and feature film productions.

Having completed his first feature film *The Secret of Kells* he is currently working on the graphic novels of the film and his new feature film *The Song of the Sea*.

Tomm was also a member of the once Secret crime fighting group "The living shadows", which lead to a lifelong love of comic books and animation.

Nora Twomey is a Creative Director at Cartoon Saloon. Born in Ireland, a surprisingly short time ago, Nora studied fine art in Cork for a year before moving to Dublin where she attended Ballyfermot College to study animation. Having graduated in 1997 she worked in the industry for a year before becoming one of the founder members of the Cartoon Saloon. She has directed three shorts with the company and as well as co directing on *The Secret of Kells*.

Awards

Nominated Best Animated Feature Film at Academy Awards 2010; Audience Award at the Annecy International Animated Film Festival 2009; Special Jury Mention at Animafest Zagreb World Animation Festival 2009; Nominated Best Animated Film at the European Film Awards 2009





*Slon: vzgojno-izobraževalni program
animiranih filmov za šole in družine
The Elephant: Educational Animation
Film Programme for Schools and Families*



SLON: VZGOJNO-IZOBRAŽEVALNI PROGRAM ANIMIRANIH FILMOV ZA ŠOLE IN DRUŽINE

Slon: vzgojno-izobraževalni program animiranih filmov za šole in družine

Otroški program Slon na 7. Mednarodnem festivalu animiranega filma Animateka znova ponuja bogat izbor najrazličnejših filmov vsega sveta. Peter, Pierre, Mimi, Murphey, Pimpanovci, Bizgeci, Hugo, Sam, psička Lajka, Zverjasec in še veliko drugih bodo tokrat razkrili svoje prvovrstne dogodivščine v desetih animiranih programih za otroke, mlade in vse, ki jih animirani film navdušuje.

Slon se na 7. animatečni ediciji postavlja s štirimi tekmovalnimi programi kratkih animiranih filmov z vsega sveta, ki se predstavljajo predvsem šolskim skupinam pod imenom **Slonov tekmovalni program I-IV**. Vsak program je s skrbno razporejenimi filmi namenjen različnim starostnim stopnjam otrok, saj lahko posamezniku le tako omogočimo karseda polno doživetje in občutenje malih zgodb pisanih podob. Filmski program pa kot vsako leto spremljajo vodeni pogovori in pogovori z avtorji filmov, gosti festivala. Posebno vlogo ima na festivalu tudi petčlanska **otroška žirija**, ki mora izmed vseh prikazanih filmov Slonovega tekmovalnega programa izbrati najboljšega in podeliti **nagrado NLB Vita za otroški program Slon**. Žirijo sestavljajo otroci, stari od 6 do 13 let.

Tekmovalni Slon oz. šolski program spremlja **Družinski Slon**, ki ga letos sestavljajo izbran program najboljših animiranih filmov s **festivala Cinématou** iz Ženeve in tri dolgometražne poslastice. **Dogodivščine princa Ahmeda** nemške režiserke Lotte Reiniger iz leta 1926 nas bo kot festivalski preddogodek očaral z minuciozno izdelanimi senčnimi lutkami in živo glasbeno spremljavo. Nastanek najznamenitejšega iluminiranega rokopisa nam bo razkrival celovečerni risani film **Skrivnost iz Kellsa**, likovno izjemno delo, polno barvitih detajlov. Slonov urnik pa bo

THE ELEPHANT: EDUCATIONAL ANIMATION FILM PROGRAMME FOR SCHOOLS AND FAMILIES

The Elephant: Educational Animation Film Programme for Schools and Families

The Elephant children programme of the 7th International Animated Film Festival Animateka brings, once again, a wide array of films from around the globe. Come and see the great adventures of Peter, Pierre, Molly, Murphy, the Pimpanies, the Beezes, Hugo, Sam, Laika the dog, Gruffalo, and many others, in ten animation programmes for children and youth, and all animation aficionados.

At the 7th edition of Animateka, the Elephant features **The Elephant in Competition I-IV**, four competition programmes of animated shorts from around the world, aimed particularly at school groups. Selected with special care, films in each of the programmes are targeted at a specific age group, allowing you to fully experience and taste little stories of colourful imagery. As each year, the film programme will be accompanied by live interviews and meetings with visiting film authors. A special role at the festival is played by our five-member **Children's Jury**, which selects the best work among all films shown in the Elephant competition programme to award it the **NLB Vita award**. The jury is comprised of children aged 6 to 13.

This year's **Family Elephant**, another programme in addition to school screenings in The Elephant in Competition, brings a first class series of best animations of the **Cinématou festival** in Geneva and three feature-length treats. An introductory event to the festival, **The Adventures of Prince Ahmed**, a 1926 German film directed by Lotte Reiniger, fascinates with its elaborately made shadow puppets and live music performance. **The Secret of Kells**, an artistically outstanding animated feature film full of colourful details, tells the story of the most famous illuminated manuscript. The final film of this set is an unforget-

*Slon: vzgojno-
izobraževalni
program
animiranih filmov
za šole in družine
The Elephant:
Educational
Animation Film
Programme for
Schools and Families*

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SLON: VZGOJNO-IZOBRAŽEVALNI PROGRAM ANIMIRANIH FILMOV ZA ŠOLE IN DRUŽINE

THE ELEPHANT: EDUCATIONAL ANIMATION FILM PROGRAMME FOR SCHOOLS AND FAMILIES

zaokrožilo še nepozabno doživetje risane mojstrovine iz studia Folimage, **Prerokba žab**. Ker se Slonov program vsako leto širi, letos razpenja svoja krila otroški produkciji, in sicer z dvema programoma, ki nosita naslov **Otroci se predstavljajo I in II**.

Stalnica otroškega programa Slon so tudi **delavnice** animiranega filma in optičnih igrač. Odvijale se bodo v knjižnici Otona Župančiča (Mestna knjižnica Ljubljana) in Kinodvorovi kavarni. Animatečni teden bo polnila še **produkcijska delavnica** za otroke od 8. do 15. leta, ki jo bo vodila avtorica in mentorica iz francoskega studia AAA **Rebecca Morse**.

Ker se v poplavi raznovrstne ponudbe animiranega filma vedno bolj postavlja vprašanje kakovosti filmskih del in vpliva avdiovizualnih vsebin na otroka, v sodelovanju z Media desk Slovenija pripravljamo pomembno okroglo mizo z naslovom **Programiranje kvalitetnih animiranih filmov za otroke na filmskih festivalih**. Okroglo mizo bo vodil nizozemski strokovnjak Dick de Jonge.

Vrh letošnjega Slona pa bo predstavitev francoskega studia **Folimage** s filmskim programom in razstavo. V prostorih Slovenskega etnografskega muzeja bo med 1. in 21. decembrom 2010 na ogled razstava z naslovom *Folimage – od začetkov*.

Slon in Animateka letos tudi v Mariboru! Slonov program se letos prvič v polni meri seli tudi v Maribor, v kino Udarnik. Poleg v treh dneh zgoščenega celotnega otroškega filmskega programa z dvournno delavnico bo od 14. decembra 2010 do 3. januarja 2011 na ogled tudi razstava animacijskih lutk in scene avtorice Špele Čadež.

Znova je pred nami nepozaben in magičen decembrski teden. Izberite si najboljši sedež, namestite se udobno in prepustite čute užitkom. Otroke pa spodbudite, da po ogledu o filmih kaj povedo, narišejo, morda celo napišejo ... naj vam ostanejo skupni trenutki še dolgo v spominu.

Hana Repše

table hand-drawn masterpiece of the Folimage studio, **Raining Cats and Frogs**. The Elephant programme is expanding year by year, this time breaking new ground with children productions in two programmes of **Animations by Children I and II**.

A regular feature of the Elephant children programme are animation and optical toys **workshops**, taking place in Oton Župančič Library (Ljubljana City Library) and the Kinodvor café. A **production workshop** for children aged 8 to 15, run by author and mentor from the French studio AAA **Rebecca Morse**, is another event listed in Animateka schedule.

In today's abundance of diverse animations, the question of film quality and the effect the audiovisual content has on children is becoming increasingly important. To address it, Animateka and Media desk Slovenia are organising a topical round table debate on **How to present quality animation films for children at film festivals**. It will be chaired by Dick de Jonge, a Dutch expert.

The highlight of this year's Elephant is a presentation of the French studio **Folimage** with a special film section and an exhibition. The exhibition *Folimage – des origines* will be on display in Slovenian Ethnographic Museum from 1 to 21 December 2010.

The Elephant and Animateka to visit Maribor! For the first time, the Elephant programme is moving to Udarnik cinema in Maribor in full. After three days packed with the entire children film programme and a two-hour workshop, an exhibition of animation puppets and scenery by Špela Čadež will be on view between 14 December 2010 and 3 January 2011.

This will be another unforgettable and magic December week. Pick your favourite seat, make yourself comfortable and allow your senses to enjoy. After the screening, encourage children to express their thoughts about the film, make a drawing, write something down. Let these moments spent together make a lasting memory.

Hana Repše



OTROCI SE PREDSTAVLJAJO I

ANIMATIONS BY CHILDREN I

PLOČEVINKO V MEDVODAH / TINMAN IN MEDVODE

KASHIMIR UNITED



Brina Knific, Gaber Kajič, Jerca Knific, Eva Breclj, Anja Kajič, Selma Rovčanin (7–10 let / aged 7–10)
Mentorji/Mentors: Andreja Eržen, Maša Mikuš, Jaka Kramberger, Peter Gaber (MCM Jedro / Jedro Youth Centre, Medvode)
Slovenija/Slovenia, 2010, 48"



Staš Sotlar, Maja Bensa, Andrea Volk, Lenart Černilogar, Blaž Bačar, Aleš Gibičar
Mentorja/Mentors: Kolja Saksida, Miha Erman (ZVIKKS)
Slovenija/Slovenia, 2010, 2'11"

Slon: Otroci se predstavljajo
The Elephant: Animations by
Children



**MALI POK IN VELIKI ZAPLET / A LITTLE BANG
AND A BIG COMPLICATION**



Neža Cjuha, Izabela Tominšek, Klara Kracina, Bor Okorn, Gal Tič, Leon Modic
Mentor/Mentor: Kolja Saksida (ZVVIKS)
Slovenija/Slovenia, 2010, 1'24"

OTROCI SE PREDSTAVLJAJO I

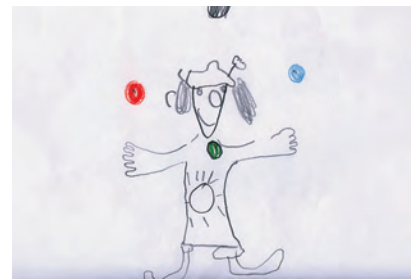
SMETOŠAST / GARBAGE MONSTER



Žan Cesar Zore, Neža Hana Ciuha Šnajder, Klara Franciška Kracina, Gal Tič, Bor Okorn, Leon Modic, Izabela Klementina Tominšek (10–12 let / aged 10–12)
Mentorica/Mentor: Tatjana Urbič (Slon na 4.
Mednarodni koloniji risanege filma za otroke v Nišu
/ Slon at 4th International colony for children in Niš)
Slovenija, Srbija/Slovenia, Serbia, 2010, 3'15"

ANIMATIONS BY CHILDREN I

**KORINA LARA GRE NA MORJE / KORINA LARA
GOES TO THE SEASIDE**



Korina Lara Janež (6 let / 6 years old)
Mentor/Mentor: Vladimir Stanič (Centar Animiranog
Filma, Čačak)
Slovenija, Srbija/Slovenia, Serbia, 2010, 4'17"



OTROCI SE PREDSTAVLJAJO I

ANIMATIONS BY CHILDREN I

ČIRULE ČARULE / HOCUS-POCUS

HONTI IN PONTI / HONTI & PONTI



Neva Vrba
Mentorica/Mentor: Tatjana Urbič (DRFK – Premakni!)
Slovenija/Slovenia, 2010, 1'20"



Luka Ferk, Luka Plos, Vid Lobnik (10 let / 10 years old)
Mentor/Mentor: Marko Šebrek (DRFK – Premakni!)
Slovenija/Slovenia, 2010, 1'10"

*Premakni! delavnica
animiranega filma
Premakni! Animated Film
Workshop*



UKRADENI TRAKTOR / STOLEN TRACTOR



Nikola Krstanovič, Rok Bratkovič (12 let / 12 years old)
Mentor/Mentor: Dejan Paska (DRFK – Premakni!)
Slovenija/Slovenia, 2010, 2'

OTROCI SE PREDSTAVLJAJO I

ANIMATIONS BY CHILDREN I

WC POŠAST / TOILET MONSTER



Pia Golob (9 let / 9 years old) in Beti Trstenjak (8 let / 8 years old)
Mentorica/Mentor: Tatjana Urbič (DRFK – Premakni!)
Slovenija/Slovenia, 2010, 2'



OTROCI SE PREDSTAVLJAJO I

**GOVOREČI VRTOVI / GIARDINI PARLANTI /
TALKING GRADENS**



Michela Donini, Roberto Paganelli (stari 12 in 13
let / aged 12 and 13 years)
Mentor/Mentor: Andrea Martignoni (OTTOmani
laboratori)
Italija/Italy, 2010, 4'12"

ANIMATIONS BY CHILDREN I

WAKE UP



Chi Keung Wong
Mentor/Mentor: Ka Chun CHAN (S.T.F.A. Yung Yau
College)
Kitajska/China, 2010, 2'

POZITIV IN NEGATIV / POSITIVE AND NEGATIVE



Siu Lung Chan (16 let / 16 years old)
Mentor/Mentor: Ka Chun CHAN (S.T.F.A. Yung Yau
College)
Kitajska/China, 2010, 2'32"



**POLNOČNO KIKIRIKANJE / PONOČNO
KUKURIKANJE / MIDNIGHT CROWING**



Jelena Stanković, Danica Stanković, Anđela
Živanović, Marijana Veličković, Anastasija Popović,
Tanja Stepanović, Stefan Komatina (14–17 let /
aged 14–17)
Mentor/Mentor: Zoran Stefanović in Slobodan
Milošević (SCF98)
Srbija/Serbia, 2010, 2'58"

OTROCI SE PREDSTAVLJAJU I

**ZAJEC, KI JE NEHAL TEČI / O COELHO QUE
DEIXOU DE CORRER / THE RABIT WHO
STOPPED RUNNING**



Skupinska animacija, otroci iz osnovne šole
Quinchosos, Abrantes
Mentor/Mentor: Rodolfo Pimenta (Colectivo
Fotograma 24)
Portugalska/Portugal, 2010, 6'45"

ANIMATIONS BY CHILDREN I

**PO PLIMI / A MARGEM DA MARÉ / OUT OF THE
TIDE**



Skupinska animacija, otroci iz Albuferie
Mentor/Mentor: Rodolfo Pimenta (Colectivo
Fotograma 24)
Portugalska/Portugal, 2010, 5'45"



OTROCI SE PREDSTAVLJAJO I

ANIMATIONS BY CHILDREN I

**PRAKTIČNI POUK SKORAJ BREZ NAPAK / UN
TP PRESQUE PARFAIT / AN ALMOST PERFECT
PRACTICAL CLASS**



Prvi letnik poklicne šole ENILV, La Roche sur
Forn, (15–16 let / aged 15–16)
Mentorji/Mentors: Rebecca Morse, David Wegmann
(AAA)
Francija/France, 2010, 2'25"

ZAMAŠKI / LES BOUCHONS / CORKS



Ljudje z ulice / The people on the street (AAA)
Francija/France, 2010, 57"

AAA

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**PREDSTAVITEV AAA / GÉNÉRIQUE AAA /
CREDITS AAA**



Alexis De Jesus Costa, Nicolas Bougere, Vivien
François (AAA)
Francija/France, 2010, 1'03"

OTROCI SE PREDSTAVLJAJO I

**50 LET FESTIVALA ANIMIRANEGA FILMA ANNECY,
V NAKUPOVALNEM CENTRU COURIER / 50 ANS
DU FESTIVAL DE CINÉMA D'ANIMATION D'ANNECY,
AU CENTRE COMMERCIAL DE COURIER / 50
YEARS OF THE FILM FESTIVAL OF ANIMATION OF
ANNECY, IN COURIER SHOPPING CENTRE**



Maturitetni razred / College class
Mentorji/Mentors: Cecile Gonard, Marechal Elodie,
David Wegmann (AAA)
Francija/France, 2010, 2'21"

ANIMATIONS BY CHILDREN I

HIM-HAM



Valentin Hattu
Mentor/Mentor: Rebecca Morse (AAA)
Francija/France, 2009, 1'



OTROCI SE PREDSTAVLJAJO I

POZNAN / POZNAN / POZNAN



Otroci iz Poznana / Poznan Children
Mentorice/Mentors: Cecile Gonard, Marie-Zoé
Legendre, Kasia Pasczynska (AAA)
Poljska/Poland, 2009, 45"

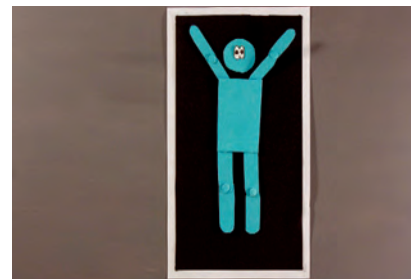
ANIMATIONS BY CHILDREN I

TOBOGAN ZA PRINCESO / ÇA GLISSE POUR LA
PRINCESSE / THE SLIDE FOR THE PRINCESS



Otroci iz vrtca / Kindergarten Children
Mentorica/Mentor: Cécile Gonard (AAA)
Francija/France, 2010, 1'12"

OBRNI GLAVO / PERDRE LA TÊTE / TURN THE
HEAD



Otroci iz Poznana / Poznan Children
Mentorji/Mentors: Sylvie Blanchard Collard, Cécile
Gonard, Laetitia Louis (AAA)
Poljska/Poland, 2009, 1'06"



**ANIMIRANE FREKVENCE #1 / FREQUENZE
ANIMATE #1 / ANIMATED FREQUENCIES #1**

OTROCI SE PREDSTAVLJAJO II

ODHOD / LEAVE



Michela Donini, Roberto Paganelli (12–13 let /
aged 12–13)
Mentor/Mentor: Andrea Martignoni (OTTOmani
laboratori)
Italija/Italy, 2009, 9'20"



Ka Wing Chung (16 let / 16 years old)
Mentor/Mentor: Ka Chun CHAN (S.T.F.A. Yung Yau
College)
Kitajska/China, 2010, 3'02"

ANIMATIONS BY CHILDREN II

**PRIHODNOST POLARNEGA MEDVEDA / THE
FUTURE OF THE POLAR BEAR**



Lap Shun Chan (15 let / 15 years old)
Mentor/Mentor: Ka Chun CHAN (S.T.F.A. Yung Yau
College)
Kitajska/China, 2010, 37"





OTROCI SE PREDSTAVLJAJO II

ANIMATIONS BY CHILDREN II

BLOWIN' IN THE WIND

NI NAM VSEENO / WE CARE



Filip Bihar
Mentorica/Mentor: Mojca Guštin (Srednja grafična
in medijska šola Ljubljana / The Secondary School
of Multimedia and Graphic Technology Ljubljana)
Slovenija/Slovenia, 2010, 3'14"

Simon Pocrnjič
Mentorica/Mentor: Lada Bele Tominc (Srednja šola
za oblikovanje Maribor / The secondary School of
Design Maribor)
Slovenija/Slovenia, 2010, 30"

Festival Vebunica
Vebunica Festival

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PLES V VETRU / DANCE IN THE WIND



Sandra Urankar
Mentorica/Mentor: Mojca Guštin (Srednja grafična
in medijska šola Ljubljana / The Secondary School
of Multimedia and Graphic Technology Ljubljana)
Slovenija/Slovenia, 2010, 2'33"

OTROCI SE PREDSTAVLJAJO II

Z ROKO V ROKI / HAND IN HAND



Matic Makuc
Mentor/Mentor: Bojan Mord (Zavod za gluhe
in naglušne Ljubljana / Institute for the Deaf
Ljubljana)
Slovenija/Slovenia, 2010, 1'27"

ANIMATIONS BY CHILDREN II

ČISTA ENERGIJA / PURE ENERGY



Luka Fajfar
Mentor/Mentor: Dejan Paska (Srednja šola za
oblikovanje Maribor / The secondary School of
Design Maribor)
Slovenija/Slovenia, 2010, 1'28"



OTROCI SE PREDSTAVLJAJO II

**PRIŽGIMO LUČ Z VETROM / TURN THE LIGHT
ON WITH THE WIND**



Anže Štajnrajh
Mentorica/Mentor: Mojca Guštin (Srednja grafična
in medijska šola Ljubljana / The Secondary School
of Multimedia and Graphic Technology Ljubljana)
Slovenija/Slovenia, 2010, 45"

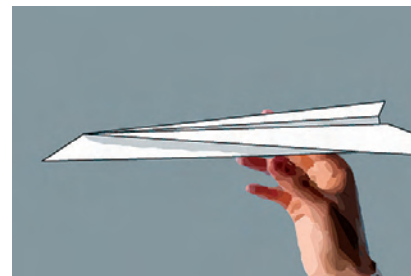
ANIMATIONS BY CHILDREN II

**ČRV BRANKO IN VETROVNI DAN / WORM
BRANKO IN THE WINDY DAY**



Andreja Peljhan
Mentorica/Mentor: Mojca Guštin (Srednja grafična
in medijska šola Ljubljana / The Secondary School
of Multimedia and Graphic Technology Ljubljana)
Slovenija/Slovenia, 2010, 1'02"

AVIONČEK / PAPER PLANE



Bobnar
Srednja ekonomska šola Novo Mesto / Secondary
School of Economics Novo Mesto
Slovenija/Slovenia, 2010, 1'02"



OTROCI SE PREDSTAVLJAJO II

POLJUB / KISS



Tina Krašovic, Domen Pele, Sandra Janša, Eva Homar, Kristjan Jemec K., Gašper Roje (13–14 let / aged 13–14)
Mentorici/Mentors: Maja Škorjanc, Tatjana Urbič (OŠ Dob / Elementary school Dob)
Slovenija/Slovenia, 2010, 1'38"

ANIMATIONS BY CHILDREN II

NERODNI KAVBOJ TONI / CLUMSY COWBOY TONY

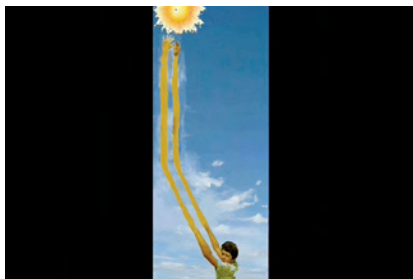


Nika Malečkar, Jaka Ribič, Iva Š. Slosar, Danijela Ujčič
Mentor/Mentor: OŠ A. Znidaršiča Ilirska Bistrica / Elementary school A. Znidaršič Ilirska Bistrica
Slovenija/Slovenia, 2010, 49"



OTROCI SE PREDSTAVLJAJO II

SUPERMENY / SUPERMEN



Patrik Kogoj, Denjanit Shala, Amel Buljabašič,
Aleks Vlah (13 – 14 let / aged 13 – 14)
Mentorja/Mentors: Katarina Kleibencetl, Vasja
Nanut (OŠ dr. Aleš Bebler – Primož Hrvatini /
Elementary school of dr. Aleš Bebler – Primož
Hrvatini)
Slovenija/Slovenia, 2010, 1'32"

ANIMATIONS BY CHILDREN II

KROKODILJA ŠOLA / CROCODILE SCHOOL



Anja Zakošek, Anja Mihelčič, Barbara Merela
Mentorica/Mentor: Inge Ivartnik (OŠ Jurija Vege
Moravče / Elementary school Jurija Vege Moravče)
Slovenija/Slovenia, 2010, 1'22"

ŽABA: NEKAJ TEDNOV V NEKAJ SEKUNDAH / FROG: A FEW WEEKS IN A FEW SECONDS



Teja Filipič, Rožana Švara
Mentorica/Mentor: Tanja Samec (OŠ Komen /
Elementary school Komen)
Slovenija/Slovenia, 2010, 45"



ZOFKO IN ZOFKA / ZOFKO AND ZOFKA



Laura Blakaj, Shkurta Blakaj, Matic Zrimšek, Nik Knaus Vovko, Jon Marjanovič, Denis Černe Bertič, Ana Zrimšek, Anja Puhar (9-16 let / aged 9-16)
Mentorici/Mentors: Andreja Goetz, Zarja Menart
Slovenija/Slovenia, 2010, 2'26"

OTROCI SE PREDSTAVLJAJO II

KAKO RASTE RISANKA / HOW DOES AN ANIMATION GROW



Marcel, Rok, Kris, Simon, Eva M., Tadej, Lucija, Maks, Maruša, Vid, Ajda, Dominik, Korina Lara, Eva Š., Jin, Leon (6-12 let / aged 6-12)
Mentorici/Mentors: Andreja Goetz, Zarja Menart
Slovenija/Slovenia, 2010, 4'55"

ANIMATIONS BY CHILDREN II

NAJBOLJŠE IZ PROJEKTA KULTURSTIK / BEST OF KULTURSTIK PROJECT



OŠ Brežice, OŠ Črnomrelj, OŠ Kostanjevica na Krki, OŠ Raka, OŠ Maribor (12-15 let / aged 12-15)
Mentorji/Mentors: Tatjana Urbič, Hana Repše, Andreja Goetz, Zarja Menart, Nina Kojc
Slovenija/Slovenia, 2010, 4'15"



OTROCI SE PREDSTAVLJAJO II

MEDVED BRUNDO / BRUNDO THE BEAR



Gal, Leon, Luna, Jan, Tilen, Rožle, Melita, Dijana
(6–18 let / aged 6–18)
Mentorice/Mentors: Delphine Hermans, Louis-
Marie Colon, Andreja Goetz (Camera-Etc. /
Animateka)
Slovenija/Slovenia, 3'56"

ANIMATIONS BY CHILDREN II

ZMEŠNJAVA NA CESTI / CHAOS ON THE ROAD



Andreja Bajzek, Katja Lazarevič, Klara Knuplež,
Nina Bajzek, Nina Bačani, Thomas Polc
Zvok/Sound: Neža Ciuha Šnajder
Mentorica/Mentor: Tatjana Urbič (Paletka 2010)
Slovenija/Slovenia, 1'18"



DRUŽINSKI SLON I: CELOVEČERNI ANIMIRANI FILM ZA STARŠE IN OTROKE OD 8. LETA

DOGODIVŠČINE PRINCA AHMEDA / DIE ABENTAUER DES PRINZEN ACHMED / THE ADVENTURES OF PRINCE ACHMED

Lotte Reiniger

Nemčija / Germany, 1926, 35 mm, 66'



Nemi film z izvirno partituro v izvedbi Andreja Goričarja in Oksane Pečeny. Film je primeren za družine.

Glej str. 228

FAMILY ELEPHANT I: ANIMATED FEATURE FILM FOR PARENTS AND CHILDREN AGE 8 AND OVER



Silent film with original music score executed by Andrej Goričar and Oksana Pečeny. Suitable for Families.

See page 228

*Družinski Slon I: Celovečerni
animirani film za starše in otroke
od 8. leta*

*Family Elephant I: Animated
Feature Film for Parents and
Children Age 8 and over*

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DRUŽINSKI SLON II: CELOVEČERNI ANIMIRANI FILM ZA STARŠE IN OTROKE
OD 6. LETA

FAMILY ELEPHANT II: ANIMATED FEATURE FILM FOR PARENTS AND CHILDREN
AGE 6 AND OVER

**PREROKBA ŽAB / LA PROPHÉTIE DES
GRENOUILLES / RAINING CATS AND FROGS**

Jacques-Rémy Girerd (Folimage/Studio Canal/
France 2 Cinéma/Rhône-Alpes Cinéma)
Francija / France, 2003, 35 mm, barvni / colour,
90'.



V francoskem jeziku z angleškimi in slovenskimi
podnapisi. Film je primeren za otroke.

Glej str. 238



In French with English and Slovenian subtitles.
Suitable for children.

See page 238

*Družinski slon II: Celovečerni
animirani film za starše in otroke
od 6. leta*

*Family Elephant II: Animated
Feature Film for Parents and
Children Age 6 and over*

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DRUŽINSKI SLON III: IZBOR ANIMIRANIH FILMOV ZA STARŠE IN OTROKE OD 6. LETA

FAMILY ELEPHANT III: SELECTION OF ANIMATED FILMS FOR PARENTS AND CHILDREN AGE 6 AND OVER

Najboljši filmi Mednarodnega festivala animiranega filma Cinématou 2010

Cinématou je festival, ki gledalcem vseh starosti predstavlja izbor najboljših švicarskih in mednarodnih animiranih filmov ter spodbuja zanimanje za umetniške filme, ki redko pridejo v komercialne kinematografe. Program je prilagojen vsem gledalcem, kratki filmi pa so zbrani v sklope glede na tematiko in starostno skupino. Festival ponuja tri tekmovalne programe: filme mednarodnih, mladih in švicarskih avtorjev. Poleg tega Cinématou nudi tudi vrsto netekmovalnih programov: eksperimentalni izbor Labo, dokumentarni program, izbor glasbenih videov, program Najboljše iz Annecyja in izbor Univerze za uporabne znanosti in umetnost iz Lucerna. Cinématou sodeluje z več švicarskimi univerzami, med drugim z ženevsko Univerzo za likovno umetnost in oblikovanje, katere študenti vsako leto ustvarijo festivalski napovednik in tako v praksi preskusijo umetnost animacije.

Poleg tega se vsako leto s posebnim programom predstavi država, ki jo izberejo na osnovi visoke kakovosti njene produkcije. Festival otrokom in mladostnikom ponuja tudi delavnice avdio-vizualne in filmske produkcije ter priložnost srečanja z ustvarjalci filmov in drugih oblik animiranja.

Best of Cinématou International Festival of Animated Film 2010

Cinématou is a festival dedicated to bringing the best of Swiss and international animation to spectators of all ages and promoting an awareness of art films rarely screened in commercial cinemas. The programme is adapted for all viewers, and short films are regrouped according to theme and audience age. The festival proposes three competitive programs: international – young and Swiss competition. Cinématou also presents a series of programs outside of competition: Experimental selection "Labo", "documentary" programme, Selection of "Music Videos", "Best Of Annecy" Program and a selection proposed by the Lucerne University of Applied Sciences and Arts. Cinématou's collaboration with Swiss universities includes a partnership with the Geneva University of Art and Design: putting the art of animation into practice, each year the school's students create the festival's trailer.

Each year, a country is selected on the basis of its high quality of production for a special programme. The festival also offers image and film production workshops and provides children and young adults with an opportunity to meet with creators of films and other forms of animation.

*Družinski Slon III:
Izbor animiranih
filmov za starše in
otroke od 6. leta
Family Elephant
III: Selection of
Animated Films
for Parents and
Children Age 6 and
over*

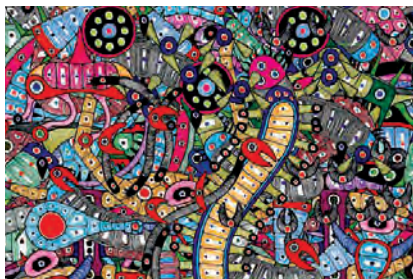


DRUŽINSKI SLON III: IZBOR ANIMIRANIH FILMOV ZA STARŠE IN OTROKE OD 6. LETA

ZMEŠNJAVA / JAM

Mirai Mizue (CALF)

Japonska/Japan, 2010, BetaSP, 2'44"



Zvok je zastal. Slike so zastale. Na zaslonu se kmalu začne pravi kaos.

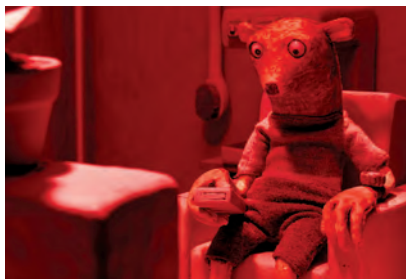
Sound is jammed. Images are jammed. The screen soon starts to become a real chaos.

FAMILY ELEPHANT III: SELECTION OF ANIMATED FILMS FOR PARENTS AND CHILDREN AGE 6 AND OVER

SIGNALIS

Adrian Flückiger (HGK Luzern)

Švica/Switzerland, 2008, BetaSP, 4'51"



Film o kuni Erwinu in njegovem mučnem vsakdanjiku.

A movie about Erwin the marten and its painful everyday life.

GONDOLA / DIE SEILBAHN / THE CABLE CAR

Claudius Gentinetta, Frank Braun (gentinettafilm)

Švica/Switzerland, 2006, BetaSP, 7'00"



Starec v majhni, zarjaveli gondoli potuje na neznano destinacijo, a vsakokrat ko kihne, del njegovega skromnega prevoznega sredstva razpade.

An old man in a small rusty cablecar goes to an unknown destination, but each time he sneezes, an element of his modest coach falls apart.



SLUŽBA / EL EMPLEO / THE EMPLOYMENT

Santiago "Bou" Grasso (Opusbou)
Argentina, 2008, BetaSP, 6'19"



Mož po svoji običajni poti hodi proti delovnemu mestu, zatopljen v svet, v katerem so ljudje v svoji dnevni rutini predmeti.

A man is walking, taking his usual way in the direction of his workplace, immersed in a world where the human beings, in their daily practice, are objects.

DRUŽINSKI SLON III: IZBOR ANIMIRANIH FILMOV ZA STARŠE IN OTROKE OD 6. LETA

WESTERN ŠPAGETI / WESTERN SPAGHETTI

PES (eatPES)
ZDA/USA, 2008, BetaSP, 2'00"



Naučite se pripraviti testenine po recepturi, ki jo je ustvaril animacijski maestro PES.

Learn to make pastas with PES the maestro of the animation.

FAMILY ELEPHANT III: SELECTION OF ANIMATED FILMS FOR PARENTS AND CHILDREN AGE 6 AND OVER

PIKA IN ČRTICA / PUNKT UND STRICHE / DOT AND LINE

Jesus Perez (Elisabeth Hüttermann)
Švica/Switzerland, 2007, BetaSP, 6'



Deček se osvobodi svinčnika svojega ustvarjalca, toda kmalu se sooči s krutim dejstvom, da ni več sam ... Pojavi se dekle in začne se boj za njune pravice.

A little boy arises from the pencil of his creator. But he is soon confronted with the hard reality that he is no longer alone... A young lady appears. Then begins a fight for their rights.



DRUŽINSKI SLON III: IZBOR ANIMIRANIH FILMOV ZA STARŠE IN OTROKE OD 6. LETA

VESELA RAČKA / THE HAPPY DUCKLING

Gili Dolev (ink.digital)

Velika Britanija/UK, 2008, BetaSP, 8'45"



Dečka in neko račko čaka odkritje, da prijaznost včasih terja neusmiljenost.

A little boy and a particular little duck are going to discover that it is sometimes necessary to be cruel to be kind.

FAMILY ELEPHANT III: SELECTION OF ANIMATED FILMS FOR PARENTS AND CHILDREN AGE 6 AND OVER

ZGODAJ ALI POZNO / TOT OU TARD

Jadwiga Kowalska (HGK Luzern)

Švica/Switzerland, 2008, BetaSP, 5'00"



Drug ob drugega trčita dva svetova. Veverica sreča samotarskega netopirja. Skupaj se trudita popraviti podzemno kolesje, ki uravnava ples dneva in noči.

Two worlds collide. A squirrel meets a solitary bat. Together, they try to put order in the underground cogs which orchestrate the day and night dance!.

URA PLAVANJA / LA LECON DE NATATION / SWIMMING LESSON

Danny De Vent (Lumiere/Euroanima)

Belgija/Belgium, 2008, BetaSP, 10'00"



Štiriletni deček ima prve ure plavanja. Poda se na drzno pot na drugo stran zelo globokega bazena in premaga svoj strah.

A four-year-old boy is having his first swimming lesson. He undertakes an adventurous trip to the other side of the very deep swimming pool and overcomes his fear.



PERUTNIČKE / CHICKEN WINGS

Pauline Kortmann (HFF Konrad Wolf Potsdam)
Nemčija/Germany, 2009, BetaSP, 5'45"

DRUŽINSKI SLON III: IZBOR ANIMIRANIH FILMOV ZA STARŠE IN OTROKE OD
6. LETA

FAMILY ELEPHANT III: SELECTION OF ANIMATED FILMS FOR PARENTS AND
CHILDREN AGE 6 AND OVER



V času, ko je bil Divji zahod še divji, po sovražni zemlji potujeta kavbojsko dekle in volkodlak. Ko jima pot prekriža kokoš, v sporu o njeni ustrezni uporabi pozabita na nevarnost okrog sebe, dokler se ne zazdi, da je že prepozno.

Once upon a time, when the Wild West was still wild, a Cowgirl and a Werewolf travel the hostile land. As a chicken walks their way a fight about the appropriate use of it makes them forget the danger around, till it seems to be too late.





DRUŽINSKI SLON IV: CELOVEČERNI ANIMIRANI FILM ZA STARŠE IN OTROKE
OD 8. LETA

ANIMATED FEATURE FILM FOR PARENTS AND CHILDREN AGE 8 AND OVER

SKRIVNOST IZ KELLSA / THE SECRET OF KELLS

Tomm Moore, Nora Twomey
Irska, Francija, Belgija/Ireland, France, Belgium,
2009, 35 mm, barvni/colour, 75'



V angleškem jeziku s slovenskimi podnapisi. Film
je primeren za družine.

Glej str. 240



In English with Slovenian subtitles. Suitable for
Families.

See page 240

*Družinski slon IV: Celovečerni
animirani film za starše in otroke
od 8. leta
Animated Feature Film for Parents
and Children Age 8 and over*



SLONOVE DELAVNICE

TEDENSKA PRODUKCIJSKA DELAVNICA ZA OTROKE OD 8. DO 15. LETA

Delavnice animiranega filma tudi tokrat ponujajo bogato izkušnjo mlajšim ustvarjalcem. V Animatečnem tednu bo v Knjižnici Otona Župančiča (Mestna knjižnica Ljubljana) potekala tedenska produkcijska delavnica animiranega filma za otroke, stare od 8 do 15 let. Otroci bodo v tednu od 6. do 10. decembra 2010, vsak dan od 16. do 19. ure, ustvarjali z mentorico in avtorico Rebecca Morse iz francoskega studia za animirani film AAA. Delavnica je za udeležence brezplačna. Zaradi omejenega števila mest pa so potrebne predhodne prijave na slon@animateka.si.



THE ELEPHANT WORKSHOPS

A WEEK-LONG PRODUCTION WORKSHOP FOR CHILDREN AGED 8 TO 15

This year's animation workshops are another chance for young animators to gain valuable experience. A week-long animation production workshop for children aged 8 to 15 will take place during Animateka week in Oton Župančič Library (Ljubljana City Library). From 6 December to 10 December 2010, daily between 4 pm and 7 pm, children will be creating with the help of mentor and author Rebecca Morse of the French animation studio AAA. Participation at the workshop is free of charge. As the number of participants is limited, sign up in advance at slon@animateka.si.

DVOURNI DELAVNICI ANIMIRANEGA FILMA ZA OTROKE OD 4. DO 14. LETA

Animatečni vikend ponuja kratke, dvourne delavnice animiranega filma, ki so primerne tudi za najmlajše, od 4. leta dalje. V soboto, 11. decembra 2010 ob 12. uri, bo delavnica v Knjižnici Otona Župančiča v Ljubljani, v nedeljo, 12. decembra 2010, pa ob 11. uri v kavarni Kinodvora. Prijavite se in animirajte ustvarjalnost. Brezplačno. Vabljeni!

TWO TWO-HOUR ANIMATION WORKSHOPS FOR CHILDREN AGED 4 TO 14

The Animateka weekend brings short two-hour animation workshops, suitable for our youngest visitors from the age of 4. On Saturday, 11 December 2010, the workshop will take place at noon in Oton Župančič Library, and on Sunday, 12 December 2010, at 11 am in Kinodvor café. Sign up and animate your creativity. Participation free of charge. Kindly welcome!



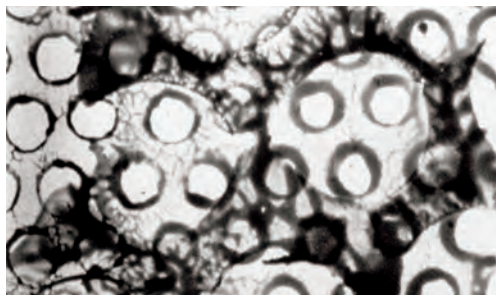
Spremljevalni program
Accompanying Programme





SPREMLJEVALNI PROGRAM

Delovni zajtuki



ACCOMPANYING PROGRAMME

Working Breakfast

TOREK/TUESDAY, 7. 12.

11.00 Kinodvor Kavarna / Kinodvor Café

André Eckardt: O animiranem filmu v Nemčiji / On Animated Film in Germany

Začetki nemškega animiranega filma segajo na področje eksperimentalne animirane forme. André Eckardt iz Nemškega inštituta za animirani film na Animateki v osmih programih predstavlja zgodovino nemškega animiranega filma, vključujoč mejnike nemškega eksperimentalnega filma. Na prvem delovnem zajtrku nam bo kurator pojasnil merila, ki so ga vodila pri izboru filmov, in podrobno predstavil delovanje Nemškega inštituta za animirani film.

The history of German animated film has its roots in the field of experimental animated form. André Eckardt from the German Institute for Animated Films will present the history of German animated film in eight programmes, including the turning points of German experimental film. During the working breakfast, the curator will explain the criteria he applied when making the selection and present in detail the role of the German Institute for Animated Films.

Več / More: <http://diaf.tyclipso.de/>





SPREMLJEVALNI PROGRAM

ACCOMPANYING PROGRAMME

TOREK/TUESDAY, 7. 12.

13.00 Slovenska kinoteka / Slovenian cinematheque

**Okrogla miza/Round Table: Avantgardni animirani film /
Avant-Garde Animation Film**

Z obsežno retrospektivo avantgardnega animiranega filma se ob sedmi ediciji festivala pridružujemo prazničnemu decembrskemu programu Kinoteke.

Animateka 2010 bo potekala v znamenju avantgardne animacije oziroma eksperimentalnega pristopa k vizualno-narativni podobi filma. Na okrogli mizi bomo z besedo uvedli projekcije na platno. Pogovor bo potekal v angleškem jeziku.

Featuring an extensive retrospective of avant-garde animation film, Animateka festival in its seventh edition joins the festive December programme at the Cinematheque. Animateka 2010 will be marked by avant-garde animation and the experimental approach to the visual and narrative forms. The round table will serve as an introduction to film screenings. The conversation will be held in English.

Sodelujejo / Participating: Igor Prassel, Jurij Meden, Marina Kožul, Thomas Renoldner, André Eckardt, Marcin Giżycki, Albert Alcoz, Malcolm Sutherland, Theodore Ushev, Martin Anibas, Črt Škodlar, Mirai Mizue, Nobuaki Doi, Vladislav Knežević, Andrea Martignoni, Alvise Renzini

SREDA/WEDNESDAY, 8. 12.

11.00 Kinodvor Kavarna / Kinodvor Café

Priit Pärn: O življenju in delu / About Life and Work

Z mednarodno najuspešnejšim estonskim avtorjem in profesorjem na talinski akademiji se bosta o ilustraciji, animiranem filmu in življenju pogovarjala Igor Prassel in Nobuaki Doi.

The most internationally acclaimed Estonian author and professor at Tallinn academy will discuss illustration, animated film and life as such in a conversation with Igor Prassel and Nobuaki Doi.





SPREMLJEVALNI PROGRAM

ACCOMPANYING PROGRAMME

ČETRTEK/THURSDAY, 9. 12.

11.00 Kinodvor Kavarna / Kinodvor Café

Slovenski dan / Slovenian Day

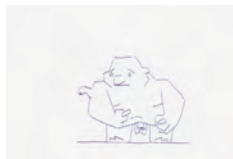
Ker se je na letošnjo Animateko prijavilo izredno veliko slovenskih avtorjev in avtoric, smo se odločili, da bomo neodvisno produkcijo nadebudne generacije naših animatorjev pokazali vsem obiskovalcem in gostom festivala. Udeleženci se bodo predstavili s svojimi deli in nam povedali kaj več o osebnih razlogih za udejstvovanje na področju animiranega filma.

Having received so many submissions by Slovenian authors to this year's Animateka, we decided to show the independent production of the aspiring generation of Slovenian animators to all festival visitors and guests. After their works are screened, the authors will talk about their personal reasons for participating in the field of animated film.

GOSPOD KASTRIC / MR. GELDING

Peter Gaber

Slovenija/Slovenia, 2009,
DVD, 0'16"



BABICA: HOJA / GRANDMA: WALKING

Matija Medved

Slovenija/Slovenia, 2010,
DVD, 1'



MODROST / WISDOM

Tanja Semion

Slovenija/Slovenia, 2010,
DVD, 4'21"



VEČERNA PRAVLJICA / EVENING FAIRYTALE

Andraž Sedlar

Slovenija/Slovenia, 2010,
DVD, 4'55"



SEPULTURA / BURYING

Petra Rodman

Slovenija/Slovenia, 2010,
DVD, 10'



BLUE EYES

Tanja Semion (Designskolen Kolding)

Danska, Slovenija/Denmark, Slovenia, 2009, DVD, 2'52"





SPREMLJEVALNI PROGRAM

ACCOMPANYING PROGRAMME

TRIO ADIJO / CRAZY TRIO

Timotej Istenič
Slovenija/Slovenia, 2010,
DVD, 5'34"



KOKOŠ ALI JAJCE / WHICH CAME FIRST

Irena Cerar
Slovenija/Slovenia, 2010,
DVD, 2'40"



MARELA / UMBRELLA

Neža Trobec
Slovenija/Slovenia, 2009,
DVD, 4'05"



PETEK/FRIDAY, 10. 12.

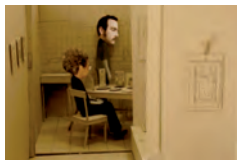
11.00 Kinodvor Kavarna / Kinodvor Café

Okrogla miza/Round Table: Programiranje kvalitetnih animiranih filmov za otroke / How to present quality animation films for children

Ker se v poplavi raznovrstne ponudbe animiranega filma vedno bolj postavlja vprašanje kakovosti filmov in vpliva avdiovizualnih vsebin na otroka, v sodelovanju z Media desk Slovenija pripravljamo pomembno okroglo mizo z naslovom **Programiranje kvalitetnih animiranih filmov za otroke**. Okroglo mizo bo vodil nizozemski strokovnjak **Dick de Jonge**, ustanovni član *European Children's Film Association*.

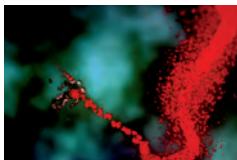
MODULE 2020

Aline Helmcke (Lookthere!)
Slovenija, Nemčija, Velika Britanija/Slovenia, Germany, UK, 2010, DVD, 4'33"



METALUV

Matija Ošlak (Imaginum)
Slovenija/Slovenia, 2010,
DVD, 4'33"



The flood of diverse animation films available has been stressing increasingly the question of film quality as well as the influence of audiovisual contents on children. Therefore an important round table is being organised in cooperation with Media desk Slovenia on the topic of **How to present quality animation films for children**. The round table will be headed by the Dutch expert **Dick de Jonge**, founding member of the *European Children's Film Association*.



SPREMLJEVALNI PROGRAM

ACCOMPANYING PROGRAMME

SOBOTA/SATURDAY, 11. 12.

11.00 Kinodvor Kavarna / Kinodvor Café

Predstavitve *East European Animation Award* in DVD kompilacij slovaških, japonskih ter italijanskih animiranih filmov / *East European Animation Award* and presentation of Slovak, Japanese and Italian DVD compilations

Eastern European Animation Award

Med šesto edicijo festivala Animateka v Ljubljani smo organizirali okroglo mizo s predstavniki naslednjih festivalov animiranega filma: Animafest Zagreb (Hrvaška), Animateka Ljubljana (Slovenija), anim'fest 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 pridružitev projektu Cartoon d'Or, kar je spodbudilo odločitev, da podelimo **Eastern European Animation Award**. S tem priznanjem želimo nagraditi visokokakovostne vzhodnoevropske animirane filme in jih promovirati v naši regiji, pa tudi v mednarodnem okolju. Vsak festival je nominiral en kratek animirani film iz svoje države. Med 20. Animafestom sta žiriji za veliki izbor in študentski tekmovalni program izbrali hrvaški film **Moja pot** (*Moj put*, Svjetlan Junaković & Veljko Popović), ki se je uvrstil med nominirane za nagrado Cartoon d'Or 2010.



Eastern European Animation Award

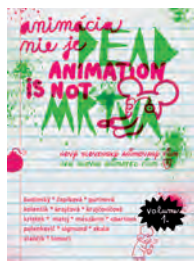
During the sixth edition of Animateka festival in Ljubljana, a round table with the representatives of the following animation film festivals was organised: Animafest Zagreb (Croatia), Animateka Ljubljana (Slovenia), anim'fest Bucarest (Romania), Balkanima Belgrade (Serbia), Banja Luka International 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 to share the organisational, human resources and programme ideas. One of the first concrete actions was to join the Cartoon d'Or project and thus we decided to present the **Eastern European Animation Award**. The objectives of this award are to recognize Eastern European animation of high quality and to promote it in the region as well as internationally. Each festival nominated one short animated film from its own country. During the 20th edition of Animafest, the Grand and Student Competition juries selected the Croatian film **My Way** (*Moj put*, Svjetlan Junaković & Veljko Popović), which entered the nominations for the Cartoon d'Or 2010 award.



SPREMLJEVALNI PROGRAM

ACCOMPANYING PROGRAMME

Animation Is Not Mrtva / Animacia nie je Dead



Animation Is Not Mrtva / Animacia nie je Dead se imenuje novi DVD, na katerem najdemo izbor animiranih filmov, ki so jih ustvarili slovaški režiserji mlajše generacije. Vsebuje 14 animiranih filmov, ki so nastali v zadnjih nekaj letih ter se uvrščajo v različne žanre in sloge

animacije. DVD je izdalo združenje ANČA, ki organizira mednarodni festival animiranega filma **Fest Anča**.

Animation Is Not Mrtva / Animacia nie je Dead is the name of the new DVD on which a selection of animated films made by the young generation of Slovak directors can be found. It contains 14 animated films created in the past few years. They belong to diverse genres and animation styles. The DVD was released by the ANČA association, the organiser of the International animated film festival **Fest Anča**.

CALF



zamišljena kot poskus, da bi se tej situaciji uprli z dostopnostjo japonskih mojstrov in tako na domačih tleh kot drugod svetu.

CALF is an independent DVD label featuring works by Japanese filmmakers. Recently there have been many Japanese independent filmmakers who were playing a very active part in festivals all around the world, but most of their films are not easy to get on DVD's. CALF, a newly established indie label, is an attempt to resist this situation by making their masterpieces available not only in Japan but also all around the world.

MADE IN ITALY

Pregled italijanskega animiranega filma vključuje avtorje visoke ravni in izvirnosti. Predlagani izbor vsebuje živahne in kakovostne, večinoma neodvisne izdelke; nastali so na osnovi natančne umetniške vizije, ki presega uporabljene tehnike animacije. Priložnost smo dali mnogim mlajšim nadobudnim avtorjem, nismo pa mogli mimo ustvarjalca, ki velja za mojstra animacije: to je Gianluigi Toccafondo. S tem izborom želimo premostiti vrzel v distribuciji in vrednotenju kratkih animiranih filmov. Italijanska kultura si v trenutnem težavnem obdobju zasluži ustrezno pozornost.

The panorama of animation in Italy presents authors of high level and originality. The selection that we propose shows vivacity and quality of the productions, mostly independent, realized with precise artistic vision that transcends the animation techniques used. We privileged many young emerging authors, but we couldn't neglect the presence of an author considered the maestro of animation: Gianluigi Toccafondo. With this collection we wish to fill a gap in the distribution and valorisation of short animated film. In this difficult moment for the Italian culture it merits proper consideration.



Srečanja z avtorji *Meet the Filmmakers*

SPREMLJEVALNI PROGRAM

ACCOMPANYING PROGRAMME

Na festivalu bo prisotnih okoli **80 gostov**, med njimi največ avtorjev in avtoric s filmi v tekmovalnem programu. Od **srede 8. decembra do sobote 11. decembra** vas **ob 12.30 uri** vabimo na pogovore s festivalskimi gosti v Kinodvorovi Kavarni.

The festival will host **80 guests**, mostly the authors of films in competition. From **Wednesday, 8 December to Saturday, 11 December**, daily at **12.30 pm**, we invite you to come meet the filmmakers and festival guests at the Kinodvor Café.





SPREMLJEVALNI PROGRAM

Audio-vizualni koncerti Audiovisual Concerts



ACCOMPANYING PROGRAMME

NA LEPEM PRIJAZNI MUTANT

TOREK/TUESDAY, 7. 12.
22.30 KUD France Prešeren

Na lepem prijazni mutant po 24 letih pod nekoliko drugačnim imenom nadaljuje glasbeno pot skupine Na lepem prijazni, ki je bila v osemdesetih letih priznana v republikah bivše Jugoslavije. Svoje alternativno delovanje bodo predstavili z videom in koncertom. Animirano vizualno videoprojekcijo je pripravil ustanovni član skupine in akademski slikar Vojko Aleksič.

After 24 years, *Na lepem prijazni mutant*, having the name slightly changed, resume the music career of the band *Na lepem prijazni*, which was renowned in ex-Yugoslav republics in the 1980's. Their alternative activity will be presented in video and in concert. The animated visual projection has been designed by the founding member and academy-trained painter Vojko Aleksič.

Na lepem prijazni mutant so/are: Vojko Aleksič (kitara/guitar); Ludvik Bagari (vokal/vocals); Jan Jarni (kitara/guitar); Dare Hočevar (bas kitara/bass guitar); Luka Kuhar (bobni/drums); Jurij Toni (zvočna produkcija/sound production).
<http://www.myspace.com/nalepemprijazni>

MEDIOCORE

SREDA/WEDNESDAY, 8. 12.
22.30 Stara Elektrarna – Elektro Ljubljana / Old Power Station



Premierni nastop avdiovizualnega projekta **Mediocre**, ki ga sestavljajo trije ustvarjalci. Projekt je zasnovan kot preplet dveh svetov – digitalnega z emocionalnim. Sinestezija teh dveh svetov bo izražena v razširjeni zasedbi gostujočih glasbenikov, na ravni vizualizacije pa se bodo glasbeni vtisi postavili še v drugačen kontekst asociacij in občutkov.

Premiere performance of the audiovisual project **Mediocre** composed of three artists. The project is devised as an intertwining of two worlds – the digital and the emotional. The synaesthesia of the two worlds will be expressed by an extended lineup of invited musicians, whereas the music impressions will be placed in a different context of associations and feelings by means of visualisation.



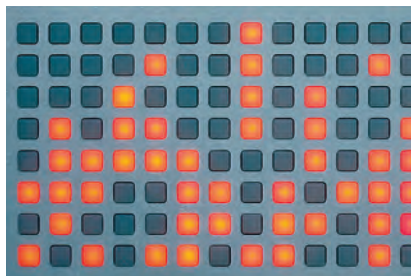
SPREMLJEVALNI PROGRAM

ACCOMPANYING PROGRAMME

MONOPOLY

ČETRTEK/THURSDAY, 9. 12.

22.30 Klub Gromka (Metelkova mesto)



Srđan Prodanović (Some1Else) in **Janko Mandić** (Oknai) predstavljata avdio/vizualno uprizoritev, s katero želita publiki podariti poglobljeno izkušnjo svojih stvaritev. Uporabila bosta odprtokodne in lastnoročne rešitve, ki temeljijo na programiranju kontrolnih površin s stotinami gumbov (Monome, Max/MSP, PureData). Te jima omogočajo trenutno najbolj interaktivno in ekspresivno interpretacijo glasbe, s časovno usklajeno montažo pripadajočih video posnetkov. Na prvi pogled je njun nastop kriptično sprožanje osvetljenih tipk; a kaj kmalu postanejo opazovalcu telesna govorica in pozicije v dvodimenzionalni mreži sinonim za trenutno predvajana zvok in sliko. Tako avtorja pozornost usmerita na vsebino, ne pa na prenosni računalnik, ki marsikaterega elektronskega glasbenika na odru na videz spremeni v pisarniškega delavca. Zvočni razpon obsega: eksperimentalne digitalne sinteze in obdelave; melanholične harmonije, zaigrane na intuitiven dvodimenzionalni notni sistem; ritmične skladbe, oplemenitene s prodornim basom in elementi digitalne dekompozicije. Vizualni razpon zajema: projekcije trenutnih potez na kontrolni površini; kreativne, a dosledne vizualizacije zvočnega zapisa; animirane interpretacije posameznih elementov glasbe; video posnetke igranja na uporabljene glasbene instrumente in ostale kontekstualno kompatibilne mikro-fragmente iz množice rastočih internetnih video virov.

Srđan Prodanović (Some1Else) and **Janko Mandić** (Oknai) present their audio/visual performance, with which they attempt to give the audience a highly involved experience of their creations. They use both open-source and home-brew solutions, which are based on control surfaces with hundreds of buttons (Monome, Max/MSP, PureData). These enable the most interactive and expressive realtime composition of music and video to this date. At first glance, the performance appears to consist of cryptic tapping on backlit buttons, but soon the spectator begins to link body language and positions in a two-dimensional grid to the currently output audio and video. Therefore, attention is directed towards the content, and not the portable computer, which often seemingly transforms performing electronic musicians into office workers. Soundscapes consist of: experimental digital synthesis and manipulation; melancholic harmonies, played in an intuitive two-dimensional note pattern; rhythmic compositions, embellished with massive bass lines and elements of digital decomposition. Visuals consist of: projections of artists' current moves on the control surfaces; creative but factual visualizations of sonic properties; animated interpretations of music; videos of performance on musical instruments used and other contextually compatible micro-fragments from a myriad of growing internet video sources.



SPREMLJEVALNI PROGRAM

Razstave *Exhibitions*



ACCOMPANYING PROGRAMME

FOLIMAGE – OD ZAČETKOV / FOLIMAGE – DES ORIGINES

1.–21. 12., Slovenski etnografski muzej /
Slovenian Ethnographic Museum

Večmedijska razstava / Multimedia exhibition

Razstava studia Folimage predstavlja kreativni vodič razvoja enega najpomembnejših svetovnih studiev animiranega filma. Razstava prikazuje faze razvoja studia skozi zgodovino in njegovo produkcijsko strukturo. Ob klasičnem delu razstavljenih originalnih risb na steni bosta publiki zanimiva predvsem prostorska postavitev in interaktivni del razstave, ki pričarata magičnost procesa ustvarjanja animiranega filma skozi igro in zabavo. Vizualni in tekstovni del razstave sta koncipirana tako, da obiskovalca ob ogledu poneseta v neko drugo časovno in prostorsko dimenzijo, v kateri bo spoznal ozadje čarobnega procesa ustvarjanja animiranega filma in neizmerno kreativno moč njegovih ustvarjalcev. Pomemben je tudi del razstave, v katerem je v prostoru postavljen primer klasičnega studia animiranega filma; prek njega bodo obiskovalci dobili enkratno možnost vpogleda v tehnološki proces nastajanja animacije skozi vso fazo ustvarjanja, od pisanja scenarija do barvanja, skladanja glasbe in končne montaže, vključno s produkcijo in distribucijo. Za šolske skupine bodo v času razstave v Slovenskem etnografskem muzeju organizirane tudi delavnice animiranega filma in posebne filmske projekcije. Na ta svojevrsten način želimo približati francosko kulturo tudi slovenskim šolarjem. Za več informacij in rezervacijo delavnic animiranega filma: slon@animateka.si

Folimage Studio Exhibition presents a creative guide to the development of a major animated film studio of world rank. The exhibition displays the phases of studio development through history as well as its production structure. On top of original drawings displayed traditionally on walls, the public will be particularly excited by the ambient installation and interactive part of the exhibition portraying the magic of creating animated films based on play and entertainment. The visual and textual parts of the exhibition have been formed so as to take the visitor to another dimension in time and space, where they shall discover the background of the magical creation of animated films and the immense creative power of the creators. An important part of the exhibition features an example of a traditional animated film studio, where the visitors shall be given a unique opportunity to see the technological process of making an animated film. They shall see the entire creative phase from writing the script to colouring, composing music and the final editing, also including the production and distribution. While the exhibition is on display, the Slovenian Ethnographic Museum will organise workshops of animated film and special screenings for school groups. Thereby we wish to bring the French culture closer to Slovenian pupils. For more information and reservations of animated film workshops please contact: slon@animateka.si



LIFE WITHOUT GABRIELLA FERRI

6.–19. 12., Kinodvor. Galerija

Razstava: Življenje brez Gabrielle Ferri /

Exhibition: Life without Gabriella Ferri



Zakonca Preeti in Olga Pärn sta svoji ugledni samostojni umetniški karieri zadnja leta združila predvsem na polju animiranega filma. Kljub mešanju njunih slogov pri izdelavi prvega skupnega risanega filma sta tudi vsak zase mednarodno uveljavljena umetnika. Zlasti Preeti je s svojo likovno govorico pomembno zaznamoval več generacij likovnih ustvarjalcev in animatorjev v Estoniji, na Finskem in drugod po svetu.

Razstava *Življenje brez Gabrielle Ferri* predstavlja prenos iz medija animiranega filma v galerijski prostor in obiskovalcem ponuja edinstveno možnost razumevanja procesa ustvarjanja animiranega filma. Razstavljene bodo risbe v tehniki oglja in tuša, pripravljane skice in povečane filmske sličice, na

SPREMLJEVALNI PROGRAM



ekranu pa bo ob tem predvajan animirani film. Razstava ponuja možnost podrobne analize kompleksne grafične podobe filma, saj prinaša vpogled v različne grafične ravni, ki na filmu sestavljajo celoto.

Avtor Preeti Pärn poetično razlaga pomen razstave z naslednjimi besedami: "Film je – tako kot samo življenje – tok posameznih podob. Na filmu se te kažejo kot posamični posnetki, v življenju pa kot posamezni trenutki. Ti trenutki skozi čas ustvarijo zgodbo. Tako tudi pri filmu lahko opazimo čudovite trenutke, in takrat si želimo, da bi se čas ustavil. Osebo ustvarjam te trenutke z risanjem in slikanjem, ali s fotografiranjem. Ko delam film, imam še druge ustvarjalne možnosti. Za razstavo *Življenje brez Gabrielle Ferri* smo izbrali najlepše trenutke iz

ACCOMPANYING PROGRAMME



filma – da bi jih videli in začutili, vas vabim, da si razstavo ogledate." Preeti Pärn

Razstava *Življenje brez Gabrielle Ferri* izvorno filmsko gradivo – risbe, skice in povečave podob iz filma – predstavlja širši javnosti. Ker ponuja širok pregled filma *Življenje brez Gabrielle Ferri*, njegove kompleksnosti in večplastnosti, si jo je mogoče ogledati tudi brez poznavanja filmske zgodbe.





SPREMLJEVALNI PROGRAM

ACCOMPANYING PROGRAMME

In recent years, the married couple Priit and Olga Pärn have joined their acclaimed solo careers in art, particularly in the field of animated film. Despite mixing their styles when making their first joint animated film, they remain two individual artists of international renown. Priit has particularly marked with his fine art language several generations of visual artists and animators in Estonia, Finland and elsewhere.

The exhibition *Life without Gabriella Ferri* as a transfer of contents from the medium of animated film to gallery space, provides the visitors with a unique opportunity to understand the process of making an animated film. On display will be drawings made in charcoal and indian ink, preparation sketches and enlarged film stills, with the film being played on a screen constantly. By providing us with an insight into various graphic levels that are merged within the film, the exhibition enables us to analyse in detail the complex graphic images of the film.

The author Priit Pärn explains the importance of the exhibition poetically by saying: "Film – just like life as such – is a flow of individual images. In the film, these are shown as individual stills, and in life, as individual moments. Through time, these moments compose a story. And so in a film we notice wonderful moments when we would wish to stop the time. I personally create such moments by drawing and painting or by taking photos. When making a film, I have other creative options. To make the exhibition *Life without Gabriella Ferri*, we have chosen the most beautiful stills from the film for you to see and feel them, therefore I invite you to visit the exhibition." Priit Pärn

Life without Gabriella Ferri presents the original film material to a wider public – drawings, sketches and film still enlargements. As the exhibition offers an extensive overview of *Life without Gabriella Ferri*, of its complexity and layers, it could also be viewed without knowing the film narrative.

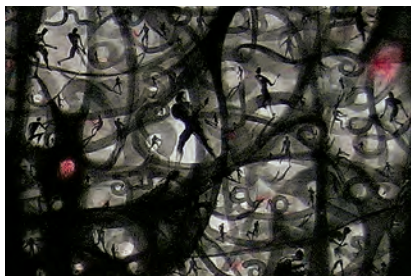


SOLWEIG VON KLEIST

6.–12. 12., Moderna galerija / Museum of Modern Art – Mala galerija

Petek/Friday, 10. 12., ob/at 21.30

In-situ performans *Zmaj / The Dragon*



SPREMLJEVALNI PROGRAM

OZVEZDJE ZMAJA

Kaj imata skupnega London, središče finančnega sveta, in Ljubljana?

Zmaje, ki čuvajo mostove in stražijo zaklade.

Vendar se z zmaji borijo grški junak Jazon, sv. Jurij in nadangel Mihael v Janezovi Apokalipsi.

V tem prvotnem boju proti kaosu dobre sile potolčejo satanskega zmaja.

V moji animaciji v živo z naslovom *Chaos/Kaos* moški teče gor in dol po poti, ki izpisuje besedo "kaos".

Zdaj je napočil čas, da se ustavi in sooči s pošastjo ...

Že sedem let si prizadevam, da bi si privoščila drugi pogled na animacijo kot umetniško obliko: sestavljanje podobe, potem razdiranje, razkrivanje nevidnih gibov in skrivnostnih sporočil, ki se morda skrivajo pod statičnimi površinami.

Gledalca, ki si bo vzel čas, da poveže pike, čaka presenečenje in pol:

"*Ordo ab Chao*" – Red na osnovi kaosa ...

Solweig von Kleist, november 2010

ACCOMPANYING PROGRAMME

THE DRAGON CONSTELLATION

What do the City of London, the center of the financial world, and the city of Ljubljana have in common?

It's the dragons - guarding bridges and watching treasures.

But dragons are fought by the Greek hero Jason, St. Georges and the archangel Michael in the Apocalypse of Johannes.

In this initial "*Chaoskamp*" the good forces defeat the satanic dragon.

In my live animation piece "*Chaos*" a man is running up and down on a rolling path that writes the word "*chaos*".

Now the time has come for him to stop and face the monster...

For 7 years, I have attempted to take a second look at animation as an art form:

Constructing a picture, then breaking it up, unveiling invisible movements and secret messages that may hide under static surfaces.

The spectator who takes the time to connect the dots is in for some surprise:

"*Ordo ab Chao*" – Order out of Chaos...

Solweig von Kleist, November 2010



Začetek in konec
From Beginning to End





ZAČETEK IN KONEC

Posebne projekcije *Special Screenings*

S filmskimi projekcijami ob otvoritvi festivala napovedujemo retrospektivo avantgardnega filma in Fokus na Nemčijo ter predstavljamo rezidenčnega umetnika Priita Pärna.

The Opening Night's special screenings will introduce the Avant-garde Animated Film Retrospective and the Focus on Germany programme, with a special presentation of the artist in residence Priit Pärn.

FROM BEGINNING TO END

LJUBEZEN IN TATVINA / LOVE & THEFT

Andreas Hykade (Studio Film Bilder)

Nemčija/Germany, 2010, 35 mm, 6'49"



"In še vedno nosim darilo, ki si mi ga dala, zdaj je del mene, negoval sem ga in hranil, in z menoj bo ostalo do groba in potem do večnosti." (Bob Dylan)

"And I'm still carrying the gift you gave, It's a part of me now, it's been cherished and saved, It'll be with me unto the grave And then unto eternity." (Bob Dylan)



ZAČETEK IN KONEC

**ŽIVLJENJE BREZ GABRIELLE FERRI / ELU ILMA
GABRIELLA FERRITA / LIFE WITHOUT GABRIEL-
LA FERRI**

Priit & Olga Pärn (Eesti Joonisfilm)
Estonija/Estonia, 2008, 35 mm, 44'



Moški in ženska imata zapleteno ljubezensko življenje, polno erotične napetosti in despotske strasti. Njun sin, neprostovoljna priča vsemu, je v obupu je ujet v svojo sobo, kjer z glavo tolče v steno. Situaciji se umakne s pobegom v virtualni svet. A ko se moški neprikladno znajde zaprt ven, na balkon, v stavbo pride vlomilec. Istočasno se v sosednjem stanovanju vohuni pripravljajo na prisluškovanje skupini znanstvenikov.

FROM BEGINNING TO END



A man and a woman lead a complicated love life, filled with erotic tension and despotic passion. Their son is an involuntary witness to all this, cooped up despondently in his room banging his head against the wall. To get away from the situation, he escapes into a virtual world. But when the man finds himself inopportunately stuck out on the balcony of the apartment, a burglar gets into the building. At the same time, in a neighbouring apartment, spies are getting ready to listen in on a group of scientists.



ZAČETEK IN KONEC

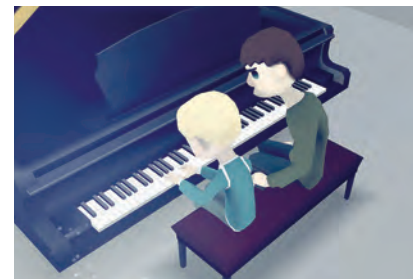
Posebne projekcije
Special Screenings

FROM BEGINNING TO END

SVET ZUNAJ / THE EXTERNAL WORLD

David O'Reilly (David O'Reilly/Henning Kamm@DetailFilm)

Irska, Nemčija/Ireland, Germany, 2010, digiBeta, 17'



Mlad fant se v veselju absurda nauči igrati klavir.

A young boy learns to play piano in a universe of absurdity.

288 *Zaključek festivala*
Closing Night



ZAČETEK IN KONEC

POTAPLJAČI V DEŽJU / DIVERS IN THE RAIN

Olga and Priit Pärn (Eesti Joonisfilm)

Estonija/Estonia, 2009, 35 mm, 23'20"



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 koticov. In velika ladja počasi tone v dežju. Nihče ne ve, kdaj je čas za zadnjo cigareto. Hipnotična meditacija o ljubezni in poželenju.

FROM BEGINNING TO END



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.



Delavnica Workshop

ZAČETEK IN KONEC

MEDVED BRUNDO / BRUNDO THE BEAR

Gal Šušteršič, Leon Modic, Luna Woele, Jan Vardellis, Tilen Vardellis, Rožle Deu, Melita Vizjak and Dijana Mujikanovič (Animateka/Camera-etc delavnica / workshop)
Slovenija/Slovenia, 2009, 3'56"



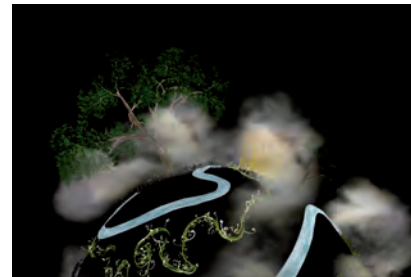
Predstavitev rezultatov produkcijske festivalske delavnice za otroke.

Presentation of festival children workshop production.

FROM BEGINNING TO END

DREAMS

Tijana Stankov
Srbija/Serbia, 2009, 4'03"
AnimaWeb 09 zmagovalec / winner



Predstavitev zmagovalnih filmov in predstavitev zmagovalnega filma natečaja AnimaWeb 10

Presentation of awarded films and presentation of the AnimaWeb 10 contest winning film



ZAČETEK IN KONEC

FROM BEGINNING TO END

*Nagrade
Awards*

**Nagrada občinstva Maestro® /
Maestro® Audience Award**

Denarno nagrado v višini 1000 evrov podeljuje MasterCard Europe / Monetary award in the amount of 1,000 Euros is presented by MasterCard Europe

**Nagrada Univerze v Novi Gorici za študentski film /
University of Nova Gorica Award for best student
film**

Denarno nagrado v višini 500 evrov podeljuje Univerza v Novi Gorici / Monetary award in the amount of 500 Euros is presented by the University of Nova Gorica

**Nagrada NLB Vite za otroški program Slon /
NLB Vita's Award for the Elephant Children's Programme**

Denarno nagrado v višini 1000 evrov podeljuje NLB Vita / Monetary award in the amount of 1,000 Euros is presented by NLB Vita

**Velika nagrada mednarodne žirije Maestro® /
Maestro® Jury Grand Prix**

Glavno nagrada festivala Animateka v višini 2000 evrov podeljuje MasterCard Europe / Animateka Festival Grand Prix in the amount of 2,000 Euros is presented by MasterCard Europe



Audio-vizualni koncert *Audiovisual Concert*

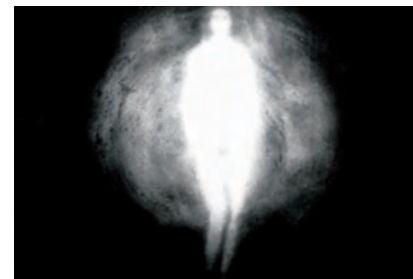
ZAČETEK IN KONEC

FROM BEGINNING TO END

IDEJA / L'IDÉE

Berthold Bartosch

Francija/France, 1932, 16 mm, 25'



Animirana pripoved o odzivu človeštva na ideale spremlja zgodbo umetnika, ki svoj abstraktni ideal pošlje v svet. Njegov umetniški koncept (simbolizira ga podoba ženskega akta) zavrnejo in izkoristijo oblastniki poslovnega sveta, religije in vojske. Kot jasno nakazuje naslov, Bartosch zaključí, da "ljudje živijo in umrejo za idejo ... Ideja je nesmrtna. Lahko jo zasledujemo, sodimo, prepovemo, jo obsodimo na smrt, a ideja bo v mislih ljudi še vedno živelá." Film temelji na istoimenski knjigi belgijskega umetnika Fransa Masereela, ki jo v celoti sestavljajo lesorezi.

An animated narrative on the theme of humanity's response to ideals, this film traces the story of an artist who sends his abstract ideal out into the world. His artistic conception (symbolized by the figure of a nude woman) is rejected and exploited by the ruling powers of business, religion and the military. As the titles make clear, Bartosch's conclusion is that "men live and die for an idea... the idea is immortal. You can persecute it, judge it, forbid it, condemn it to death. But the idea continues to live in the minds of men." The film is based on a book of the same title by the Belgian artist Frans Masereel, composed entirely of woodcuts.



ZAČETEK IN KONEC

FROM BEGINNING TO END

MAGIJA NEBA IN ZEMLJE / HEAVEN AND EARTH MAGIC

Harry Smith

ZDA/USA, 1962, 16 mm, 66'



Film *Magija neba in zemlje* (imenovan tudi Številka 12, Magični film ali Magični film neba in zemlje) je prvotno izšel leta 1957, potem pa je bil večkrat ponovno montiran, vse do zadnje različice leta 1962. Osnova za film so izrezane in animirane fotografije. Prvi del prikazuje zobobol junakinje, ki je posledica izgube zelo dragocene lubenice, potem pa obisk zobozdravnika in potovanje v nebesa. Sledi izpopolnjen prikaz nebes v smislu Izraela in Montreala. Drugi del prikazuje povratek na zemljo, potem ko jo Max Müller poje na dan, ko Edward VII posveti veliko londonsko kanalizacijo.

Heaven and Earth Magic (also called Number 12, The Magic Feature, or Heaven and Earth Magic Feature) was originally released in 1957, it was re-edited several times and the final version was released in 1962. The film primarily uses cut-out-animated photographs. The first part depicts the heroine's toothache consequent to the loss of a very valuable watermelon, her dentistry and transportation to heaven. Next follows an elaborate exposition of the heavenly land, in terms of Israel and Montreal. The second part depicts the return to Earth from being eaten by Max Müller on the day Edward VII dedicated the Great Sewer of London.



ZAČETEK IN KONEC

Compagnia d'Arte Drummatica ignia na Bartoscha in Smitha

Berthold Bartosch se je rodil na Češkem leta 1893 in se leta 1920 preselil v Berlin, kjer je kmalu srečal animatorko silhuet Lotte Reiniger; z njo je sodeloval pri filmu *Pustolovščine princa Ahmeda*. Leta 1930 je Bartosch v Parizu začel z delom na filmski adaptaciji *Ideje*, knjige lesorezov, ki jo je Frans Masereel objavil leta 1928. Masereel je Bartoschu sprva pomagal, vendar je po nekaj tednih opustil projekt, ko mu je postalo jasno, kako mukotrpno delo je animacija. Bartosch je naslednji dve leti delal sam. Na steklene plošče je s pomočjo neobstojnega črnila in mila izrisal 45.000 podob, ki so jih osvetljevale 100-vatne žarnice. Njegov studio je meril bornih deset krat dvanajst čevljev; polovico prostora so zasedale steklene plošče, ki so mu služile tudi kot delovna miza. Gola ženska v filmu ponazarja Idejo, golo resnico. *Ideja* pripoveduje zgodbo o njenem rojstvu; o tem, kako je Ideja zavrnjena in prisiljena, da se obleče; kako ščiti tiste, ki hrepenijo po spremembah; kako je natisnjena in posredovana svetu s pomočjo radia in časopisa; kako se naposled vrne k svojemu stvaritelju. Izvirno glasbeno spremljavo je napisal eden najpomembnejših francoskih skladateljev 20. stoletja Arthur Honegger in vključuje rabo povsem novega glasbenega instrumenta po imenu *Ondes Martenot*. Compagnia d'Arte Drummatica se je odločila napraviti novo glasbo za film, ki velja za enega najpomembnejših in najbolj politično angažiranih del v zgodovini animacije.

FROM BEGINNING TO END

Compagnia d'Arte Drummatica plays Bartosch and Smith

Berthold Bartosch was born in Bohemia in 1893, in 1920 he moved to Berlin, where he later met the silhouette animator Lotte Reiniger. Bartosch worked with her on the film *The Adventures of Prince Achmed*. In 1930 in Paris, Bartosch started working on the adaptation of *The Idea*, a book of woodcuts published by Frans Masereel in 1928. Masereel first worked with Bartosch, but after a few weeks he dropped out of the project after seeing how tedious animation was, so Bartosch continued working alone for two years to complete the animation. 45,000 images were animated on sheets of glass with washtinted blacks and soap, with 100 Watts light bulbs illuminating the work. His studio was 10 x 12 feet and half the space was filled with the sheets of glass which were disposed in some kind of workbench. The naked woman in the film represents The Idea, the naked truth. This tells the story of *The Idea* since it was created, how it is rejected and forced to dress in the world, how it protects the ones that want to make a change, how it is printed and finally presented to the world, through radio, newspaper etc. and in the end how it returns to its maker. The original soundtrack for this film was specially composed by one of the most important French composers of the 20th century: Arthur Honegger, using also for the first time a new instrument called *Ondes Martenot*. Compagnia d'Arte Drummatica has decided to make a new original soundtrack for the film that is one of the most important and politically engaged films in the entire history of animation.



ZAČETEK IN KONEC

FROM BEGINNING TO END

Harry Smith je bil filmar, slikar, muzikolog, etnograf, okultist, alkimist, založnik in še marsikaj drugega. Navzlic nenehnim finančnim tegobam (večino časa so ga vzdrževali prijatelji, med njimi Allen Ginsberg) mu je uspelo posneti približno dvajset eksperimentalnih, predvsem abstraktnih filmov. *Magijo neba in zemlje* je ustvarjal skoraj deset let, od zgodnjih 50-ih do leta 1962; ena od verzij filma je dolga celih šest ur. Ta neverjetni, v formalnem smislu pionirski filmski kolaž se ponaša s popolno odsotnostjo vsakršne konvencionalne pripovedne niti ali tematike, zato pa se njegov nadrealistični avtomatizem ponuja v nešteto možnih branj. Tej interpretativni "logiki" sledi tudi glasbena spremljava k filmu, ki jo bomo poslušali v živo.

Andrea Martignoni

Harry Smith was a filmmaker, painter, musicologist, ethnographer, occultist, alchemist, publisher and more. Despite constant financial problems (he was supported for the most part by his friends, including Allen Ginsberg), he managed to produce about twenty experimental and abstract films. He worked on *Heaven and Earth Magic* for almost ten years from the early 1950s until 1962, one version of the film is at least six hours long. This incredible collage film is completely devoid of conventional storyline and subject matter and its surrealist automatism can be interpreted in endless possibilities. The same logic of interpretation has been followed in music accompaniment, which will be played live.

Andrea Martignoni



ZAČETEK IN KONEC

FROM BEGINNING TO END

COMPAGNIA D'ARTE DRUMMATICA



Compagnia d'Arte Drummatica je glasbeni projekt, ki si ga je Mario Martignoni zamislil leta 1994, nato pa je zorel zlasti skozi najrazličnejša eksperimentiranja z ritmičnimi strukturami. Šlo je predvsem za ponovno odkrivanje zgodnjih zvokov različnih etničnih tradicij, za eksperimentiranje z zvoki brez pomoči elektronske opreme. Pomemben element tega zorenja je bila improvizacija, ki danes predstavlja rdečo nit vseh kompozicij skupine, pa čeprav se utegne zazdeti, da so določeni deli glasbe strukturirani vnaprej. Skupino trenutno sestavlja pet glasbenikov, za katerimi je že pet posnetih albumov in lepo število živih glasbenih spremljav k različnim, zlasti eksperimentalnim filmom.

Compagnia d'Arte Drummatica is a project started by Mario Martignoni in 1994 and matured through the experimentation of percussions in different bands. The focus was on the rediscovery of primeval sounds of various ethnic traditions, and the experimentation of sounds without the use of electronic equipment. Another characteristic of this research has been improvisation, which is the guiding force behind all composition, even though some part of it might appear more structured. At present, the project is composed of five musicians who have recorded five albums and performed live music accompaniment to various films, particularly experimental, at numerous occasions.

Glasbena spremljava v živo / Live music accompaniment: **Mario Martignoni** (bobni, tolkala / drums, percussions), **Diego Devincenzi** (kontrabas, električni bas, tolkala / double bass, electric bass, percussion), **Marco Venturi** (klavir, violina, tolkala / piano, violin, percussions), **Matteo Gabutti** (alt in tenor saksofon, električna kitara, tolkala / alto and tenor sax, electric guitar, percussions), **Giovanni Oscar Urso** (trobenta, električna kitara, tolkala / trumpet, electric guitar, percussions), **Andrea Martignoni** (slide kitara, tolkala, objekti / slide guitar, percussions objects).





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Tekmovalni program / Competition Programme: Igor Prassel v sodelovanju z/in collaboration with Rok Govednik

Evropski študentski tekmovalni program / European Student Competition Programme: Igor Prassel

Otroški program Slon / The Elephant Children's Programme: Martina Peštaj, Igor Prassel, Hana Repše

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/ University of Nova Gorica Award for Best Student

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DEADLINE
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FEATURE FILM EDITION / 31 MAY–5 JUNE 2011 / ZAGREB, CROATIA
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1-→9
OCTOBRE
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Cortometraggi italiani contemporanei Italian contemporary short-films

A N I M A Z I O N I

Michele Bernardi Blu Ericailcane Magda Guidi Niba/Matteo Giacchella Igor Imhoff Ignazio Morello Virginia Mori
Saul Saguatti/Audrey Coñaniz Donato Sansone Alice e Stefano Tambellini Gianluigi Toccafondo Virgilio Villoresi

The panorama of the animation in Italy presents authors of high level and originality. The selection that we propose shows vivacity and quality of the productions, mostly independent, realized with precise artistic vision.



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18.
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MAY 03 – 08, 2011



Veranstalter / Organizer:



Kooperationspartner / Cooperation Partners:





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BANJALUKA2011
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Deadline 31 July



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Zgodba o vrnitvi



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V petnajstih letih intenzivnega kritiskega življenja je André Bazin napisal 1370 člankov o mladi filmski umetnosti. Na koncu je iz gore popisanih papirjev izbral petinšestdeset esejev in zapisov, ki so si vedno znova, posamič in hkrati, zastavljali isto vprašanje: *Kaj je film?* Najpomembnejši med njimi so zbrani v tej knjigi.

Kljub svojim letom, kljub uhajanju gibljivih podob, kljub tvegani stavi na nedeljivost realnega, kljub neizogibni senci globokih in plodovitih protislovij, kljub temu, da odgovora na **koncu** ni bilo, vse dokler bo čez noč budnih sanj bežala svetloba, bo Bazinova misel ostala notranja samemu filmu.

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ANDRÉ BAZIN

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MARCEL ŠTEFANČIČ, JR.



Beleške
Notes

