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9th International Animation Film Festival Animateka 2012

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International Animated Film Festival Animateka 2012

Vsebina Contents

- 6 Pozdrav / Welcome**
- 8 Uvod / Intro**
- 14 Žirija / Jury**
- 20 Nagrade / Awards**
- 22 Tekmovalni program I / Competition Programme I**
- 26 Tekmovalni program II / Competition Programme II**
- 30 Tekmovalni program III / Competition Programme III**
- 34 Tekmovalni program IV / Competition Programme IV**
- 39 Evropski študentski tekmovalni program I / European Student Competition Programme I**
- 44 Evropski študentski tekmovalni program II / European Student Competition Programme II**
- 49 Evropski študentski tekmovalni program III / European Student Competition Programme III**
- 56 Slonov tekmovalni program I / The Elephant in Competition I**
- 59 Slonov tekmovalni program II / The Elephant in Competition II**
- 62 Slonov tekmovalni program III / The Elephant in Competition III**
- 65 Slonov tekmovalni program IV / The Elephant in Competition IV**
- 70 Vzhodnoevropska in srednjeevropska panorama I / Eastern and Central European Panorama I**
- 76 Vzhodnoevropska in srednjeevropska panorama II / Eastern and Central European Panorama II**
- 81 Svetovni jagodni izbor I / Best of the World I**
- 84 Svetovni jagodni izbor II / Best of the World II**
- 87 Svetovni jagodni izbor III / Best of the World III**
- ŽIRIJA SE PREDSTAVLJA / JURY PROGRAMME**
- 92 Julie Doucet: Predstavitev filmskega programa / Film programme presentation
- 97 Joanna Quinn: Predstavitev filmske retrospektive / Film retrospective presentation
- 102 Otto Alder: Predstavitev filmskega programa / Film programme presentation
- 108 Lea Zagury: Predstavitev filmskega programa / Film programme presentation
- 114 Michaela Pavlátová: Predstavitev filmske retrospektive / Film retrospective presentation
- CELOVEČERNI ANIMIRANI FILMI / ANIMATED FEATURE FILMS**
- 121 Gube / Arrugas / Wrinkles
- 122 Crulic – Potovanje na drugi svet / Crulic – Drumul spre dincolo / Crulic – The Path to Beyond
- 123 Dead But Not Buried
- 124 Dobri vojak Švejk / Dobrý voják Švejk / The Good Soldier Svejk
- 126 Roman o Lisjaku / Le roman de Renard / The Tale of the Fox
- SLON: VZGOJNO-IZOBRAŽEVALNI PROGRAM ANIMIRANIH FILMOV ZA ŠOLE IN DRUŽINE / THE ELEPHANT: EDUCATIONAL ANIMATION FILM PROGRAMME FOR SCHOOLS AND FAMILIES**
- 128 Družinski Slon: Ernest in Celestina (celovečerni animirani film za starše in otroke od 7. leta) / The Family Elephant: Ernest and Célestine (Animated Feature Film for Parents and Children Age 7 and over)
- 130 Slonova panorama / The Elephant Panorama: Slovaške risanke / Slovak Cartoons II
- 134 Slonova Panorama v Mariboru / The Elephant Panorama in Maribor

- 135 Slonove delavnice animiranega filma / The Elephant Animation Workshops
 137 Mali Slon / Little Elephant
 138 Mednarodni simpozij na temo animiranega filma in izobraževanja / International Symposium on Animated Film Education and Training

POSEBNE PREDSTAVITVE / SPECIAL PROGRAMMES

- 141 Retrospektiva Caroline Leaf / Caroline Leaf Retrospective
 145 Retrospektiva Animirani film in literatura / Animated Film and Literature Retrospective
 166 Fokus na Slovaško / Focus on Slovakia
 181 Evropske šole animiranega filma / European Animation Schools: VŠMU Bratislava
 188 Partnerski festivali / Partner Festivals: Interfilm International Film Festival
 193 Festivali v regiji / Regional Festivals: G-fest International Nature Film Festival
 196 Program "Cartoon d'Or 2012" / "Cartoon d'Or 2012" programme
 138 Zaključek festivala: Posebna projekcija / Closing Night: Special Screening

SPREMLJEVALNI PROGRAM / ACCOMPANYING PROGRAMME

- Razstave / Exhibitions
 202 Besede in podobe Julie Doucet / Julie Doucet's Words and Pictures
 203 Risbe iz filmov Joanne Quinn / Joanna Quinn's Drawings for Films
 204 Lars Fiske: stripovska razstava in album / Lars Fiske: Comics Exhibition and Comic Book

Okrogla miza / Round Table

- 205 Animirani film in literatura / Animated Film and Literature
 206 Animateka gre na izlet / Animateka on a Field Trip

Delovni zajtrki / Working Breakfasts

- 207 O animiranem filmu na Slovaškem / On Slovak Animated Film
 208 Pogovor s Caroline Leaf / Q&A with Caroline Leaf
 209 Masterclass z Joanno Quinn & Lesom Millsom / Joanna Quinn & Les Mills Masterclass
 210 Anima Mundi in brazilski animirani film / Anima Mundi & Animation Made in Brazil
 211 Slovenski dan / Slovenian day
 212 Srečanja z avtorji / Meet the Filmmakers
 213 Animirana zabava v klubu Gromka / Animated Party in Klub Gromka
 216 Delavnica risanja na steklo pod vodstvom Caroline Leaf / Paint-on-glass workshop by Caroline Leaf

218 INDEKS / INDEX

230 O FESTIVALU / THE FESTIVAL

Pozdrav Welcome

Gremo v kino in naprej!

Medtem ko je zunaj zapihal hladnejši veter, se v kinu že odvija vrča filmska jesen. Tudi letošnje poletje je bilo živahnejše kot običajno, in čeprav časi, ki prihajajo, ne prinašajo blagostanja, ohranjamo optimizem, saj je znano, da se v krizi prav kino dobro znajde. Naš cilj in poslanstvo bo tudi v takšnem okolju ohraniti kakovost in zagotavljati zadovoljstvo obiskovalcev. V stiski je potrebno malo, da človek izgubi glavo, a nič dosti več, da si ogreje srce. Kinodruženja ostajajo v Kinodvoru pomemben družabni splet in med njimi je Animateka gotovo nekaj posebnega. Ne le ker gre za edinstveno priložnost stika z animiranim filmom "po dolgem in počez", torej od zgodovinskega pregleda klasic in retrospektiv do najbolj aktualne sodobne produkcije, pač pa predvsem zato, ker je na Animateki še vedno in ospredju tudi stik z ustvarjalci, animatorji, gosti z vseh koncev sveta. Festival naj bo v prvi vrsti strokovna platforma za sveže žemljice, obenem pa živahno družabno omrežje za izmenjavo znanja, mnjenj, izkušenj, ne nazadnje pa tudi novih poslovnih vezi. V času, ki prihaja, postajajo odločitve o tem, kaj je pomembno in potrebno za stroko in kaj za ljudi, še toliko odgovornejše. A tisti, ki nam je ta odgovornost zaupana, si želimo, da bi nam z enako drznostjo prisluhnili tudi pri snovanju načrtov in strategij, ki krojijo in usmerjajo razvoj filmske kulture. Drugače povedano: da bi se filmsko-kulturna politika oblikovala na zrelejših, odgovornejših in strokovnih temeljih. Šele ko bomo dosegli konsenz načrtovalcev in izvajalcev, odgovornost za rezultate pa tako prvi kot drugi sprejeli brez fige v žepu, bo dobro mišljeno in narejeno tudi za ljudi. Danes žal nič ne kaže tako, zato bo izhod iz krize gotovo težavnnejši. A če jo

To the pictures, to the future!

While the wind outside is growing cold, cinemas have been home to a hot autumn film season. This year, summer came with more bustling spirit than it normally does, and although the times ahead promise no prosperity, we remain optimistic, knowing that in a time of crisis cinemas can manage just fine. Even in times like this, our goal and our mission will be to maintain our quality and ensure audience satisfaction. It takes very little for one to lose their head in times of distress, but little more to warm up their heart. Cine-gatherings in the Kinodvor cinema continue to build an important social web, with Animateka a special piece in the puzzle. Not just because this festival is a unique opportunity to enjoy animation lock, stock, and barrel i.e. all the way from a historical overview of classics and retrospectives to the latest productions, but mostly because contacts with authors, animators and guests from far and wide are still at the heart of what Animateka stands for. First and foremost, a festival should be a platform for the industry to see what is new, but at the same time a lively social network for an exchange of knowledge, opinions, experience as well as new business connections. In the time to come, decisions over what both experts and the audience find important and what they need have that much more responsibility attached to it. But those of us who are trusted with this responsibility would like to be allowed the same amount of daring in devising plans and strategies that shape up and direct the development of film. In other words, film and cultural policies should be based on more mature, responsible, and professional grounds. Only after a consensus is reached between policy makers and practitioners, and after

bo tudi tokrat kino dobro odnesel, se nam za gledalce še ni treba bati. Animateka je bila vedno prijazna za žep in njeni ustvarjalci so tudi letos radodarni s programom. Animacije, gostje in dogodki, narinzani v festivalskih dneh, nas bodo greli in navdihovali, ker je izbrani program nedvomno kakovosten, ker nas festival umešča na zemljevid svetovnega animiranega filma, ker je morje priložnosti za prijetna in strokovna kinodruženja, pa tudi zato, ker je v teh časih najpomembnejše vztrajati. Z letošnjo Animateko se bo v Kinodvoru počasi odvrtelo leto 2012, pred nami pa je okroglo leto 90. obletnice kina na Kolodvorski, v katerem bomo praznovali abrahama v Slovenski kinoteki, prvih deset let Animateke in prvo petletko mestnega kina Kinodvor. Zato brez zadržkov in zavor – pojďmo skupaj naprej!

Nina Peče, direktorica Kinodvora

both the former and latter accept responsibility for their results without a hidden agenda, audiences will consider it well-meant and done. As the current situation seems far from this, finding a way out of the crisis is bound to be more difficult. But if cinema pulls through unharmed once again, the number of filmgoers will not be a cause for concern. Animateka has always been a pocket-friendly festival, and its production team has always been lavish with programme; this year is no exception. Animations, guests and events, packed within a few festival days, will brighten up our lives and inspire us, because the selected programme comes with indisputable quality, because the festival puts us on the world animation map, because it provides a myriad of opportunities for pleasant and professional cine-gatherings, and because the key in times like this is to carry on. With this year's edition of Animateka, Kinodvor's 2012 will slowly come to an end. What follows is a year in which we celebrate the 90th anniversary of the opening of a cinema at Kolodvorska Street, 50 years of the Slovenian Cinematheque, 10 years of Animateka, and 5 years of the Kinodvor city cinema. Therefore, without let or hindrance – let us carry on together!

Nina Peče, Director of Kinodvor

Uvod Intro

Deveta Animateka – s festivalom proti nekulturni politiki ali zakaj se ne gremo kulturnega molka

Naslov letošnjega uvodnika je dovolj zgovoren, zato na tem mestu ne bom trošil črk za obračunavanje z neoliberalistično draljo, ki je odločena uničiti živo kulturo v Sloveniji. Letošnja produkcija je bila v vsej zgodovini festivala najbolj negotova. Nujno potrebna podpora je prišla z javnim razpisom Filmskega centra v zadnjem hipu, pravočasno pa so nas podprli vsaj predstavniki tujih veleposlaništev in kulturnih centrov, ki so zagotovili prisotnost pomembnih gostov. Vsekakor pa se moram posebej zahvaliti tudi našemu zvestemu sponzorju MasterCard Europe in novemu podporniku, podjetju T2, brez katerih bi festival izgubil nagradni sklad. Z letošnjim letom se izteka tudi štiriletna pogodba sofinanciranja s strani MEDIE in tako se je požrtvovalna festivalska ekipa znašla pred največjim izzivom doslej – kako načrtovati jubilejno deseto izvedbo festivala? Zato iskreno upam, da nas boste obiskovalci in obiskovalke festivala, ki berete ta uvodnik, še bolj podpri in nam z obiskom vili energijo za nove borbe.

Kaj nam torej prinaša deveta Animateka? Naj začнем s predstavljivo *all-star* gostov festivala Animateke 2012. **Caroline Leaf** bo za srečne izbrane vodila delavnico animiranega filma pod kamero, predstavila svojo retrospektivo ter pogled na umetnost animiranega filma. **Joanna Quinn** in **Les Mills** bosta odkrila tajne uspeha studia Beryl Productions International, ki omogoča nastanek visokokakovostnih humorističnih risanih animiranih filmov (prepričajte se z ogledom retrospektive), poleg tega pa je svetovno znan med naročniki animiranih reklam. V času festivala se bo dvorana Slovenske kinoteke spremenila tudi v galerijo, v kateri bodo razstavljenе originalne risbe za animirane filme Joanne

Animateka No 9 – Festival as opposition to uncultured policy, or why we refuse to practice cultural silence

The heading of this year's Intro is explicit enough to spare me the waste of space by clashing with the neoliberal riff-raff determined to put an end to vibrant culture in Slovenia. In the entire festival history, the production process has never been as unpredictable as this year. If indispensable public funds arrived in the last minute through a grant from the Slovenian Film Centre, foreign embassies and cultural centres, at least, provided timely support, ensuring the presence of important guests. Undoubtedly, special thanks go to our loyal sponsor MasterCard Europe as well as our new supporter, T2, without which the festival would be left with no prize money. This is also the last year of our 4-year funding contract with MEDIA. Therefore, the tireless festival team has found itself facing the biggest challenge to date – how to plan the jubilee 10th edition of the festival? My hope is that you, festival goers, who are reading these lines now, will continue to support us with your presence even more, providing us with the energy we need for new battles.

What can we say about the 9th edition of Animateka? Let me start by presenting the Animateka 2012 all-star guests. **Caroline Leaf** will run an under the camera animation workshop for a lucky few, and show her retrospective and her take on the art of animation. **Joanna Quinn** and **Les Mills** will reveal the secret achievements of Beryl Productions International, a studio known for high-quality hand-drawn comedy animations (come watch the retrospective to see for yourself) and a world-renowned producer of animated commercials. During the festival, the theatre of the Slovenian Cinematheque will turn into a part-time gallery, displaying

Quinn. Avtorica festivalskega plakata in celostne podobe je quebeška ustvarjalka stripov, grafik, risb in animiranih filmov **Julie Doucet**, ki nas bo počastila z razstavo svojih originalnih vizualij v Kinodvorovi galeriji, z izborom filmov, ki so vplivali na njeno umetniško kariero, in s slovensko izdajo stripa *Moj newyorski dnevnik* (Stripburger/Forum Ljubljana). Še ena velika dama svetovne animacije, **Michaela Pavlátová**, nas bo razvajala s svojo filmsko retrospektivo. Ob priložnosti njenega obiska bomo v sodelovanju z Lutkovnim gledališčem Ljubljana znova ponudili na ogled lutkovno predstavo Laila, ki je nastala po kultni web animirani seriji češke avtorice. Blažen med ženami bo filmski kurator in profesor **Otto Alder**, ki je poleg sokusiranja retrospektive Animirani film in literatura pripravil tudi predstavitev študentskih filmov z akademije v Luzernu.

Skozi seleksijsko site se je letos v tekmovanje za **nagrado občinstva in veliko nagrado mednarodne žirije** prebilo 43 avtorskih kratkih animiranih filmov s področja Srednje in Vzhodne Evrope. Med njimi so tako zmagovalci prestižnih mednarodnih festivalov kot tudi študentski diplomski filmi in pravenci. 42 izvrstnih evropskih študentskih animiranih del se bo v treh programih potegovalo za **nagrado za evropski študentski film**, ki jo letos skupaj podeljujeta Univerza v Ljubljani in Univerza v Novi Gorici.

Poleg usmerjenosti festivala v sodobno produkcijo Srednje in Vzhodne Evrope, evropske študentske filme ter s posebno skrbjo izbrane filme za otroke se Animateka posveča tudi podrobnemu zgodovinskemu pregledu razvoja animiranega filma (stop-motion animirani film, eksperimentalni animirani film, animirani film, glasba in

original drawings for animation films by Joanna Quinn. This year's festival artwork and identity was made by **Julie Doucet**, a Quebec-based comics artist, printmaker, illustrator and animation director, who will give us the privilege to see her original artwork in the Kinodvor gallery, show a selection of the films which have inspired her career as an artist, and launch the Slovenian edition of *My New York Diary* (published by Stripburger/Forum Ljubljana). **Michaela Pavlátová**, another big name of animation worldwide, will treat us to a retrospective of her films. To mark her visit, puppet show Laila, based on her legendary web animation series, will be brought back to life in cooperation with the Ljubljana Puppet Theatre. While enjoying his exclusively female company, film curator and professor **Otto Alder** will introduce the Animated Film and Literature retrospective, which he co-curated, and show a selection of films made by students of the Lucerne School of Art and Design.

In the running for this year's **Audience Award** and the **Animateka Festival Grand Prix** are 43 animated shorts from Central and Eastern Europe. The shortlisted films include winners from prominent international festivals as well as student graduation films and film debuts. 42 superb European student animation films, shown in three programmes, will compete for the **Award for Best European Student Animated Film**, presented collectively by the University of Ljubljana and the University of Nova Gorica.

Animateka is a festival focusing on contemporary production in Central and Eastern Europe, European student films, and very carefully selected children animations. In

zvok). Ob tem predstavljamo tudi nacionalne preglede produkcije animiranih filmov (Norveška, Poljska, Finska, Nemčija, Španija). V letu 2012 se osredotočamo na **Slovaško** in **Brazilijo**. **Fokus na Slovaško** (prije slovaški celovečerni animirani film, trije zgodovinski programi, televizijske risanke za otroke ter predstavitev smetane študentske produkcije bratislavsko akademije VŠMU) bo dopolnila projekcija sodobne brazilske kratkometražne animacije (program bo predstavila direktorica festivala Anima Mundi in naša zadnja žirantka **Lea Zagury**). Dvorana Silvana Furlana v Slovenski kinoteki je ključnega pomena za predstavitev zgodovinskih retrospektiv, s katerimi se festival Animateka ponaša že od nastanka. Letos z ponosom predstavljamo retrospektivo **Animirani film in literatura**. Mednarodna kuratorska ekipa vam v šestih programih kratkometražnih animiranih filmov ponuja eklektričen zgodovinski pregled součinkovanja literature in animiranega filma. Vsi ljubitelji in ljubiteljice Kafke, Andersenja, bratov Grimmi, Balzaca, Shakespeara, Čehova, Gogolja, Dostoevskega, Burroughsa, Bukowskega, Hobbesa in Jolyja bodo končno lahko v kinu gledali animirane tekste svojih priljubljenih pisateljev. V sklop retrospektive spada tudi celovečerni animirani film, s katerim odpiramo festival: drama o staranju z Alzheimerjevo boleznjijo **Gube** španskega režiserja Ignacia Ferrerasa temelji na izvrstnem stripovskem albumu španskega avtorja Paca Roca. Animateka zapolnjuje vrzel prikazovanja kakovostnih animiranih celovečercev v Sloveniji še z dvema draguljema. Zmagovalni celovečerec letošnjega festivala v Annecyju, animirani dokumentarec romunske režiserke Ance Damian **Crulic – potovanje na drugi svet**, je

addition to all this, the festival strives to give a detailed account of the history of animation (stop-motion animation; experimental animation; animation, music and sound). We also show national programmes summing up animation production of individual countries (Norway, Poland, Finland, Germany, Spain). In 2012, we are focusing on **Slovakia and Brazil**. The **Focus on Slovakia** (encompassing the first Slovak animated feature film, three programmes exploring its history, TV children cartoons, and 'best of' in student production at the VŠMU Academy in Bratislava) will be complemented by a screening of contemporary animated shorts from Brazil (presented by **Lea Zagury**, programme director of the Anima Mundi festival and our final jury member). The Silvan Furlan Hall in the Slovenian Cinematheque is crucial in showing retrospectives, something Animateka has prided itself on from the very beginning. This year, we proudly present the **Animated Film and Literature** retrospective. An international team of curators drew up six programmes of animated shorts, putting forth an eclectic historical overview of the interplay between literature and animation film. Fans of Kafka, Andersen, Brothers Grimm, Balzac, Shakespeare, Chekhov, Gogol, Dostoyevsky, Burroughs, Bukowski, Hobbes and Joly will finally get a chance to see texts written by their beloved authors animated for the big screen. The retrospective also includes an animated feature film, the opening film of this year's Animateka. **Wrinkles**, a drama by Spanish director Ignacio Ferreras about Alzheimer's disease in old age, is based on an outstanding comic book by Spanish author Paco Roca. To fill the gap in screenings of quality animated feature

srljiva pričoved romunskega državljanu Crulicu, ki je zaradi napake v sistemu umrl v poljskem zaporu. Ljubljanska publike je že imela priložnost spoznati kultnega britanskega režiserja Phila Mulloya, ki se tokrat na platno Kinodvora vráta s svojo politično nekorektno črno komedijo **Dead But Not Buried**.

V Kinoteki pa bomo retrospektivo pospremili z dvema klasičama filmske zgodovine. **Roman o Lisjaku** je drugi celovečerni film v svetovni filmski zgodovini, v katerem igrajo glavno vlogo lutke. Pionir Ladislas Starewitch in njegova hčerka Irene sta s svojim prvim animiranim celovečercem na hudomušen način priredila Goethejevo zgodbo *Reinecke Fuchs*, ki je tudi sama priredba srednjeevropskih francoskih povesti. Klasično novoletno češkoga satirika Jaroslava Haška s kulturnim anarhističnim vojakom Švejkom v glavni vlogi pa je adaptiral Starewitchev naslednik in velikan lutkovnega animiranega filma Jiří Trnka. **Dobri vojak Švejk** je groteska v treh delih, ki smesi prvo svetovno in vse ostale vojne.

V treh programih **Svetovnega jagodnega izbora** predstavljamo eklektično globalno selekcijo odličnih kratkometražnih animiranih filmov festivalske sezone 2011–2012, v programu **Cartoon d'Or** pa smetano lanskoletnje evropske produkcije. Letos v sklopu **Festivali v regiji** dajemo prostor novoustanovljenemu domaćemu festivalu G-fest Goričko, ki ponuja izbor animiranih filmov z okoljevarstveno tematiko. Programski direktor **partnerskega festivala** Interfilm Berlin, Heinz Hermanns, nam bo z izborom animiranih filmov predstavil to uspešno nemško institucijo.

Vzgojno-izobraževalni program animiranega filma Slon se kot vsako leto ponaša s štirimi **Slonovimi mednarodnimi**

films in Slovenia, Animateka brings another two treasures. **Crulic – The Path to Beyond**, an animated documentary by Romanian director Anca Damian and the winner of this year's Annecy festival, is an eerie story about Crulic, a Romanian citizen who dies in a Polish prison following a fault in the system. The audience in Ljubljana has already had a chance to meet the legendary British director Phil Mulloy, who now returns on the Kinodvor screen with his politically incorrect black comedy **Dead But Not Buried**.

The retrospective in the Slovenian Cinematheque comes with two classics from the film history. **The Tale of the Fox** is the second feature film in the history of cinema featuring puppets as lead characters. Together with his daughter Irene, Ladislas Starewitch, a pioneer in animation, made a witty adaptation of Goethe's *Reinecke Fuchs*, an adaptation of medieval French tales, to create their first animated feature film. Meanwhile, the classic short story by Czech satirist Jaroslav Hasek about the legendary anarchist soldier Švejk was adapted by Starewitch's successor Jiří Trnka, a master of puppet animation. **Good Soldier Švejk** is a grotesque in three episodes, ridiculing World War I and all other wars.

Three chapters of the **Best of the World** programme showcase an eclectic global selection of exquisite animated shorts from the 2011–2012 festival season, while **Cartoon d'Or** shows best-of in last year's European production. This year's **Festivals in the Region** presents a newly founded Slovenian festival G-fest Goričko, offering the pick of animation films about environmental issues. Heinz Hermanns, director of our **partner festival**

tekmovalnimi programi, v katerih bodo filmi tekmovali za nagrado **Giga+Nano**, ki jo podarja podjetje **T2. V Družinskom Slonu** letos predstavljam slovensko predpremiero antropomorfnega animiranega celovečerca **Ernest in Celestina** (Ernest & Célestine, 2012) belgijsko-francoske režiserske naveze Stéphane Aubier, Vincent Patar, Benjamin Renner. Film je adaptacija istoimenske ilustrirane pripovedi za otroke belgijske avtorice ilustracij in knjig za otroke Gabrielle Vincent, zato ga uvrščamo tudi v retrospektivo Animirani film in literatura. V času festivala bosta v Ljubljani in v Mariboru potekali tedenski produkcijski delavnici animiranega filma za otroke z mentorji italijanskega kolektiva Ottomani.

Ob filmskem programu bomo v sklopu devete edicije Mednarodnega festivala animiranega filma Animateka pripravili tudi **spremljevalne dejavnosti**. Dopoldanska festivalska druženja v Kinodvorovi kavarni so stalnica festivala in tako se bomo z avtorji filmov v tekmovalnem programu pogovarjali na **Srečanjih z avtorji**, na **Delovnih zajtrkih** bomo podrobno predstavili slovaški in brazilski animirani film ter se pogovarjali z velikima damama, ki sta z zlatimi črkami vpisani v zgodovino animiranega filma.

V času Animateke vas vabim, da vaše novoletno darilo kupite v festivalskem butiku.

Igor Prassel

Programski direktor festivala Animateka

Interfilm Berlin, brings a selection of animation films to tell more about this successful German institution.

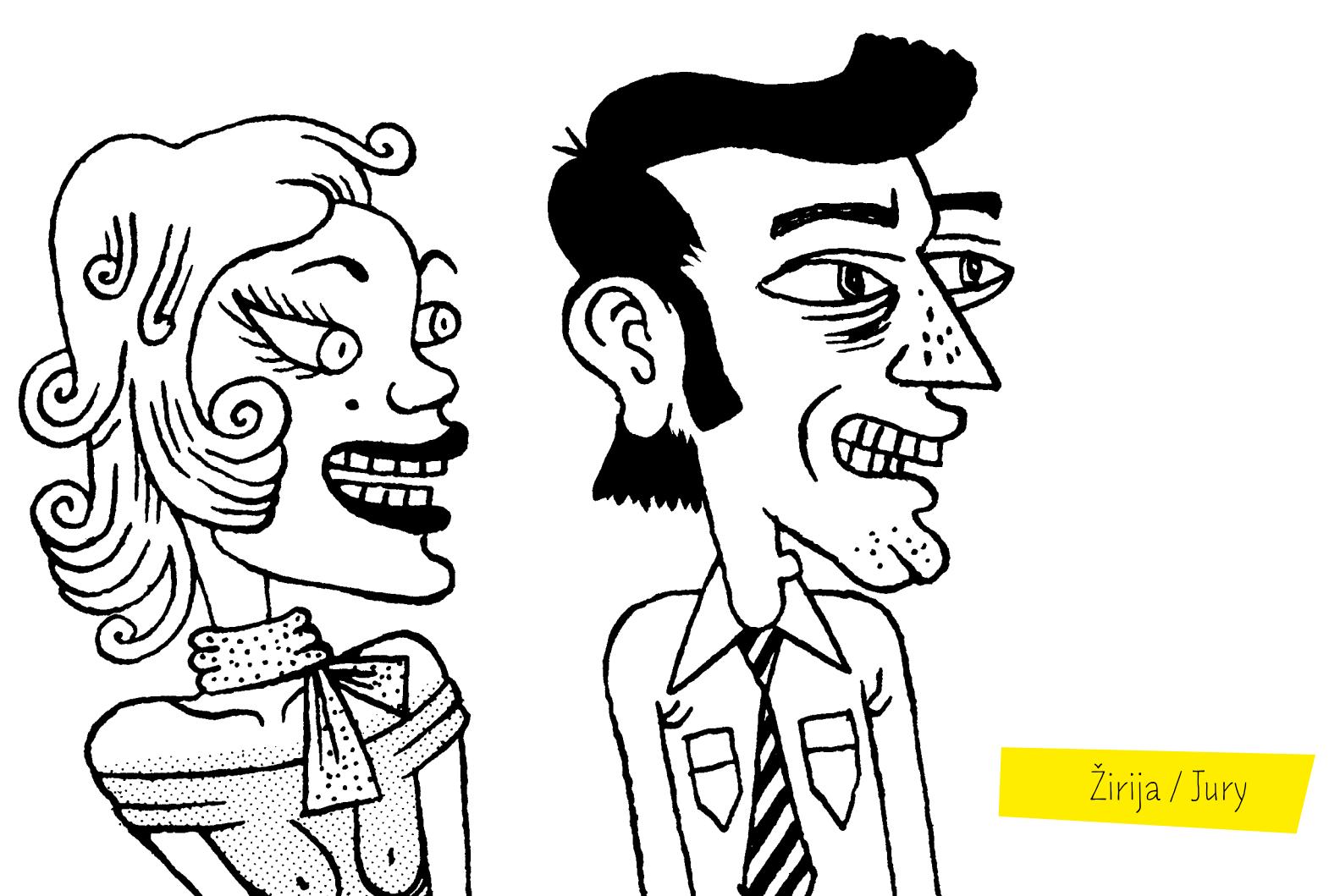
As each year, the **Elephant: Educational Animation Film Programme** boasts four **Elephant international competition programmes**, with films competing for the **Giga+Nano Award**, presented by **T2. The Family Elephant** brings the Slovenian *avant-premiere* of **Ernest & Célestine** (2012), an anthropomorphic animated feature film by Belgian-French directors' team Stéphane Aubier, Vincent Patar, Benjamin Renner. As an adaptation of the illustrated children book by the same name, written and illustrated by Belgian author Gabrielle Vincent, the film is also part of the Animated Film and Literature retrospective. During the festival, weeklong animation production workshops for children will take place in Ljubljana and Maribor, mentored by the Italian association Ottomani.

Films of the 9th edition of the International Animated Film Festival Animateka are complemented by various other **festival events**. Social mornings in the Kinodvor Café are one of the festival's regular features, giving you an opportunity to **Meet the Filmmakers** of the competing films, or enjoy **Working Breakfasts** to learn about Slovak and Brazilian animation and talk to our visiting masters, two of the greatest ladies in the history of animation.

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

Igor Prassel

Animateka Festival Programme Director



Žirija / Jury



Julie Doucet

Kanada

Julie Doucet, rojena leta 1965 v Montrealu, je študirala likovno umetnost, najprej na CÉGEP du Vieux v Montrealu, pozneje pa na Quebecški univerzi v Montrealu, kjer je diplomirala iz tiskarstva. V času študija se je začela ukvarjati s stripom in se pozneje popolnoma posvetila tej hecni umetniški obliki. Strip *Dirty Plotte* se je začel kot fotokopiran fanzin, ki je v francoščini in angleščini beležil njen vsakdan, njene sanje, strahove, fantazije ... Serija je v zvezku prvič izšla leta 1991 pri založbi Drawn & Quarterly. Kmalu za tem je Julie Doucet prejela prestižno nagrado Harvey za najobetavnnejši talent. Preselila se je v New York, nato pa še v Seattle. Po letu 1995 je tri leta preživela v Berlinu in v tem času je pri L'Association v Parizu izšel njen prvi strip v francoščini *Ciboire de criss*. Ko se je ob koncu 90. let vrnila v Montreal, se je odrekla mediju stripa in se vrnila k tisku. Lesorezi, linorezi, sitotisk in cela vrsta knjig umetnika. Sodelovala je pri mnogih skupinskih razstavah in leta 2006 v galeriji B-312 končno pripravila samostojno razstavo svojega tiskarskega dela. Julie Doucet zdaj piše in izdeluje kolaže. Večinoma.

Julie Doucet

Canada

Born in 1965 in Montréal, Julie Doucet studied Fine Arts, first at the junior college CÉGEP du Vieux Montréal, later at the Université du Québec à Montréal, where she completed a degree in printing arts. During her studies Julie Doucet took interest into drawing comics, and eventually devoted herself completely to that funny artform. Dirty Plotte began life as a photocopied fanzine, documenting in French and in English her day to day life, her dreams, angsts, fantasies... The series was first published in 1991 by Drawn & Quarterly, in the comic book form. Shortly afterwards she won the prestigious Harvey Award for Best New Talent. She left for New York City, then moved to Seattle. From 1995 she spent three years in Berlin, during which time L'Association in Paris published her first book in French: "Ciboire de criss". Returning to Montréal in the late 1990s, she abandoned the medium of comic books and went back to printing. Woodcuts, linocuts, silkscreen printing, followed by an abundant production of artist's books. She took part in many group exhibitions and, finally, in 2006 she had her own solo exhibition of her print work at the Galerie B-312. Julie Doucet now writes and makes collages. Mostly.

Joanna Quinn

Velika Britanija

Joanna Quinn je na Goldsmiths College na Univerzi v Londonu zaključila pripravljalni tečaj umetnosti, potem pa na Univerzi Middlesex študirala grafično oblikovanje. Tam je odkrila čarobnost animacije in s svojimi edinstvenimi risarskimi sposobnostmi hitro začela ustvarjati izjemno tekoče in dinamične animirane sekvence. Leta 1985 je s svojim partnerjem, producentom in piscem Lesom Millsom, ustanovila Beryl Productions in njuno sodelovanje še vedno traja. Joanna Quinn je v mednarodnem svetu animacije izjemno priznano ime. Prejela je več kot 90 mednarodnih nagrad, med katerimi so emmyji, bafta in nagrade žirij vseh večjih festivalov animiranega filma. Dva njena filma sta bila nominirana za oskarja. Z retrospektivo njenih del so jo počastili v številnih krajih po vsem svetu, med drugim v Rimu, Rio de Janeiru, New Yorku, Stuttgartu, Zagrebu, Hirošimi, Torontu, Montrealu, Göteborgu, Bradfordu, Cordobi, Tampereju, Ottawi, Valencii in na Tajvanu.

Joanna Quinn je predana pedagoginja ter prejemnica častnega članstva na Royal College of Art v Londonu in Univerzi Wales Newport in častnega doktorata na Univerzi Wolverhampton. Še vedno predava in vodi praktične delavnice na večjih univerzah in filmskih festivalih v Veliki Britaniji in drugod.

Joanna Quinn

UK

Joanna Quinn completed a foundation course in art at Goldsmiths College, University of London before studying for a BA in Graphic Design at Middlesex University. There she first discovered the magic of animation, quickly adapting her unique drawing abilities to produce beautifully fluid and dynamic animated passages. In 1985 she founded Beryl Productions with her partner, producer/writer Les Mills, and the couple have collaborated ever since. Joanna is now a highly acclaimed figure in world animation, having won over 90 international awards, including Emmys, Baftas and Jury prizes at all the major animation festivals. Two of her films have received Oscar® nominations. She has been honoured with retrospectives of her work in all over the world including Rome, Rio de Janeiro, New York, Stuttgart, Zagreb, Hiroshima, Toronto, Montreal, Gothenburg, Bradford, Cordoba, Tampere, Ottawa, Valencia and Taiwan.

Joanna is a committed educator and is an Honorary Fellow at the Royal College of Art, London and University of Wales Newport and Honorary Doctor at the University of Wolverhampton. She continues to lecture and do practical workshops at major universities, film festivals in Britain and abroad.





Otto Alder

Švica

Otto Alder deluje kot programski vodja festivalov po vsem svetu ter član žirij in komisij številnih festivalov animiranega filma (Hirošima, Annecy, Jekaterinburg, Ottawa, Leipzig, Turku, Brisbane, Rim, Zagreb, Teheran, Seul, KROK, Stuttgart, Dalian, Tampere, Espinho, Kijev, Šanghaj, Fantoche, Moskva ...). Bil je direktor Mednarodnega festivala animiranega filma v Stuttgartu (med letoma 1987 in 1992), od leta 1993 do 2007 pa direktor programa animiranega filma na Leipziškem festivalu, kjer je zasnoval sekcijo animiranega dokumentarnega filma (Animadoc). Ustanovil je festival Tough-Eye (Turku, Finska) in mednarodni festival Animated Dreams (Talin, Estonija). Bil je tudi soustanovitelj in eden od direktorjev Mednarodnega festivala animiranega filma Fantoche (med letoma 1994 in 2005). Alder ustvarja tudi svoje filme in fotografije, poleg tega pa od leta 2002 poučuje zgodovino filma in animacije na Univerzi za umetnost in oblikovanje v Luzernu, kjer je profesor na oddelku za animacijo. Leta 2009 je ustanovil in vodil LIAA (Mednarodno akademijo za animacijo v Luzernu). Od leta 1988 je član združenja ASIFA (med letoma 1993 in 1998 član predsedstva), od leta 2002 združenja Society for Animation Studies, poleg tega pa tudi švicarske filmske akademije in azijsko-paciške filmske akademije.

Otto Alder

Switzerland

Otto Alder has been serving as a programme curator for festivals all over the world and as a member of juries and selection committees at many animation festivals (Hiroshima, Annecy, Yekaterinburg, Ottawa, Leipzig, Turku, Brisbane, Rome, Zagreb, Tehran, Seoul, KROK, Stuttgart, Dalian, Tampere, Espinho, Kiev, Shanghai, Fantoche, Moscow, etc.). He was running the Stuttgart International Animation Film Festival (1987 to 1992), was director of the animation programme at the Leipzig Festival from 1993 to 2007, where he established the animated documentary (Animadoc) section. He established the Tough-Eye Festival (Turku) and the international festival Animated Dreams (Tallinn). He was also co-founder and co-director of Fantoche International Animation Festival (1994 to 2005). Besides making his own films and photographs, he has been teaching since 2002 history of moving images and animation history at Lucerne University of Art & Design, where he is professor at the animation department. In 2009 he established and directed LIAA (Lucerne International Animation Academy). Alder is a member of ASIFA since 1988 (director of board 1993–1998), of Society for Animation Studies since 2002, member of the Swiss Film Academy and also of the Asia Pacific Screen Academy.

Lea Zagury

Brazilija

Lea Zagury je leta 2003 soustanovila brazilski festival Anima Mundi, ki ga vodi že od njegove prve izdaje. Kot grafična oblikovalka, ljubiteljica glasbe in plesalka se je odločila, da je animacija zarjo najboljša možna kombinacija teh vrst. Leta 1986 se je udeležila pripravnštva na področju animacije, ki sta ga organizirala brazilska vlada in kanadski NFB. Leta 1990 je na California Institute of the Arts magistrirala iz eksperimentalne animacije. Po vrnitvi v Brazilijo je sorežirala dolgometražni dokumentarec in zanj ustvarila animacije ter režirala televizijsko serijo Anima Mundi. Trenutno jo zanimajo predvsem smeri, v katere se animacija razvija v povezavi s performansom in novomedijskimi platformami.

Lea Zagury

Brazil

Lea Zagury co-founded and has directed ANIMA MUNDI Festival in Brazil since its first edition in 2003. As a graphic designer, a music lover and a dancer, she decided that animation was the perfect art form to combine all these arts. In 1986, she took part in an animation internship organized by the Brazilian Government and the NFB of Canada. In 1990, she graduated with an MFA in Experimental Animation from California Institute of the Arts. Back in Brazil, she co-directed and did animation for a feature documentary and has been directing ANIMA MUNDI TV series. At the moment, she is very interested in the paths that animation is taking through performances and the new media platforms.





Michaela Pavlátová

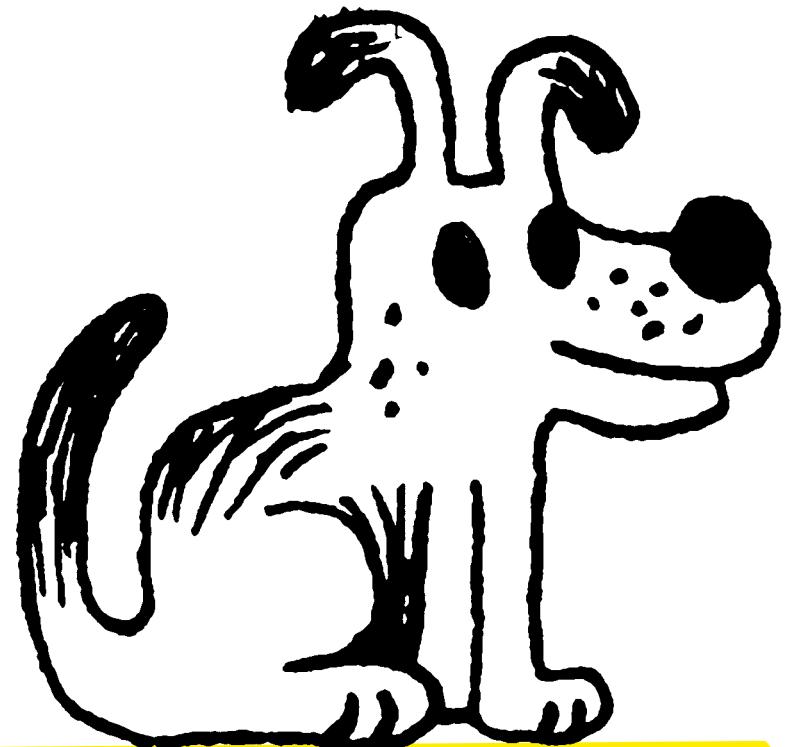
Češka

Michaela Pavlátová se je rodila v Pragi na Češkem. Na VSUP, praški Akademiji za umetnost, arhitekturo in oblikovanje, je študirala animacijo. Kot režiserka animiranih filmov je za svoje filme osvojila številne nagrade na mednarodnih filmskih festivalih, med drugim nominacijo za oskarja za film *Reci, reci, reci*, veliko nagrado v Montrealu in priznanja v Berlinu, Tampereju, Hirošimi in Stuttgartu. Vrsto nagrad je prejela za kratki animirani film *Repete*, med drugim veliko nagrado na Mednarodnem festivalu animiranega filma v Hirošimi in zlatega medveda v Berlinu. Leta 2006 je v sodelovanju z ilustratorjem Vratislavom Hlavatyjem ustvarila animirani film *Živalski karneval*, ki je osvojil veliko nagrado v Espinhu. Pred kratkim se je kot režiserka lotila igranega filma in leta 2008 zaključila svoj drugi igralni celovečerec *Nočne ptice*. Toda njena ljubezen do animiranega filma ostaja in Pavlátová še vedno ustvarja tudi na tem področju. Za film *Tramvaj* je na festivalu v Anneciju leta 2012 prejela glavno nagrado in nagrado FIPRESCI. Ukvarya se tudi z ilustracijo in poučevanjem na področju animacije. Živi in dela v Pragi.

Michaela Pavlátová

The Czech Republic

Michaela Pavlátová was born in Prague, Czech Republic. She studied animation at VSUP, Academy of Arts, Architecture and Design in Prague. As an animation film director, her films have received numerous awards at international film festivals, including an Oscar nomination for *Reci, reci, reci / Words, words, words*, the Grand Prix in Montreal, and accolades at Berlin, Tampere, Hiroshima, Stuttgart. Her short animated film *Repete*, has also won a series of awards including the Grand Prix at the International Animation Festival Hiroshima and Golden Bear in Berlin. In 2006 she made the animated film *Carnival of animals*, together with illustrator Vratislav Hlavaty, which won Grand Prix in Espinho. Recently she turned into live action films as a director, in 2008 she finished her second live action feature film *Night Owls*. Aside from that she still loves animation and continues to make animation films as well. (*Tram* won the Annecy Cristal as well as FIPRESCI award at the Annecy festival 2012). She also makes illustrations and teaches animation. Michaela lives and works in Prague.



Nagrade / Awards

Nagrade Awards

VELIKA NAGRADA MEDNARODNE ŽIRIJE MAESTRO®

Glavno nagrado festivala Animateka v višini 2000 evrov podeljuje MasterCard Europe.

NAGRADA GIGA + NANO ZA OTROŠKI PROGRAM SLON, KI JO PODARJA T2

Denarno nagrado v višini 1000 evrov podeljuje T2.

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

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

NAGRADA OBČINSTVA MAESTRO®

Denarno nagrado v višini 1000 evrov
podeljuje MasterCard Europe.

MAESTRO® JURY GRAND PRIX

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

GIGA + NANO AWARD FOR THE ELEPHANT CHILDREN'S PROGRAMME, DONATED BY T2

Monetary award in the amount of 1,000 Euros is
presented by T2.

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

Monetary award in the amount of 1,000 Euros is
presented together by the University of Nova Gorica
and University of Ljubljana.

MAESTRO® AUDIENCE AWARD

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



Tekmovalni program / Competition Programme

Tekmovalni program I Competition Programme I

ROJEN JE ORAKELJ ... / PROHVTI SÜND...? / ORACLE IS BORN...?

Rao Heidmets (ÖÜ Nukufilm)
Estonija/Estonia, 2011, HD, 13'



Človek je suženj svoje domišljije. Pot iz tega je dolga in naporna in zanjo je potreben dober spomin.

Human being is the slave of his imagination. It is a long and complicated journey of finding the way out of it and it requires a good memory.

POPLAVA / FIUMANA / FLOOD

Julia Gromskaya (Julia Gromskaya)
Italija/Italy, 2012, digiBeta, 5'20"



Dekle ob oknu med čakanjem na svojega moškega opazuje minevanje časa, ples letnih časov.

A girl at the window watches the passing of time, the waltz of seasons, waiting for her man.

IN VINO VERITAS

Aneta Kyrsová Žabková (FAMU)
Česka/Czech Republic, 2012, digiBeta, 10'13"



Ženska se pripravlja na snidenje s prijateljicami, ki jih ni videla 25 let. Vse gre narobe. Nagajajo ji lasje, motijo jo otroci, mož je ves čas v napoto, mačka pa uničuje vse na dosegu svojih šap. Vrh vsega jo napade še pobesnel netopir!

A woman is preparing for a reunion with her girlfriends after 25 years. But everything seems to be going wrong. She cannot fix her hair, the children are bothering her, her husband is constantly in her way and the cat keeps destroying everything within its reach. And to cap it all, she is attacked by a furious bat!

V ZAČETKU ČASA / PRIČA S POČETKA VREMENA / IN THE BEGINNING OF TIME...

Božidar Trkulja (Bonobostudio)
Hrvaška/Croatia, 2012, HD, 10'

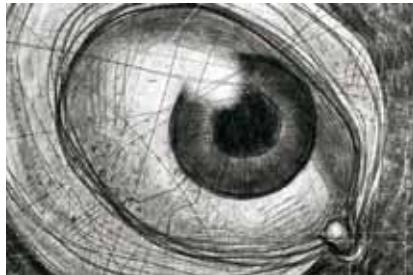


Vasi grozi velika nevarnost. Prebudil se je mitološki zli duh Garmah, ki prinaša večno temo. Plemenškega šamana viderje mitološko pošasti vznemiri, zato izbere mladega bojevnika, ki mora na konec sveta po Belo dekle. Samo ona mu lahko pomaga poraziti večno temo. Pot je tvegana, časa je malo, vaški šaman pa rad govoril.

A large threat is menacing the village. The mythical demon Garmah has awoken, bringing utmost darkness. The tribe shaman, disturbed by the vision of the mythical monster, chooses a young warrior to go to the end of the world and find the White Girl, the only one who can help him defeat eternal darkness. The journey is uncertain, time is scarce and the village shaman is talkative.

MORDA SE SRĘCAVA, MORDA NE / GALIM SUSITIKTI, GALIM NESUSITIKTI / WE MAY MEET, WE MAY NOT

Skirma Jakaite (Vilnius Art Academy)
Litva/Lithuania, 2011, HD, 7'40"



Zgodba o komunikaciji med materjo in hčerjo, v kateri strah pred sočenjem z resničnostjo pripelje do tragičnih posledic.

A story of communication between mother and daughter, where the fear to confront reality leads to tragic consequences.

ODDALJENOST / DISTANCE / DISTANCE

Marcin Wojciechowski (Polish Filmmakers Association / Telewizja Polska / Anima Art Foundation)
Polska/Poland, 2012, HD, 9'12"



Oddaljenost – samotnost, ločenost, odtujenost, razdrobljenost ... Eksperiment, ki brez anekdot ali dramaturških zapletov združuje medija filma in gibljive grafike. Dva človeka in prostor med njima.

Distance – remoteness, detachment estrangement, disintegration... An experiment that integrates the media of film and motion graphics without any anecdotes or dramatic twists. Two people and the space between them.

TIHI-UM / SILENZIOSA-MENTE / SILENT-MIND

Alessia Travaglini (Fondazione Milano)
Italija/Italy, 2011, HD, 5'06"



Namen je prikazati sanje in nočne more s pomočjo "metafore videnja", ki prikazuje obrise sveta onkraj realizma.

The idea is to tell dreams and nightmares through a 'metaphor of vision' that shows the shapes of the world beyond the realism.

THE BACK ROOM

Michael Kren, Mirjam Baker (Mirjam Baker and Michael Kren)
Avstrija/Austria, 2011, HD, 5'55"



Črn zaslon. Odprejo se vrata. Svetloba z notranje strani razkrije obris moškega. Ta vstopi v prazen, propadajoč prostor z orumenelimi tapetami. Skozi edino okno se odpira pogled na borno drevo, za njim pa opustelo mesto. Nenadoma se vrata zaloputnejo in zaprejo edini izhod.

Black Screen. A door opens. Light from the inside illuminates the silhouette of a man. He enters an empty, run-down room with yellowed wallpaper. The view outside the single window reveals a sparse tree in front of a desolate city. Suddenly the door closes shut barring the only way out.

PAPER SCRATCH

Brane Solc
Slovenija/Slovenia, 2012, HD, 2'10"



Preprosto igračkanje s papirjem in uživanje v mečkanju, raztezanju, praskanju, animiranju.

Simply playing with papers, and having fun with smashing, stretching, scratching, animating.

VELIKA HIŠA / SUUR MAJA / BIG HOUSE

Kristjan Holm (Slimviburlane)
Estonija/Estonia, 2011, HD, 10'24"



Nekoga povsem običajnega toplega poletnega večera se prebivalci povsem običajnega stanovanjskega bloka po naključju zberejo na dvorišču. Človek z dvomljivimi nameni dogodek izkoristi in konec je precej pričakovan.

On a totally ordinary warm summer night the residents of a totally ordinary apartment house happen to gather in the yard. A citizen of questionable motives takes advantage of the situation and the ending of course is quite expectable.

Tekmovalni program II Competition Programme II

KINEFAKTURA

Marcin Giżycki (Kinefaktura)
Poljska/Poland, 2012, HD, 3'15"



Tri animirane variacije na delo Henryka Berlewija z naslovom *Mechanofaktura. Dynamic Contracts* iz leta 1924, ki temeljijo na umetnikovih lastnih namigih.

Three animated variations on Henryk Berlewi's 'Mechanofaktura. Dynamic Contrasts' of 1924 based on some hints given by the artist himself.

OB POTI / CHEMIN FAISANT / ALONG THE WAY

Georges Schwizgebel (Studio GDS/RITA Production)
Švica/Switzerland, 2012, DCP, 3'30"



Slike, ki delujejo po principu ruskih matrošk, nas popeljejo skozi drveči tok misli nekega romarja, samotnega popotnika.

Through paintings that interact on the principle of Russian dolls, we are drawn along the swirling path of the thoughts of a pilgrim, a solitary walker.

OČE / FATHER

Ivan Bogdanov, Moritz Mayerhofer, Asparuh Petrov, Veljko Popović, Rositsa Raleva, Dmitry Yagodin (Compte Collective/Bonobostudio/Eyecatch Productions)
Bolgarija, Hrvaška, Nemčija/Bulgaria, Croatia, Germany, 2012, HD, 16'30"



Kdaj ste nazadnje govorili z očetom? Ga boste kdaj povprašali o tistih stvareh, ki so vas prizadele?

When did you last talk to your father? Will you ever ask him about those things that hurt you?

DJUMA

Michele Bernardi (Michele Bernardi)
Italija/Italy, 2012, HD, 3'50"



Djuma je divji fant, ki ga je v gozdu vzgojil trop volkov. Njega pa bolj kot življenje v skupnosti privlači svoboda.

Djuma is a wild boy, brought up in the forest by a pack of wolves. But he is more attracted to freedom than living in a group.

DUST & GLITTER

Michaela Čopíková (ové pictures)
Slovaška/Slovakia, 2011, 35mm, 11'15"



Dust & Glitter je preprosta zgodbica o dveh posameznikih iz različnih okolij, ki živita drug ob drugem, vendar nikoli nimata neposrednega stika. Navdih za film so bili San Francisco in njegovi prebivalci.

Dust and Glitter is a simple story about two people from different environments who live next to each other but never communicate directly. A film inspired by the city of San Francisco and its inhabitants.

DUHOVI KLAVIRJA / SKRZATY FORTEPIANU / SPIRITS OF THE PIANO

Magdalena Osinska (Breakthru Films)
Połjska/Poland, 2011, HD, 3'



Nenavadni, čudoviti duhovi oživijo leteči stroj, ki je treščil na pečino.

Weird and wonderful spirits bring the flying machine, which has crashed on the cliffs, back to life.

SOBA ŠTEVILKA 69 / CHAMBRE 69

Claude Barras (Helium Films)
Švica/Switzerland, 2012, DCP, 3'



Cesta sredi puste puščave. Na parkirišču pred motelom ustavi avto. Iz njega izstopi moški s kartonsko škatlo in odhiti v sobo številka 69.

A road in an arid desert. A car pulls off on the parking of a motel. A man holding a cardboard box comes out of it and rushes into the room number 69 of the motel...

WE USED TO CALL IT: MOON.

Marko Tadić (Marko Tadić)
Hrvaška/Croatia, 2011, digiBeta, 4'15"



Včasih sta bili na nebu dve luni, potem pa je bila ena odstranjena. Ta dokument je nekakšen dokaz, vendar je bil do danes žrtev cenzure in zato pozabljen, potrjuje pa obstoj druge lune.

There used to be two moons in the sky and now one of them has been removed. This document is a sort of a proof that has been censored until today and thus forgotten. It proves the existence of the second moon.

**KAJ SE ZGODI, ČE OTROCI NE JEDO
JUHE / CO SIĘ DZIEJE, GDY DZIECI NIE
CHCĄ JEŚĆ ZUPY / WHAT HAPPENS
WHEN CHILDREN DON'T EAT SOUP**

Paweł Prewencki (University of Arts Poznań)
Poljska/Poland, 2011, BetaSP, 8'31"



Otroka, ki sta v dedkovem varstvu, sedita pri mizi in se mučita z juho. Ker nočeta jesti, žlico s težavo nosita k ustom in iščeta način, kako bi pobegnila od mize. Ko se odprejo vrata in prostor zažari v močni svetlobi, stičeta ven in se znajdetva v povsem drugačni resničnosti.

Two siblings watched by their grandfather sit at the table and struggle to finish their soup. The children don't want to eat, they scoop the soup up reluctantly, looking for a possible way to break free from the table. When the door opens, and the bright light hits the room, the children run out and find themselves in a completely different reality.

VILLA ANTROPOFF

Vladimir Leschiiov, Kaspar Jancis (Lunohod/Joonisfilm)
Latvija, Estonija/Latvia, Estonia, 2012, HD, 13'



Človek nima česa izgubiti, razen svojih sanj. Da bi jih uresničil, se poda na nevarno pot. Toda njegov cilj ni tak, kot se zdi.

A man has nothing to lose except his dream. To make his dream come true the man embarks on a dangerous journey. But his destination is not what it seems.

MAČKA / MAČKA / THE CAT

Goran Stojnić (3D2D Animatori)
Hrvatska/Croatia, 2012, HD, 9'21"



Kratka zgodba o treh povsem različnih bitjih – mački, storki in ptiču.

Morda pa si kljub vsemu niso tako različni? Ko gledalec spreminja mačko, postaja jasno, da tvoja dejanja ne spremirajo samo tvojega vedenja, ampak tudi tvoj videz.

A short story about three completely different beings - a cat, an old woman, and a bird. Or maybe not so different after all? While the viewer follows the cat character, it becomes clearer that one's actions can alter not only one's behavior, but also their physical appearance.

Tekmovalni program III Competition Programme III

PAPIRNATA ŠKATLA / PAPIEROWE PUDEŁKO / PAPERBOX

Zbigniew Czapla (Zbigniew Czapla)
Połska/Poland, 2011, digiBeta, 9'



V papirnati škatli iz režiserjeve hiše, ki jo je razdejala poplava, so shranjene vse družinske fotografije. Uničene od vode in blata postajajo iz dneva v dan bolj neprepoznavne. Avtor jih vsakih nekaj tednov preslikava, da bi rešil vsaj del družinske zgodovine, ki jo predstavljajo.

A paper box taken out of the director's house that was destroyed by flood contains all the family photographs. Tainted by water and mud, they become less and less decipherable with each day. The author scans them every few weeks, thus trying to save at least part of the family history that they present.

MICHAEL POLLAN'S FOOD RULES

Marija Jaćimović, Benoît Detalle (Marija Jaćimović & Benoît Detalle)
Srbija/Serbia, 2012, HD, 2'13"



Kratki stop-motion film, ki igriivo animira semena, zelenjavlo, piškote in pokrovko ob podlagi modrih in preprostih besed nagrajenega pisatelja, novinarja in prehrambnega aktivista Micheala Pollana. Film, ki sta ga Marija Jaćimović in Benoît Detalle ustvarila – kako primerno – na kuhinjski mizi, bo vzbudil tek vsem, ki želite postati bolj pozorni na to, kaj jeste in na kakšnem planetu živite.

A short stop-motion film that playfully animates seeds, veggies, cookies and popcorn to the wise and simple words of award-winning author, journalist and food activist Michael Pollan. Made, quite fittingly, on a kitchen table by Marija Jaćimović and Benoît Detalle, it acts like an appetizer to anyone willing to become more mindful of the food they eat and the future of the planet we live in.

KRONIKA OLDŘIČHA S. / KRONIKA OLDŘIČHA S. / CHRONICLE OF OLDRICH S.

Rudolf Smid (Anima/AniFest)
Česka/Czech Republic, 2011, HD, 17'27"



Med letoma 1981 in 2005 je češki pisatelj Oldřich Sedláček beležil enostavčna dnevna opažanja o rutinskem dogajaju v njegovem malem mestu v hitro razvijajoči se državi in preostalem svetu. Šaljivo izvirna animacija spreminja Sedláčkovo eklektično razglabljanje o lokalnih čenčah, vzgoji otrok ter križih in težavah življenja v sovjetskem obdobju in po njem.

Between 1981 and 2005, Czech writer Oldřich Sedláček recorded single-sentence, daily observations about routine events in his small town and in a rapidly-evolving nation and world beyond. Amusingly creative animation accompanies Sedláček's eclectic musings on hometown buzz, raising children and the vicissitudes of life during and after the Soviet era.

ZMRZNJENA ČOKOLADNA MIŠ / TOPO GLASSATO AL CIOCCOLATO / FROSTED CHOCOLATE MOUSE

Milkeyes (Milkeyes)
Italija/Italy, 2011, HD, 2'40"



Sanjski, temačen in nadrealističen svet, v katerem elementi v neskončnem krogu prehajajo drug v drugega. Trpeče figure, postavljene pred ozadje naključnega čečkanja in kratkih zabeležb, se poskušajo osvoboditi. Ptice zaprhuatajo in razpadejojo, ribe se iz obeh strani prebijajo čez zaslon.

Dreamlike, dark and surreal vision in which elements swirl around in an endless loop. Tormented figures try to disengage against a backdrop of random scribbles and quick notes. Birds flutter and break up and fish manoeuvre across the screen from both sides.

AFTERNOON

Izabela Plucińska (Clay Traces)
Poljska/Poland, 2012, HD, 3'



Afternoon je dvojni komentar enega samega trenutka, ki se zgodi med moškim in žensko. Čeprav sta oba povsem zatopljena v svoje opravke in ni videti, da bi opazila še kaj drugega, se ob nepričakovanim dogodku nenadoma spet spogledata. Kako dolgo bo trajal ta dragoceni trenutek?

"Afternoon" is a two-part commentary on one single moment shared by a man and a woman. Although each of them is completely engaged with their own activities and doesn't seem to notice anything else, all of a sudden, owing to an unexpected incident, a couple will look towards one another once again. For long will this precious moment last?

MONSIEUR L'ASSASSIN X

Lynn Devillaz, Antonio Veiras (Helium Films)
Švica/Switzerland, 2012, DCP, 9'20"



Linda je deklica, ki je drugi otroci in njena družina ne sprejemajo. Živi v malem mestu, po katerem se klati serijski morilec. Nekoga dne na ulici vidi čudnega človeka s torbo, iz katere visi roka.

Linda is a little girl rejected by other children and by her family. She lives in a small town where a serial killer is prowling. But one day, she sees a strange character on the street carrying a bag with an arm hanging out of it.

SUNNY AFTERNOON

Thomas Renoldner (Thomas Renoldner)
Avstrija/Austria, 2012, 35mm, 6'45"



Sunny Afternoon je soočenje avantgardnega filma s pop videom in analiza tega, čemur bi lahko rekli klasične preference in tabuki obeh žanrov. Andi Haller je na podlagi besedila, ki ga je avtor napisal pri 25 letih, ustvaril glasbeni aranžma, ki odlično ponazarja omenjene osnovne pristope.

SUNNY AFTERNOON is the confrontation of an 'avantgarde-film' with a 'pop-video' and the analysis of what might be regarded as classical preferences and taboos of both genres. Based on lyrics of the author when he was 25 years old, Andi Haller has arranged the music perfectly illustrating the mentioned basic approaches.

ZAKAJ SLONI? / ZAŠTO SLONOV?

Marko Meštrović (Kreativni sindikat/Zagreb film)
Hrvaška/Croatia, 2012, 35mm, 8'



Junak poskuša odgovoriti na preprosto vprašanje. Blodi po labirintu intuitivnih vizij. To vprašanje v določenem smislu opredeljuje njegovo življenje. Njegov odgovor je spet enak ... Ali sploh imamo odgovore na pomembna vprašanja?

A character is trying to give an answer to a simple question. He is wandering through the labyrinth of intuitive visions. In a way this question determines his life. His answer is again the same... Do we have answers to important questions at all?

FOBJE ZAŠČITNE OGRAJE / LE FOBIES DES GUARDRAILS / PHOBIAS OF GUARD RAIL

Marco Capellacci (Marco Capellacci)
Italija/Italy, 2012, HD, 5'

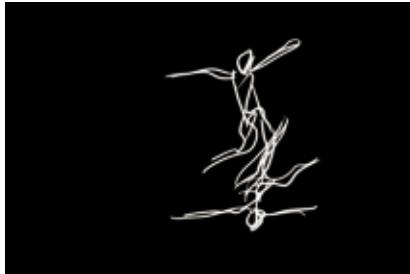


Film govori o posnemanju otrokovih miselnih pobegov. Liki, nejasni in zatopljeni, se nagibajo prek zaščitne ograje, metaforične reprezentacije otrokovega notranjega sveta. Podobe razkrivejo njegovo skrivnost, skrivno kraljestvo teme, ki ga sestavljajo kriki in zvoki.

The story deals with the mimesis of a child's mental escapes. The characters, cryptic and absorbed, lean out over the guardrail, a metaphoric representation of the interior universe of the child. The images reveal his secret, his hidden kingdom of darkness made up of screams and sounds.

MRDAT

Oliver Marčeta (Dolinšek Film)
Slovenija/Slovenia, 2012, HD, 6'10"



Bele linije na črnem ozadju. Gib in zvok. Estetika praznine in prenasilenost teme, redukcija besede in gib telesa. Ideja filma je bila analizirati gib sodobnega plesa. Film je avtorjev odgovor na gibanje teles in njegov pogled na estetiko giba in zvoka. Je analiza gibanja v času in prostoru.

White lines on black background. Motion and sound. The aesthetics of emptiness and supersaturation of darkness, reduction of the word and movement of the body. The idea of the film was to analyse movement in contemporary dance. The film is author's response to body movement and his take on the aesthetics of motion and sound. An analysis of motion in time and space.

OKREVANJE / NACHBEHANDLUNG / AFTER TREATMENT

Edith Staub (Edith Staub)
Avstrija/Austria, 2012, HDcam, 11'25"



Ženska odide v bolnišnico, kjer jo zdravijo po poškodbi glave. Ko se steklena vrata za njo zaprejo, vstopi v mikrokozmos, ki ga določa item njegovega lastnega sistema. Spreminjanje imen na zaslonu predstavlja odštevanje do sprejema naslednjega pacienta. To je igra čakanja.

A woman goes to a hospital for aftercare after injuring her hand. The glass doors close behind her, and she enters a microcosm which keeps time according to its own system. The changing names on monitors mark the countdown until the next patient's appointment. It's a waiting game until then.

Tekmovalni program IV Competition Programme IV

KULTURA IZKLESANOSTI / KOHATU OLMEHEIDUTUS / DOMESTIC FITLESS

Hardi Volmer (Ö Nukufilm)
Estonija/Estonia, 2011, HD, 13'



Mlado in močno človeško telo je umetnina matere narave. Toda ali bi morallo umetnost postati tudi vse, kar je pred njim? In če je vsa umetnost samo posnemanje, kaj svet likovne umetnosti pravzaprav posnema, če so nekatere njene omare polne skritih 3D duhov?

A young and strong human body is mother nature's piece of art. But should everything it faces become art as well? And if all art is only an imitation, then what does the world of fine arts imitate if some its closets are full of hidden 3D ghosts?

TRANSITION 89

Lia (Lia)
Avstrija/Austria, 2011, HD, 5'45"



Transition 89 je novo avdiovizualno delo, ki so ga skupaj ustvarili Lia in @c. Lia je po skladbi 89 kolektiva @c izdelala vizualno transkripcijo zvoka v formatu HD 16:9.

Transition 89 is a new audiovisual work by Lia and @c. Based on the composition "89" by @c, Lia has created a visual transcription of the sound in HD 16:9 format.

TULIPAN / TULIPÁN / TULIP

Gábor Ulrich (Kecskemétfilm)
Madžarska/Hungary, 2012, HD, 3'15"



"... v noči pred tem je temeljito opräšil svoje pestiče, potem pa se dobro naspal. Ob petih zjutraj – cvetje slovi po zgodnjem vstajanju – se je skozi okno v četrtem nadstropju pognal na ulico ..."

"... the night before it had thoroughly fertilized its pistils, after which it had a good night's sleep. But at five in the morning – flowers are notoriously early risers – it flung itself down into the street from the fourth story window..."

LETEČI MLIN / KÄRBESTE VESKI / FLY MILL

Anu-Laura Tuttelberg (Estonian Academy of Arts)
Estonija/Estonia, 2012, DCP, 7'



Mlinar, ki živi v starem mlinu, vsak dan peče kruh in skrbi za račke, ki jih želi nekoga dne izpustiti na prostost. Na polju ob njegovem domu pa lovci streljajo ptice.

A miller who lives in an old water mill bakes daily bread and raises ducklings whom he wishes to one day set free. But on the field next to his home, hunters go to shoot birds.

AGNIESZKA

Izabela Bartosik-Burkhardt (Donten & Lacroix Films/WFDIF/Les Films de l'Arlequin)
Pojska, Francija/Poland, France, 2011, 35mm, 09'30"

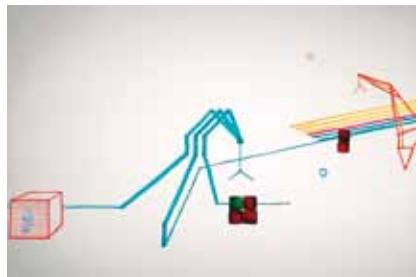


Agnieszkino nedolžno otroško igro prekine razpad družine, po katerem se zapre vase. S tem, kar doživi v svoji osamljenosti, lahko naposled spet najde stik z materjo in se vrne iz osame.

Following some harmless children's game, Agnieszka experiences a family breakup which causes her to withdraw into herself. The events she goes through in her loneliness allow her to finally reconnect with her mother and come out of seclusion.

FLIPER / FLIPER / PINBALL

Darko Vidačković (Bonobostudio)
Hrvaška/Croatia, 2012, HD, 7'30"

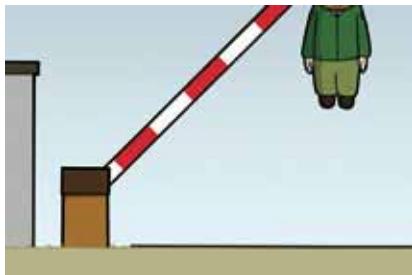


Pot žogice po izstrelitvi ni določena, kot pri fliperju. Igralčeve poteze žogico usmerjajo, njenim premikom dajejo smisel, pustijo sled, toda ne za dolgo.

As in a pinball game, the trajectory of the ball after launching is undetermined. The player's actions direct the ball, make sense of its movements, leave their trace, but not in the long run.

BORDERLINE

Dustin Rees (Gerd Gockell)
Švica/Switzerland, 2011, HD, 7'



Obmejni stražar poskusi narediti samomor, toda vseh meja ni mogoče prestopiti.

A border guard tries to take his own life, but not all barriers can be crossed.

DOBRO NAMEREN NASVET / DOBRÁ RADA / A WELL-MEANT ADVICE

Pavel Koutsky (AniFest s.r.o.)
Češka/Czech Republic, 2011, HD, 4'17"



Kaj se zgodi, ko se živali, ki jih ljudje zasužnijo, odločijo za upor? Laboratorijski kunci, zajci na poljih, ki bežijo pred lovci, in prašiči na poti v klavnico se nekega dne uprejo in jezni sklenejo vrnilti udarec. Film prinaša pomembno sporočilo: če želimo, da kdo z nami ravna lepo, moramo najprej mi lepo ravnati z njim.

What happens when animals enslaved by people decide to rebel? Lab rabbits, hares in fields running away from hunters and pigs going to slaughter revolt one day and angrily decide to strike back. This film carries an important message - if we want somebody to treat us nicely, we need to treat them nicely first.

URSUS

Reinis Pētersons (Atom Art)
Latvija/Latvia, 2011, HD, 10'30"



Zgodba o medvedu, ki podnevi dela kot akrobatski motorist v potajočem cirkusu, ponoči pa hrepeni po divjini in gozdu, kjer naj bi ga čakala resnična sreča. Nekega dne se odloči, zapusti vse in se odpravi v gozd.

A story about a bear who works as an acrobat-motorcyclist in a traveling circus during the day, but yearns for wildlife and forest at night, where his true happiness seems to dwell. One day, the bear decides to leave everything and takes off to the forest.

PREDZADNJE MISLI / PŘEDPOSLEDNÍ MYŠLENKY / PENULTIMATE THOUGHTS

Kaoru Ishida (Jiří Slavíček)
Češka/Czech Republic, 2012, digiBeta, 5'02"

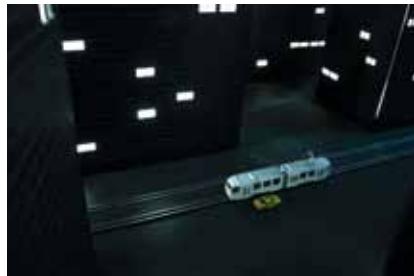


Film, ustvarjen po navdihu glasbe in besedila Erikja Satieja z naslovom *Avant-Dernieres Pensees*.

A film inspired by Erik Satie's music and text *Avant-Dernieres Pensees*.

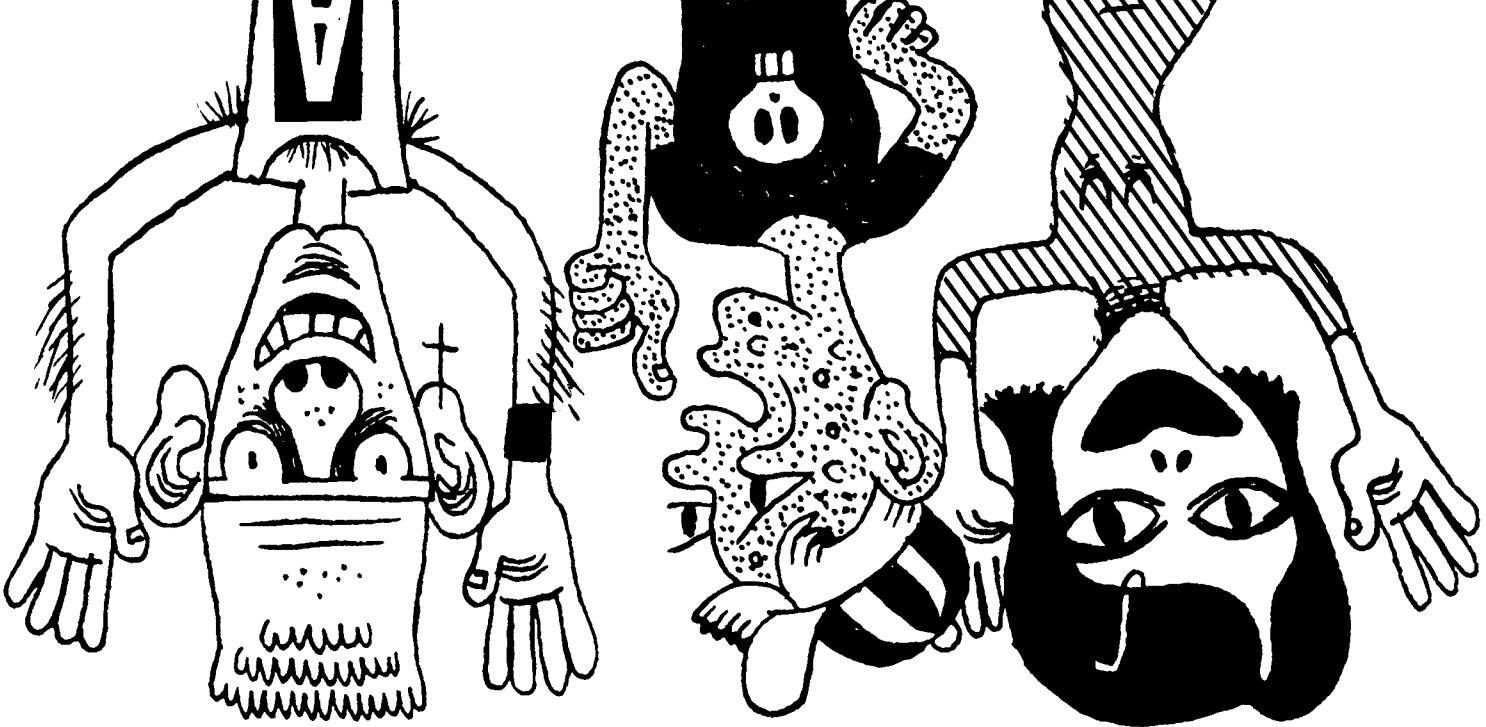
ZADEVA TRIKOTNIK / KOLMNURGA AFÄÄR / THE TRIANGLE AFFAIR

Andres Tenusaar (ÖÜ Nukufilm)
Estonija/Estonia, 2012, HD, 10'



Ni trikotnika brez kotov. Ni smeri brez trikotnika. Ni gibanja brez smeri.

There is no triangle without corners. There is no direction without a triangle. There is no movement without a direction.



Evropski študentski tekmovalni program /
European Student Competition Programme

Evropski študentski
tekmovalni program I
**European Student
Competition Programme I**

FILM O NASTAJANJU LONGBIRDA /
THE MAKING OF LONGBIRD

Will Anderson (Edinburgh College of Art)
Velika Britanija/UK, 2011, digiBeta, 15'



Animator se muči z junakom, ki ga riše. In to ne s katerim koli junakom – s slavnim longbirdom, klasičnim ruskim likom. Vsaj pretvarja se, da je slaven. Ironičen lažni dokumentarec o procesu umetniškega ustvarjanja.

An animator struggles with the character he draws. Not with any character but with the famous longbird, a classical Russian figure. At least he pretends to be famous. An ironic mockumentary about the process of artistic creation.

SESTRA IN BRAT / SCEUR ET
FRÈRE / SISTER AND BROTHER

Marie Vieillevie (La Poudrière)
Francija/France, 2012, HD, 03'30"



Zgodba o dekletu in njenem tesnem prijateljstvu s starejšim bratom.

The story of a young girl and the very close friendship she has with her older brother.

JUTRANJI VLAK / FRÜHZUG / MORNING TRAIN

Delia Hess (HSLU Luzern)
Švica/Switzerland, 2012, HD, 5'16"



Potem ko skupaj preživila noč, gresta moški in ženska vsak svojo pot. Žensko njegovi jutranji rituali ob ritmu jutranjega vlaka pospremijo v sanje in naposled spet ostane sama.

After spending the night together, a couple parts ways. Guided by the activities of the man's morning rituals, she travels into a dream accompanied by the rhythms of the morning train and finds herself alone once again.

**POPOLDANSKI ČAJ / TEADÉLUTÁN /
AFTERNOON TEA**

Anna Ottlik (Budapest College of Communication, Business and Arts)
Madžarska/Hungary, 2012, HD, 1'10"



Hamlet in Ophelia nekoga popoldneva pijeta čaj. Toda njun popoldanski čaj se spremeni in nekaj drugega ...

One afternoon Hamlet and Ophelia are having tea. But their afternoon tea turns into something else...

**ZAJTRK NA TRAVI / EINE MURUL /
BREAKFAST ON THE GRASS**

Erik Alunurm , Mihkel Reha, Mariiliis Rbane, Mari Pakkas (Estonian Academy of Arts)
Estonija/Estonia, 2011, HD, 4'30"

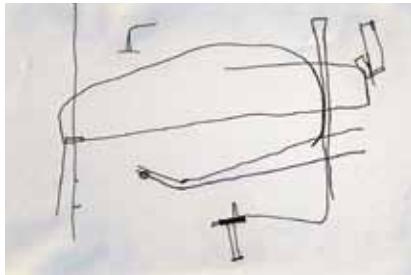


V mojstrovini je 99 % dela in 1 % talenta.

It takes 99% of work and 1% talent to create a masterpiece.

KAR SLIŠIM, ŽE VEM / JA VEĆ ZNAM ŠTO ČUJEM / I ALREADY KNOW WHAT I HEAR

Darko Masnec (ALU Zagreb)
Hrvatska/Croatia, 2012, HD, 5'



V komunikaciji vlada nezadostnost. Čuti se jo – tako kot tisto, kar nikoli ni izrečeno do konca. Toda nezadostnost ne pomeni črne luknje; je prostor, ki zapolnjuje sam sebe.

Communication is lacking. This can be felt, just like the things that can never be truly spoken. But lack does not mean a black hole, it is a space that fills itself.

366 DNI / 366 TAGE / 366 DAYS

Johannes Friedrich Schiehl (Filmakademie Baden-Wuerttemberg)
Nemčija/Germany, 2011, HD, 12'12"



Mladi Patrick začne delati kot reševalec in kmalu naleti na paciente, ki jih vse muči enak problem: osamljenost. Ko jim skuša pomagati, naveže odnose, ki od njega zahtevajo veliko več, kot je pričakoval.

Starting his social work as paramedic, young Patrick soon comes in contact with patients that are all suffering from the same problem: loneliness. As he tries to help, he gets himself into relationships that are way more demanding than expected.

BUBI

Jan Šrámek, Veronika Vlková (Faculty of fine arts Brno/Jan Šrámek/
ANYMADE studio)
Češka/Czech Republic, 2012, HD, 5'55"



Edini živ človek, ki ga vidimo med tavanjem po opustelем, postapokaliptičnem mestu, je mala deklica. Ni nujno glasnik nove civilizacije niti opomnik stare. Morda preprosto je, je edina.

A little girl is the only living person we see in our wanderings through a deserted, post-apocalyptic city. She does not have to be a herald of a new civilization, nor a remainder of the old one. Maybe she just is, she is the one and only.

POSLEDNJA JESEN / POSLEDNA ESEN / LAST AUTUMN

Sofiya Ilieva (NATFA Sofia)
Bolgarija/Bulgaria, 2012, HD, 4'09"

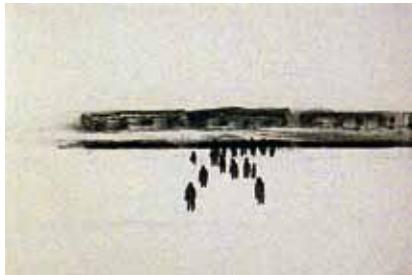


Za žensko in njenega moža je nastopal čas ločitve.
Iz gora po moškega pride smrt. Film po navdihu
haiku.

The time for separation between a woman and
her husband has arrived. Death comes from the
mountains to pick the man. Inspired by Haiku.

HITROST / VELOCITY

Karolina Glusiec (RCA)
Velika Britanija/UK, 2012, HD, 5'50"

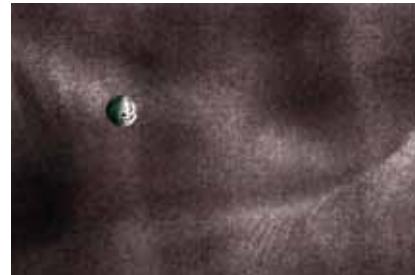


"Vedno se mi je zdelo, da imam popoln spomin.
Hotel sem vam pokazati te slike. Te slike ne
obstajajo. Risbe pa so resnične. Spomin obstaja
samo v moji glavi."

"I always thought I had a perfect memory. I wanted
to show these images to you. These images do not
exist. These drawings are real. The memory is only
in my head."

VERSUS

Janneke Meekes (Willem de Kooning Academy Rotterdam)
Nizozemska/The Netherlands, 2012, HD, 2'25"



Ali je animirani kratki film o nasprotijih.

Napolnjeno ali Prazno.

Barvno ali Črno/Belo.

Življenje ali Smrt.

Abstraktno ali Nazorno.

Versus is an animated short about contradictions.

Crowded versus Empty.

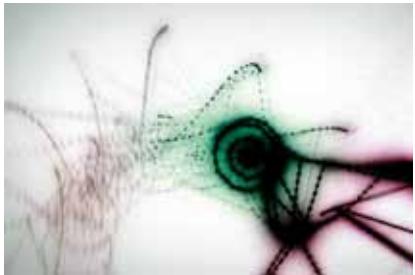
Color versus Black/White.

Life versus Death.

Abstract versus Illustrative.

SNAIL TRAIL

Philipp Artus (Academy of Media Arts Cologne)
Nemčija/Germany, 2012, HD, 3'



Polž izumi kolo in doživi kulturno evolucijo, nato pa se spet vrne k svojim začetkom.

A snail invents the wheel and goes through a cultural evolution to finally get back to its origin.

BABICE / ABUELAS / GRANDMOTHERS

Afarin Eghbal (National Film & Television School)
Velika Britanija/UK, 2011, digiBeta, 9'16"



V malem stanovanju v Buenos Airesu starda nestreno pričakuje rojstvo vnuka in radost tega, da bo postala babica. Zaradi grozovitih okoliščin pa mora na to čakati več kot 30 let. Film *Babice* govori o travmatičnih razsežnostih vojaške diktature generala Videla v Argentini v letih 1976–83, ko je po ocenah "izginilo" okoli 30.000 moških, žensk in otrok.

In a small apartment in Buenos Aires, an old woman eagerly awaits the birth of her grandchild and all the joys of becoming a grandmother. However, horrific circumstances mean she is forced to wait over 30 years. *Abuelas* explores the traumatic ramifications of General Videla's military dictatorship in Argentina from 1976-83, whereby an estimated 30,000 men, women and children, 'disappeared'.

Evropski študentski tekmovalni program II European Student Competition Programme II

IME MI JE TOM MOODY / I AM TOM MOODY

Ainslie Henderson (Edinburgh College of Art)
Velika Britanija/UK, 2011, digiBeta, 6'55"



Nadrealistično potovanje po podzavesti glasbenika, ki mu s petjem povezane travme vzamejo glas.

A Surreal trip through the subconscious of a stifled musician as he struggles to sing.

VOZNIŠKO DOVOLJENJE / ÉCART DE CONDUITE

Rocio Alvarez (La Poudrière)
Francija/France, 2012, HD , 3'40"



Chloe opravlja vozniški izpit – že devetič.

Chloe takes her driving test – for the ninth time.

NANA BOBO

Andrea Cristofaro, Valentina De Miglio, F. Nicolò Mereu, Lucas Wild
(CSC Torino)
Italija/Italy, 2012, HD, 4'27"



Mladenič prispe v tropsko mesto, kjer je včasih preživil samotne počitnice. Pohajkuje, poležava na soncu, uživa v pijači na plaži. Vznemirja ga le neki človek, ki zbirajo igrače.

A young gentleman arrives in the tropical city where he used to spend his lonely holidays. He wanders around, relaxes in the sun, enjoys a drink on the beach. But there's something unsettling in this man who gathers up toys.

SVET NA GLAVO / HEAD OVER HEELS

Timothy Reckart (National Film & Television School)
Velika Britanija/UK, 2012, HD, 10'18"



Walter in Madge se v dolgih letih zakona odtujita: on živi na tleh, ona pa na stropu. Ko Walter poskusbi obuditi nujno ljubezen, se ravnovesje poruši. Walter in Madge, ki se ne moreta zediniti, kaj je zgoraj, morata ugotoviti, kako bosta zakon spet sestavila.

After many years of marriage, Walter and Madge have grown apart: he lives on the floor and she lives on the ceiling. When Walter tries to reignite their old romance, their equilibrium comes crashing down, and the couple that can't agree which way is up must find a way put their marriage back together.

NEUMNA DOBA / L'ÈRE BÊTE / THE STUPID ERA

Thomas Caudron, Ingrid Menet, Laurent Meriaux, Clement Tissier
Seillé (Supinfocom Valenciennes)
Francija/France, 2011, digiBeta, 6'45"



V času srednjega veka berača in njegovega prašča zvabijo na semenj, kjer ljudje za zabavo vodijo človeške procese proti živalim in jih mučijo. Tudi naša junaka arretirajo in jima sodijo ...

In medieval times, a beggar and his sow are led to a carnival where people have fun torturing animals as if they were human beings. Our two heroes are arrested and judged in their turn...

PRAV NA SREDI / ZMITZT DRIN / RIGHT IN THE MIDDLE

Cécile Brun (HSLU Luzern/Cécile Brun)
Švica/Switzerland, 2011, digiBeta, 5'06"



Sedanjost se znajde v vakuumu med preteklostjo in prihodnostjo, na mestu, kjer vrhovi gora izginjajo v oblake. Med potjo v gore se misli osvobodijo in odidejo svojo pot med oblake.

The present finds itself in a vacuum between past and future, a place where mountaintops disappear into the clouds. In the trip up the mountain, thoughts are liberated and go their own way into the clouds.

ZDAJ SI LEPA / YOU GOT BEAUTIFUL

Lauren Orme (University of Wales Newport/Lauren Orme)
Velika Britanija/UK, 2012, HD, 3'48"



Animiran kratki dokumentarec o odnosu žensk do njihovega telesa.

A short animated documentary exploring the relationship between women and their bodies.

ČEVLJAR IN Šivilja / Šoštar I Šnajderica / MISTER SHOEMAKER, MISSIS DRESSMAKER

Lucija Mrzljak (Academy of Fine Arts in Zagreb)
Hrvaška/Croatia, 2012, HD, 9'05"



Film pripoveduje zgodbo o avtorjevih starih starših in njihovem skupnem življenju v rokodelstvu: o dedku čevljaru in babici šivilji. Lutke so bile v celoti izdelane iz materialov, ki so po njuni smrti ostali v njunih delovnih prostorih.

The film tells the story of the author's grandparents and their life together through craftsmanship: the grandfather who was a shoemaker and grandmother, a seamstress. The puppets were made entirely of the materials which were left in their work rooms after their death.

VDOVA CAILLOU / LA VEUVE CAILLOU / WIDOW CAILLOU

Agnès Patron (ENSAD)
Francija/France, 2011, digiBeta, 7'45"



Odmevi v gorah. Vdova Caillou cepi drva. Samo to ji je še ostalo. Edina alternativa je, da se pridruži tistim, ki so zdaj le še spomin.

Echoes in the mountains. Widow Caillou is splitting a few logs. All she has left. The only alternative is to join those who are now nothing more than a memory.

NE O NAJU / NOT ABOUT US

Michael Frei (HSLU Luzern/Estonian Academy of Arts)
Švica, Estonija/Switzerland, Estonia, 2011, HD, 3'37"



Ona in on. Vsak na drugi strani stropa, ne da bi se zavedal obstoja drugega, nevede ponavlja iste poteze. Belo in črno, svetloba in temo, moški in ženska. Nasprotja, ki se dopolnjujejo in prodirajo drug v drugega. Ritual prižiganja luči v realističnem okolju sproži čustveno iskrlico, imaginarni prostor, oropan resničnosti, pa jima omogoči snidenje.

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

ZDRAVNIK ZA KUGO / THE PLAGUE DOCTOR

Agatha Gomes (NCCA Bournemouth)
Velika Britanija/UK, 2012, HD, 3'23"



Brezkompromisen kratki animirani film, postavljen v London 17. stoletja, pripoveduje zgodbu o s kugo okuženem pobiralcu trupel, ki išče zdravilo za svojo bolezen. Toda kako naj zdravnik pomaga človeku, soočenemu z gotovo smrtjo zaradi bolezni, ki je vzela življenje tolikim ljudem?

A gritty short animation set in 17th century London telling the story of a plague ridden body collector seeking a cure for his affliction, but what help can a doctor give to a man that faces certain death from a disease that has taken the lives of so many?

KAZEN / EL CASTIGO / THE PUNISHMENT

Nelson Fernandes (9 zeros Centro de Estudios de Técnicas de Animación de Cataluña)
Španija/Spain, 2012, HD, 3'13"

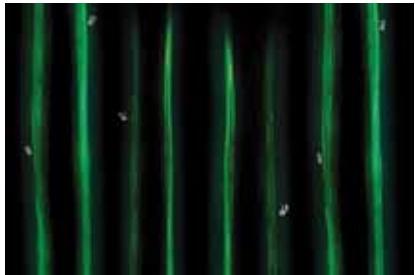


Osamljena deklica Lisa se po materini kazni zapre v svojo sobo, kjer s solzami hrani svojo edino prijateljico, rastlino.

Lisa, a lonely girl, has been punished by her mother so she confined herself to her bedroom, where she feeds her only friend, a plant, with her own tears.

ČAKALNICA / ČEKAONICA / WAITING ROOM

Jelena Oroz (Academy of Fine Arts in Zagreb)
Hrvaška/Croatia, 2011, HD, 2'39"



Deček si med čakanjem na mamo nadene masko in si začne zamišljati svet, kjer živijo različna bitja.

Waiting for his mother, a boy puts on a mask and starts imagining the world where different creatures live.

SREČNO ŽIVLJENJE / HAPPY LIFE

Xin Sun, Yun Li (School of Art and Design Kassel)
Nemčija/Germany, 2012, HD, 6'02"



Neke nevihtne, deževne noči fant po imenu EGG izleže jajce, iz katerega se izvabi pošast. Fant jo v grozi odvrže v gozd. Toda bizarni dogodek se vsako noč ponovi in EGG tudi sam sebe začne doživljati kot pošast, kar ga žene v čedalje večjo osamo.

On a stormy, rainy night, a boy called "EGG" lays an egg from which a monster is born. The boy, terrified, throws it into the forest. However, this bizarre incident repeats every night, which leads EGG to feel like a monster himself, and his life gets more isolated...

Evropski študentski
tekmovalni program III
European Student
Competition Programme III

ŽAL MI JE / SAJNÁLOM / I AM SORRY

Árpád Hermán (MOME Budapest)
Madžarska/Hungary, 2011, HD, 4'



Kratka absurdna komedija o dobrih in slabih plateh opravičila.

A short absurd comedy on the ups and downs of an apology.

BANANA REPUBLIKA / BANANA REPUBLIC

Hugo Ochoa (HSLU Luzern/Hugo Ochoa)
Švica, Honduras/Switzerland, Honduras, 2012, HD, 8'11"



V trgovini na polici vidimo pločevinke bananinega mesa, ki ga izdeluje multinacionalka Dodo Food Company. Nenadoma veseli dodo iz njenega logotipa oživi in se znajde na tekočem traku, obdan s plantажami bananovca in stotinami velikanskih mehanskih dodov, ki se premikajo kot stroji za črpanje nafte. Tako dodo začne potovanje po tovarni bananinega mesa.

On a supermarket's shelf we see cans of Banana "meat" produced by the multinational Dodo Food Company. Suddenly, the happy Dodo from its logo comes to life and finds himself on a conveyor belt surrounded by banana plantations and hundreds of giant mechanical dodos moving like oil pumps. That is how Dodo begins his trip inside the banana-meat factory.

HAUS MUZIK

Ivan Mirko Senjanović (Academy of Fine Arts in Zagreb/Ivan Mirko Senjanović)
Hrvatska/Croatia, 2011, HD, 1'50"



Glasbeni stoli. In omare.

Musical chairs. And wardrobes.

PAJKOV PLES / LA DANZA DEL PICCOLO RAGNO / DANCE OF THE LITTLE SPIDER

Giacinto Compagnone, Aurora Febo, Lucia Rotelli, Emma Vasile (CSC Torino)
Italija/Italy, 2012, HD, 5'40"

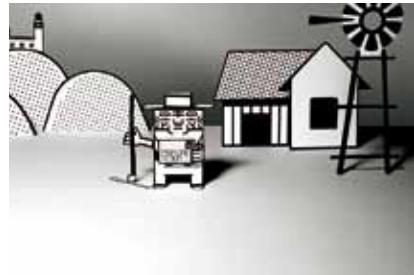


Tarantelin ples je del starodavnega obreda, ki izvira iz južne Italije, natančneje iz Apulije. Temelji na prepričanju, da le ta ritual glasbe in plesa lahko ozdravi žrtve tarantelinega ugriza.

The Dance of the Taranta is part of an ancient ritual of southern Italy, particularly Apulia. The belief is that only that ritual of music and dance will heal the victims of the Taranta spider's bite.

FROM DAD TO SON

Nils Knoblich (Kunsthochschule Kassel)
Nemčija/Germany, 2011, HD, 5'



Zapornik izve, da njegov ostareli oče potrebuje pomoci pri oranju polja. V obupu se mu nenadoma posveti, kako bi lahko očetovo zemljo zorali pazniki.

A prisoner receives the message that his old father needs help with tilling the field. In his desperate situation the prisoner suddenly has the idea to use the guards to till his dad's land.

DOBRO ZAČINJENO ŽIVLJENJE / A LIFE WELL-SEASONED

Daniel Rieley (The Arts University College at Bournemouth)
Velika Britanija/UK, 2011, HD, 3'39"



Mož izgubi najpomembnejšo osebo v svojem življenju in zgodbu pripoveduje o tem, kako izgubo preboli. V vrsti nenavadnih dogodkov se spopade z bolečino na način, ki bi se drugim utegnil zdeti absurden.

A man loses the most important person in his life, but as the story unfolds we see how he overcomes this loss. Through a series of extraordinary events, the man deals with his grief in a way that may seem absurd to others.

GAP

Viktor Stickel (Filmakademie Baden-Wuerttemberg)
Nemčija/Germany, 2011, HD, 4'25"



Kamnitko bitje se trudi, da bi se rešilo iz razpoke, toda edini način je bolče padec v globino. Kako dolgo bo še zdržalo, ne da bi priznalo neuspeh?

A stone creature tries to free itself from a gap. But the only way is by falling painfully into the depth. How long is it able to continue its way without proving a failure?

IGRE / GIERKI / GAMES

Maja Tetlak (University of Arts Poznan)
Poljska/Poland, 2011, BetaSP, 4'43"



Zvok, ki prebudi spomine na otroško razposajenost, nas uvede v svet "iger". Živahnvo vrvenje obnemi ob ... devetnajst, dvajset, jaz grem!"

Tam, kjer se srečata trud, da bi zavedel soigralce, in huda skušnjava, da bi pokukal, se začnejo skrivalnice.

Sounds echoing memories of childhood frolics introduce us to the world of "Games". Here the rushing steps fall silent on the sudden "Ready or not, here I come!" Somewhere in between the efforts to mislead other players and a burning temptation of peeping, the game of hide and seek begins.

REALITY 2.0

Victor Orozco Ramirez (Academy of Fine Arts Hamburg/Victor Orozco Ramirez)
Nemčija, Mehika/Germany, Mexico, 2012, HD, 11'



Ko sem prispel v Nemčijo, je bila jesen. Mislil sem, da se bom lahko v tej eksotični državi nekoliko distanciral od Mehike, vendar sem se motil. Prekupčevalci z mamilo so me neusmiljeno povlekli nazaj. Animiran kratki dokumentarec o mehiškem nasilju, povezanem z drogo.

It was autumn when I arrived in Germany. I thought that in this exotic country I could distance myself a little bit from Mexico, but I was wrong. Drug traffickers managed to take me back in a ruthless way. A short animated documentary about the drug-related violence in Mexico.

LOAD

David René Christensen (The Animation Workshop)
Danska/Denmark, 2012, HD, 5'30"

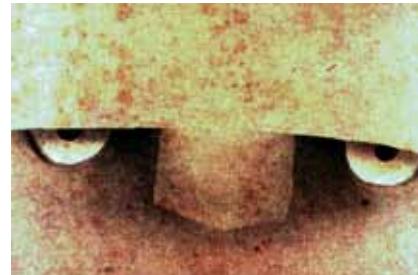


Moškega, ujetega v obveznosti in obremenjenega s težo delovnih nalog, odnese na potovanje, ki spremeni njegov pogled na življenje.

A man covered in responsibilities and burdened by the weight of his work is swept away on a journey that changes his perception of life.

PRIMER / PŘÍPAD / THE CASE

Martin Živocký (Tomas Bata University in Zlín)
Češka/Czech Republic, 2011, HD, 4'46"



Ko primer detektivu zleze pod kožo ...
Film s patino starih klasičnih detektivskih zgodb.

When the case gets deep under the skin of a detective...
A film inspired by nostalgia for old classic detective stories.

UJET / TRAPPED

Laura Murray (Ballyfermot College of Further Education Dublin)
Irsko/Ireland, 2012, HD, 2'40"



Avtobiografski film v slogu animirane lovške epizode priponuje o lisici, ki jo v klavstrofobičnem okolju preganjajo podivjani psi in ki se trudi najti izhod iz nasilnega sveta močnih, ravnih in abstraktnih oblik gozda.

An autobiographical film told as an animated chase sequence of a fox getting chased by demonic dogs in a claustrophobic environment and trying to find her way out of this aggressive world of strong abstract linear shapes of the forest.

OSAMLJENE DUŠE / LES MOTS DE LA CARPE

Lucrée Andreea (La Poudrière)
Francija/France, 2012, HD, 3'30"



Smo v lokalu, v katerem sta pri vsaki mizi dva stola in en par ...

Vsakih nekaj minut se moški in njihove spremljevalke zamenjajo – takšno je pravilo igre!

We are in a bar in which there are two seats to each table and various couples... Every few minutes, the men and their dates for the evening change around – it is the rule of the game!

DANIIL IVANOVIČ, SVOBODEN SI / DANIIL IVANOVIČU, SLOBODAN SI / DANIIL IVANOVIČ, YOU ARE FREE

Petra Zlonoga (Academy of Fine Arts in Zagreb/Zagreb film)
Hrvatska/Croatia, 2012, BetaSP, 6'16"



Dragi Daniil, ljubezen nima imena, ni tako? Uživala sem vsako minuto, ki sva jo preživelova ločeno, toda obveznosti ni več. Se vidiva, Petra.

Dear Daniil, love has no name, is that not so?
I enjoyed every minute we spent apart, but engagements are off. See you later, Petra.

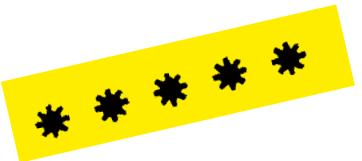
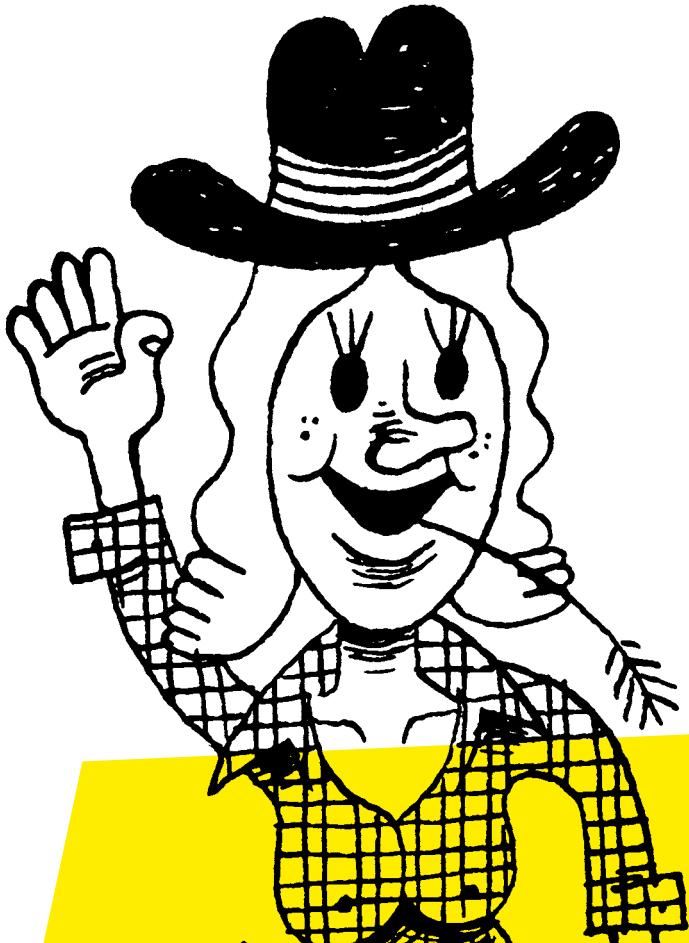
DE RIZ OU D'ARMÉNIE

Samy Barras, Romain Blondelle, Hélène Marchal, Céline Seillé
(Supinfoom Valenciennes)
Francja/France, 2011, HD, 7'20"



Odette poskuša urejati Alphonsove spomine, dokler jih nekega dne ne zmanjka. Odette ne preostane drugega, kot da Alphonsa povabi na ples.

Odette tries tidying up Alphonse's memories. But one day, there are none left. She can only ask Alphonse to dance.



Slonov tekmovalni program /
The Elephant in Competition

Slonov tekmovalni program I The Elephant in Competition I

EGON KLOBUK / EGON THE HAT

Igor Šinkovec (Družina Krumpak)
Slovenija/Slovenia, 2012, HD, 2'35"



Fantič po imenu Egon izraža svoje misli in čustva s pomočjo Klobuka, ki spreminja barvo in obliko. Tako lahko uganemo Egonovo razpoloženje in predvidimo njegove odzive. Egon ima tudi kompanjona, svojega pametnega psa. Zdi se, da zanj nobena ovira ni nepremostljiva in nobena težava nerešljiva.

A young boy named Egon expresses his feelings and emotions through his Hat that consequently changes its colour and shape, which helps us guess Egon's mood and anticipate reactions. Egon has a sidekick character, his smart dog. Together it seems there's simply no obstacle unbeatable, no problem unsolvable.

MOJ ČUDNI DEDEK / MOJ STRANIJ DEDUŠKA / MY STRANGE GRANDFATHER

Dina Velikovskaya (Russian State University of Cinematography)
Rusija/Russia, 2011, HD, 8'40"



Ekscentrični izumitelj, ki pogosto deluje nenavadno, smešno in malo zmešano. Celo prijatelji in družina ga ne razumejo vedno in velikokrat jih spravi v zadrgo. Toda občasno ustvari pravi čudež, in to iz samih smeti.

An eccentric inventor who often seems weird, funny and a little bit crazy. Even his friends and family do not always understand him and often feel ashamed of him. But sometimes he can create a real miracle – merely from garbage.

PTIČICA IN LIST / DER KLEINE VOGEL UND DAS BLATT / THE LITTLE BIRD AND THE LEAF

Lena von Döhren (Swiss Effects/ HSLU Luzern)
Švica/Switzerland, 2012, 35mm, 4'



Ptičica si z listom deli drevesno vejo. Vse je v najlepšem redu, dokler ne pride zima in list odpade. Spremljajte našo neustrašno ptičico pri vznemirljivi reševalni akciji!

A little bird shares a tree branch with a leaf. Life is perfect, until winter arrives and the leaf falls off its bough. Follow our intrepid little bird on this exciting rescue mission!

MIRIAMINI ZELENI IZPUŠČAJI / MIRIAMI ROHESLIED TÄPID / MIRIAM'S GREEN SPOTS

Priit Tender (ÖÜ Nukufilm)
Estonija/Estonia, 2012, HD, 5'



Bratec zboli. Vsa pozornost in skrb družine sta usmerjeni vanj. Miriam to niti malo ni všeče. Ne more se domisliti druge rešitve, kot da si po obrazu nariše izpuščaje iste bolezni. V zgodbi sodeluje tudi piščanec, ki doživlja podobne občutke kot Miriam.

Little brother falls ill and gets all of the attention and care of the rest of the family. Miriam feels unhappy. In the end she cannot think of anything else besides painting the spots of the illness on her own face. The chicken is definitely involved, and experiences analogous emotions to Miriam's.

PIRATE PALS

Marius Fietzek (Filmakademie Baden-Württemberg)
Nemčija/Germany, 2011, HD, 2'47"



Osamljen pirat spozna drugega osamljenega pirata.

A lonely pirate meets another lonely pirate.



Osamljen jež bi rad imel prijatelja, s katerim bi se igral, smešna ptičica pa se boji višine. Ko se spoznata, v tej domiselni animaciji skupaj premagata težave.

A lonely hedgehog wants to have a friend to play with, and a funny little bird is afraid of heights. When the two meet, they overcome their problems together in this quirky animation.

OBLEKA NAREDI PRIJATELJA / KLEIDER MACHEN FREUNDE / DRESS TO IMPRESS

Falk Schuster (Falk Schuster Animation & Illustration)
Nemčija/Germany, 2012, HD, 8'36"

SUROV / GRUBO / ROUGH

Venelin Veltchev (Venelin Animation)

Bolgarija/Bulgaria, 2012, HD, 5'04"



Razposajen črno-beli pujsek se brezskrbno valja po svoji najljubši črno-beli luži, ko nenadoma pridejo mimo čisti in lični prebivalci barvnega sveta.

Pujska njegov ideal lepote žene, da jim sledi in se jim pridruži. A kaj ko kmalu ugotovi, da je to past; svojeglav kot je, razbijje "okvir". Hura! Zdaj je spet svoboden, čeprav je črno-beli.

A jolly black and white piglet is carelessly rolling about in its favourite black and white puddle, when suddenly some clean and neat inhabitants of the colourful world pass by. Driven by its ideal of beauty, the piglet follows them and becomes a part of them. But alas, soon it finds out it's a trap and pigheaded as it is, manages to break "the frame". Hooray! It's free again, even though in black and white.

Slonov tekmovalni program II The Elephant in Competition II

KO MAČKE NI DOMA, MIŠKE ROLKAJO / WHEN THE CAT IS AWAY, MICE ARE SKATEBOARDING

Tomaž Praunseis (Jaganath produkcija)
Slovenija/Slovenia, 2012, HD, 2'



Video kot ilustracija pregovora *ko mačke ni doma miši plešejo*. Fotografije sekvenc rolkarskih trikov smo natisnil in vsako sliko posebej izrezali. Nato smo te figure postavili v mizarsko delavnico, kjer se odvije zgodba.

A video depicting the saying *when the cat's away the mice will play*. Sequences of skateboard tricks were photographed, printed and cut out. The shapes were then placed into a carpenter shop where the story is set.

MIRIAMIN MEŠALNIK / MIRIAMI KÖÖGIKOMBAIN / MIRIAM'S FOOD PROCESSOR

Andres Tenusaa (ÖÜ Nukufilm)
Estonija/Estonia, 2012, HD, 5'



Miriam v kuhinji z mešalnikom pripravlja mlečni shake. Tudi piščanec kaže veliko zanimanje za napravo, toda ves čas pritiska napačna gumbi in jo nazadnje zbije na tla. Ko je Miriam zaposlena z likanjem, se piščanec sam loti popravlja in vse kaže, da mešalnik deluje. Ko pa ga pozneje uporabi mama, naprava podivja. Izkaže se, da je piščanec splezal vanjo.

Miriam is in the kitchen, making a milkshake with the food processor. The chicken, too, is interested in the appliance, but keeps pressing wrong buttons and finally it crashes on the floor. As Miriam is busy ironing, the chicken starts fixing the food processor itself. It seems to work. Later mother wants to use it, but the appliance has gone berserk. It turns out that the chicken has climbed into it.



Raje kot da bi bil zunaj, fantič doma prebira zgodbe, ob katerih sanja. Nekoga dne pa spozna dekle svojih let in ugotovi, da ni niti malo podoben junaku iz knjige.

A young boy doesn't like to stay in the streets and prefers to read stories at home, which make him dream. But one day he meets a girl his age and realizes that he is not at all like the hero of his book.

DORON CORON

Yuichi Ito (tvk!TOON Ltd.)
Japonska/Japan, 2012, HD, 3'



DoronCoron je fant iz umazanije, ki je nepričakovano oživel. Ko zapusti svoj kraj, vse leto spoznava različna bitja in z njimi komunicira, potem pa se nazadnje vrne v zemljo.

DoronCoron is a boy made of dirt that came alive in an unexpected way.

After leaving his town, DoronCoron meets various kinds of creatures throughout the year, communicates with them, then returns to the soil eventually.

ČINTI / CHINTI

Natalia Mirzoyan (Animation Studio Petersburg)
Rusija/Russia, 2012, digiBeta, 8'25"



Malá mravljica na obali med smetmi najde sliko prekrasné stavby in odtej ne more misliti na nič drugega. Zastavi si cilj, da bo iz različnih drobcev materialov in odpadkov zgradila Tadž Mahal. Animacija je skoraj v celoti izdelana iz čajnih lističev različnih barv in tekstur.

A determined little Indian ant discovers the picture of a splendid-looking building amongst the rubbish on the beach and can think of nothing else. She makes it her life's work to build the Taj Mahal from all different kinds of detritus. An animation film composed almost entirely of tea leaves – in various colours and textures.

PARK / PARK / THE PARK

Mia Murat (ALU Zagreb)
Hrvatska/Croatia, BetaSP, 2011, 2'39"



Deklica v parku dela domačo nalogu za matematiko. Ko se številke iz naloge, ki jo rešuje, spremenijo v pošasti, ji na pomoč priskoči bitje iz njene domišljije.

A girl writes her maths homework in the park. When the numbers from the task she is solving turn into monsters, a creature from her fantasy comes to help.

BO-TUJEV BOBEN / BO-TUOV BUBANJ / BO-TU'S DRUM

Ivana Guljašević (Igubuka/Školska knjiga)
Hrvatska/Croatia, 2012, HD, 5'55"



Zgodba o dečku, bobnu in življenju.
A story about a boy, a drum and a life.

SAMO MALO / BARA LITE / JUST A LITTLE

Alicja Björk Jaworski (PennFilm Studio AB)
Švedska/Sweden, 2011, HD, 9'



Prvi topel pomladni dan je. Pujška je dobre volje in odloči se, da bo šla plavat. Na poti sreča ježa s premalo bodicami, vrano s predolgom kljunom, zeleno jagnje in telička, ki je ves v belih pikah. Nihče od njih ni videti povsem "normalen". Skupaj se odpravijo plavati in priskočijo na pomoč želvi, ki vsakemu od njih izpolni željo. A nič ne gre tako, kot so si zamislili.

It's the first warm day of spring. Feeling happy, Little Pig decides to go for a swim. On the way she meets a hedgehog with too few prickles, a crow whose beak is too long, a green lamb and a little calf covered in white spots. None of them look quite 'normal'. They all set off to go swimming. They help out a turtle, who grants each of them a wish. But nothing turns out quite the way they planned.

Slonov tekmovalni program III The Elephant in Competition III

NOODLE FISH

Kim Jin man (B01 Project Animation)
Južna Koreja/South Korea, 2012, HD, 9'46"



Noodle Fish je *pinscreen* animacija, izdelana z navadnimi kupljenimi rezanci. "Če hočeš odrasti, moraš iz vode." Ob teh besedah paglavci izginejo. Noodle Fish, njihov ribji prijatelj, se odpravi na pot v svet zunaj vode.

Noodle Fish is a pin-screen animation, made with plain noodle bought from regular markets. "To be a grown-up, you've got to get out of the water." With this, the tadpoles disappear. Noodle Fish, a friend of them begins his journey for the world outside the water.

KLOPS

Daniel Leyva, Bianca Meier (Animation School Hamburg)
Nemčija/Germany, 2012, HD, 1'31"



Obisk kina je vedno zabaven. Ali morda ne?

Going to the movies is always a matter of joy, or isn't it?

RDEČA KAPICA, PONOVO / CRVENAKAPICA, JOŠ JEDNA / LITTLE RED RIDING HOOD, ONCE AGAIN

Ana Horvat (Bold Studio)
Hrvatska/Croatia, 2012, HD, 1'

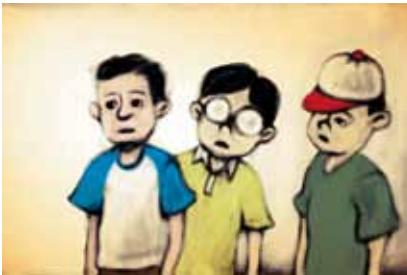


Rdeča kapica se obotavljivo odpravi v gozd ... Kako bo premagala svoje strahove?

Little Red Riding Hood reluctantly goes into the woods... How will she overcome her fears?

MOJE NOGAVICE / KUTSUSHITA / MY SOCKS

Ikuo Kato
Japonska/Japan, 2012, digiBeta, 7'14"



Nekega dne otrok v šoli med igro s prijatelji pošteno umaze nogavice. Ker se boji, da ga bo mama oštela, jih doma pred njo skrije. Toda tako postane le še bolj prestrašen. Zamišlja si, kaj bo, če jih mama odkrije, in preplavi ga občutek krivde.

One day at school, a kid gets his socks so dirty while playing with his friends. Afraid of being scolded by his mother, he hides the socks at home so she won't be able to find them. However, by doing so, the kid gets to feel more and more frightened, imagining what if they get found, and overwhelmed by the feeling of guilty.

SECOND HAND

Isaac King
Kanada/Canada, 2011, HD, 7'35"



Izraz "druga roka" v angleščini pomeni sekundni kazalec na urì, pa tudi ponovno uporabljene predmete. Bi raje prihranili čas? Ali shranjevali reči? Film govori o neravnovesju in odpadkih, ki jih ustvarjajo te sodobne obsesije.

The term "second hand" refers to the ticking hand on a clock; it also describes re-used items. Would you rather save time? Or save stuff? This film examines the imbalance and waste created by these modern obsessions.

NEXT DOOR LETTERS

Sascha Fülscher (SADA)
Švedska/Sweden, 2011, digiBeta, 14'30"



Lilja in Sandra skleneta, da bosta Melitti nekaj ušpičili. Pošljeta ji ljubezensko pismo, podpisano z izmišljenim imenom – fantovskim. Ko Lilja dobí odgovor, si začne skrivaj dopisovati. Nedolžna potegavščina postane prelomnica v Liliinem življenju. *Next Door Letters* je animirani kratki film, ustvarjen po resnični zgodbji o igranju z identiteto.

Lilja and Sandra decide to play Melitta a prank. They send her a love letter signed with an invented name – a boy's. When Lilja receives a letter in return, she begins a secret correspondence. What started off as a practical joke turns into a crucial turning point in Lilja's life. *Next Door Letters* is an animated short film based on a true story about playing with identity.

RISING HOPE

Milen Vitanov (HFF "Konrad Wolf" Potsdam-Babelsberg/ZDF/Milen Vitanov Productions)
Nemčija/Germany, 2012, HD, 10'



Dobrosrčni dirkalni konj zmaguje kot po tekočem traku, zato njegov jezdec postane prvak. Toda edini bujni zeleni travniki, ki jih konj pozna, so slike na ploskem zaslonu v njegovi prikolici. Potem pa se začnejo preglavice in nič več ne deluje. Duhovita animacija o ljubezni do sveže trave.

A good-hearted racehorse wins one race after another, making his jockey a champ. But the only lush green meadows he knows are the images on the flat screen monitor in his horse box. Then something goes wrong and nothing seems to work any more. A humorous animation about the love of fresh grass.

Slonov tekmovalni program IV The Elephant in Competition IV

SAMO DA SMO KDAJ SKUPAJ / IT'S ABOUT SPENDING TIME TOGETHER

Ainslie Henderson (Edinburgh College of Art)
Velika Britanija/UK, 2012, digiBeta, 3'33"



Refleksivna rekonstrukcija trenutka, ki sem ga preživel z mlajšim bratom in očetom.

A reflective reconstruction of a moment between myself, my younger brother and my Dad.

BITI BRADFORD DILLMAN / BEING BRADFORD DILLMAN

Emma Burch (Loose Moose Productions)
Velika Britanija/UK, 2011, HD, 10'20"

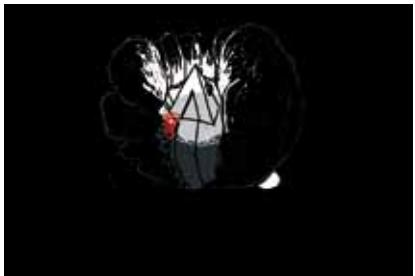


Ko vase zaprta Molly Flowers oznani svoje sovraštvo do fantov, si njena mama izmisli pretresljivo zgodbjo, da bi Molly postala priljudnejša. Toda nerealna pri povest ima močnejši učinek. Molly kmalu pobegne v sanjski svet z novim prijateljem in pajdašem Bradfordom Dillmanom. A komu bo Molly verjela, ko mamin okajeni um zanika, da bi o zgodbi karkoli vedel?

When introspective Molly Flowers declares her dislike for boys, her mother invents a story to shock her into a more sympathetic outlook. But the tall tale has a very powerful effect. Molly soon finds herself in a dream like world with her newfound friend and general partner in crime Bradford Dillman. When mum's pickled mind denies all knowledge of the tale, who will Molly choose to believe?

IKI – SE VIDIMO / IKI – BIS BALD / IKI – SEE YOU SOON

Florian Maubach (University of Art and Design Kassel)
Nemčija/Germany, 2012, HD, 1'20"



Kratek potopis kolesarskega potovanja od Kassla v Nemčiji do litovske obale.

A short documentation about a bicycle journey from Kassel in Germany up to the coast of Lithuania.

POD BLAZINO / BAJO LA ALMOHADA / UNDER THE PILLOW

Isabel Herguera
Španija/Spain, 2012, HD, 8'25"



Animirani dokumentarec z glasovi in risbami skupine otrok, ki živijo na neki kliniki v Indiji. Kitara, plesi, izlet na morje, mački Sweety in Kitty ter sestre, ki jih čuvajo – to je le nekaj zakladov in sanj, ki jih otroci skrivajo pod blazino.

Animated documentary which uses the voices and drawings of a group of children who live in a clinic in India. The guitar, the dances, a trip out to sea, the cats Sweety and Kitty, and the sisters who look after them are just some of the treasures and dreams which the children keep hidden under the pillow.

KALI, MALI VAMPIR / KALI, O PEQUENO VAMPIRO / KALI, THE LITTLE VAMPIRE

Regina Pessoa (National Film Board of Canada/Folimage Studios/
Radio Télévision Suisse Romande/Studio GDS/Ciclope Filmes/ARTE France)
Portugalska, Kanada, Švica, Francija/Portugal, Canada, Switzerland,
France, 2012, 35mm, 9'



To je zgodb o fantu, ki je drugačen in sanja o tem, da bi našel svoje mesto v svetu. Tako kot gre luna skozi različne faze, bi se moral Kali spopasti s svojimi notranjimi demoni, prebroditi strahove in nazadnje priti na pot, ki vodi k svetlobi. Nekoga dne bo izginil ... Ali pa je to samo ena od faz cikla.

This is the story about a boy not like the others who dreams about finding his place in the world. As the moon passes through different phases, also Kali should face his inner demons, pass through his fears to, at last, come across his passage to light. One day he will disappear... or maybe it's just another phase of a cycle.

BERLIN RECYCLERS

Nikki Schuster

Avstrija, Nemčija/Austria, Germany, 2012, digiBeta, 6'08"



Berlin – tehnico, tlakovci in veliko grafitov. Film *Berlin Recyclers* s pomočjo eksperimentalne animacije upodablja kulturne, družbene in urbane sisteme tega mesta. Gledalca odpelje v urbana skrivališča, kjer prebivajo mala bitja. Ta so ustvarjena digitalno iz pobranih smeti in značilnih lokalnih izdelkov. Rožljanje njihovih okončin je v interakciji z zvočno podobo Berlina.

Berlin - techno, cobblestones and a lot of graffiti. "Berlin Recyclers" portraits the cultural, social and urban fabrics of this city by means of experimental animation. The viewer is guided to urban hideouts where little creatures dwell. These are digitally composed with collected trash and typical local products. The clatter of the limbs of these creatures interacts with the soundscapes of Berlin.

PASJE ŽIVLJENJE / MERCI MON CHIEN / IT'S A DOG'S LIFE

Julie Rembauville & Nicolas Bianco-Levrin (Folimage/NFB)

Francija, Kanada/France, Canada, 2012, DCP, 7'47"



Ta večer je pes Fifi prisiljen časopis med večerjo brati pod mizo. Ozrače med očetom, mamo, Thomasom in Zoé pa je napeto in nemoteno branje ni več mogoče.

This evening, the dog Fifi is forced to read its newspaper under the table during the dinner. But between Dad, Mom, Thomas and Zoé, the atmosphere is electric and the reading becomes compromised.

UJETNIK / VANG / CAPTIVE

Timo Käbara (Tartu Art College)

Estonija/Estonia, 2012, HD, 5'53"



Film *Ujetnik* govori o človeku, zaprtem v samici, ki mu je rutina postala najboljša spremiščevalka. Po velikem šoku pa se rutina začne rušiti ...

"Vang" is about a person in solitary confinement, to whom the routine has become the best companion. Only after a great shock the routine starts to break...

MEDNARODNI DAN OČETOV / INTERNATIONAL FATHER'S DAY

Edmunds Jansons (Atom Art/Estonian Academy of Art)
Latvija, Estonija/Latvia, Estonia, 2012, HD, 5'



Dan očetov za ljudi pomeni praznovanje, za malega ptička pa običajen delovni dan. Skrbi so takšne kot vedno – kako prineseti domov kaj za pod zob.

For people Father's Day is a celebration, but for one small bird – an ordinary working day. And concerns are the same old – to get food for his family.

MUCH BETTER NOW

Philip Comarella, Simon Griesser (Salon Alpin)
Avstrija/Austria, 2011, HD, 5'55"



Zgodba o kazalki, ki v pozabljeni knjigi obtiči ujeta v mirujoče življenje v zapuščeni sobi. Nekega dne veter knjige prevrne in odpihne kazalko na mizo, stran od knjige. Kazalka zato razpre roke in noge in odnesejo jo na potovanje nazaj med strani knjige, ki se spremenijo v valove oceana. Kazalka se zapelje na dogodivščino in pol.

The story of a bookmark, stuck in a forgotten book, caught in a life marked by standstill in a deserted room. One day wind knocks over the book and blows the bookmark onto the table, separating them. Unfolding hands and feet, the bookmark is swept back into the pages that turn into ocean waves and the two are reunited for a journey. The bookmark enjoys the ride of its life.

PİŞTO SE POSLOVI / PISHTO UYESZHAYET / PISHTO GOES AWAY

Sonya Kendel (School-Studio "SHAR")
Rusija/Russia, 2012, HD, 8'32"



Pišto se nekoga jesenskega dne vsega naveliča, zato sklene, da bo za vedno odšel.

One autumn day Pishto was taken sick and tired of everything so he decided to leave for good.



Vzhodnoevropska in
srednjeevropska panorama /
Eastern and Central European
Panorama

Vzhodnoevropska in srednjeevropska panorama I Eastern and Central European Panorama I

HAPPY BIRTHDAY

Riho Unt (Ö Nukufilm)
Estonija/Estonia, 2011, HD, 12'09"



Pogled v prihodnost z dvobojem med bibličnim junakom Jezusom in robotom, ki ga je izdelal človek. Bo robotu uspelo razbiti uveljavljene dogme in preobraziti religijo v svojo korist ali bo vse ostalo trdno pri statusu quo?

An outlook vision about the duel between the biblical hero Jesus and a man-made robot. Does the robot manage to break the formed dogmas and convert the religion into his favour or will the status quo remain firm?

ČAS, DA VSTANEŠ / VREME JE DA USTANEŠ / TIME TO GET UP

Rajko Čučak (FAA Belgrade/FAA Animation Studio)
Srbija/Serbia, 2011, HD, 2'30"



Leni deček se na hudomušen način spopade z lenobo.

Lazy boy fight with laziness in a funny way.

PEPO

Matic Perčič (IAM)
Slovenija/Slovenia, 2012, HD, 3'54"



Pepo, mali nerodni čebelji samček, zavzeto nabira med. Nazadnje mu s pomočjo najnaprednejše čebelje tehnologije le uspe napolniti kozarec.

Pepo, the little clumsy bee, eagerly collects honey. In the end he finally manages to fill up the whole jar of it with the help of the latest bee-technology.

GYPAETUS HELVETICUS

Marcel Barelli (Nadasdy Film)
Švica/Switzerland, 2011, HD, 6'45"



Satirična pripoved o tem, kako je v švicarskih Alpah izumrl brkati ser, ki so ga zmotno imeli za nevarnega.

A satirical account of how the bearded vulture became extinct in the Swiss Alps because it was erroneously considered to be dangerous.

SOVINE RADOSTI IN MUHE / EULENLUST & LAUNE / AN OWL'S ZEST & QUIRKS

Janina Arendt (Janina Arendt)
Avstrija, Gruzija/Austria, Georgia, 2011, HD, 2'25"



Dekle spozna domačina in se z njim odpravi na potovanje po Gruziji. Veliko je smeha, plesa in pitja. Kar naenkrat pa sproščeno vzdušje začne prekinjati napet scenarij: protagonistke se kot senca oklene antropomorfnova sova, druga osebnost, ki se s spremiljevalcem zaplete v nezaveden konflikt.

Having just met, a young woman and her local companion take a car trip in Georgia. There is laughter, dancing, and drinking. But without warning, the casual atmosphere constantly switches with a tense scenario: An anthropomorphous owl appears to cling to the protagonist like a shadow, a second person, and engage in a subliminal conflict with her companion.



Iz morja se prikaže opici podobno bitje. Povzgne se na otok, kjer odkrije novo resničnost. Po seriji dogodkov se marinirano v ribji konzervi vrne v morje.

A monkey-like creature emerges from the sea. It climbs on the island where it discovers a new reality. After a number of circumstances it returns to sea, marinated inside a fish can.

GOSPOD SLOFF / MISTER SLOFF

Marijana Orsolić (FAA Belgrade/FAA Animation Studio)
Srbija/Serbia, 2011, HD, 1'42"



Gospod Sloff je navdušen popotnik, toda zelo počasen. Ni enostavno biti lenivec, premikanje iz kraja v kraj je zaradi velik napor. Film prikazuje, kako gospod Sloff nazadnje le najde način, da lahko potuje po svetu.

Mister Sloff is a keen traveller - but he is very slow. Being a sloth is not easy – he finds it hard to get around from place to place. The film shows how Mister Sloff finally found a way to travel the world.

TEMNA STRAN / TEMNATA STRANA / DARK SIDE

Liliyana Stoyanova (NATFA Sofia)
Bulgarija/Bulgaria, 2011, HD, 4'56"



Tiger gre na lov, a vedno ko poskusi ujeti plen, ta opazi njegovo senco in mu uide. Tiger se razjezi in poskusi ujeti lastno senco. Senca je prehitra in uide vsakokrat, ko jo tiger napade. Toda zver jo nazadnje le zgrabi in raztrga. Senca izgine. Brez sence se tiger na mestu zgrudi in umre.

A tiger is hunting, but every time he tries to catch a prey, it escapes because his shadow has been spotted. The tiger gets angry and tries to catch his own shadow. The shadow is too fast and escapes every time when the tiger attacks it. At last the beast grabs it and rips it apart. The shadow disappears. Without its own shadow the tiger falls dead on the ground.

PLIMA / PLIMA / TIDE

Alen Zanjko (Diedra)
Hrvatska/Croatia, 2011, BetaSP, 6'08"



Ob polni lunji in plimi se začnejo dogajati čudne reči. *Plima* je groteskna zgodbja o dveh posameznikih, ki hočeta skupaj popiti skodelico čaja, klijub pičlim možnostim za uspeh. V tem banalnem poskusu škoda močno preseže koristi.

When the moon is full and the tide is high, strange things begin to happen. Tide is a surreal story about two characters trying to drink a cup of tea together, against the odds. In this banal attempt, the damage greatly exceeds the benefit.

KOMUNIKACIJA, OBSEDENOST IN RECESIJA / COMMUNICATION, OBSESSION AND RECESSION

Jaka Kramberger, Leon Vidmar (0!nk studio)
Slovenija/Slovenia, 2012, HD, 3'24"



Noro absurdne in ironične reinterpretacije opozoril o škodljivih posledicah kajenja.

The warnings about harmful effects of smoking are reinterpreted in ridiculously absurd and ironic way.

ALBERT

Csaba Bardos (Artspoetica Animation Studio)
Madžarska/Hungary, 2012, HD, 5'55"



Alberta zbudi zvonjenje ženinega mobilnika. Precej se mora potruditi, da ga izvleče iz njene torbice, saj je ta polna čudnih reči. Telefon nazadnje le prinese ženi ... ki pa morda ni takšna, kot se je zdelo.

Albert has to wake up to the ringing of his wife's cell phone. It takes him quite an effort to get it from her reticule because it is full of other strange things. Finally he brings the mobile to his wife... who might not be who she seems.

LOADING

Zofia Mikolajczak (University of Arts Poznan)
Pojska/Poland, 2011, BetaSP, 5'53"



"Nalaganje" je težava, ki jo pozna večina od nas in se izraža v vsem, kar nastopi pred začetkom kakršnega koli dela. Kratka animacija *Loading* ta problem poveže z vlogo računalnikov v našem življenju.

'Loading' presents a problem that is familiar to most of us and materializes in everything that precedes the beginning of any undertaken task. The short animation 'Loading' relates this problem to the role that computers play in our lives.

8'22"

Leona Kadijević (Academy of Fine Arts in Zagreb)
Hrvatska/Croatia, 2012, HD, 4'57"



Naravni procesi in minevanje časa kot sestavine človekovega življenja.
Ko sedimo, jih ne zaznavamo v celoti.

Natural processes and passing of time as component parts of human life.
While sitting, we are not perceiving them completely.

THE BOX

dadomani studio (dadomani studio)
Italija/Italy, 2012, digiBeta, 3'



Ko njegov gospodar zaspi, pes skoči na zofo, da bi gledal televizijo, vendar pa se mora spopasti z gospodarjevimi sanjami.

While his master falls asleep, the dog jumps on the sofa to watch TV, but it has to deal with its master's dreams.

YET ANOTHER DAY ...

Damir Grbanović, Mark Bizilj, Klavdij Juvan, Simon Reher (VŠU Nova Gorica)
Slovenija/Slovenia, 2012, HD, 3'15"



Ritual zapornika in njegovega paznika, ki se ponavlja dan za dnem ...

The daily ritual between a prisoner and his guard, which repeats day after day, after day...

THE FARTIST

Costas Fatsis (Costas Fatsis)
Grčija/Greece, 2012, HD, 3'06"



Grški najstnik po televiziji spremlja proteste v Atenah. Odloči se, da bo izdelal molotovko in se pridružil izgredom. Na poti se zgodi nekaj, kar bo spremenoilo njegovo stališče in njegovo smer. Bo pomagal uničiti mestno središče?

A Greek teenager watches the Athens riots on TV. He decides to make a molotov cocktail and join the bombing. On the way, something happens that will change his views and his route. Will he also destroy the city center?

GRADITELJ / KONSTRUKTOR / THE DESIGNER

Tessa Moutl-Milewska (FUMI Studio/Warszaw Film School/FAMO Pisek)
Pojlska/Poland, 2012, HD, 13'25"



Graditelj je samotar, predan svoji službi, v kateri ustvarja klone svojih strank. Med delom mu uspe pozabiti na vse, a nekoč zmanjka ljudi, ki bi jim lahko pomagal, laboratorij pa se zdi hladen in prazen. Da bi ukanil osamljenost, ustvari bitje po svoji podobi. Ampak kaj če ga bo to preseglo?

The Designer is a lonely outsider devoted to his work constructing twin copies of his clients. He manages to lose his thoughts during his work, until one day there's no more people to help, and the laboratory seems somehow cold and empty. To cheat his solitude he designs a creature of his own image and resemblance, but what if it appears to be better than him?

Vzvodnoevropska in srednjeevropska panorama II Eastern and Central European Panorama II

LJUDSKE FRONTE 12 / NARODEN FRONT 12 / PEOPLE'S FRONT 12

Ivan Ivanovski (Violeta Kachakova / TRICE FILMS)

Nekdanja jugoslovanska republika Makedonija/the Former Yugoslav Republic of Macedonia, 2012, HD, 9'45"



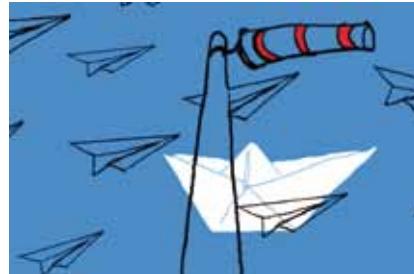
Ljudske fronte 12 je kratki animirani film, ki odseva sodobno družbo skozi med seboj povezane zgodbe, simbole in prisopodobe, prisotne v bloku št. 12 in okrog njega.

People's Front 12 is a short animated film that mirrors the contemporary society through interrelated stories, symbols and allegories present in and around the building No 12.

ANIMACIJA / ANIMATION

Ana Žerjal (ALUO Ljubljana)

Slovenija/Slovenia, 2012, HD, 2'05"

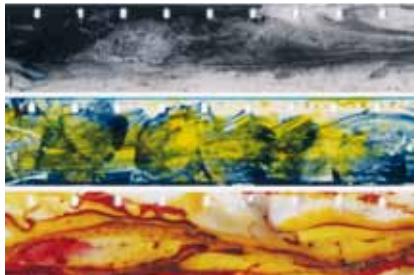


Zgodba nesmisla, ki se pretaka iz enega prizora v drugega, kot sanje.

It is a nonsense story that flows from one scene into another, like dreams.

TRICOLOR

Martina Heyduk (University of Applied Arts Vienna/Martina Heyduk)
Avstria/Austria, 2011, digiBeta, 7'30"



Reka živih barv po uničenem filmskem traku potuje z vrtoglavim hitrostjo in ob zamoklem zvoku, ki spominja na ognjemet in neprijazno vreme.
Ustvarjeno neposredno na filmski trak.

Flowing, strong colours on a damaged film strip pass by at breakneck speed, with a hollow sound that suggests fireworks and rough weather. Made directly onto the film.

MONTEGO

Chintis Lundgren (Chintis Lundgreni Animatsioonistudio)
Estonija/Estonia, 2011, BetaSP, 11'25"



Montego je ubil svojega najboljšega prijatelja ... Že nekajkrat. Toda ta se kar naprej pojavlja na cestnih vogalih in v temnih ulicah. Boris, brazgotinasti vodja podzemnega odpora, je dal povelje, tikk preden je povsem izgubil stik s samim seboj. V Montegovem čudnem paranoidnem svetu se znajdejo Bruselj, Rdeča kocka in organizacija z imenom Pisava zla.

Montego has killed his best friend... several times already. But still he keeps reappearing on streetcorners and dark alleys. Boris, the scarred leader of the underground resistance gave the order just before becoming totally detached from himself. Brussels and the Red Cube, also an organisation called the Evil Script have a part to play in Montegos strange paranoid world.

EXHAUSTIBILITY

Eni Brandner (Eni Brandner/Amour Fou)
Avstria/Austria, 2012, HD, 8'40"



Avtomobili švigajo po cesti, vozijo mimo bencinskih črpalk in vetrnih elektrarn, podeželje in predmestja se pospešeno izmenjavajo. Po ulicah, mimo stavb in naravnost v labirint mesta. Pogled proti obzorju se nenehno spreminja v veličastnem kopičenju stvari, ki jim ni videti konca.

Cars flash across the road, passing oil pumps and wind turbines, periphery and suburbs move by in accelerated speed. Through streets, along facades right into the maze of the city. The view to the horizon changes continuously in a sublime accumulation of things that are seemingly supplied in abundance.

ZUNAJ / UŽRIBIS / OUTSIDE

Greta Staničiauskaitė (Vilnius College of Technologies and Design)
Litva/Lithuania, 2012, HD, 8'20"

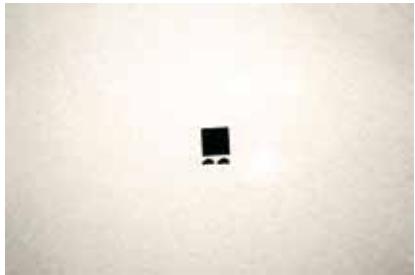


Outside – filozofska popotovanje nekega človeka, ki predstavlja razmislek o odnosu med družbo in posameznikom. Je človek zares obsojen na svobodo?

"Outside" – one man's philosophical journey, during which the relationship between society and individual is contemplated. Is man condemned to be free indeed?

**UKVADRATENO / KWADRATACJA /
THE SQUARIFIED**

Michał Mróz (Michał Mróz)
Połska/Poland, 2012, HD, 2'55"



Animirani film v klasični tehniki, posnet z animacijsko kamerjo. Ustvarjalna fantazija o kvadratu, ki si ustvari svoj svet.

Animated film in classical technique, created on a multiplane-camera. Creative fantasy on the square, which creates its own world.

ODLOG / EKKPEMOTHTA / ABEYANCE

Eleni Miltsi (Eleni Miltsi / Athens School of Fine Arts)
Grčija/Greece, 2011, HD, 6'31"



Ženska srednjih let sama in osamljena živi v stanovanju, samo zato da lahko čisti hišo. Perfekcionizem v njej ustvari prisilno željo, da bi očistila madež, ki kljub dolgotrajnemu trudu noče izginiti. Potem pa ...

A middle-aged woman lives alone and isolated in an apartment with the sole purpose of cleaning her house. Her perfectionism leads her to the compulsion to clean a stain, which does not go away despite her repeated efforts, until...

KRIK / TIPATUL / THE SCREAM

Sebastian Cosor (Mediapro Magic)
Romunija/Romania, 2011, HD, 3'22"



"S prijateljema sem hodil po neki poti – sonce je zahajalo – nenadoma je nebo postalo krvavo rdeče – izmučen sem postal in se naslonil na ograjo – nad modro-črnim fjordom in mestom je bila kri in ognjeni jeziki – prijatelja sta šla naprej, jaz pa sem obstal in v tesnobi drgetal – in začutil sem, kako je skozi naravo šel neskončen krik." Edvard Munch, 1893

"I was walking along a path with two friends – the sun was setting – suddenly the sky turned blood red – I paused, feeling exhausted, and leaned on the fence – there was blood and tongues of fire above the blue-black fjord and the city – my friends walked on, and I stood there trembling with anxiety – and I sensed an infinite scream passing through nature." Edvard Munch, 1893

KRABUM / CRABOOM

Francesco Arcuri (Francesco Arcuri)
Italija/Italy, 2012, HD, 12'25"



Krabum je onomatopejski izraz za močno eksplozijo. Animacija spominja na Chagallov sanjski in tesnobni svet, v katerem se vsakodnevne stvari spreminjajo v simbolne podobe. V papirnatem svetu, ki ga naseljujejo dvodimenzionalna bitja, videnje zmoti "nepremično hojo" ure in harmonijo običajnega družinskega življenja razbije v male samotnosti.

Craboom is the onomatopoeic sound of a strong explosion. An animation that reminds of Chagall's dreamy and uneasy world, where daily life elements turn into imagery symbols. In a paper world populated by two-dimensional characters, the interference of a vision breaks the "immovable walk" of a clock, decomposing the harmony of a normal family life into small lonelinesses.

ZIDAK / CIGLA / THE BRICK

Dubravko Matačović (Zagreb film)
Hrvaška/Croatia, 2011, BetaSP, 12'30"



Tuji v podobi Nezemljjanov predstavljajo raznolikost ras in kultur. Naraščajoča uporaba drog dobrodrušnega Ivico in Nezemljane spremeni v ponorele tirane in grožnjo svetu.

Film o vprašanjih ksenofobije, nasilja in drog.

Strangers take the shape of aliens, representing the diversity between races and cultures. Due to increased drug use, the good-natured Ivica and the aliens are turned into crazy tyrants threatening the world.

A film exploring xenophobia, violence and drug use.



Svetovni jagodni izbor /
Best of the World



Svetovni jagodni izbor I Best of the World I

RAZGALJENI / LAY BARE

Paul Bush (Ancient Mariner Productions)
Velika Britanija/UK, 2012, HD, 6'08"



Sestavljen portret človeškega telesa, zgrajen iz detajlov bližnjih posnetkov več kot petsto moških in žensk vseh starosti in z vsega sveta. Razkrije se zunanjost človeškega telesa, ki jo sicer vidimo samo v najintimnejših odnosih z domačimi ali s partnerji; portret telesa, ki je hkrati čuten in nežen, eleganten in šaljiv.

A composite portrait of the human body assembled from details captured by close-up photography of over five hundred men and women of all ages and from all over the world. The surface of the human body is revealed as it is rarely seen except in the most intimate relationships we have with our family or our lovers; a portrait of the body that is both sexy and tender, elegant and witty.

ORGAZEM / UN ORGASME / AN ORGASM

Fred Joyeux (Krazy Bird)
Francija/France, 2012, HD, 1'20"



Ženski užitek v hitrem listanju knjige.

Female pleasure in a wild book.

DOUBLE FIKRET

Haiyang Wang (Haiyang Wang)
Kitajska/China, 2012, digiBeta, 3'26"



Animacija je nastala z več kot 1200 potegi pastela in radirke na dveh kosih brusilnega papirja, ki sta merila zgolj 90 centimetrov v dolžino in 110 centimetrov v širino.

Rendering with a pastel and eraser up to more than 1200 times on two pieces of sandpaper, each merely 90 centimetres long and 110 centimetres wide, the director achieved this animation.

BLANCHE FRAISE

Frédéric Tremblay (La bande vidéo)
Kanada/Canada, 2011, digiBeta, 16'45"



Mračna pravljica v usihajočem gozdu.

A grim fairy tale in a dying forest.

EDMOND JE BIL OSEL / EDMOND ÉTAIT UN ÂNE / EDMOND WAS A DONKEY

Franck Dion (Pappy3D Productions/NFB)
Francija, Kanada/France, Canada, 2012, HD, 15'

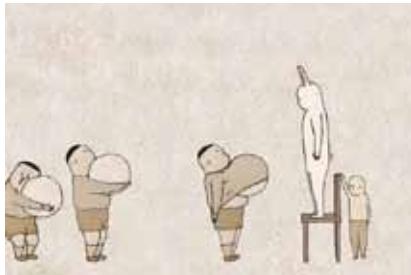


Edmond ni tak kot vsi. Majhen, tih mož je, z ženo, ki ga ljubi, in s službo, v kateri je izjemno uspešen. Dobro pa se zaveda, da je drugačen. Ko ga sodelavci dražijo in mu nataknijo oslovka ušesa, nenadoma odkrije svojo pravo naravo. In čeprav začne v svojem novem jazu uživati, med njim in drugimi nastaja čedalje večji prepad.

Edmond is not like everybody else. A small, quiet man, Edmond has a wife who loves him and a job that he does extraordinarily well. He is, however, very aware that he is different. When his co-workers tease him by crowning him with a pair of donkey ears, he suddenly discovers his true nature. And though he comes to enjoy his new identity, an ever-widening chasm opens up between himself and others.

VELIKI ZAJEC / THE GREAT RABBIT

Atsushi Wada (Sacrebleu Productions/ CaRte bLaNche)
Francija/France, 2011, HDcam, 7'05"



Nekoč smo plemenito, nedoumljivo in skrivnostno bitje klicali Veliki. Potem smo šli s časom naprej, naša misel in zavest sta se spremenila. Toda zakaj ga še vedno kličemo Veliki?

Once we called the noble, profound and mysterious existence The Great. We have moved with the time, our thought and consciousness has changed. And yet what makes us still keep calling it The Great?

TU IN VELIKI DRUGOD / LE GRAND AILLEUR ET LE PETIT ICI / HERE AND THE GREAT ELSEWHERE

Michèle Lemieux (NFB)
Kanada/Canada, 2011, DCP, 14'42"



Človeka, zatopljenega v sanjarje, preplavi nenadno ostro zavedanje lastnega bitja. Premišljuje o svetu, v katerem živi – od evolucije življenga in atomskih delcev, ki tvorijo materijo, do skravnosti spomina in enigme smrti. Omejen na zidovi ograjen prostor je edinstven in hkrati nič drugačen od kogarkoli, ki je zaman iskal ključ do velikega onstranstva.

Lost in a reverie, a man reels with sudden, piercing awareness of his own state of being. He ponders the world in which he lives—from the evolution of life and the atomic particles that constitute matter, to the mystery of memory and the enigma of death. Bounded by a walled enclosure, he is both unique and no different than anyone else who has searched in vain for the key to the great beyond.

OH WILLY...

Emma De Swaeef, Marc James Roels (Beast Animation/Polaris Film Production/Vivement Lundi//Luster Production)
Belgija, Francija, Nizozemska/Belgium, France, The Netherlands,
2011, DCP, 16'50"



Willy se je prisiljen vrniti k svojim naturističnim koreninam, a njegov vzpon med plemenite divjake je polomija.

Forced to return to his naturist roots, Willy bungles his way into noble savagery.

Svetovni jagodni izbor II Best of the World II

SLAVCI DECEMTRA / ROSSIGNOLS EN DECEMBRE / NIGHTINGALES IN DECEMBER

Theodore Ushev (Festival du nouveau cinéma de Montréal)
Kanada/Canada, 2011, HD, 3'55"



Kakšen bi bil svet, če se slavci ne bi več selili na jug? Razkošje naslikanih podob ljudi-ptičev pri delu in v vojni izriše sliko kaotičnega sveta. Prekrasna animirana elegija nagrjenega režiserja Theodora Usheva.

What would the world be like if nightingales no longer migrated south? A plethora of painterly images of birdmen at work and war evoke a world in disarray. A gorgeous animated elegy, by award-winning filmmaker Theodore Ushev.

BOBBY YEAH

Robert Morgan (Swartz Can Talk/blueLight)
Velika Britanija/UK, 2012, digiBeta, 23'



Bobby Yeah je tatič, ki mu trušč in kraje polepšajo zavoženo življenje. Nekoč ukrade najljubšega ljubljenčka zelo nevarnim ljudem in zaide v hude težave. To bi ga moralno izučiti, vendar si preprosto ne more pomagati.

Bobby Yeah is a petty thug who lightens his miserable existence by brawling and stealing stuff. One day, he steals the favourite pet of some very dangerous individuals, and finds himself in deep trouble. He really should learn, but he just can't help it.

PIVNICA / THE PUB

Joseph Pierce (59 productions)
Velika Britanija/UK, 2012, DCP, 7'45"



Kemi živi in dela v mračnem zavetru severnolondonske pivnice. Alkohol teče, meja med tem, kdo sodi za točilni pult in kdo predenj, pa je čedalje bolj zabrisana.

Kemi lives and works in the murky slipstream of a North London pub. As the booze flows the line between who belongs behind and in front of the bar becomes increasingly blurred.

KUPON ZA ŽITO / GRAIN COUPON

Xu An, Xi Chen (Xu An, Xi Chen)
Kitajska/China, 2011, digiBeta, 18'30"



V času kulturne revolucije mora invalidni rokodelc ponarediti poseben žig, da bi dobil kupon za žito. Nazadnje ga le dobi nekoga dne ob koncu 70. let, ko se pojavi ivje.

During the Culture Revolution, a disabled handicraft man had to forge a special stamp in order to gain the Grain Coupon. He finally got the coupon on the day of Hoar-frost falls in late 1970s.

AND AND

Mirai Mizue (Mirai Mizue)
Japonska/Japan, 2011, HD, 6'50"



Rodi se. Umre. In ponovno. Mandala nekega življenja.

It is born. It dies. They repeat. The mandala of a life.

VIDEL SEM MIŠI POKOPAVATI MAČKO / I SAW MICE BURYING A CAT

Dmitry Geller (Dmitry Geller/Jilin Animation Institute)
Rusija, Kitajska/Russia, China, 2011, HD, 7'



Romanca, burka, triler in tragedija.

Romance, farce, thriller and tragedy.

JUNKYARD

Hisko Hulzing (Il Luster Films/CinéTé)
Nizozemska, Belgija/The Netherlands, Belgium, 2012, DCP, 18'



Možu, ki ga okrade in zabode džanki, se v zadnji sekundi pred smrtnjo prikaže spomin na mladostno prijateljstvo.

A man is being robbed and stabbed by a junkie and in that last second before he dies, a youth friendship flashes before his eyes.

Svetovni jagodni izbor III Best of the World III

"KAKŠEN LEP DAN" / "IT'S SUCH A BEAUTIFUL DAY"

Don Hertzfeldt (Bitter Films)
ZDA/USA, 2011, 35mm, 23'



Bill se v tretjem in zadnjem delu trilogije Dona Hertzfeldta z naslovom "Vse bo v redu" zaradi težav s spominom znajde v bolnišnici.

Bill finds himself in a hospital struggling with memory problems in this third and final chapter to Don Hertzfeldt's "Everything will be OK" trilogy.

SVEŽ GUACAMOLE / FRESH GUACAMOLE

PES (EaPES)
ZDA/USA, 2012, HD, 1'40"



Režiser PES v nadaljevanju svoje stop-motion uspešnice Western Špageti iz običajnih predmetov pripravi svež guacamole.

In this follow-up to his stop-motion hit Western Spaghetti, director PES transforms familiar objects into Fresh Guacamole.

GLEDIŠČE / VIEWPOINT

Hwangbo Sae-byul (Hwangbo Sae-byul)
Južna Koreja/South Korea, 2011, HD, 7'



Občutljivi junakinji mama brutalno zatre njene sanje. Ta in vsak naslednji udarec v njej sproži obrambeni odziv in na glavi ji zraste varovalni zapredek iz hitro rastočih las.

The dreams of the sensitive film character are brutally crushed by her mother. This and every next stab in her heart triggers a defensive reaction and, as a result, a protective cocoon, made of fast growing hair, is formed on her head.

BELUGA

Shin Hashimoto (Shin Hashimoto)
Japonska/Japan, 2011, HDcam, 5'30"



Veličastno pošastna, sladko temačna vizija notranjih demonov, ki se podijo po misilih male prodajalke vžigalic, obsojene na temo in mraz.

A magnificently macabre, deliciously dark vision of the inner demons that race around the mind of a little match-seller condemned to the cold and dark.

PREDOR / TUNNEL

Maryam Kashkoolia (Honarhaye Tajasomi)
Iran/Iran, 2012, HD, 7'



Mož na sledi ovci potuje po neznanem.

A man travels through the unknown after a sheep.

GRMEČA REKA / RIVIÈRE AU TONNERRE / THUNDER RIVER

Pierre Hébert (Vidéographe)
Kanada/Canada, 2011, HD, 7'56"



Intenzivna vaja v opazovanju pečine, posnete v bližini slapov Rivière au tonnerre na severni obali reke St. Lawrence. Meditacija na temo nejasnosti, razpok, ki lahko razkrijejo karkoli, kakršnokoli stanje v neskončnosti pomena.

An intense exercise of looking at a rockface shot near the waterfalls of Rivière au tonnerre, on the North Shore of the St-Lawrence river. A meditation about opacity, about the fissures that can open up anything, any situation on the infinity of meaning.

BAO

Sandra Desmazières (Les Films de l'Arlequin)
Francija/France, 2012, 35mm, 11'05"



Bao in njegova sestra se kot vsak dan vkrcata na vlak. Zanj je to vedno krasna dogodivščina. Toda tokrat bo vse drugače.

Bao and his sister are taking the train like everyday. It's always a fabulous adventure for them. But this time, everything will be different.

SEDEM MINUT V VARŠAVSKEM GETU / SEVEN MINUTES IN THE WARSAW GHETTO

Johan Oettinger (Basmati Film/Wiredfly)
Danska/Denmark, 2012, HD, 7'48"



Varšavski geto, 1942. Samek, poredni in živahnji osemletni deček, pokuka skozi luknjo v zidu geta in zagleda korenček, ki leži na pločniku na drugi strani. S koščkom žice ga poskuši potegniti skozi luknjo, pri tem pa se ne zaveda, da v bližini stražita dva esesovca, ki opazujeta vsako njegovo potezo.

The Warsaw Ghetto, 1942. Samek, an eight year old boy who is naughty and full of life, peeks through a hole in the ghetto wall and sees a carrot lying on the sidewalk just on the other side. He tries to pull the carrot through the hole with a piece of wire, unaware that two SS men are posted nearby and are following his every move.

DEJANJA, KI V REVOLUCIJI ŠE NISO BILA
OPREDELJENA / YI CHANG GE MING ZHONG
HAI WEI LAI DE JI DING YI DE XING WEI /
SOME ACTIONS WHICH HAVEN'T BEEN
DEFINED YET IN THE REVOLUTION

Xun Sun (Pi Animation Studio)
Kitajska/China, 2012, digiBeta, 12'22"



Nenavaden dan. Nenavaden kraj. Presečišče temeljnih ideoloških načel in bizarre politike. Gledalcu se razkrije oddaljen, toda vsem poznan kraj. Prostor, v katerem čas in površina postaneta eno; kjer se vrane in mačke izmenjujejo in se umikajo pogledu na razrede in goreče oblake, podobi učiteljice in preizkušnji v bolnišnici ...

A strange day. A strange place. Fundamental ideological tenets meet surreal politics. A place, set apart and yet familiar to everyone, is revealed to the viewer. A space in which time and surface become one; where crows and cats alternate and give way to a view of classrooms and burning clouds, the image of a teacher and an ordeal in a hospital...



Žirija se predstavlja /
Jury Programme

"!no-0-0"

Filmi po izboru Julie Doucet

Žal moram reči, da področja animiranega filma ne poznam zelo dobro. Ne bi si mislili, ampak med animatorji in striparji ni stikov, kar je škoda. Seveda pa imamo nekaj izjem, zato sem se posvetila svojim kolegom striparjem in te izjeme poiskala. Med tistimi, ki jih poznam in sem jih uvrstila v izbor, so Diane Obomsawin, Amy Lockhart in dvojica Paperrad. Obom (Dianino umetniško ime) in duo Paperrad se ukvarjajo z računalniško animacijo; Paperrad s precej surovo računalniško tehniko in grafiko. Amy Lockhart je s svojimi papirnatimi izrezljankami povsem očitno low-fi. Obom sem prosila, naj predlaga še druge umetnike, tiste, ki so ji najbolj všeč. Med njimi so meni najljubši Allison Schulnik, Jessica Heit in Koji Yamamura. Allison Schulnik uporablja glinu na način, ki je hkrati grd in čudovit. Jessica Heit se ukvarja z izrezljankami in piše premišljene zgodbe. Yamamura čudovito riše in piše. Na steni studia (ki je ena od sob mojega doma) imam velik plakat čkaškega festivala eksperimentalnega animiranega filma Eyeworks, natisnjen v sítotisku. Preverila sem praktično vse umetnike, ki so na njem našteti ... Tako so moj izbor dopolnila naslednja imena: Len Lye, ki je v 50. letih slikal neposredno na filmski trak; Stan Vanderbeek, ki je v 60. letih ustvarjal filme iz slik, izrezanih iz revij; Frank in Caroline Mouris, ki sta enako počela v 70. letih – in po mojem mnenju ustvarila referenco kolaža; Ed Ackerman, ki je v 80. letih po predlogi Kurta Schwittersa posnel zvočno poezijo, in Lamathide, ki se danes igra vislice.

Julie Doucet

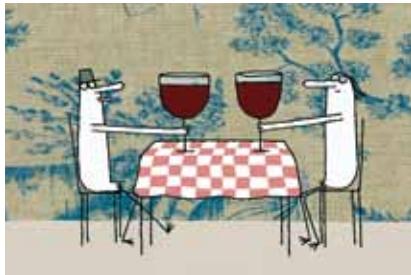
Carte blanche Julie Doucet

I am sorry to say, I don't have a huge culture in the animation film area. You wouldn't think so, but animators and cartoonists don't mix, and that is a pity. There are, of course, some exceptions. So I did turn myself towards my colleagues cartoonist, to look for these exceptions. Among the ones I know and whose films I choose are Diane Obomsawin, Amy Lockhart and the duet Paperrad. Obom (Diane's artist name) and Paperrad are making computer animation. Rather crude computer technique and imagery in the case of the Paperrad couple. Lockhart is definitely low-fi with her paper cut-outs. I asked Obom to suggest other artists to me, the ones she liked best. The ones I liked best from the ones she liked best were Allison Schulnik, Jessica Heit and Koji Yamamura. Schulnik is using clay in such a way it is all at once ugly and beautiful. Heit is working with cut-outs and is writing thoughtful stories. Yamamura draws and writes beautifully. I have on one of my studio's wall (which is a room at home) a great silkscreen printed poster of a Chicago experimental animation festival called "Eyeworks". I did researches of pretty much every artists listed on it...That way I completed my carte blanche: with Len Lye who painted directly on celluloid in the 50s; Stan Vanderbeek, who made films using images cut out from magazines in the 60s; Frank and Caroline Mouris, who did the same thing in the 70s – it is to my opinion the ultimate collage film; Ed Ackerman who created a sound poem based on the writing of Kurt Schwitters in the 80s and Lamathide who nowadays plays the hangman game.

Julie Doucet

TU IN TAM / ICI PARICI / HERE AND THERE

Diane Obomsawin (NFB)
Kanada/Canada, 2006, HD, 9'



Otroštvo zna biti kaotičen čas, posebej če se seliš med dvema celinama. Režiserka s simpatično odkritostjo in blagim humorjem prikaže slike iz lastnega družinskega albuma. Ko črpa iz begajočih dogodkov svojih neukoreninjenih zgodnjih otroških let, nadgradi negotovo identiteto in prevzame nadzor nad svojim življenjem.

Childhood can be a chaotic time, especially if you're bouncing back and forth between two continents. With engaging candour and gentle humour, the director offers up images from her family album. In drawing on the bewildering events of her rootless early years, she fleshes out an uncertain identity and takes control of her life.

UMETNIK KOLAŽA / THE COLLAGIST

Amy Lockhart (Amy Lockhart)
Kanada/Canada, 2009, HD, 2'05"



"Animacija je začela nastajati med opazovanjem umetnika kolaža Marcja Bella, kako se trudi dokončati svoje delo. Interpretiralna in prevedla sem lepoto zgaranih rok, premikanje škarij in razlitje kave iz skodelice. Film je ustvarjen iz papirnatih lutk in izrezkov."

"This animation began while observing collage artist Marc Bell, as he endeavors to complete his work. I interpreted and translated the beauty of toiling hands, the movement of scissors and a coffee cup spillage. It was created using paper puppets and cut-outs."

MOUND

Alison Schulnik (Allison Schulnik)
ZDA/USA, 2011, HD, 4'23"



Mound je gibljiva slika, ki je nastala s pomočjo tradicionalnih tehnik animacije gline, več kot 100 lutk ter učinkov kamere, in tako predstavlja negotovo pripoved o tem, kar obstaja nekje med tragedijo in farso.

Mound is a moving painting, created with traditional clay-mation techniques, over 100 puppets and in-camera effects, giving an uncertain account of what exists somewhere between tragedy and farce.

STARI KROKODIL / THE OLD CROCODILE

Koji Yamamura (Yamamura Animation Inc.)
Japonska/Japan, 2005, 35mm, 12'57"

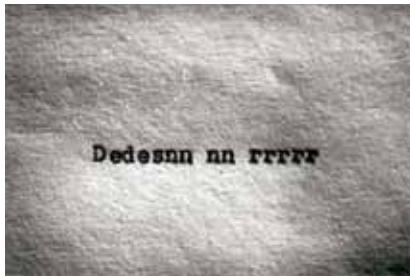


Ostarelega krokodila, ki je bil na svetu že, ko so gradili piramide, muči huda revma, pa tudi hrane ne more več loviti. Tako je obupan, da sklene pojesti lastnega pravnuka. Čeprav zaradi starosti uživa veliko spoštovanje, se ga družina nameni znebiti. Krokodil se s takšno nespoštljivostjo ne more spriznjiti, zato se od Nila poslovi. Nekega dne pa spozna hobotnico.

A very old crocodile, who had witnessed the building of pyramids, was suffering from rheumatism, and no longer able to catch his food. In desperation, he decided to eat his great grand son. Although respected due to old age, the family decided he would have to be put down. Unable to bear the disrespect, the old crocodile said goodbye to the Nile. One day he met an octopus.

PRIMITI TOO TAA

Ed Ackerman, Colin Morton (Ed Ackerman, Colin Morton)
Kanada/Canada, 1986, 35mm, 3'



Öčarljiva animirana pesem, izdelana s pomočjo pisalnega stroja in preprostih glasovnih sporocil. Po predlogi odломka iz pesmi Prasonata (Ursonate) Kurta Schwittersa (1887–1948).

A delightful animated poem made with only a typewriter and simple vocal messages. Based on an excerpt from the poem "Ursonate" (Sonata in primitive sounds) by Kurt Schwitters (1887–1948).

FRANK FILM

Frank and Caroline Mouris (Frank and Caroline Mouris)
ZDA/USA, 1973, 35mm, 8'51"



Frank Mouris bere seznam besed na črko F. Zvočni zapis se prepleta z njegovim branjem lastne avtobiografije. Slika je animirani kolaž fotografij iz revij. Frank je film ustvaril v sodelovanju s Caroline Mouris, pod zvočno podobo se je podpisal Tony Schwartz.

Frank Mouris reads a list of words starting with the letter "f". This soundtrack is interwoven with the sound of his reading his autobiography. The visual is an animated collage of photos collected from magazines. Frank made the film with Caroline Mouris. The sound track was created by Tony Schwartz.

POIŠČ ME / LOOK FOR ME

Laura Heit (Slinky Pictures Production)
Velika Britanija/UK, 2005, 35mm, 3'36"



Ženska se nekega jutra zbudi in si zamišlja, kako drugačno bi bilo njeno življenje, če bi bila nevidna.

A woman wakes up one morning and imagines how different her life would be if she were invisible.

BREATHDEATH

Stan VanDerBeek (Stan VanDerBeek)
ZDA/USA, 1964, 16mm, čb/bw, 14'38"

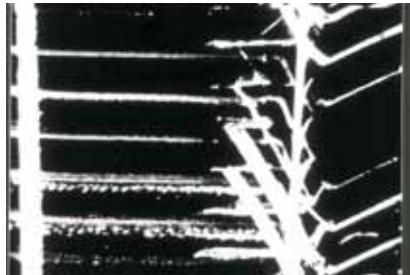


Nadrealistična fantazijska pripoved, ustvarjena po navdihu lesoreza mrtvaškega plesa iz 15. stoletja. Filmski eksperiment, ki govori o fotorealističnosti in nadrealističnosti življenja. Kolaž, ki razreže fotografije in filmski trak dokumentarnega posnetka ter jih ponovno sestavi, s tem pa ustvari podobo, ki je mešanica nerazložljivega dejstva in nepojasnljivega dejanja. Parabolična parabola.

A surrealistic fantasy based on the 15th century woodcuts of the dance of the dead. A film experiment that deals with the photorealism and the surrealism of life. A collage-animation that cuts up photos and newsreel film and reassembles them, producing an image that is a mixture of unexplainable fact with the inexplicable act. A parabolic parable.

PROSTI RADIKALI / FREE RADICALS

Len Lye (Direct Film Company)
Velika Britanija, ZDA/UK, USA, 1957-79, 16mm, čb/bw, 5'

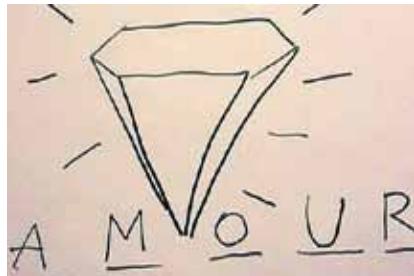


V tem silovitem abstraktinem filmu z glasbeno spremljavo afriških bobnov je Lye v različnimi predmeti, od zobcev žage do osti puščic, na črnino na koncu filmskega traku spraskal bele "cik-cak sem-in-tja" črte. Prva različica filma je bila leta 1958 nagrajena na Mednarodnem festivalu eksperimentalnega filma v Bruslju, ki je potekal ob Svetovni razstavi.

In this powerful abstract film with a soundtrack of African drum music, Lye scratched "white ziggle-zag-splutter scratches" on to black leader, using a variety of tools from saw teeth to arrow heads. The first version of the film won a major award at the International Experimental Film Festival Held in Brussels in 1958 in association with the World's Fair.

VISLICE / LE JEU DU PENDU / HANGMAN

Lamathilde
Kanada/Canada, 2010, HD, 1'39"



Preizpraševanje dobro znane igrice, v kateri je risanje vse prej kot banalna dejavnost; video o samomoru in ljubezni.

Reexamination of a widely known game, in which drawing is far from a trivial activity, a video about suicide and love.

DON'T WORRY BE HAPPY

Paper rad (Paper rad)
ZDA/USA, 2008, HD, 3'56"



Sinteza popularnega gradiva s televizije, video igrice in oglaševanja, ki te reference reprogramira z živahno neoprimitivistično digitalno estetiko.

"V 70. in 80. letih so bile risanke in zabavna elektronika večje ter na pogled bolj cenene kot kadarkoli in so otroke strašile ... Zdaj ti otroci odraščajo in z uporabo iste potrošne cenenosti strašijo vse druge."

A synthesis of popular material from television, video games, and advertising, reprogramming it with an exuberantly neo-primitivist digital aesthetic. "In the '70s and '80s cartoons and consumer electronics were bigger and trashier than ever and freaked kids out... Now these kids are getting older and are freaking everybody else out by using this same throw-away trash."

Joanna Quinn: retrospektiva

Joannino potovanje v svet animiranega filma se je začelo v otroških letih z navdušenjem za risanje. Njene prve risbe so bile v resnici stripi, ki so izvirali iz osebnih izkušenj, toda zdelo se ji je, da v njih manjka energija, kar jo je mučilo in jezilo. Hrepenela je po bolj dinamičnem in izraznem mediju, ki bi njene podobe oživil. Z animacijo se je prvič srečala med študijem grafiike na univerzi Middlesex in to je bilo zanjo hipno razodjetje – našla je medij, ki je njenim risbam vdihnil življenje in energijo; svojim mentorjem pa je že pred tem pokazala edinstveno dinamičen in fluiden risarski slog, ki je naznanjal kvalitete, zaradi katerih so bile pozneje njene animacije tako polne življenja in nezgrešljivo njene. Od tedaj je animacija postala Joannina obsesija.

Njen diplomski film **Ženski večer** je genialno preprosta in duhovita replika na mačizem ter poklon sproščenemu ženskemu poželenju. Film je predstavil netipično anti-junakinjo **Beryl** in v hipu dosegel mednarodno slavo, Joanna pa je z njim postala priznana režiserka in animatorka.

Lik Beryl se pojavi še v dveh bolj osebnih filmih, **Body Beautiful** ter **Sanje in želje – družinske vezi**. Politika spola in zatiranja ter Joannino z obesivno fascinacijo in navdušenjem prežeto raziskovanje čudaštev človeškega telesa, predvsem ženskega, so postali osrednje teme njenega dela.

Z ustvarjalnim partnerjem, producentom in scenaristom **Lesom Millsom**, sta v okviru njune produkcijske hiše **Beryl Productions** ustvarila obsežen in raznolik korpus filmov in televizijskih oglasov. Dva filma sta si prislužila nominaciji za oskarja: **Slavni Fred** ter **Žena iz Batha** – razgrajaška priredba ene od Chaucerjevih Canterburyjskih zgodb. **Elles** je

Joanna Quinn Retrospective

Joanna's journey into the world of animation began in childhood through her fascination with drawing. Her first drawings were, in effect, comic strips based on personal experiences, but she remained dissatisfied and frustrated by what she felt was the lack of energy in these strips. She longed for a more dynamic and expressive medium to bring her imagery to life. She was first introduced to animation whilst studying Graphics at Middlesex University and it was an instant revelation to her – she found a medium that would breathe vitality and energy into her drawings, although to her tutors she had already demonstrated a uniquely dynamic and fluid drawing style which anticipated the qualities that later were to make her animation so vibrant and distinctive. From that moment on animation became Joanna's obsession.

Joanna's graduation film '**Girls Night Out**' was a brilliantly simple and humorous riposte to machismo and a celebration of uninhibited female lust. This film introduced the unlikely anti-heroine of **Beryl** and it became an immediate international success, launching Joanna's career as an acclaimed Director & Animator.

The character of Beryl became the focus for two more personal films '**Body Beautiful**' and the last film '**Dreams & Desires - Family Ties**'. The politics of gender and oppression together with Joanna's obsessive fascination and delight with exploring the eccentricities of the human body, in particular the female form, became central themes in her work.

With her creative partner, producer & scriptwriter **Les Mills** and their company **Beryl Productions** they've produced

čudovito živahen poklon delu Toulousa Lautreca, **Britannia** pa strupena in brutalna obtožba razvoja in zatona britanskega imperializma. Film **Britannia** je po mnenju mnogih Joannina mojstrovina, saj izkazuje vse raznolike značilnosti njenega dela – izvrstno karakterizacijo, sijajne risarske sposobnosti in čudovito animacijsko tehniko. Joanna in Les trenutno ustvarjata svoj novi film **Affairs of the Art**, drugega iz serije **Sanje in želje**.

Les Mills

a wide and distinctive folio of films and TV commercials. Two of the films have received Oscar nominations '**Famous Fred**' & '**Wife of Bath**' - a raucous adaptation of one of Chaucer's Canterbury Tales. '**Elles**' is a wonderfully lively celebration of the work of Toulouse Lautrec, and '**Britannia**' is a biting and savage indictment of the development and decline of British Imperialism. Many regard '**Britannia**' as Joanna's masterpiece, a film which demonstrates all the distinct characteristics of her work – brilliant characterization, superb draughtsmanship and wonderful animation technique. Presently Joanna & Les have begun production of their next film '**Affairs of the Art**' the second in the series '**Dreams & Desires**'.

Les Mills

SLAVNI FRED / FAMOUS FRED

Joanna Quinn (TVC/Channel 4/S4C)
Velika Britanija/UK, 1996, 35mm, 25'



Film, ustvarjen po predlogi knjige avtorice Posy Simmonds. Nagajiv mucek Fred se ponoči prelevi v mačjo pevsko megazvezdo, toda glasbeno kariero bi mu lahko ogrozila mačja gripa.

Based on the book by Posy Simmonds.
Mischievous kitten Fred grows up to be feline singing superstar by night, but a case of cat flu threatens to cut short his musical career.

ŽENSKI VEČER / GIRLS NIGHT OUT

Joanna Quinn (Beryl Productions)
Velika Britanija/UK, 1986, betaSP, 6'



Hrupna komedija, ki tiho waleško gospodinjo Beryl spremi na rojstnodnevno izključno žensko zabavo v lokalno pivnico, kjer Beryl sreča razvedrilo večera – slačifanta.

Raucous comedy following a quiet Welsh housewife Beryl, on a birthday treat to a 'ladies only' night at a local pub, where she encounters the evening's entertainment... a male stripper.

BODY BEAUTIFUL

Joanna Quinn (Beryl Productions/SC4)
Velika Britanija/UK, 1990, 35mm, 13'

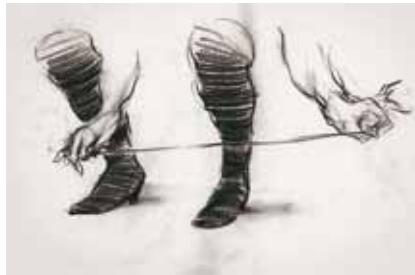


Beryl, sindikalna predstavnica japonskega podjetja v Walesu, gre vsako jutro na rekreatijo, kjer se neprijazni, kruti učitelj Vince norčuje iz njene teže. Na večernem druženju zaposlenih v podjetju se Beryl maščuje.

Beryl, the union rep for a Japanese factory in Wales, attends keep-fit sessions every morning, where the unkind and cruel teacher Vince teases her about her weight. But Beryl has her revenge at the company's social evening.

ELLES

Joanna Quinn, Hortense Guillemare (Trans Europe Film)
Francija/France, 1992, betaSP, 3'



Modeli Toulousa Lautreca se pred nadalnjim poziranjem odločijo za kosilce.

Toulouse-Lautrec's models decide to have a spot of lunch before resuming their pose.

BRITANNIA

Joanna Quinn (Forum TV/Channel 4/S4C)
Velika Britanija/UK, 1993, 35mm, 5'



Satirična kritika britanskosti, ki kaže, kako je Velika Britanija v prizadevanju za premoženje in moč druge narode oropala ponosa in narodnih bogastev.

A satirical swipe at the British character that shows how, in the pursuit of wealth and power, it has robbed other nations of their pride and national wealth.

ŽENA IZ BATHA / WIFE OF BATH

Joanna Quinn (Beryl Productions/S4C / BBC / HBO)
Velika Britanija/UK, 1998, betaSP, 5'



Del serije po predlogi Chaucerjeve poezije. Domišljavemu vitezu z dvora kralja Arturja zaradi napada na dekle grozi smrtna obsodba, če ne bo odgovoril na vprašanje: Po čem ženske najbolj hrepenijo? Vitez brez uspeha prepotuje deželo po dolgem in počez, potem pa sreča coprnico, ki mu obljubi odgovor, toda v zameno za določeno plačilo.

From a series based on Chaucer's poetry. For attacking a young woman an arrogant knight of King Arthur's court is sentenced to death if he cannot answer the question "what do women most desire?" He travels far and wide with no success until he meets a hag who promises him the answer, but at a price.

SANJE IN ŽELJE – DRUŽINSKE VEZI / DREAMS AND DESIRES: FAMILY TIES

Joanna Quinn (Beryl Productions/S4C)

Velika Britanija/UK, 2006, 35mm, 9'



Beryl dobi digitalno videokamero in postane obsedena s filmsko umetnostjo, saj tako lahko v obliki videodnevnika izrazi svoje želje, sanje in misli. Kot "cineaste par excellence" privoli, da bo posnela poroko prijateljice Mandy, in priložnost izkoristi za cineastično šopirjenje, kar ima katastrofalne in pogosto komične posledice.

On acquiring a new Digi Video cam Beryl becomes obsessed with the art of filmmaking using it to articulate her desires, dreams and thoughts as a video diary. As "cineaste par excellence" she agrees to video the wedding of her friend Mandy, seizing the opportunity to "strut her stuff filmically" with disastrous and often hilarious results.

Univerza za uporabne in humanistične vede v Luzernu – Fakulteta za umetnost in oblikovanje, Oddelek za animacijo

Študijski program animacije, ki ga nudi Fakulteta za umetnost in oblikovanje luzernske UASA, je edini tovrstni visokošolski program v Švici. Usmerjen je v filmsko oblikovanje in poučevanje profesionalnih produkcijskih tehnik. Namen ustvarjalnega in praktičnega izobraževanja, ki ga nudi, je dati študentom priložnost, da razvijejo lasten umetniški filmski jezik in pridobijo strokovno znanje, ki ga bodo potrebovali v bodoči karieri.

V prvem letniku študenti pri temeljnih predmetih pridobijo trdno osnovno na področju filmske in video tehnike, oblikovanja zvoka ter grafične in prostorske animacije, pri čemer delajo v majhnih skupinah. Zatem se usmerijo v 2D ali 3D animacijo.

Pri specializaciji v 2D animaciji se seznanijo s tradicionalnim risanim filmom, digitalno izrezljanko in mešano tehniko. Pri specializaciji v 3D animaciji je poudarek na 3D računalniški animaciji, animaciji lutk in stop-motion animaciji. Ta smer se dotakne tudi posebnih vsebin, kot so tehnična in arhitekturna vizualizacija ter posebni učinki.

Seveda so mogoči tudi transdisciplinarni projekti – pravzaprav so celo zaželeni. Dodiplomski program zaokroža še celostno mentorstvo na področju teorije in zgodovine filma.

Izbor filmov, ki so jih ustvarili študenti med letoma 2008 in 2012, bo razkril filozofijo luzernskega programa animacije.

prof. Otto Alder

Lucerne University of Applied Sciences and Arts – School of Art and Design Animation - Department

The course in Animation offered by Lucerne UASA's School of Art and Design is the only one of its kind at tertiary level in Switzerland. The focus of this course is on cinematic design and coaching in professional production techniques. The creative and practical training offered aims to give students the opportunity both to develop their own artistic cinematic language and acquire the technical knowledge they will need for their future careers.

The foundation training offered in the first year provides students with a firm grounding in cinematic and video technique, sound design and graphic and spatial animation, on which they work in small groups. After that, students can choose to specialise in 2D or 3D animation.

The 2D specialisation involves learning about traditional animation, digital cut-out and mixed media techniques. The 3D specialisation focuses on 3D computer animation, puppetry and stop-motion production techniques. This option also broaches special topics including technical and architectural visualisation and special effects.

Cross-disciplinary projects are, of course, possible – indeed, they are positively encouraged. The BA course is complemented by wide-ranging tuition in the theory and history of the moving image.

The following selection of films made (2008 – 2012) by students will reveal the philosophy of the animation schools in Lucerne.

Prof. Otto Alder

OKNO / LA FENÊTRE / THE WINDOW

Camille Müller (HSLU Luzern)
Švica/Switzerland, 2012, digiBeta, 4'45"



Raje kot da bi bil zunaj, fantič doma prebira zgodbe, ob katerih sanja. Nekega dne pa spozna dekle svojih let in ugotovi, da ni niti malo podoben junaku iz knjige.

A young boy doesn't like to stay in the streets and prefers to read stories at home, which make him dream. But one day he meets a girl his age and realizes that he is not at all like the hero of his book.

MOONSTRUCK

Julia Maria Imhoof (HSLU Luzern)
Švica/Switzerland, 2010, digiBeta, 9'



Luzern – Gottard – Genova. Potopis dolge pešpot po sanjskem svetu risb, fotografij in zvokov, kjer končni cilj postane luna. Poetičen film o poti in relativnosti cilja.

Lucerne – San Gottardo – Genoa. A travelogue of a long journey on foot across a surreal world of drawings, photos and sounds with the moon becoming the final destination. A poetic film about being on the road and the relativity of arriving.

BRATEC ZIMA / BRÜDERCHEN WINTER / LITTLE BROTHER WINTER

Charlotte Waltert (HSLU Luzern)
Švica/Switzerland, 2011, digiBeta, 6'

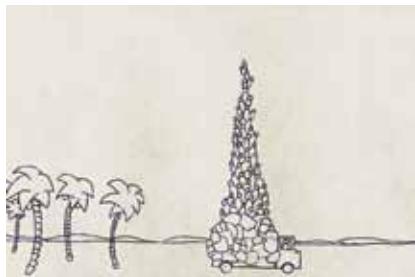


Trije otroci, Pomlad, Poletje in Jesen, mlajšemu bratcu Zimi ne dovolijo, da bi se igral z njimi. Tako se mora domisliti, kako bi sestre in brate pripravil do tega, da bi ga opazili ter občudovali. In to mu uspe.

Three children, Spring, Summer and Autumn, won't let their little brother Winter play along with them. So he has to find a way to make his sisters and brothers notice and worship him. And he does.

BON VOYAGE

Fabio Friedli (HSLU Luzern)
Švica/Switzerland, 2011, digiBeta, 6'



Ducat migrantov se povzne na prenatpan tovornjak. Njihov cilj: trdnjava Evropa. Ko po utrudljivem potovanju prispejo tja, jih čaka soočenje z drugo brutalno resničnostjo: evropskim ravnanjem z begunci.

Dozens of emigrants climb on to an overcrowded truck. Their goal: fortress Europe. When they arrive there after an exhausting journey, the confrontation with another brutal reality awaits them: the European handling of refugees.

DOMOVINA / HEIMATLAND

Loretta Arnold, Andrea Schneider, Marius Portmann, Fabio Friedli
(HSLU Luzern)
Švica/Switzerland, 2010, digiBeta, 6'



Hausi, švicarski domoljub, živi urejeno in srečno življenje v svojem skromnem domu. Vse je mirno, dokler se nekega dne v sosednjo hišo ne vseli tujec, ki svet postavi na glavo.

Hausi, a Swiss patriot, leads an ordered and happy life in his humble home. Everything seems to be peaceful until the day a foreigner moves in next door and turns his world upside down.

ŽIVALSKO KRALJESTVO / ANIMAL KINGDOM

Nils Hedinger (HSLU Luzern)
Švica/Switzerland, 2010, digiBeta, 4'



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

Raccoon, fox and bear watch documentaries about animals in their suburban flat. With time, however, the fox starts developing a strange behaviour.

IMAGO

Rebekka Keusch (HSLU Luzern)
Švica/Switzerland, 2010, digiBeta, 4'



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.

PLEXO

Jan Anthamatten (HSLU Luzern)
Švica/Switzerland, 2009, digiBeta, 2'



Zunajzemelska stonoga po imenu Plexo preži na plen. Opazovalec, enako neveden kot protagonist, spremlja Plexa na plenilskem pohodu in doživi vrhunc zgodbe z razpletom te ironične situacije.

An extraterrestrial millipede called Plexo is hunting for prey. The viewer, just as unknowing as the protagonist, accompanies Plexo on his foray and experiences the dramatic climax of the story with the resolution of this ironic situation.

PENG!

Alex Stoop (HSLU Luzern)
Švica/Switzerland, 2010, digiBeta, 7'



Film '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 poskuši 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.

KRIŠTOF / CHRIS

Anja Kofmel (HSLU Luzern)
Švica/Switzerland, 2009, digiBeta, 7'



Dekle se spominja svojega otroštva in skrivnostnega bratranca. Skozi pogled nedolžnega otroka vstopimo v mračen in zamotan svet pustolovščin, plačancev in bitk.

A young woman recalls her childhood and her mysterious cousin. Through the innocent eyes of a child we are led into a dark and complex world of adventure, mercenaries and warfare.

SIGNALIS

Adrian Flückiger (HSLU Luzern)
Švica/Switzerland, 2008, digiBeta, 5'



Erwin je podlasica, ki živi in dela v semaforju. Njegova naloga je dan za dnev prižigati prave luči. Erwin is a weasel that lives and works in a traffic light. His job is to switch the right light every day.

PRAV NA SREDI / ZMITZT DRIN /**RIGHT IN THE MIDDLE**

Cecile Brun (HSLU Luzern)
Švica/Switzerland, 2011, digiBeta, 5'

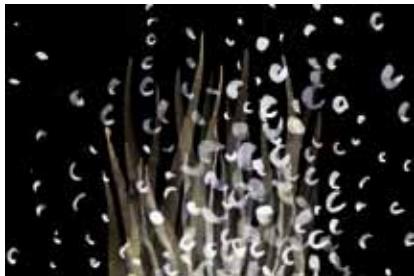


Sedanjost se znajde v vakuumu med preteklostjo in prihodnostjo, na mestu, kjer vrhovi gora izginjajo v oblake. Med potjo v gore se misli osvobodijo in odidejo svojo pot med oblake.

The present finds itself in a vacuum between past and future, a place where mountaintops disappear in the clouds. In the trip up the mountain, thoughts are liberated and go their own way into the clouds.

JUTRANJI VLAK / FRÜHZUG / MORNING TRAIN

Delia Hess (HSLU Luzern)
Švica/Switzerland. 2012, digiBeta, 5'



Potem ko skupaj preživita noč, gresta moški in ženska vsak svojo pot. Žensko jutranji rituali moškega ob ritmu jutranjega vlaka pospremijo v sanje in naposled spet ostane sama.

After spending the night together, a couple parts ways. Guided by the activities of the man's morning rituals, she travels into a dream accompanied by the rhythms of the morning train and finds herself alone once again.

Brazilski animirani film, zgodovina vztrajnosti

Bližnja zgodovina brazilskega animiranega filma je zabeležena v dvajsetih letih delovanja festivala ANIMA MUNDI.

Festival, ki je bil ustvarjen zaradi promocije jezika animiranega filma v Braziliji, skrbno spremlja razvoj trga s pojavom novih umetnikov in producentov ter vsebinskimi izboljšavami. Ta trg kot celota zdaj predstavlja pomemben del audiovizualnega sektorja brazilskih kreativnih industrij.

Še pred dvema desetletnjema si tega ni bilo mogoče niti zamisliti. V Braziliji ni bilo znakov omembe vredne produkcije animiranega filma, ki bi lahko ustvarila trg. Poleg tega v nasprotju s trenutnimi razmerami naše gospodarstvo ni kazalo znakov rasti ali stabilnosti. V že tako neugodnih pogojih so se animatorji morali spopasti še z napornim in izjemno dragim produkcijskim procesom. Specializiranih izobraževalnih programov ni bilo. Skoraj vsi brazilski animatorji so bili samouki ali so se izobraževali v tujini. Resnici na ljubo jih je veliko odslo iz Brazilije, da bi se izučili animacije, in se niso vrnili, saj jih je poskrala industrija animacije v državi, kjer so živelji.

Potem pa je v brazilskem animiranem filmu zavel ugodnejši veter in v zadnjih petih letih se je pojavil zametek industrije, z njim pa tudi že produkcije za mednarodni trg, na primer televizijske serije, ki pogosto nastajajo v koprodukcijah z drugimi državami. Enako velja za celovečerne filme in novomedijiske platforme, ki jih, da bi spodbudili dogajanje, financirajo finančni vlagatelji s posebnimi programi kreditiranja. Kratki filmi se zanašajo na finančno podporo vlade in gospodarstva ter na produkcijo pred kratkim ustanovljenih izobraževalnih ustanov na področju animacije.

Brazilian Animation, a History of Perseverance

The recent history of Brazilian animation cinema is registered in the 20 years of the ANIMA MUNDI festival.

Created with the purpose of promoting the language of animation in Brazil, the festival has been closely following the expansion of the market through the emergence of new artists and producers, as well as content improvement, which, as a whole, represent a significant part of the audiovisual sector of the country's creative industry.

No one could have imagined this 20 years ago. In Brazil, there was no sign of significant production in animation that could generate a market. Besides, unlike what we see today, our economy was showing no signs of growth or stability. In such adverse conditions, animators also had to face the arduous and extremely expensive production process of animation. There were no specialized schools. Nearly all Brazilian animators were self-taught, or had attended some kind of training course abroad. If truth be told, many of them left Brazil to learn animation and never returned, usually absorbed by the animation industry of whatever country they were in.

But fair winds blew for Brazilian animation production and an incipient industry emerged in the last five years, which already includes productions for the international market, such as television series, many of which are coproduced with other countries. This is also the case with feature films and the production of animation for new media platforms, through special lines of credit created by financial investors with the goal of fomenting the activity. Short length films count on government and business financial support, as well as the

Tako smo nehalli izvažati animatorje in začeli izvažati vsebino. Nekaj te vsebine bo na ogled tukaj, na Animateki, v izboru kratkih filmov, ki so v ponos vsem nam, ljubiteljem animiranega filma.

Aida Queiroz, Cesar Coelho, Lea Zagury, Marcos Magalhães
direktorji festivala Anima Mundi

production of recently created animation schools.

Thus, we have stopped exporting our animators and begun exporting our content. Some of this content will be featured here, at Animateka, in a selection of short length films, which are a source of pride to all of us, lovers of animation cinema.

Aida Queiroz, Cesar Coelho, Lea Zagury, Marcos Magalhães
Anima Mundi Festival directors

TYGER

Guilherme Marcondes (Trattoria Digital)
Brazilija/Brazil, 2006, HD, 04'30"



V velemestu se skrivnostno pojavi ogromen tiger. V noči, ki bi bila lahko povsem običajna, bo obelodanil prikrito realnost.

An enormous Tiger mysteriously appears in a big city. It will reveal the hidden reality on a night that could have been like any other.

CAFEKA

Natalia Cristine (Alopra Estúdio)
Brazilija/Brazil, 2011, HD, 02'29"



Na potovanju nesmisla, ki se poigrava s pretiranim pitjem kave, se bitja na več kot 400 ilustriranih kavnih skodelicah preobražajo in prehajajo drugo v drugega.

On a nonsense journey that plays with the exaggerated use of coffee, more than 400 illustrated cups of coffee reveal beings that change and morph into one another.

NEVIHTA / TEMPESTADE / STORM

Cesar Cabral (Coala Filmes)
Brazilija/Brazil, 2010, HD, 08'00"

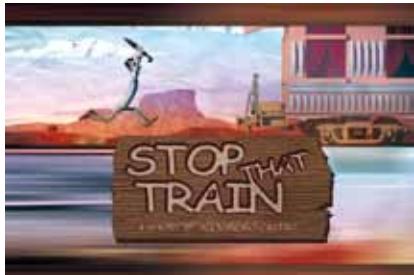


Osamljen mornar premaguje nevihte, da bi našel ljubljeno, dokler njegova usoda ne doživi nepričakovanih zasukov.

A lonely sailor tackles storms in search of his loved one, until some unexpected detours alter his destiny.

USTAVITE VLAK / PAREM ESSE TREM / STOP THAT TRAIN

Alexandro Castro (Alexandro Castro)
Brazilija/Brazil, 2010, HD, 02'16"



Mož čaka vlak, vendar ta na postaji nazadnje sploh ne ustavi, zato mu ne preostane drugega, kot da teče za njim ...

A man waits for a train, which eventually does not stop at the station. His only choice is to run after it...

ANGELI SREDI TRGA / OS ANJOS DO MEIO DA PRAÇA / THE ANGELS IN THE MIDDLE OF THE SQUARE

Alê Camargo, Camila Carrossine (Buba Filmes)
Brazilija/Brazil, 2010, HD, 10'12"



Pričoved o padlih angelih, pozabljenih sanjah in dečku.

A fable about fallen angels, forgotten dreams and a boy.

PASSO

Alê Abreu (Estúdio Elétrico)
Brazilija/Brazil, 2007, HD, 04'00"



Ptič in njegova kletka.

A bird and its cage.

SAMBATOWN

Carlos Eduardo Pinheiro de Macedo (Carlos Eduardo Pinheiro de Macedo)

Brazilija/Brazil, 2010, HD, 05'41"



Ljubezenski trikotnik, ki se odvije nekje v črnih Amerikah. Film združuje elemente afro-brazilskeh religij in starih karnevalskih plesov.

A love triangle that takes place somewhere in the Black Americas. The film mixes elements from afro-Brazilian religions and old carnival balls.

**LASTNOSTI NEKEGA FOTELJA /
PROPRIEDADES DE UMA POLTRONA /
PROPERTIES OF AN EASY CHAIR**

Rodrigo John (Adriana Hiller)

Brazilija/Brazil, 2010, HD, 08'34"



Otroci se zabavajo ob čudaškostih starega fotelja, sčasoma pa skrivnostni kos začnejo gledati z drugačnimi očmi.

The children amuse themselves with the strange properties of an old easy chair. But as time goes by, they start seeing the mysterious object through a different perspective.

RSI / L.E.R. / R.S.I.

João Angelini (João Angelini)

Brazilija/Brazil, 2007, HD, 03'22"



RSI so poškodbe zaradi ponavljajočih se gibov. Poznamo jih tudi kot kumulativna travmatična obolenja, povzročijo pa jih ponavljajoči se gibi pri delu ali določenih športih.

RSI is an injury caused by repetitive strain, also known as CTD – Cumulative Trauma Disorder, which is caused by work or certain sports that involve repetitive exercise.

LEPOVREME / BOMTEMPO / GOODWEATHER

Alexandre Dubiela (Alexandre Dubiela)
Brazilija/Brazil, 2010, HD, 01'30"



Mož na poti v službo doživi drastične spremembe vremena.
A man faces drastic climate changes on his way to work.

LINEAR

Amir Admoni (Amir Admoni)
Brazilija/Brazil, 2012, HD, 06'00"



Črta je točka, ki je šla na potep.
The line is a point that goes wandering.

BOLHA IN MUHA / FURICO & FIOFO / FLEA & FLY

Fernando Miller (Fernando Miller)
Brazilija/Brazil, 2011, HD, 08'00"



Otroka v mestu.
Two kids in the city.

Michaela Pavlátová: retrospektiva

Michaela Pavlátová je z večino svojih animiranih filmov dosegla mednarodno odmevnost in zanje prejela številne nagrade in priznanja, med drugim nominacijo za oskarja za kratki film Besede, besede, besede / Řeči, Řeči, Řeči, 1993), zlatega medveda na mednarodnem filmskem festivalu v Berlinu (1995) ter glavne nagrade na festivalih v Hirošimi, Montrealu, Stuttgartu, Zagrebu in Annecyju. Kot pedagoginja deli svoje znanje in spretnosti s študenti animacije doma (Akademija za likovno umetnost, arhitekturo in oblikovanje UMPRUM v Pragi, Šola za film in televizijo Akademije za uprizoritvene umetnosti FAMU v Pragi) in po svetu (Inštitut za računalniško umetnost Akademije za umetnost v San Franciscu, kjer je delala tudi kot umetniška direktorka v podjetju za animacijo Wildbrain inc., Univerza Harvard v Cambridgeu v Massachusettsu). Kot ena vodilnih sodobnih animatork je sodelovala v žirijah na najprestižnejših filmskih festivalih po vsem svetu (Stuttgart, Zagreb, Espinho, Utrecht, Bruselj, Hirošima).

Najboljši dokaz izjemne nadarjenosti in sposobnosti Michaelae Pavlátove je podatek, da je poleg številnih izvrstnih animiranih filmov posnela tudi dva igra na celovečerca – Igre nezvestobe (Nevěrné hry, 2003) in Nočne ptice (Děti noci, 2008). Leta 2006 je v sodelovanju z Vratislavom Hlavatým po navdihu očarljive glasbe Camilla Saint-Sensa ustvarila odmevno erotično fantazijo. Izvirna in duhovita 11-minutna mojstrovina je prejemale nagrade po vsem svetu. Najnovejši film Michaelae Pavlátove se prav tako ukvarja z žensko erotiko in nosi naslov Tramvaj (2012). Premierno in zelo uspešno je bil prikazan v Cannesu, takoj zatem pa je osvojil srca

Michaela Pavlátová Retrospective

Most Michaela's animated films gained international recognition and received numerous prizes and awards, including the Academy Award nomination for her short movie Words, Words, Words/Řeči, Řeči, Řeči (1993), Golden Bear at Berlin IFF (1995), and Grand Prix at festivals in Hiroshima, Montreal, Stuttgart, Zagreb, Annecy. As a pedagogue she has been sharing her knowledge and skills with students of animation both locally (Academy of Arts, Architecture and Design in Prague/UMPRUM, Film and TV School of Academy of Performing Arts in Prague/FAMU), and internationally (Academy of Art College, Computer Arts Institute – San Francisco, where she also worked as art director with the animation company Wildbrain inc., Harvard University – Cambridge, Massachusetts). Being one of the leading contemporary animators she has been invited into juries at the most renowned film festivals worldwide (Stuttgart, Zagreb, Espinho, Utrecht, Brussels, Hiroshima).

The best evidence of Michaela's ultimate talent and skills is the fact that apart from a great number of outstanding animated films she has also made 2 live-action feature films – Faithless Games/Nevěrné hry (2003) and Children of the Night/Děti noci (2008). In 2006, together Vratislav Hlavatý, she made a successful erotic fantasy based on the charming music of Camille Saint-Saens. This 11-minute original humorous masterpiece has collected numerous prizes worldwide. The latest film of Michaela Pavlátová, also dealing with women's erotica, is called Tram (2012). It was very successfully premiered in Cannes and immediately afterwards it conquered the hearts of Annecy 2012 jurors. This short

žirantov v Annecyju. Kratki animirani film v flashu je nastal kot pilot za mednarodno serijo Sexperience (v koprodukciji s francoskim studiem Sacrebleu Productions in češkim Negativ Studio). Od poletja 2012 je Tramvaj osvojil že neverjetno število nagrad, med katerimi so: nagradi *Annecy Cristal/Le Cristal d'Annecy* in *FIPRESCI* na Mednarodnem festivalu animiranega filma v Annecyju, velika nagrada na Festivalu kratkega filma na prostem v francoskem Grenoblu, nagrada za najboljši animirani kratki film (1–10 min) na Mednarodnem festivalu animiranega filma Golden Kuker v bolgarski Sofiji, nagrada za najboljši mednarodni ženski prispevek na Mednarodnem ženskem filmskem festivalu v Braziliji.

Michaela Pavlátová je poročena s svojim kolegom in mentorjem, umetnikom, ilustratorjem in filmskim ustvarjalcem Vratislavom Hlavatýjem, s katerim živita in delata v Pragi ter v vasi Dolní Lomnice.

Magdaléna Šebestová

flash animation was made as a pilot of the international series “Sexperience” (coproduction of Studio Sacrebleu Productions/France and Negativ Studio/Czech Republic). Since summer 2012 Tram has already been awarded an incredible amount of the following prizes: Annecy International Animated Film Festival – *Annecy Cristal/Le Cristal d'Annecy*, *FIPRESCI Award*, Festival du Film Court en Plein Air de Grenoble (France) – *Grand Prix*, International Animation Film Festival Golden Kuker (Sofia, Bulgaria) – *Best animated short film (1-10min)*, FEMINA – International Women Film Festival (Brazil) – *Best International Female Participation Award*.

Michaela Pavlátová is married to her colleague and mentor Vratislav Hlavatý (artist, illustrator, filmmaker), they live and work in Prague and in Dolní Lomnice.

Magdaléna Šebestová

BESÈDE, BESEDE, BESEDE / ŘEČI, ŘEČI, ŘEČI / WORDS, WORDS, WORDS

Michaela Pavlátová (Kratky film Praha)
Česka/Czech Republic, 1991, 35mm, 8'

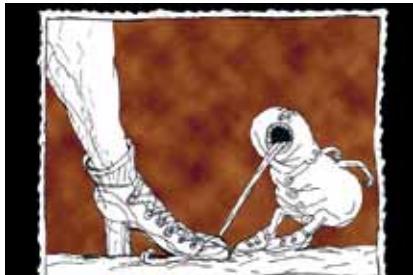


Ena kavarna, veliko ljudi, veliko pogоворов, en par,
eno življenje.

One café, many people, many talks, one couple,
one life.

STRICI IN TETE / UNCLES AND AUNTS

Michaela Pavlátová (Nico Crama)
Nizozemska/The Netherlands, 1993, betaSP, 3'



Animirani album družinskih fotografij. Del projekta
Paula Driessena.

Animated album of family photos. Part of Paul
Driessen's project.

REPETE

Michaela Pavlátová (Kratky film Praha)
Česka/Czech Republic, 1995, 35mm, 9'



Trije pari sledijo rutini vsakdanjega življenja, hkrati
pa hrepenijo, da bi prekinili vzorec.

Three couples are following the routines of
everyday life but they long to break free from the
pattern.

THIS COULD BE ME

Michaela Pavlálová (BBC Bristol)
Velika Britanija/UK, 1995, betaSP, 3'



Avtoportret animatorke, ki živi v skrivnostni Pragi; del BBC-jeve serije predstavitev animatorjev iz različnih držav.

Self-portrait of an animator living in the mysterious city Prague; part of the BBC series introducing animators worldwide.

ZA VEKE VEKOMAJ / AŽ NAVĚKY / FOREVER AND EVER

Michaela Pavlálová (Kratký film Praha)
Češka/Czech Republic, 1998, 35mm, 15'



Poroka – pričakujemo, da bo ljubezen trajala večno. Bo zares?

Wedding – we expect that love will last forever but who knows?

TAILY TALES

Michaela Pavlálová (High Moral Quality Films)
Češka/Czech Republic, 2001, betaSP, 3'



Kaj se lahko zgodi mačku, ki mu ostaja čas.

What can happen to a tomcat having too much time.

LAILA

Michaela Pavlátová (High Moral Quality Films)
Češka/Czech Republic, 2006, betaSP, 5'



Laila je dekla kot jaz in ti.

Laila is a girl like me or you.

**ŽIVALSKI KARNEVAL / KARNEVAL
ZVÍŘAT / CARNIVAL OF ANIMALS**

Michaela Pavlátová (Negativ)
Češka/Czech Republic, 2006, 35mm, 11'

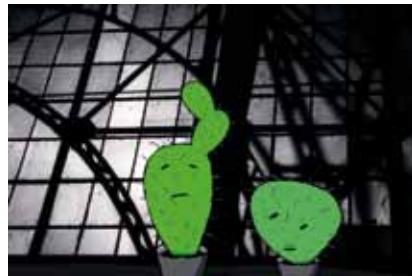


Animirana erotična fantazija, ki jo je navdahnila glasba Camilla Saint Saensa.

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

CIRKUS KAKTUS / CIRCUS CACTUS

Michaela Pavlátová (High Moral Quality Films)
Češka/Czech Republic, 2009, betaSP, 5'



V tej epizodi Alex in Ivan vstopita v svet visoke politike. Po naključju razkrijeta korupcijski škandal, se neuspešno potegujeta za mesto evropskega komisarja, na koncu pa Dalajlami pomagata najti izgubljeno denarnico.

In this episode, Alex and Ivan get into the world of high politics. They randomly reveal a corruption scandal, unsuccessfully run for the post of European Commissioner and at the very end help the Dalai Lama to find his lost wallet.

MILKOMOON

Michaela Pavlátová (High Moral Quality Films)
Češka/Czech Republic, 2009, DVD, 3'30"



Minimalistična variacija na glasbo Milka Lazarja.
Minimalistic variation to the music of Milko Lazar.

ALI ME POSLUŠAŠ? / POSLOUCHÁŠ MĚ? / ARE YOU LISTENING TO ME?

Michaela Pavlátová (High Moral Quality Films)
Češka/Czech Republic, 2011, DVD, 9'



Osamljenost, odmaknjenost, nerazumevanje – in še vedno živo upanje, da boš koga spoznal. Film je bil prvotno izdelan kot animirana videoinstalacija za 2 zaslona in 2 neskončni filmski zanki.

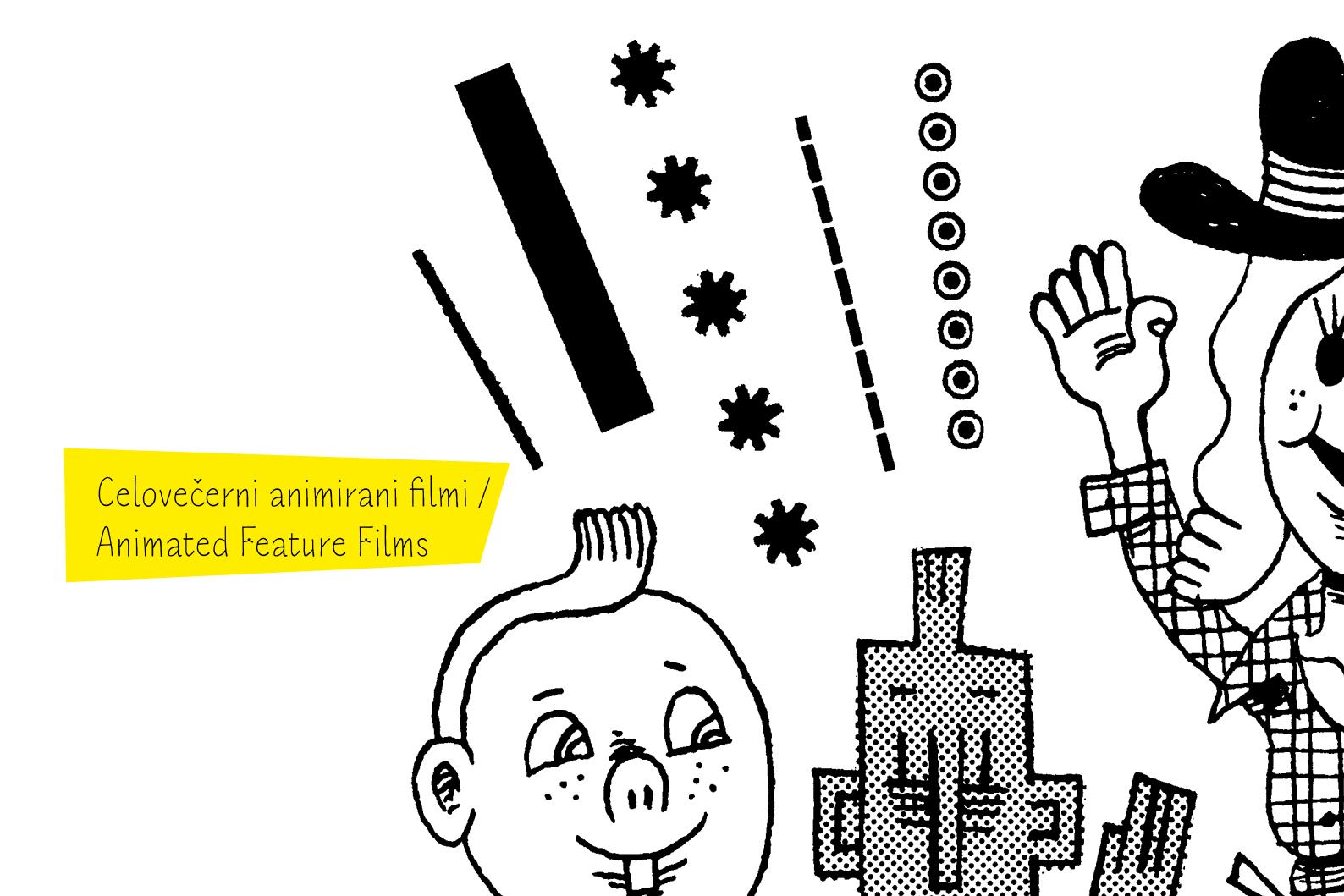
Loneliness, isolation, misunderstanding – and still hoping to meet someone.
Originally created as a animation video-installation for 2 monitors and 2 film loops

TRAMVAJ / TRAM

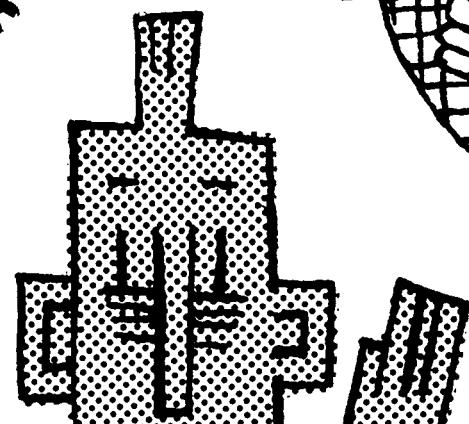
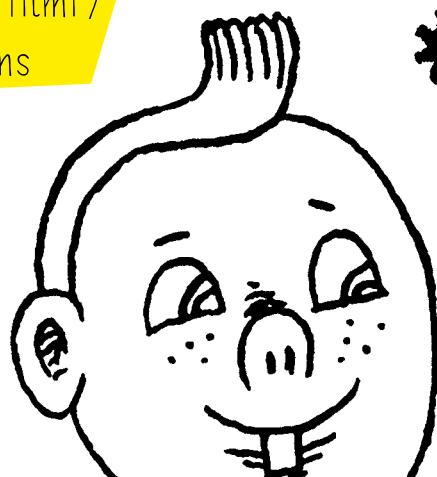
Michaela Pavlátová (Negativ/Sacrebleu Productions)
Češka, Francija/Czech Republic, France, 2012, DCP, 8'



Lepo je opravljati delo, ki ga imaš rad. Lepo je voziti tramvaj.
It is nice to have a job you like. It is nice to drive a tram.



Celovečerni animirani filmi /
Animated Feature Films



GUBE / ARRUGAS / WRINKLES

Ignacio Ferreras (Perro Verde Films/Cromosoma)
Španija/Spain, 2011, 35mm, 89'

V španskem jeziku z angleškimi in s slovenskimi podnapisi. / In Spanish language with English and Slovenian subtitles.



Za veliko prijateljstvo ni nikoli prepozno. Celočerni animirani film *Gube*, ki je nastal po predlogi nagrajenega istoimenskega stripa, pripoveduje o novonastalem prijateljstvu med Emiliom in Miguelom v domu za ostarele ter o novih začetkih na skrajno nenačadnem kraju. Ganljivi film *Gube*, animirana študija Ignacia Ferrerasa o prijateljstvu med dvema starostnikoma v domu za ostarele, tematiki starosti posveti pozornost, kakršno ta zasluži, a jo preredko dobi. Ta izzivalna, univerzalno aktualna stvaritev s prisrčnimi, a kredibilnimi liki ter čudovito izdelanim, minimalističnim scenarijem, ki elegantno črpa iz njunih strahov, sanjarij in pozabljalnosti, med preteklostjo in sedanjostjo polzi tako lahko kot junaka.



It's never too late to find a great friend. Based on the award winning comic book by the same name, *WRINKLES* is a feature length animation about Emilio and Miguel's newly formed friendship at their nursing home and the discovery of new beginnings in the most unusual of places. The subject of old age gets the kind of attention it deserves but is too rarely afforded in the affecting *Wrinkles*, Ignacio Ferreras' animated study of the friendship between two seniors in a nursing home. Featuring lovable but credible characters and a beautifully crafted, understated plot that emerges elegantly from their fears, fantasies and forgetfulness, this thought-provoking, universally comprehensible item slips as easily between past and present as the characters do.

CRULIC – POTOVANJE NA DRUGI SVET / CRULIC – DRUMUL SPRE DINCOLO / CRULIC – THE PATH TO BEYOND

Anca Damian (A parte Film/Fundacja im. Ferdynanda Magellana)
Romunija, Poljska/Romania, Poland, 2011, 35mm, 73'



V romunskem in poljskem jeziku z angleškimi podnapisi. / In
Romanian and Polish language with English subtitles.

Animirani celovečerni dokumentarec pripoveduje življenjsko zgodbjo o Crulicu, ki je umrl v poljskem zaporu. Crulicov ironični glas iz groba pripada priznanemu romunskemu igralcu Vladu Ivanovu. 11. julija 2007 pomembnemu poljskemu sodniku ukradejo denarnico, v kateri so kreditne kartice. 10. septembra za kaznivo dejanje po nedolžnem obtožijo 33-letnega romunskega državljana Crulica. Ta ob aretaciji začne gladovno stavkati ter obenem zahteva srečanje s predstavnikom romunskega konzulata in drugega odvetnika. Konzul Crulicu pošije odgovor, v katerem mu svetuje, naj zaupa poljskemu sodstvu.

The animated feature-length documentary tells the story of the life of Crulic who died in a Polish prison. The acclaimed Romanian actor, Vlad Ivanov, narrates Crulic's ironic voice over from beyond the grave.

On 11th July 2007, a wallet belonging to an important Polish Judge, containing a credit cards, is stolen. On 10th September, a 33-year-old Romanian, Crulic, is accused of a crime he has not committed. Upon being arrested, he decides to start a hunger strike asking for: a meeting with somebody from the Romanian Consulate, and a change of the attorney. As a response, the Consul writes an answer to Crulic, in which he advises him to put his trust in Polish justice.

DEAD BUT NOT BURIED

Phil Mulloy (Spectre Films)
Velika Britanija/UK, 2011, digiBeta, 80'



V angleškem jeziku / In English language.

Zakaj so ukradli truplo g. Christieja? Kdo ga je ukradel? Kdo je v resnici g. Jakamoto – izjemen stripar, genialen znanstvenik ali psihopatski serijski morilec? Ga. Christie se poda na sled za svojim možem. Njena pot se konča globoko v tunelih, ki jih je na Islandiji ustvarila lava. Tam se spopade s svojimi nočnimi morami in nazadnje le izve pretresljivo resnico o pravi identiteti gospoda Christieja. Pripravite se. Prihaja Christiejev čas!

Why has Mr Christie's body been stolen? Who stole it? Who really is Mr Yakamoto – a brilliant cartoonist, a genius scientist, or a psychopathic serial killer? Mrs Christie sets out on a quest to find her husband. Her journey ends deep in the lava tunnels of Iceland. There she battles against her own personal nightmares and finally learns the shocking truth about Mister Christie's real identity. Make ready. The Time of Christie is Coming!

DOBRI VOJAK ŠVEJK / DOBRÝ VOJÁK ŠVEJK

Jiří Trnka (KF a.s. - Jiří Trnka Studio)
Češkoslovaška/Czechoslovakia, 1954, 35mm, 76'

124



Film v treh epizodah po motivih romana Jaroslava Haška in v interpretaciji Jana Wericha. Prva epizoda Trnkovega filma je ustvarjena po predlogi duhovitega romana Jaroslava Haška *Prigode dobrega vojaka Švejka v prvi svetovni vojni*. Zgodba, ki se dogaja na mali postaji na poti med Hatvanom in Haličem, pripoveduje o tem, kako Švejk preslepi poročnika Duba. Poročnik Dub misli, da je Švejka ujel pri pitju alkohola, kar je prepovedano početje. Ne da bi trenil, Švejk zatrdi, da je konjak v steklenici v resnici železova voda, kar poročnika tako zmede, da na koncu na lastno željo piše umazanijo. V drugi epizodi Švejk pospremi prvega poročnika Lukasa na frontno črto. Ker sredi razgrete debate potegne ročno zavoro, sledi zaslišanje v pisarni postajenegačelnika. V

Film in three episodes, based on a novel by Jaroslav Hasek and narrated by Jan Werich. The first episode of Trnka's film based on a humorous novel by Jaroslav Hasek "The Adventures of Good Soldier Švejk" from World War I. In this story from a small station on the way from Hatvan to Halic we learn how Švejk cheats lieutenant Dub. Lieutenant Dub thinks he has caught Švejk drinking alcohol, which was prohibited. Švejk, not turning a hair, claims that the cognac in a bottle is actually ferrous water and he confuses the lieutenant so much that in the end he even volunteers to drink dung-water. In the second episode Švejk accompanies first lieutenant Lukas to the front line. In the heat of a discussion Švejk pulls the emergency brake and this is



Švejkovi budejoviški anabazi mora Švejk izstopiti iz vlaka, zato se svoj bataljon odpravi iskat peš in se pri tem izgubi. Na policijski postaji ga zamenjajo za ruskega vohuna in ga zaslíšijo, potem pa ga policist pospremi v mesto. V resnici pa je Švejk tisti, ki svojega mrтvo pijanega stražarja spremilja do okrajne policijske postaje in tako znova dokaže, da je propad habsburške monarhije nepovraten.

followed by an audience at the station master's office. In Švejk's *Budejovice Anabasis* Švejk is told to get off a train, decides to find his battalion on foot and loses his way. At a police station he is interrogated as a Russian spy and escorted by a policeman to the district town. However, it is Švejk who accompanies his dead-drunk guard to the district police station and so proves again that the fall of the Habsburg monarchy is irreversible.

ROMAN O LISJAKU / LE ROMAN DE RENARD / THE TALE OF THE FOX

Ladislas Starewitch, Irène Starewitch (Starewitch Film/Roger Richebé)

Francija/France, 1941, 35mm, bw/čb, 65'



V živalskem kraljestvu gospod Lisjak prelisiči vse in vsakogar. Kralj Lev na njegov račun prejme veliko pritožb, zato zanj odredi aretacijo. Gospodu Lisjaku seveda ne manjka zamislil, kako se izogniti ječi! Zgodba filma temelji na Romanu o Lisjaku iz 11. stoletja, ki govorji o antropomorfnem lisjaku, znanem po svojih krutih zvijačah. Film odlikuje izjemno posluh za detajle in nadrobnosti. Lutke, ki jim je Starewitch pravil "kinomariionete", so omogočale sijajno obrazno mimiko in so bile precej različnih velikosti. V filmu nastopa kar 75 lutkovnih likov, ki se pogosto združijo v zelo dovršenih prizorih bitk. Kronološko je bil Roman o lisjaku prvi lutkovni celovečerni film, ki je v celoti animiran, in tudi prvi, ki je bil kot tak prikazan, čeprav se je to zaradi tehničnih težav z zvokom zgodilo nekaj let po izdelavi.

In the kingdom of animals, Master Fox is used to trick everyone. King Lion receives many complaints about him and orders to arrest him. But Master Fox is not without ideas to avoid prison!

The story is based on the 11th-century Tales of the Fox about an anthropomorphic fox famous for his cruel trickery. Its level of detail and subtlety is outstanding. The puppets, which Starewitch called "ciné marionettes," were capable of fantastic facial expressions and varied greatly in size. As many as 75 individual puppet characters were featured in the film, and they often shared the screen in very elaborate battle scenes. Chronologically, The Tale of the Fox was the first fully animated puppet feature to be produced, and technically the first to be released, although it was delayed by several years due to soundtrack problems.

Slon: vzgojno izobraževalni program
animiranih filmov za šole in družine /
The Elephant: Educational Animation
Film Programme for Schools and Families



Družinski Slon: Ernest in Celestina
(celovečerni animirani film za
starše in otroke od 7. leta)

The Family Elephant: Ernest and
Célestine (Animated Feature Film
for Parents and Children Age 7
and over)

ERNEST IN CELESTINA / ERNEST & CÉLESTINE

Stéphane Aubier, Vincent Patar, Benjamin Renner (Les Armateurs/La Parti Productions/Maybe Movies/Studio Canal International/Mélusine Productions)

Francija, Belgija, Luksemburg/France, Belgium, Luxembourg, 2012,
DCP, 79'



V francoskem jeziku s slovenskimi podnapisi / In French language
with Slovenian subtitles.

To je zgodba o prijateljstvu med miško, ki ni hotela postati zobozdravnica, in velikim medvedom, ki ni hotel postati notar. Medved Ernest živi na družbenem robu. Ima zamašen nos in prazen želodec. Za hrano brska po smeteh. Ko se ravno pripravlja, da bo v usta nesel nekaj, kar mu je pač prišlo pod roke, zasliši vzklik: "Stooop!" Miška, ki jo je hotel pojesti, ga roti: "Če me ne poješ, ti dam tisto, kar imaš najraje na svetu! Pa še bolj zdravo bo kot tile odpadki." Tako Celestina v prizadevanju, da bi rešila svoje življenje, Ernestovega obrne na glavo. Iz teh nesrečnih okoliščin se razvije prijateljstvo, ki ga miši svet (svet tam spodaj) in medvedji svet (svet tam zgoraj) poskusita zaustaviti, toda zaman. Ernest in Celestina bosta premagala vse pred sodke.

V tej nepopustljivo zabavni in rahlo zmešani priredbi francoskih otroških knjig avtorice Gabrielle Vincent se med sorodnima dušama, zabavljaškim medvedom Ernestom in boemsko mišjo Celestino, rodijo medvrstno prijateljstvo, ki v hipu postane predmet javne spotike. Umetniška Celestina (glas ji posodi Pauline Brunner), ki z drugimi glodavci živi v podzemnem labirintu, je potisnjena v družinski – pravzaprav zarodni – posel, stomatologijo. Ko gre nekoč na površje po zaloge, odkrije liberalnejše življenje, ki ga uživa glasbeno in pesniško navdahnjeni Ernest (z glasom Lamberta Wilsona). Po (platonični) skupni vselitvi tovarša odvlečejo pred kengurujsko sodišče, kjer morata zagovarjati svoje prijateljstvo.

This is the story of a friendship between a small mouse who didn't want to become a dentist and a great big bear who didn't want to become a notary. The bear Ernest lives on the margins. His nose is stuffed up and his stomach empty. He searches through the trash for a little something to eat. Just as he is getting ready to shove his mouth full of whatever he can get his hands on, he hears a cry ring out: "Stopppp!" The little mouse that he was going to swallow begs him: "If you don't eat me, I'll give you what you love most in this world! And it will be better for your health than this garbage." This is how Célestine, in trying to save her own life, will turn Ernest's completely upside down. From these unhappy circumstances, a friendship will develop, a friendship that the world of mice (the world down below) and the world of bears (the world up above) will struggle to prevent, in vain: Ernest and Célestine will overcome all prejudices.

Like-minded Ernest, a busking bear, and Célestine, a boho mouse, forge an interspecies friendship and instantly become a cause célèbre in this thoroughly entertaining and slightly demented adaptation of Gabrielle Vincent's French children's books. Living in a subterranean labyrinth with her fellow rodents, artsy Célestine (voiced by Pauline Brunner) is pushed into the stodgy family—well, breed actually—business of dentistry. When making a supply run to the surface one day, she discovers the more liberal lifestyle enjoyed by musician-poet Ernest (voiced by Lambert Wilson). After (platonically) shacking up, the kindred spirits are hauled in front of a kangaroo court to defend their friendship.

Slonova panorama The Elephant Panorama

Večerníček se je na českoslovaški televiziji prvič pojavil leta 1974 kot periodični program za otroke. Od vsega začetka so te pravljice za lahko noč v nekdanji skupini državi predvajali posebej za češko in slovaško občinstvo. Vsako pravljico zaokroža uvodna in zaključna špica. Slovaško različico so uvedli leta 1977 in je še danes zelo priljubljena. V njej glavni junak, Dedek Večerníček, v družbi psa prižge zvezde na nebu, po koncu pravljice pa se vrneta v hišo in uto (v božični izvedbi sme pes vstopiti v hišo). Te uvodne in zaključne špice se spreminjajo glede na letni čas.

Pravljice za lahko noč, ki so predvajane v okviru programa Večerníček, so zasnovane kot serije, običajno s po vsaj 10 epizodami (pri seriji "Slimák Mat' o škriatok Klinček", ki je med najbolj priljubljenimi, je število epizod doseglo 100). Pred letom 1989 so bile tuje serije v manjšini, produkcija domačih pa je predstavljala platformo animiranega filma tako za češke kot za slovaške ustvarjalce. Kljub temu je slovaška nacionalna televizija v 90. letih produkcijo novih serij omejila in jo nazadnje ukinila.

Od leta 1975 so Večerníčka predvajali vsak večer ob istem času (trenutno se program na slovaški radioteleviziji začenja ob 18:30). Vsaka spremembra (časa predvajanja, kanala) ali, še huje, izostanek Večerníčka naleti na nasprotovanje otrok (ki nočejo spat) in njihovih jeznih staršev.

Jana Ondiková

Slonova panorama: Slovaške risanke

The Elephant Panorama: Slovak Cartoons

The name "Večerníček" (very literally Little Eveninger) first appeared on Czechoslovak Television in 1974 as a periodical programme for children. Since the beginning, these bedtime stories were aired in former Czechoslovakia separately for the Czech and Slovak parts. Each story is framed by a repeated opening and closing spot. The Slovak spot was established in 1977 and it remains very popular till today. Its main character Grandpa Večerníček accompanied by a dog switches on the stars in the sky, and after the bedtime story, the Grandpa and the dog return to their house and kennel (in the Christmas version the dog is allowed to enter the house). These opening and closing spots change according to the four seasons.

The bedtime stories aired within the Večerníček format are conceived as series (usually containing at least 10 parts; one of the most successful series "Slimák Mat' o škriatok Klinček" reached 100 parts). Before 1989, foreign series composed just a small part of the airtime. The production of these series formed the platform of animation for Czech as well as Slovak creators. However, during the 1990s the Slovak Television reduced and finally stopped the production of new series.

In 1975, Večerníček started to be aired every evening at the same time (currently its start of broadcasting on the Radio and Television of Slovakia is settled at 6.30 pm). Every change (time of release, channel), or even worse – omission of Večerníček was accompanied by protests of children (who didn't want to go to their beds), as well as their irritated parents.

Jana Ondiková

VEČERNÍČEK: UVODNA ŠPICA / VEČERNÍČEK / BED-TIME STORY BEGINNING SPOT

Ladislav Čapek (ČST Bratislava)
Českoslovaška/Czechoslovakia, 1977, digital, 0'45"



Videošpica napoveduje začetek in konec pravljic za lahko noč, ki so jih na slovaški televiziji spremljale mnoge generacije otrok.

A videoclip announcing the beginning and the end of the bed-time stories on Slovak Television for many generations of children.

O PETRU: PETRA BOLÍ ZOB / O PETROVI: PETRA BOLÍ ZUB / ABOUT PETER: PETER HAS A TOOTHACHE

Viktor Kubal (ČST Bratislava/SB Baden)
Českoslovaška, Nemčija/Czechoslovakia, Germany, 1975, digital,
5'23"



Za malega Petra se na vsem lepem začnejo preglavice z zobom.

Small boy Peter suddenly finds himself in a very difficult situation connected with his tooth.

NAJMANJŠI JUNAKI: POKVARJENA BUDILKA / NAJMENŠÍ HRDINOVIA: POKAZENÝ BUDÍK / THE SMALLEST HEROES: BROKEN ALARM CLOCK

František Jurčič (ČST Bratislava)
Českoslovaška/Czechoslovakia, 1984, digital, 8'50"



Bistra deklica za praznike dobi darilo, iz katerega izdela dve lutki. Ti postaneta njeni varuhinji in prihitita takoj, ko zaslišita njen klic na pomoč.

A clever little girl is given a Boxing day present, which she uses to make two little dolls. These two become her guardians. They come to her rescue as soon as they hear her SOS call.



Josef Žeman (ČST Bratislava)
Českoslovaška/Czechoslovakia, 1980, digital, 8'50"

Duhovita zgodba o prijateljstvu med dedkom Bonifacem in starim avtomobilom Marcelkom, ki ga poganja brusnični sok. Nekoč med izletom v gozdu hudobneži poskusijo Marcelka ukrasti.

A funny story about friendship of grandpa Bonifac and Marcelko – an old car which runs on cranberry juice. Once on a forest outing the villains try to steal Marcelko, the car.

ZAJEC IN LENI GOZDAR: SREDA / AKO ZAJAC PREKABATIL LENIVÉHO HORÁRA: STREDA / THE HARE AND THE LAZY FORESTER: WEDNESDAY

Josef Žeman (ČST Bratislava)
Českoslovaška/Czechoslovakia, 1985, digital, 7'50"

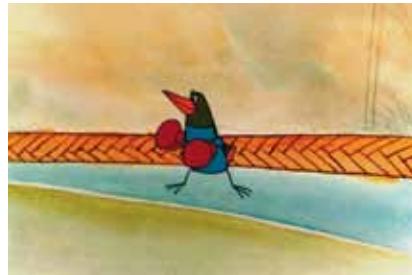


Gozdar večino svojega časa nameni negovanju, pletiju, zalivanju in spodbujanju rasti zeljnega vrta, toda tja vsak dan zahaja zajec, ki zelje pokrade. Zgodba o izgubi tretje zeljnatne glave se odvije neko sredo.

The forester spends most of his time caring for his cabbage patch, weeding and watering it and making sure it grows, but a cabbage-eating hare comes everyday and steals the forester's cabbages. The story about a loss of the third piece of cabbage takes place on a Wednesday.

Ptič Gabo: Gabo kot pismonoša / Vták Gabo: Gabo poštárom / GABO, THE BIRD: GABO AS THE POSTMAN

Bohumil Šejda (ČST Bratislava)
Českoslovaška/Czechoslovakia, 1987, digital, 7'



Ptič Gabo gnezdi v klobuku. Pomaga otrokom in malim živalim, v tej epizodi kot pismonoša.

Gabo, the bird has his nest in a hat. He helps children and little animals, in this episode as a postman.

DADA IN DODO: DADA, DODO IN MIŠ / DADA A DODO: DADA, DODO A MYŠ / DADA AND DODO: DADA, DODO AND THE MOUSE

Rudolf Urc (ČST Bratislava)

Českoslovaška/Czechoslovakia, 1987, digital, 8'



Sestra in brat, Dada in Dodo, se trudita ujeti miš in pri tem doživita vrsto nepričakovanih in nenavadnih dogodivčin.

Siblings Dada and Dodo try to catch a mouse and experience a series of surprising and extraordinary adventures.

TRIJE SVIZCI: LOVEC / TRI SVIŠTE: LOVEC / THE THREE MARMOTS: THE HUNTER

Bohumil Šejda (ČST Bratislava)

Českoslovaška/Czechoslovakia, 1979, digital, 7'



Trije svizci, ki živijo na zaščitenem območju v slovaških gorah, imajo radi šale in pomagajo varovati naravo. V tej epizodi morajo zaščititi sami sebe, in sicer pred lovцem.

The three marmots living in protected area of Slovak mountains love jokes and help to protect the nature. In this episode they have to protect themselves against the hunter.

SEDEM DOMISELNH BUDILK: KAKO JE MIŠ MOTILA BUDILKO / SEDEM VÝMYSELNÝCH BUDÍKOV: AKO MYŠ LIEZLA BUDÍKU NA NERVY / SEVEN RESOURCEFUL ALARM CLOCKS: HOW THE MOUSE DISTURBED ALARM CLOCK



Mirko Kačena (ČST Bratislava)

Českoslovaška/Czechoslovakia, 1991, digital, 7'

Animirana serija o človeku in njegovi nepogrešljivi prijateljici – budilki. Skupaj preživita mnogo zabavnih prigod, polnih domišljije in nenavadnih dogodkov, tokrat z mišjo.

An animated series about a man and his inseparable friend – an alarm clock. They experience entertaining stories full of imagination and extraordinary situations – this time with a mouse.

Slonova Panorama v Mariboru The Elephant Panorama in Maribor

SAPRAMIŠKA 2 – SAPRAMIŠJA SRČA / SAPRAMIŠKA 2 – THE MOUSE AND HER FORTUNE

Robert Waltl
Slovenija/Slovenia, 2011-12, HD, 32' 14"



Sapramiška mora na novo pot. Že drugič. Poiskati in najti mora srečo ter zgraditi nov dom. Ali ji bo uspelo?

Po zgodbi in scenariju Svetlane Makarovič, v režiji Roberta Waltla, ob glasbi Mitja Vrhovnika-Smrekarja in skupaj z igralsko zasedbo je animatorski ekipi Nataše Berk, Mateja Modrinjaka in naveze son:DA nastal leteči kolaž in z-break-an vizualni mesh-up mišjega kovanja sreče.

Svetovna premiera Kino Udarnik – Animateka 2012.

Filmsko projekcijo bo pospremila kratka delavnica in pripovedovanje pravljice.



Sapramiška is bound to set off on her way again. She must find happiness and build herself a new home. Will she succeed?

Based on the story and script written by Svetlana Makarovič, directed by Robert Waltl, with music created by Mitja Vrhovnik Smrekar, and along with the acting and animating team formed by Nataša Berk, Matej Modrinjak and group son:DA, a flying collage and a break-in visual mesh-up has been created to show how this mouse has been forging herself a happy future.

World premiere Kino Udarnik – Animateka 2012. The screening will be accompanied by a short workshop and narration of the tale.

Slonove delavnice animiranega filma

Tedenski produksijski delavnici animiranega filma: Tudi letos se bosta v času Mednarodnega festivala animiranega filma Animateka, najprej v Ljubljani in nato še v Mariboru, odvijali brezplačni produksijski delavnici za otroke in mlade, ki ju bodo vodili mentorji iz italijanske organizacije OTTOmani (ottomanilaboratori.blogspot.com).

Letošnja delavnica bo edinstvena. Mentorji so v zadnjih letih ustvarili obliko dela, ki temelji na snemanju zvoka po mestu, parku itd., sledi pa interpretacija posnetkov skozi vizualni del. S tehniko stop-motion animacije in uporabo različnih materialov nato nastajajo zanimivi rezultati, ki prejemajo nagrade na različnih festivalih otroškega filma.

Nastali izdelki se bodo predstavili na zaključnem večeru festivala Animateka v Ljubljani in Mariboru.

Ljubljana: 3.–7. december, vsak dan 16:00–19:00, za otroke od 8. do 15. leta, Hostel Celica.
Maribor: 11.–14. december, vsak dan 16:00–19:00 v Vetrinjskem dvoru.

The Elephant Animation Workshops

Week-long animation production workshops:

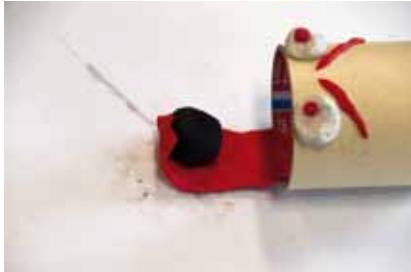
By tradition, events during the International Animated Film Festival Animateka, both in Ljubljana and Maribor, include free animation production workshops for children and youth, this year under the guidance of mentors from the Italian organisation OTTOmani (ottomanilaboratori.blogspot.com).

This year's workshop is one of a kind. In the recent years, mentors have designed a project based on recording sounds in a city, in a park, etc. The recordings are then interpreted visually through the stop-motion animation technique and the use of various materials to produce interesting results, which are frequent award winners at children's film festivals.

The films produced during workshops will be screened during the closing ceremonies of the Animateka festival in Ljubljana and Maribor.

Ljubljana: 3–7 December, daily from 4 to 7 pm, for children aged 8 to 15, Hostel Celica
Maribor: 11–14 December, daily from 4 to 7 pm in Vetrinjski dvor





Dveurne delavnice animiranega filma Slon:
Poleg tedenskih produkcjskih delavnic bodo potekale tudi tri brezplačne dveurne delavnice animiranega filma Slon, kjer bodo otroci in mladi spoznali osnove animiranja in ustvarili kratko animacijo.

Dveurna delavnica animiranega filma za otroke, Ljubljana: 8. decembra, 12:00–14:00, 4+, Kavarna Kinodvor

Dveurna delavnica animiranega filma za otroke, Ljubljana: 9. decembra, 12:00–14:00, 4+, Hostel Celica

Dveurna delavnica animiranega filma za otroke, Maribor: 15. decembra, 14:00–16:00, 4+, Udarnik



Foto 1: film *Spring* z delavnice za dijake na II. Gimnaziji Maribor, 2012

Foto 2: snemanje – delavnica animiranega filma na OŠ Ludvika Pilberškega Maribor v sklopu projekta Filmski tened Evrope

Two-hour animation workshops The Elephant:
In addition to week-long production workshops, children and youth have the opportunity to take part, free of charge, in three two-hour animation workshops, to learn about the ABCs of animation and make a short film themselves.

Two-hour animation workshop for children, Ljubljana: 8 December, 12 noon to 2 pm, 4+, Kinodvor Café

Two-hour animation workshop for children, Ljubljana: 9 December, 12 noon to 2 pm, 4+, Celica Youth Hostel

Two-hour animation workshop for children, Maribor: 15 December, 2 pm to 4 pm, 4+, Udarnik Cinema

Photo 1: *Spring*, made at a workshop for high school students of II. Gimnazija Maribor, 2012

Photo 2: recording at an animation film workshop, Ludvik Pilberšek Primary School, Maribor, as part of the European Film Week

Mali Slon

Tekmovalni program Mali Slon predstavlja animirane filme, ki so jih naredili otroci in mladi z vsega sveta. Prispele filme smo razdelili v tri starostne skupine – Mini (6–10 let), Midi (11–14 let) in Maxi (15–18 let), izmed vseh pa bo mednarodna žirija izbrala najboljšega in ga tudi nagradila. Ne glede na tekmovalno noto Malega Slona je treba čestitati vsem mladim avtorjem, saj so dela izvrstna.

Little Elephant

The Little Elephant competition programme presents animation films made by children and youth from around the world. The submitted films were arranged in three age groups: Mini (age 6 to 10), Midi (age 11 to 14), and Maxi (age 15 to 18). Only one from all three groups will be awarded as the best by our international jury. In spite of the competitive character of the Little Elephant, congratulations go to all young authors for their outstanding effort.



Foto: Game virus, z delavnice animiranega filma Premakni! 2012
Photo: Game virus, made at the Premakni! 2012 animation film workshop



Mednarodni simpozij na temo animiranega filma in izobraževanja

V sklopu izobraževalnih vsebin tokrat pripravljamo tudi **Mednarodni simpozij o vzgoji in izobraževanju na področju animiranega filma**.

Vabljeni so vsi zainteresirani učitelji ter drugi pedagoški delavci iz Slovenije in drugod. Cilj simpozija je preko dobreih praks posameznih institucij, ki kakorkoli izvajajo izobraževalne programe animiranega filma, predstaviti pomen animiranega filma danes v vsej svoji razsežnosti – preko filmskih projekcij, delavnice za otroke in mlade ter festivalsko dejavnostjo.

Simpozij o vzgoji in izobraževanju na področju animiranega filma se bo odvijal v kinu Udarnik v Mariboru (**Slovenija**) od **9. do 11. decembra 2012**. V tem času bo za zainteresirane pripravljena tudi kratka delavnica praskanke na trak, kjer se bodo lahko udeleženci poglobili v praktično delo animiranega filma in vzpostavili prijateljstva z drugimi povabljenimi. Simpozij bo moderiral Igor Prassel, direktor festivala Animateka. Simpozij bo potekal v angleškem jeziku.

Simpozij podpirata Maribor 2012 – Evropska prestolnica kulture in Media Desk Slovenije.

Za dodatne informacije pišite na:
hana.repse@animateka.si

International symposium on animated film education and training

As part of the festival's educational programme, we are organising **International symposium on animated film education and training**.

The symposium is intended for all interested teachers and other educational professionals from Slovenia and beyond.

The purpose of the symposium is to show the importance of animated film today in all its dimensions – through film screenings, workshops for children and youth, and festivals – by presenting good practice of institutions that provide various educational programmes about animated film.

The Symposium on animated film education and training will take place in Kino Udarnik film theatre in **Maribor, Slovenia from 9 to 11 December 2012**.

All participants will also have a chance to take part in a short scratch-on-film workshop, where they can learn about the details of making an animated film and meet other invited parties. The symposium will be moderated by Igor Prassel, Director of the Animateka Festival, and will be held in English.

The Symposium has been supported by Maribor 2012 – European Capital of Culture and Media Desk Slovenia.

More information: hana.repse@animateka.si

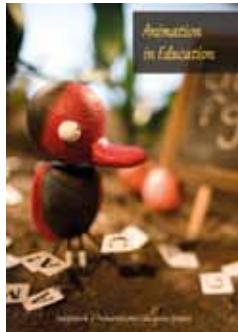
Animirani film v izobraževanju; Vključevanje animiranega filma v vzgojno-izobraževalne sisteme

Knjižno delo *Animirani film v izobraževanju* sestavljajo teksti avtorjev, ki se na različne načine ukvarjajo z animiranim filmom, s teoretskimi, z zgodovinskimi in s tehničnimi vprašanji ter s poučevanjem in z vzgojo otrok in mladih o umetnosti animiranega filma. Bralcu bo omogočila spoznavanje animiranega filma kot umetnosti, predstavila bo pregled ključnih zgodovinskih dogodkov, pregled tehnik animiranja, prakse domačih in tujih avtorjev/mentorjev, ki skušajo na različne načine približati animirani film otrokom in mladim, ter psihološki pomen vzgoje za avdiovizualne medije. Razkriva pogled na področje animiranega filma z vidika medijske in filmske vzgoje, potrebe po izobraževanju in vzgoji mladih na tem področju in vzroke zanju ter predstavlja razmišljanja in prakse različnih slovenskih in tujih avtorjev, mentorjev, učiteljev. Knjiga je lahko tudi osnovni priročnik za prve korake v polje animiranega filma.

Knjiga je dostopna od 3. decembra 2012 na spletni strani www.book.filmsko.org.

Animation in Education: Integration of Animation into Education Systems

Animation in Education is a collection of texts by authors who work in animation film in various ways, pursuing theoretical, historical and technical issues or teaching and educating children and youth about the art of animation film. The collection allows the reader to learn about animation film as an art form, provides an overview of the key historical events, and an overview of animation techniques, and discusses the practices of Slovene and foreign authors/mentors who try in various ways to bring animation film closer to children and youth, and the psychological significance of audio-visual media education. It also sheds light on animation film from the point of view of media and film education, and the need and grounds for this kind of education, and offers reflection by, and practices of various Slovene and foreign authors, mentors, teachers. The book can also serve as a beginner's guide to animation film. The book will be available online from 3 December 2012 at www.book.filmsko.org.



Posebne predstavitev / Special Programmes



Retrospektiva Caroline Leaf

Filmi Caroline Leaf so prepričljiv dokaz, da lahko neverjetno preproste metode rodijo odlične filmske učinke. Osnovni materiali za njene podobe, naslikane na steklo, so barve ali celo samo pesek. Ker so osvetljene od spodaj, igra svetlobe in senc ustvarja ekspresivne, pogosto čarobne učinke. Caroline Leaf z roko narisane like spreminja sliko za sliko neposredno pod kamero. Gibljivi liki spreminjajo položaj v sliki, zato jih je treba nenehno slikati na novo in obenem ustrezno prilagajati ozadje. Caroline Leaf gibanje in zgodbo razvija korak za korakom. Vsako sliko je treba uničiti, da nastane naslednja. Ničesar ni mogoče ponoviti. To ustvarjalno tehniko je izpopolnila do potankosti. S čutom za zgodbo dokazuje svoj izjemen talent. Zanimata jo lirična poezija in človečnost. Globina in notranja toplina njenih likov, grobo narisanih na steklo, dosežeta edinstveno stopnjo identifikacije. Zgodbe niso niti komične niti tragične. Hkrati se dotikajo tako humorja kot čustev.

Caroline Leaf v svojem prvem filmu *Pesek ali Peter in volk* s svetom svetlobe in senc na peščeni sliki upodobi strah pred temo in neznanim. Celo bolj uspešna je v svoji še prepričljivejši interpretaciji Kafkove *Preobrazbe g. Samse*. Caroline Leaf je svetovno prepoznavnost dosegla s filmom *Ulica*, naslikanim na steklo, v katerem deček pripoveduje o ambivalentnih občutjih ob smrti babice. Film *Sestri* prikazuje pisateljico Violo in njeno sestro Marie, ki ji kuha kavo v skribi za gospodinjstvo. Odmaknjeno, harmonično življenje se postavi na glavo, ko se za Violine knjige začne zanimati neznanci. Film je bil ustvarjen s praskanjem na 70-milimetrski filmski trak.

Caroline Leaf Retrospective

Caroline Leaf's films are convincing proof that great film effects can be created with incredibly simple methods. Colour or even just sand are the basic materials for her pictures, which are painted on a sheet of glass. Lit from below, light and shadow produce expressive, even magical effects. Caroline Leaf changes the hand-drawn figures picture for picture, directly under the camera. Moving figures change their position in the picture. They must therefore be continually painted over, and the background suitably adjusted. Caroline Leaf works step by step to advance the movement and plot. Each picture must be destroyed to make the next. Nothing can be repeated. Caroline Leaf has mastered this creative technique. She gives proof of her extensive talent with her mind for stories. Lyric poetry and humanity are her concern. The depth and inner warmth of her figures coarsely drawn on the sheet of glass, achieve a unique degree of identification. The stories are neither comic nor tragic. They move through humour and emotion at the same time.

In her first film *Sand or Peter and the Wolf*, Caroline Leaf uses the light and shadow world of her sandpainting to convey the fright of darkness and of the unknown. She is more successful in her even more impressive interpretation of Kafka's *The Metamorphosis of Mr. Samsa*. Caroline Leaf achieved world-wide recognition for her on-glass painted film *The Street*. A little boy tells of his ambivalent feelings at the death of his grandmother. *Two Sisters* depicts Viola, a writer, and Marie, who makes her coffee and does the housework. The secluded and harmonious life is turned upside-down when a stranger is interested in Viola's books. *Two Sisters* is scratched directly onto 70mm film.

Retrospektiva Caroline Leaf *Caroline Leaf Retrospective*

PESEK ALI PETER IN VOLK / SAND OR PETER AND THE WOLF

Caroline Leaf (Harvard University)
ZDA/USA, 1969, DVD, 10'



Prosta interpretacija pravljice *Peter in volk*, v kateri se deček uspešno sooči s svojim strahom pred temo, gozdom in volkom. Film dokazuje izjemne likovne možnosti ene najobičajnejših snovi v naravi, peska, ki v rokah Caroline Leaf postane občutljiv izrazni medij. Film predstavlja začetek njene tehnike animacije pod kamero.

A loose interpretation of the fable *Peter and the Wolf*, in which a boy's fear of the dark, the woods, and the wolf, is confronted and resolved. The film shows the extraordinary graphic possibilities of one of nature's most ordinary substances, sand. In Leaf's hands, sand becomes a subtle medium of expression. The film marks the start of Leaf's technique of under-the-camera animation.

SOVA, KI SE JE POROČILA Z GOSJO / THE OWL WHO MARRIED A GOOSE

Caroline Leaf (NFB)
Kanada/Canada, 1974, 35mm, 7'38"



Priredba inuitske legende o sovi, ki se zaljubi v gos. Po prepričanju Inuitov je jasno, da je nespatmetna sova prekršila pomembno pravilo severa: ne trudi se biti nekaj, kar nisi. Avtorica zgodbo pripoveduje z animacijo peska. Zvočno podobo filma z glasovi in učinki so ustvarile inuitske ženske, ki še znajo uporabljati živalske glasove za potrebe lova.

An adaptation of an Inuit legend about an owl who falls in love with a goose. Clearly, to the Inuit, the foolish owl has broken an important rule of the North: don't try to be something other than what you are. The story is told with sand animation. Old Inuit women who remember mimicking animal sounds to help with the hunting have made the soundtrack of voices and effects.

ULICA / THE STREET

Caroline Leaf (NFB)
Kanada/Canada, 1976, 35mm, 10'12"



Priredba kratke zgodbe Mordecaija Richlerja o spominih na odraščanje v montrealski judovski skupnosti. Družino, ki živi v majhnem stanovanju, zaposluje skrb za bolno, umirajočo babico. Vnuk bi po babičini smrti rad zasedel njeni sobo. Zgodba o pretresih in ljubezni, ki se rodijo v družini v takšnih okoliščinah. Animacija je ustvarjena s slikanjem na steklo pod kamero.

An adaptation of a short story by Mordecai Richler about his memories of growing up in Montreal's Jewish community. A family living in a small apartment deals with caring for their sick and dying grandmother. Her grandson is eager to take over her bedroom after she dies. A story of stress and the love that the situation creates for the family. The animation technique is paint on glass under the camera.

PREOBRAZBA G. SAMSE / THE METAMORPHOSIS OF MR SAMSA

Caroline Leaf (NFB)

Kanada/Canada, 1977, 35mm, 9'42"



Preobrazba g. Samse je pripoved zgodbe Franza Kafke o človeku, ki se preobrazi v hrošča. Čeprav je veden, ljubeče sin in brat, zaradi odbijajočega videza družini ne more izraziti občutij sramu in krivde ter potrebe po ljubezni. Film prikaže vzdušje tesnobnosti in odstojanja, ki ju Kafka izriše v zgodbi. Ustvarjen je z animacijo peska.

The Metamorphosis of Mr. Samsa is an adaptation of Franz Kafka's story about a man who metamorphoses into a beetle. Because of his repellent appearance, the man, a dutiful and loving son and brother, is unable to communicate to his family his feelings of shame and guilt and his need for love. The film conveys the atmosphere of anxiety and alienation that Kafka creates in his story. The story is told with sand animation.

INTERVJU / INTERVIEW

Caroline Leaf (NFB)

Kanada/Canada, 1979, 35mm, 13'30"



Intervju je zapis o delovniku dveh filmskih ustvarjalk, Caroline Leaf in Veronike Soul. Prikazuje ju kot prijateljici, filmski ustvarjalki in posameznici, pri čemer njuni osebnosti primerja v luči vsega, kar povesta o sebi in druga drugi, ter v luči različnih tehnik animacije, s katerimi upodabljava sami sebe.

Interview is the record of a working day in the lives of two women filmmakers, Caroline Leaf and Veronika Soul. They are seen as friends, as filmmakers, and as individuals whose personalities are contrasted by the things they say of themselves and each other, and by the different animation techniques they use to portray themselves.

SESTRI / TWO SISTERS

Caroline Leaf (NFB)

Kanada/Canada, 1991, 35mm, 10'26"



Alegorična pripoved o dinamiki odnosa med sestrami, ki se spremeni po vdoru neznanca v njun dom. Ena od sester živi v temni sobi in beži pred življenjem, druga njen strah pred življnjem spodbuja. Film se pojgrava s tematikama svetlobe in teme, elementoma tehnike, v kateri je film narejen: jedkanja belih črt na osvetljeno črno emulzijo 70-milimetrskoga filma.

An allegorical story about the dynamics of a relationship between two sisters, which changes with the intrusion of a stranger. One sister lives in a dark room hiding from life, the other encourages her fear of life. The film plays with themes of light and dark, which are the two visual elements of the technique used for making the film, white lines etched into exposed black color 70mm film emulsion.



Nekoga sem spoznala je osebna šala, ki jo je navdahnilo nenehno žvižganje veta ob irski obali grofije Cork, kjer je avtorica živila v času ustvarjanja. Film je praskanka na 35-milimetrski filmski trak, ki ji je bila v postprodukciji dodana barva.

I Met a Man is a piece of whimsy inspired by the ever present whistling wind on the Irish coast of County Cork where the filmmaker was living when she made the film. The film is scratched in 35mm film stock with color added in video postproduction.

Animacija je literatura

V svoji hvalnici animiranemu filmu (*Elogio del film d'animazione*) iz leta 1973 je Alexandre Alexeieff zapisal, da "surovina, iz katere animacija črpa prvine za svoja bodoča dela, sestoji izključno iz človeških idej", idej, ki jih imajo različni ljudje o stvareh, živih bitjih, njihovih oblikah, gibanju in pomenu". S to trditvijo se lahko strinjamо ali ji oporekamo, v vsakem primeru pa nam ponuja pomembno misel: animacija črpa navdih iz sveta idej. Lepo bi bilo vedeti, ali je ta svet idej tisti, o katerem je govoril Platon, višja raven oblik, iz katerih se potem zrcali (skoraj vedno na nepopoln način) resničnost. Ker tega vprašanja ne moremo zastaviti samemu Alexeieffu, ki je umrl leta 1982, lahko vprašamo *Nos*, film, ki ga je leta 1963 v sodelovanju s Claire Parker ustvaril s svojo "tablo z bucikami". Izhodišče je novela Nikolaja Gogolja o nosu, ki je zapustil svojega "lastnika" in zaživel lastno življenje, ter o njegovem "lastniku", ki ga želi dobiti nazaj. V zaključnih prizorih vidimo, da je nemogoče spet sestaviti izvorno celoto in da je nos začel samostojno življenjsko pot, ki se ne ujema več z življenjsko potjo "gospodarja".

Del animacije je v takem odnosu z literaturo, iz katere izhaja, kot je Gogoljev oziroma Alexeieffov nos s svojim "gospodarjem": ko animacija zaživi lastno življenje, jo je včasih nemogoče spet povezati z "izvorom". Morda najbolj znan primer tega je *Ostržek* Walta Disneyja, v katerem je – drugače kot v romanu Carla Collodija – lutka kdo ve zakaj oblečena po tirolsko, Pepe ni več mizar, temveč urar, oba pa končata v trebuhu kita namesto morskega psa. Ta posrečeni celovečerec je tako zelo spremenil svoj vir, da

Animation vs/is literature

In his *In Praise of Animated Film* from 1973, Alexandre Alexeieff wrote that "Animation draws the elements of its future works from a raw material made exclusively of human ideas, those ideas that different animators have about things, living beings and their forms, movements and meanings". Whether we agree with this or not, it brings up an important notion: animation draws inspiration from the world of ideas. Is this world of ideas the same that Plato talked about, some higher level of forms which (nearly always defectively) reflect reality? As this question cannot be posed to Alexeieff himself, after his death in 1982, it can be posed to *The Nose*, the pinscreen animation he and Claire Parker created in 1963. Based on a short story by Nikolai Gogol, this is a film about a nose that abandoned its "owner" to start a life of its own, and about its "owner", who wants it back. The last scenes indicate the impossibility of putting back together the original whole after the nose had started an independent life which is no longer compatible with that of its "master".

In a way, animation bears the same relation to the literature it is based on, as Gogol's, or Alexeieff's, nose to its "master": when the animation starts a life of its own, it may be impossible to relate it back to its "origin". Perhaps the best known example of this is Walt Disney's *Pinocchio*, where unlike the novel by Carlo Collodi, for some reason the puppet wears traditional Tyrolean clothes, Geppetto is a clock maker instead of a wood carver, and both of them end up inside a whale instead of a shark. This amusing feature film got so far from its source that it started a life of its own, finding its unique way to affect whole generations of children, who in

Retrospektiva Animirani film in literatura Animated Film and Literature Retrospective

je zaživel lastno življenje in na svoj način vplival na cele generacije otrok, ki so nato odrasli z zelo drugačno idejo o Ostržku, kot jo je imel njegov pravi oče. Toda kdo ima pravo idejo o Ostržku? Tisti, ki je prebral knjigo, ali tisti, ki je videl Disneyjev film? Zakaj pa ne oba? Čeprav se je Ostržka domislil Italijanski pisatelj, je v vseh pogledih ena tistih človeških idej, o katerih je pisal Alexeieff. Ideja, ki postane last vseh in pri kateri lahko vsi iščejo navdih, jo zrcalijo po svoje in iz nje naredijo lastno delo. To je storil tudi Gianluigi Toccafondo in s svojim kratkometražcem ustvaril *Ostržka*, ki je obenem *Ostržek* in – stilistično – „Toccafondo film“.

In potem so človeške ideje, ki – če so dovolj mojstrsko obdelane – postanejo arhetipske in najdejo v samem umetniškem delu svojo popolnost. Ko torej rečemo hamletovski dvom, ne pomislimo na neodločnega Shakespearovega princa, ampak na dvom *par excellence*, na arhetipski idejo o dvomu; ali ko govorimo o ojdipovem kompleksu, ne pomislimo na zapiske, ki smo si jih delali pri grščini, ampak na nezavedne procese, ki so jih preučevale generacije psihiatrov. Enako velja za *Malega Nema* Winsora McCaya, ki postane popoln, ko poskuša McCay animirati svoj strip pred skeptičnimi prijatelji: od takrat dalje papirnati Mali Nemo – čeprav obstaja še naprej – ne more več obstajati neodvisno od svoje nove celluloidne različice.

Animacija, tako kot literatura in druge oblike človeškega izražanja, lahko ideje ne le preobrazi ali izpopolni, ampak tudi pouzdar določene prvine ali vidike, med drugim zaradi visoke ravni izvedbe uporabljenih tehnik. Tako je Lotte Reiniger s svojim *Papagenom* povzdignila lik iz Mozartove *Čarobne piščali* v enega najboljših filmov s silhuetami v zgodovini animacije. Enako je storil Aleksandr Petrov, ki se je v tehniki slikanja na steklo spoprijel s *Starcem in morjem* v sijajnem izzivu in poetičnost Hemingwayeve novele nadgradil še z lastno animatorsko poetičnostjo. Petrovova različica je prejela precej nagrad in še danes razdvaja kritike.

turn grew up with a very different notion of Pinocchio than the Pinocchio's real father. But whose notion of Pinocchio is the right one? Is it whoever has read the book or whoever has seen the Disney film? Why not both of them? Although Pinocchio was created by the Italian writer, this is, from all perspectives, one of the human ideas Alexeieff wrote about. An idea that becomes an idea of all of us, where everyone can draw their inspiration from, convey their own image of it, and use it to make a new original piece. This is what Gianluigi Toccafondo did with his short film *Pinocchio*, which is both Pinocchio and, stylistically, "a Toccafondo film".

And then there are the human ideas that, when treated masterly, become archetypes, taking shape in the artwork as the ultimate incarnation. Speaking of Hamlet's hesitation, it is not the wavering Shakespeare's prince we have in mind; it is hesitation *par excellence*, the archetypal idea of hesitation; speaking of Oedipus complex, it is about the processes in the unconscious, studied by generations of psychiatrists, not the notes we took in Greek classes. The same applies to *Little Nemo* by Winsor McCay, who becomes perfect when McCay tries to animate his comic for his sceptical friends: from then on, the paper form of Little Nemo – although still there – can no longer exist independently of its new celluloid version.

Like literature or any other form of human expression, animation can not only transform or perfect an idea, but also accentuate some of its elements or aspects, especially with superior execution of the technique used. With her *Papageno*, Lotte Reiniger furthered the character from Mozart's *The Magic Flute* to become one of the best silhouette films in the history of animation. Just like Aleksandr Petrov, who rose to the challenge of *The Old Man and the Sea* in the paint-on-glass technique brilliantly, enhancing the poetic nature of Hemingway's novel with his own poetic animation. Petrov's version has won a number of awards, and continues to divide critics today.

Zgodbe in liki iz literature postanejo del "banke" človeških idej, iz katere lahko potem črpano snov za ustvarjanje animacije, filma, slikarstva, pa tudi druge literature. Enako velja za animacijo, ki postane surovina za druge izrazne oblike ali drugo animacijo, kot pričajo na primer številni romani o življenju navdušencev nad japonskimi animeji, animirana sekvenca v *Kill Billu* Quentina Tarantina, biografski *Ryan* Chrisa Landretha ali pa 30 metrov visok kip Gundama, ki so ga pred časom odkrili v nekem tokijskem parku.

Zato se ni smiseln spraševati, dela katerih avtorjev so primernejša za animiranje. Se lahko bolje animira brata Grimm ali Hansa Christiana Andersena? Williama Shakespeara ali Franza Kafko (med čigar deli smo izbrali, poleg *Vaškega zdravnika* Kojija Yamamure, tudi najnovejši film bratov Quay *Preobrazba*)? Ni pomembno. Pomembno je, da se občinstvo vpraša, ali je poklon *Romeu in Juliji* Dušana Petričiča posrečen animirani film ali ne. Pomembno je, da občinstvo vidi *Gube* in jih vzljubi tako kot stripovsko različico. Pomembno je, da je animirani film, kot je *Crulic*, tako uspel, da ni več ne "film" ne "animacija", temveč preprosto *Crulic*, zgodba o človeku, ki je umrl po nepotrebnem. Da dodaš človeškim idejam še enega *Hamleta*, še eno *Traviato*, še eno *Guernico*, to je tisto, kar dejansko šteje.

Alberto Rigoni

Fictional stories and characters become part of the "bank" of human ideas, which we can draw from to make animations and films, to paint, or write new fiction. The same goes for animation, which turns into raw material for other forms of expression or new animations. There are many instances to prove this, such as novels about the lives of Anime fans, the animated sequence in Quentin Tarantino's *Kill Bill*, *Ryan* – the biographical film by Chris Landreth, or the 30-metre statue of Gundam unveiled recently in one of Tokyo's parks.

Therefore, asking which authors provide better material for animation is a senseless thing to do. Are animations based on Brothers Grimm better than those based on Hans Christian Andersen? William Shakespeare or Franz Kafka (in addition to *A Country Doctor* by Koji Yamamura, this selection includes *Metamorphosis*, the latest film by Brothers Quay)? It does not matter. What matters is that the audience ask themselves whether Dušan Petričič's homage to *Romeo and Juliet* is a delightful animation or not. What matters is that the audience sees *Wrinkles*, and loves it just as they love the comic. What matters is that an animation like *Crulic* works out so well it is no longer just "film" or "animation", but simply *Crulic*, a story of a man who died in vain. To add another *Hamlet*, another *Traviata*, another *Guernica* to the pool of human ideas, this is what really matters in the end.

Alberto Rigoni

Animirani film in literatura I Animated Film and Literature I

MALI NEMO / LITTLE NEMO

Winsor McCay (Winsor McCay)
ZDA/USA, 1911, 16mm, čb/bw, 5'



Mali Nemo je glavni junak serije tedenskih stripov Winsora McCaya iz časopisa New York Herald. Prvi McCayev poskus animacije, ki je pozneje postal ena od prvih animiranih klasik, prikazuje avtorja, ki načrte o animaciji svojega stripa razkriva "umetniškim prijateljem", ti pa se zamisli posmehujejo. Film nas vodi skozi proces ustvarjanja in snemanja animiranega dela.

Little Nemo is the main fictional character in weekly comic strips by Winsor McCay in the New York Herald newspaper. McCay's first animated effort, which later became an early animated classic, depicts McCay revealing his intentions to animate his comic strip to his "artist friends," who then ridicule him. The short shows the process of creating and filming the animated segment.

MRAVLJA IN KOBILICA / LA CIGALE ET LA FOURMI / THE ANT AND THE GRASSHOPPER

Ladislás Starewitch (Ladislas Starewitch)
Francija / France, 1927, 35mm, 4'49"



Po basni pripovednika Jeana de la Fontaine. Kobilica vse poletje prepeva, igra inštrumente in obiskuje prijatelje. Mravlja medtem pridno nabira hrano in gradi zavetje. Kobilica se norčuje iz mravljine prizadenvosti, ko pride zima, pa se vse spremeni.

Based on a fable by Jean de la Fontaine. All summer, the grasshopper sings, plays music, and visits with its friends. Meanwhile, the ant works hard collecting food and building a shelter. The grasshopper makes light of the ant's strenuous efforts, but when winter comes, things are much different.

SNEGULJČICA / SNOW WHITE

Dave Fleischer (Fleischer Studios)
DZA/USA, 1933, 16mm, 10'



Čarobno zrcalo Betty Boop razglasila za "najlepšo v deželi tej", kar Kraljico pošteno ujezi, zato stražarjem ukaže, naj Betty obglavita. S solzami v očeh jo odpeljeta v gozd in se pripravita na njen usmrnitev, toda Betty pobegne v zamrznjeno reko, ki jo objame v ledeno krsto. Sedem palčkov jo odnese v začarano votljino, od koder se lahko reši le še z obratom usode.

A magic mirror proclaims Betty Boop to be "the fairest in the land", much to the anger of the Queen, who orders her guards to behead Betty. With tears in their eyes, they take her into the forest and prepare to execute her. Betty escapes into a frozen river, which encloses her in a coffin of ice. She is carried into an enchanted cave by the seven dwarfs. Only a reversal of fortune can save Betty now.

IDEJA / L'IDÉE

Berthold Bartosch (Berthold Bartosch)
Francija/France, 1932, 35mm, 25'



Animirana pripoved o odzivu človeštva na ideale spremila zgodbu 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 zaključi, da ljudje živijo in umrejo za idejo ... Ideja je nesmrtna.

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.

PAPAGENO

Lotte Reiniger (Lotte Reiniger Films)
Nemčija/Germany, 1935, 35mm, bw/čb, 11'



S siluetami prikazana fantazijska zgodba na podlagi Mozartove opere Čarobna piščal. Edinstvena metoda, ki se giblje med risano animacijo in lutkami.

A silhouette fantasy based on themes from Mozart's opera *The Magic Flute*. A unique method, falling halfway between the drawn cartoon and the puppet film.



Rafael reven in nesrečen zapusti Paulino ter poskusi srečo z ruleto, vendar izgubi vse do poslednjega zlatnika. Usoda mu podari čudežno Šagrinovo kožo, ki izpolni vse želje. Vendar je z močjo povezan pogoj: po vsaki izpolnjeni želji se koža krajsa, kakor se krajsa tudi življenje njenega lastnika. Film, v katerem avtorja ustvarjalo povezujeta najrazličnejše slikovne vrednosti (od ekspresionizma do geometrijske abstrakcije), pri tem pa napovedujejo renesanso secesije in nadaljevanje poparta) in ustvarita eno prvih animiranih del, ki se namerno odpove zunanjim sloganovim enotnosti. Po romanu H. Balzaca.

Poor and miserable, Raphael leaves Pauline and tries his luck in the gaming house, but loses his last gold coin. The destiny gives him the miraculous Wild Ass's Skin, which fulfils every wish. But along with its powers, the skin has a condition: after each fulfilled wish, it becomes shorter, and so does the life of its owner. The film, in which the filmmakers creatively interlace various painting values (from expressionism to geometric abstract art, anticipating the renaissance of Secession and continuation of Pop Art) and thus create one of the first animated films to intentionally lose the exterior style unity. From H. Balzac's novel.

ŠAGRINOVA KOŽA / ŠAGRENSKA KOŽA / LE PEAU DE CHAGRIN

Vladimir Kristl, Ivo Urbanić (Zagreb film)

Jugoslavija/Yugoslavia (Hrvaška/Croatia), 1960, 35mm, 10'59"

Animirani film in literatura II Animated Film and Literature II

MALI VOJAK / LE PETIT SOLDAT / THE LITTLE SOLDIER

Paul Grimault (Les Films Paul Grimault)
Francija/France, 1947, 35mm, 10'28"



Andersenova zgodba o "stanovitnem kositrnem junaku" je bila že velikokrat animirana, a še nikoli tako romantično. Režiser Paul Grimault in scenarist Jacques Prévert sta izvirno pravljico nekoliko spremenila. Vojak postane akrobat, balerina postane proaktivna in domiselna junakinja, iz stare neme klasike *Pot na vzhod* pa je izposojen vrh dramatične strukture z zamrznjeno reko.

Andersen's story of "The Steadfast Tin Soldier" has been animated many times but never as romantically as in this version. Director Paul Grimault and screenwriter Jacques Prévert made several changes to the original tale. The soldier becomes an acrobat, the ballerina becomes a proactive and resourceful heroine, and a frozen-river climax is borrowed from the old silent classic *Way Down East*.

MAŠČEVALEC / OSVETNIK / REVENGER

Dušan Vukotić (Zagreb film)
Jugoslavija/Yugoslavia (Hrvatska/Croatia), 1958, 35mm, 14'15"



Film o nesrečnem človeku, ki ženo zaloti z ljubimcem. Po tem dogodku se odpravi kupit pištolo, vmes pa razmišlja o umoru soproge in ljubimca. Po kratki zgodbi Antona Čehova.

A film about an unhappy man who catches his wife with a lover. He leaves to buy a gun, while plotting to kill the wife and the lover. Based on a short story by Anton Chekhov.

DON KIHOT

Vladimir Kristl (Zagreb film)
Hrvatska (Jugoslavija)/Croatia (Yugoslavia), 1961, 35mm, 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 grozecimi masami mehanizirane civilizacije ter na nenanaden način izraža apoteozu neodvisnosti in svobode ogrožene entote.

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.

NOS / LE NEZ / THE NOSE

Alexandre Aléxieff, Claire Parker (Alexandre Aléxieff, Claire Parker)
Francija/France, 1963, 16mm, bw/čb, 11'



Film je izjemni primer tehnike *pinscreen*, dejansko animacije s senčami, pri čemer Alexandre ustvarja na pozitivni strani velikega črnega platna, polnega bucik s ploščato glavico, Claire pa na negativni strani. Globje kot so potisnjene bucike, svetlejši je učinek, tekstura sivih odtenkov pa ustvari videz mezzotinte. Nadrealistična zgodba, ki je delo ruskega pisatelja iz 19. stoletja Nikolaja Gogolja, govori o brvcu, ki v sveže pečeni štruci kruha odkrije nos. Ta v hipu zaživi svojo življenje, kar hudo vznevolji mladenici, ki je brez njega izgubljen in prikrajšan. Praznino zakrije s klobukom in nos prosi, naj se vrne. Ker je nos oblečen nekoliko elegantnejše kot njegov nekdanji lastnik, je prošnja zavrnjena.



The film is a brilliant example of the pinscreen technique, a shadow animation in effect whereby Alexander works on the positive side of a large black canvas full of pins and Claire on the negative side; the more the flat headed pins are pushed in the lighter is the effect, creating the look of mezzotint with its textured shades of grey. The surreal tale itself is from the 19th century Russian writer, Nikolai Gogol, commencing with a barber discovering a nose in a freshly baked loaf of bread. The nose promptly takes a life of its own, much to the chagrin of the young man who is lost and bereft without it. The man hides the empty space with a hat and pleads for the nose to return. As Nose is dressed rather more elegantly than its erstwhile owner, the plea is rejected.

ULICA / THE STREET

Caroline Leaf (NFB)
Kanada/Canada, 1976, 35mm, 10'04"



Priredba kratke zgodbe Mordecaija Richlerja o spominih na odraslanje v montrealski judovski skupnosti. Družino, ki živi v majhnem stanovanju, zaposluje skrb za bolno, umirajočo babico. Vnuk bi po babičini smrti rad zasedel njeno sobo. Zgodba o pretesinah in ljubezni, ki se rodijo v družini v takšnih okoliščinah. Animacija je ustvarjena s slikanjem na steklo pod kamero.

An adaptation of a short story by Mordecai Richler about his memories of growing up in Montreal's Jewish community. A family living in a small apartment deals with caring for their sick and dying grandmother. Her grandson is eager to take over her bedroom after she dies. A story of stress and the love that the situation creates for the family. The animation technique is paint on glass under the camera.

PREPROGA / THE RUG

Maureen Selwood (Maureen Selwood)
ZDA/USA, 1985, 35mm, 11'



Ženska prejme čudovito črno preprogo iz ovčje kože. Kdo je skrivnostni dobrotnik, ki jo je poslal?
Film po kratki zgodbi Edne O'Brien.

A woman receives a beautiful black sheepskin rug, but what mysterious benefactor has sent it? From a short story by Edna O'Brien.

NEŽNA / ŁAGODNA / A GENTLE SPIRIT

Piotr Dumala (Studio Miniatur Filmowych)
Poljska/Poland, 1985, 35mm, 11'27"



Film po kratki zgodbi Fjodorja Mihajloviča Dostoevskega *Nežno bitje*.

Based on Dostoyevsky's short story *A Gentle Spirit*.

Animirani film in literatura III Animated Film and Literature III

ROMEO IN JULIJA / ROMEO AND JULIET

Dusan Petricic (Dunav film)
Jugoslavija/Yugoslavia, 1984, 35mm, 10'



Duhoviti film zgodbo Williama Shakespearja reinterpretira z dvoglavim zeleno pošastjo, ki predstavlja Romea, in belo-rožnato pikasto pošastjo, ki predstavlja Julijo.

This very funny film re-tells William Shakespeare's story using a two headed green monster for Romeo and a white and pink spotted monster for Juliet.

PESKAR / THE SANDMAN

Paul Berry (Batty, Berry, Mackinnon Production)
Velika Britanija/UK, 1991, 35mm, 9'20"



Srhljiva interpretacija pripovedi E. T. A. Hoffmanna.

A chilling interpretation of an E.T.A. Hoffmann folktale.

AH POOK IS HERE

Philip Hunt (Philip Hunt/Filmakademie Baden-Württemberg)
Velika Britanija, Nemčija/UK, Germany, 1994, 35mm, 6'04"



Stop-motion interpretationja posnetkov pokojnega Williama S. Burroughsa iz leta 1994. Ustvarjena je bila iz izbora odlomkov z albuma Dead City Radio, ki sta ga producirala Hal Willner in Nelson Lyon, glasbo zanj pa je prispeval John Cale.

A 1994 stop-frame interpretation of recordings by the late William S. Burroughs, which was crafted around a selection of tracks from the album "Dead City Radio" produced by Hal Willner & Nelson Lyon – and featuring music by John Cale.

STAREC IN MORJE / STARIK I MORE / THE OLD MAN AND THE SEA

Aleksandr Petrov (Productions Pascal Blais inc., Imagica Corp., Panorama Film Studio of Yaroslavl)
Kanada, Japonska, Rusija/Canada, Japan, Russia, 1999, 35mm, 20'



Animiran kratki film iz leta 1999 v režiji Aleksandra Petra je bil po predlogi Hemingwayevega romana ustvarjen v tehniki risanja na steklo. Dveinpolletno produkcijo, ki je potekala v Montréalu, je financirala skupina kanadskih, ruskih in japonskih podjetij. Film je osvojil vrsto nagrad, med drugim oskarja za animirani kratki film, bil pa je tudi prvi animirani film, predvajan v formatu IMAX.

A 1999 paint-on-glass-animated short film directed by Aleksandr Petrov, based on Hemingway's novel. Work on the film took place in Montreal over a period of two and a half years and was funded by an assortment of Canadian, Russian and Japanese companies. The film won many awards, including the Academy Award for Animated Short Film, and was the first animated film to be released in IMAX.

ZLOČIN IN KAZEN / ZBRODΝIA I KARA / CRIME AND PUNISHMENT

Piotr Dumala (Bow&Axe Entertainment, TVP S.A.)
Poštska/Poland, 2000, 35mm, 34'



Priredba romana Fjodorja Mihajloviča Dostoevskega. V mračnem svetu Piotra Dumala najdemo temo, praznino in samoto, pa tudi odstujene posameznike, razdrobljene daleč od večinskega sveta in nezmožne izraziti paleto čustev, ki neprijetno drgetajo v njihovi notranjosti.

Adaptation of the novel by Fyodor Dostoevsky. In Dumala's shadowy world we find darkness, emptiness, and loneliness; alienated individuals fragmented from the world at large, unable to articulate the range of emotions that quiver uncomfortably within them.

Animirani film in literatura IV Animated Film and Literature IV

OSTRŽEK / PINOCCHIO

Gianluigi Toccafondo (Toccafondo/La Sept Arte)
Italija, Francija/Italy, France, 1999, 35mm, 6'



Toccafondov osebni pogled na literarno klasiko Carla Collodija, ki govorji o živem otroku-lutki. Ta interpretacija je temnačnejša, vendar še vedno tesno navezana na njegov vizualni in poetični svet.

Toccafondo's personal lecture of Carlo Collodi's literary classic about the living puppet-child. His interpretation is more of a dark tale, but still strongly linked to his visual and poetic universe.

MOŽ S ČUDOVITIMI OČMI / THE MAN WITH BEAUTIFUL EYES

Jonathan Hodgson (Sherbet)
Velika Britanija/UK, 2000, 35mm, 5'38"



Film v sodelovanju z ilustratorjem Jonnyjem Hannahom po pesmi Charlesa Bukowskega. Skupina mulcev najde čudno hišo z zaraščenim vrtom in se tja hodi igrat. Samo enkrat naletijo na človeka, ki tam živi. Brezdelni alkoholik neodvisne in sprošcene narave, ki jih lepo sprejme, jim predstavlja romantični lik v popolnem nasprotju z nevrotičnimi, pretirano skrbnimi in ponosnimi starši.

A collaboration with illustrator Jonny Hannah based on a poem by Charles Bukowski. A gang of kids find a strange house with an overgrown garden where they play. Only once do they meet the man who lives there, a dead-beat alcoholic with a free and easy spirit who welcomes them. The children see him as a romantic character in stark contrast to their neurotically house proud parents.

SATANOV SIN / SON OF SATAN

JJ Villard (Calarts)
ZDA/USA, 2003, BetaSP, 12'30"



Ko si otrok, ni vedno vse lepo. Trpinčenje, prekljinjanje in odrasčanje sestavljajo bistvo življenja. Film po navdihu zgodbe Charlesa Bukowskega.

Times were not always good when you were a kid. Bullying, cussing, and growing up are a part of what life is about. Inspired by a Charles Bukowski story.

VSEMOGOČE KRZNO / ALLERLEIRAUH

Anja Struck (Academy of Media Arts Cologne/Reflektorium Studios)
Nemčija/Germany, 2004, 35mm, 8'



Vsemogoče krzno je nadrealističen animirani kratki film z lutkami, prirejen po pravljici bratov Grimm Vsemogoče krzno, ki govori o zlorabi otrok. V njem nastopajo lutke v naravnih velikosti in plesalec. Dekle brez nog, mrtva srna in plesalec z lisicjo glavo v okolju, polnem prikritega nasilja.

Allerleirauh is a surreal animation shortfilm with life-sized puppets adapted from the fairytale "Allerleirauh" by the Brothers Grimm dealing with child abuse. The film was made with life-sized puppets and a dancer. A girl without legs, a dead deer and a dancer with a fox head in a scenery full of subtle violence.

LEVIATAN / LEVIATHAN

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



Kdo je bitje, zgrajeno iz ljudi? Zakaj nosi krono in kaj počne z žezlom v eni in mečem v drugi roki? Zakaj se ljudje rukejo z okostnjaki in se kamni pokorno nalagajo v pedestal za zlat kip? Zakaj se cvetni listi vijejo med koprenimi sivega dima? Nestrjni, a nasmejani liki nas popeljejo skozi animirano slovesnost po navdihu Leviatana Thomasa Hobbesa.

Who is the creature built from people? Why is it wearing a crown and what is it doing with a sceptre in one hand and a sword in the other? How come people shake hands with skeletons and stones obediently pile up, forming a pedestal for a golden statue? Why are petals swirling within streams of grey smoke? Jerky but smiling characters take us through this animated pageant inspired by Thomas Hobbes *The Leviathan*.

PODEŽELSKI ZDRAVNIK FRANZA KAFKE / FRANZ KAFKA'S A COUNTRY DOCTOR

Koji Yamamura (Yamamura Animation Inc.)
Japonska/Japan, 2007, 35mm, 21'



Nesrečni zdravnik s silovito vremeno pripoveduje o noči, ko so ga poklicali k mlademu bolniku. Pripoved se kmalu spremeni v čudaško fantazijo o "nadnaravnih konjih", s pomočjo katerih se v trenutku znajde ob bolnikovi postelji.

A hapless country doctor describes with breathless urgency how he was one night summoned to attend a young patient. The events soon take on a surreal aspect as "unearthly horses" transport him instantaneously to the bedside.

OTROK STARŠEV, KI SO PREŽIVELI HOLOKAVST / I WAS A CHILD OF HOLocaust SURVIVORS

Ann Marie Fleming (NFB)
Kanada/Canada, 2010, 35mm, 15'03"



Animirana pripredba cenjenih ilustriranih spominov Bernice Eisenstein. Film s spretno kominacijo risb Bernice Eisenstein, izvirne animacije in avtoričinega glas splete osebno in svetovno zgodovino. Rezultat je bridača in greno-sladka meditacija, ki s tematizacijo trajnosti družinskih vezi govorí o bolečini, ljubezni, sprejetosti in vzdržljivosti.

An animated adaptation of Bernice Eisenstein's acclaimed illustrated memoir. Through an artful blend of Eisenstein's drawings, inventive animation and the author's own voice, the film weaves together personal and global history. This is a poignant and wry exploration of grief, love, acceptance and resilience, through the enduring quality of family bonds.

Animirani film in literatura V Animated Film and Literature V

DELCI LJUBEZNI / LES MORCEAUX D'AMOUR / PIECES OF LOVE

Géraldine Alibeu (Géraldine Alibeu)
Francija/France, 2011, HD, 5'10"



Dekle v snegu najde oko nekega vojaka in ga poskuša rekonstruirati.

A young woman discovers the eye of a soldier buried in the snow. She tries to reconstruct the man.

DON KIHOT IZ MANČE / DON QUIJOTE DE LA MANCHA

Isabelle Nouzha, Alex Baladi (Goûter Raté)
Belgija/Belgium, 2011, digiBeta, 5'52"



V tej prizrebi prvega poglavja *Don Kihota iz Manče* Miguela de Cervantesa izvemo, kako Alonso Quichano poblažni in postane vitez.

In this adaptation of the first chapter of *Don Quijote de la Mancha* by Cervantes, we will see how Alonso Quichano loses his mind and becomes a knight.

KRALJIČNA NA ZRNU GRAHA / BLEUS À PETIT POIS / PEA BRUISED

Aline Faucoulanche (La Poudrière)
Francija/France, 2011, BetaSP, 4'05"



Mlada dama Bobo se loti iskanja nove vzmetnice, da bi se znebila bolečin v križu. Po Andersenovi pravljici Kraljična na zrnu graha.

Young lady Bobo puts herself in search of a new mattress to relieve her back ache. Based on Andersen's tale "The Princess and the Pea".

RDEČA KAPICA, PONOVO / CRVENAKAPICA, JOŠ JEDNA / LITTLE RED RIDING HOOD, ONCE AGAIN

Ana Horvat (Bold Studio)
Hrvatska/Croatia, 2012, HD, 1'



Rdeča kapica se obotavljivo odpravi v gozd ... Kako bo premagala svoje strahove?

Little Red Riding Hood reluctantly goes into the woods... how will she overcome her fears?

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

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

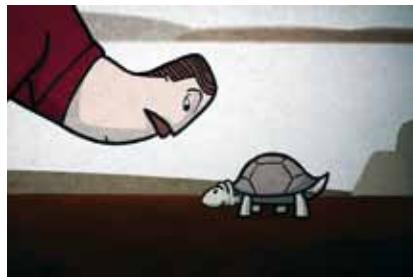


Kralj, njegova hči, njun sluga in tri živali. Film, ki se naslanja na poljsko ljudsko uspavanko. Tragedija v pesmi ima srečen konec, v realnosti pa zgodbu zbledi.

A king, his daughter, their page and three animals. A film based on a traditional Polish lullaby. The tragedy in the song has a happy ending, the story though dissolves with the reality.

ŽELVA / O CÁGADO / THE TORToise

Pedro Lino, Luís Matta Almeida (Zeppelin Filmes/Sparkle Animation) Portugalska, Velika Britanija/Portugal, UK, 2012, HD, 9'55"



Nekoč je živel mož, ki je bil precej prepričan vase. Vsak dan se je odpravil na jutranji sprehod. Ob takšni priložnosti je nekoč opazil nekaj, česar ni videl še nikoli: želvo. Temeljito jo je pregledal in bil pozoren na vsako podrobnost. Kmalu je zdrel domov, da bi povedal sorodnikom. Vendar – mu bo sploh kdo verjel? Animirani film po kratki zgodbi Almada Negreirosa.

There was once a man quite sure of himself. Everyday he would have a morning stroll. On one such occasion, he spotted something he had never seen before: a tortoise. He examined it thoroughly, noticing every detail; Soon he ran home to tell the family. But would anyone believe him?... An animation based on a short story by Almada Negreiros.

MILA ŽENA / LA DOUCE / THE TENDER WIFE

Anne Larricq (Les films à carreaux) Francija/France, 2011, 35mm, 8'50"



V tej glasbeni pripadki kratke zgodbe Antona Pavlovicha Čehova je ženska muhasta kot vreme in partnerje menja kot po tekočem traku.

Along with the bad weather, this woman changes her partners as often as she does her shirts in this musical adaptation of a Chekhov tale.

BELTAPOI

Gustavo Arteaga (Gustavo Arteaga) Velika Britanija/UK, 2010, HD, 3'30"



Zgoda o neuslušani ljubezni po navdihu skladbe "Beltà poi che t'assenti" Carla Gesualda de Venose, ki jo je za to priložnost posnela zasedba Gesualdo Consort of London.

A tale of unrequited love based on the music of prince Carlo Gesualdo da Venosa. "Beltà poi che t'assenti" recorded for this animation by the "Gesualdo Consort of London".

VOLČJA KAPICA / VLKULKA / LITTLE RED RIDING WOLF HOOD

Matej Mazák (Univerza Ostrava)
Slovaška/Slovakia, 2011, HD, 4'29"



Globoko v notranjosti vsakogar izmed nas je še en manjši JAZ, pred katerim bežimo ali ki nas pregaša. Ko Rdeča kapica v sebi odkrije notranji jaz, je precej presenečena.

Deep inside every one of us, there is another, smaller SELF which we are running from or which runs after us. The Little Red Riding Hood is quite surprised when she finds the inner self that lives inside her.

MILIJONARJI / OS MILIONÁRIOS / THE MILLIONAIRES

Mário Gago Carvalho (Zeppelin Filmes)
Portugalska/Portugal, 2010, digiBeta, 14'38"



Pet junakov in smrtni greh lakomnosti. Začarani krog. Kratki animirani film *noir* o pohlepnu, v katerem struktura zgodbi daje novo razsežnost. Petkratna lakomnost. Ne zaupaj človeku, ki trdi, da denar prinaša srečo. Privedba stripa Thomasa Ott-a.

Five characters and the deadly sin of greed.
A vicious cycle. A short animated film noir
about avarice, with a texture that gives another
dimension to the story. Five times greed. If anyone
tells you that money brings happiness, distrust.
Adaptation of the comic book by Thomas Ott.

JAZ SEM NIHČE / JE NE SUIS PERSONNE

Jonas Schlesinger (ENSAD)
Francija/France, 2011, HD, 6'



Portret Fernanda Pessoe, pesnika nemira ...

A portrait of Fernando Pessoa, a poet of Disquiet...

Animirani film in literatura VI Animated Film and Literature VI

ZLATA PTICA / THE GOLDEN BIRD

Cat Bruce (Edinburgh College of Art)
Velika Britanija/UK, 2011, HD, 11'37"

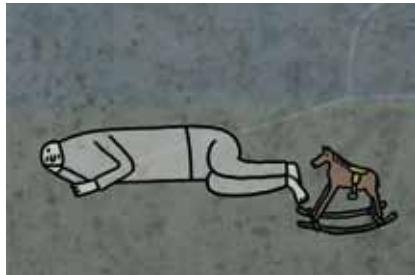


Dečka v zasledovanju skrivenostne zlate ptice pot vodi dlje, kot je pričakoval, pri tem pa spozna, da v tem svetu stvari niso takšne, kot se zdijo. Priredba zgodbe bratov Grimm.

When a boy goes in pursuit of a mysterious golden bird, he is lead further than expected and discovers that in his world, things are not as they seem. A Brothers Grimm Adaptation.

KASPAR (PO NAVDIHU ZGODBE O KASPARJU HAUSERJU) / KASPAR (INSPIRED BY THE LIFE OF KASPAR HAUSER)

Diane Obomsawin (NFB)
Kanada/Canada, 2012, DCP, 8'25"



Animirani kratki film Diane Obomsawin pripoveduje o mladenciču Kasparju, ki vse življenje preživi v temni jami, kjer mu je edina družba majhen leseni konjček, potem pa odkrije življenje – in svetlogo. Film je ustvarjen po zgodbji slavne sirote iz 19. stoletja – Kasparja Hauserja, ki je bil v navdih neštetim umetnikom.

This animated short by Diane Obomsawin tells the story of Kaspar, a young man who discovers life – and light – after spending his entire life in a dark cave with only a small wooden horse as company. Based on the story of Kaspar Hauser, the famous 19th century orphan who has inspired countless artists.

VOLKODLAK / BISCLAVRET

Emilie Mercier (Folimage)
Francija/France, 2011, 35mm, 14'



Baronova žena opazi, da je njen mož pogosto odsoten, in ga o tem povpraša. Mož prizna, da v času teh odsotnosti odloži obleko in se spremeni v volkodlaka ter v tej podobi pleni in pobija. Prestrašena in zgrožena baronica zaupa skrivnost vitezu, ki si že dolgo prizadeva za njenog naklonjenost.

A lady, a wife of a baron, notices that her husband often goes away and questions him. He admits to her that he strips off and becomes Bisclavret. Transformed into a wolf, he plunders and kills. Frightened and taken by disgust, the lady reveals this secret to a knight who has been courting her for a long time.

MALA GLEDALIŠČA: POKLON MINERALU – ZELJU / TEATRIÑOS: HOMENAXE AO MINERAL DO REPOLO / LITTLE THEATRES: HOMAGE TO THE MINERAL OF CABBAGE

Stephanie Dudley (Fork Studio)
Kanada/Canada, 2010, HD, 4'45"



Kratki stop-motion film, posnet po angleškem prevodu pesmi Erín Mouré *Homenaxe ao mineral do repolo* (*Poklon mineralu – zelju*). Gre za drugo v seriji šestih pesmi, od katerih je vsaka poklon enemu preprostemu, običajnemu živilu. Pesmi se posvečajo našemu odnosu do hrane in ponudijo nov vpogled v povezavo med osnovnimi živili in življenjem ter v odnose med ljudmi.

A short stop-motion film based on the English translation of Erín Mouré's poem, "Homenaxe ao mineral do repolo" (Homage to the Mineral of Cabbage.) The poem is the second in a series of six, each being an homage to a simple, humble food. The poems examine our relationship to food, and draw new insights to how these basic foods relate to life, as well as how we relate to each other.

KONKUBININ BANKET / THE BANQUET OF THE CONCUBINE

Hefang Wei (Folimage/NFB)
Francija, Kanada/France, Canada, 2012, DCP, 12'50"



Leta 746, v času dinastije Tang, v cesarskem mestu priredijo banket v čast najljubše konkubine cesarja Lija. Nezadovoljeno poželenje, sum nezvestobe in podžgana domišljija Jang privedejo do zagrenjene skrajnosti, ki je ne more pomiriti niti sočni liči.

In the year 746, during the Tang Dynasty, a banquet is given in the Imperial City in honour of Emperor Li's favourite concubine. An unsatisfied craving, suspected infidelity and fevered imagination lead Yang to bitter excess, which not even the luscious lychee can appease.

IZGUBLJENO MESTO SWITEZ / ŚWITEZ / THE LOST TOWN OF SWITEZ

Kamil Polak (Human Ark/Se-Ma-For Film Production/Archangel Film Group/National Film Board of Canada/Denis Friedman Productions/Partyflex System)
Poljska, Švica, Kanada, Francija, Danska/Poland, Switzerland,
Canada, France, Denmark, 2011, DCP, 20'



Animirani film *Izgubljeno mesto Switez* temelji na epu največjega poljskega pisatelja Adama Mickiewicza iz 19. stoletja. Govori o mestu duhov, ki ga po krvavem pokolu v srednjem veku poplavijo in zdaj leži na dnu odročnega jezera. Apokaliptična zgodba o uničenju, verskih čudežih in prikazovanjih duhov.

The animated film *The Lost Town of Świtez* is based on the 19th-century epic poem by Poland's greatest writer, Adam Mickiewicz, about a ghostly town deluged after a bloody massacre in medieval times, which now lies at the bottom of a remote lake. It is an apocalyptic tale of destruction, religious miracles and spectral visitations.

Fokus na Slovaško Focus on Slovakia

Zgodovina slovaškega animiranega filma

The History of Slovak animation

Slovaški animirani film je zaznamovala dolgotrajna institucionalna neodvisnost. Umetniško zanimanje za animacijo je z oblikovanjem diagramov, podnapisov in drugih animacijskih trikov za filme, namenjene popularizaciji znanosti, raslo od leta 1940. Eden prvih navdušencev je bil Viktor Kubal, ki velja za očeta slovaškega animiranega filma. Izdelal je prvi slovaški animirani film *Vodnjak ljubezni* (Studňa lásky, 1943), ki je zelo očitno nastal po navdihu ameriške burkaške komedije Disneyja in Sullivana.

Po drugi svetovni vojni so Slovaki ostali v skupni državi s Čehi in leta 1948 je novi totalitarni režim češkoslovaške komunistične partije kinematografijo nacionaliziral. Češka je že imela dolgo tradicijo animiranega filma (predvsem animacije lutk) in studiev za animacijo, zato je bilo ljudi na čelu češkoslovaške kinematografije težko pregorititi, da bi studio za animacijo ustanovili tudi na Slovaškem. Viktor Kubal je bil nad razmerami razočaran, zato je začel risati stripe za časopise, animacija pa je ostala prostotčasna dejavnost. Toda risanje stripov je bila izvrstna poklicna priprava za izdelavo animiranih filmov. Zasnoval je lasten likovni slog in ga prenesel v filme. Striparski začetki so bili med animatorji pogost pojav.

Po vztrajnem pritisku s strani ljubiteljskih ustvarjalcev je bil leta 1965 v Bratislavi ustanovljen državni studio za animirani film, vendar brez prave tehnične in strokovne podpore. Animatorji so se učili iz lastnih napak. Prvi film *Pingvin* je po svojem stripu režiral Ivan Popovič, vodja studia pa je kot najizkušnejši animator postal Viktor Kubal. V prvih letih je studio služil kot tovarna njegovih filmov, pozneje pa so se mu pridružili tudi drugi režiserji.

Institutional independence of Slovak animation had long duration. Creative interest in animation was growing during work on diagrams, subtitles and other animation tricks for science popularization films since 1940. One of the first enthusiasts was Viktor Kubal. He is considered father of Slovak animation and he made first Slovak animation film *Water well of love* (1943). This film is evidently inspired by American animated slapstick comedy by Disney and Sullivan.

After World war II Slovaks continued their existence in a common state with the Czechs and in 1948 cinematography was nationalized by the new totalitarian regime of the Czechoslovak communist party. The Czechs were already having a longer tradition in animation film (especially puppet animation) and animation studios, so it was very difficult to stimulate the leaders of Czechoslovak cinematography to establish an animation studio in Slovakia too. This was a disappointment for Viktor Kubal who then started to draw cartoons for newspapers and animation remained his hobby. But drawing cartoons was very good professional preparation for making animated films. He created his own visual style, which he brought to films. It was common for animators to start by drawing cartoons.

Following persistent pressure by enthusiasts, a state-owned Studio of animated film was established in Bratislava in 1965, but it had no proper technical and professional support. Animators were learning from their own mistakes. The first film *Pingvin* was directed by Ivan Popovič and it was based on his cartoon. Having the most experience in animation, Viktor Kubal became manager of the studio.

Studio je ustvarjal tri glavne vrsti kratkih animiranih filmov. Najbolj razširjena kategorija je bila risanka oz. otroški film. Češkoslovaška televizija je za svoj program *Večerniček* redno naročala filme, namenjene otrokom kot pravljice za lahko noč. Druga najobsežnejša kategorija je bila animirana burkaška komedija za odrasle oz. za otroke in odrasle; filmi so bili občasno tudi kritični. V tretjo kategorijo, ki ni bila zelo razširjena, pa spadajo filmi s kritičnim nabojem. Totalitarni režim na Češkoslovaškem je imel izjemno stroge ideološke zahteve in kritična nota je bila v umetnosti tako rekoč prepovedana. Sprejemljiv je bil le socialni realizem in njegove poznejše oblike. Animirani film pa je ponujal možnosti, kot so parabole, metafore in prisopodobe, kamor so animatorji lahko skrili sporočila in so jih cenzorji spregledali. Viktor Kubal je bil v tej disciplini nepremagljiv in je filme znal zagovarjati pred nadrejenimi.

Leta 1976 je doživel premiero prvi slovaški celovečerec *Razbojník Jurko* (*Zbojník Jurko*). Film Viktorja Kubala govori o legendarni osebnosti iz slovaške zgodovine, pri čemer Kubal ponudi izvirno in duhovito interpretacijo. Osemdeseta so bila tako po številu kot kakovosti del najboljše obdobje v zgodovini slovaškega animiranega filma. Začelo se je s Kubalovim drugim in zadnjim slovaškim celovečerjem *Krvava dama* (*Krvavá pani*, 1980). Tudi tu gre za izvirno interpretacijo legende, v tem primeru legende o zelo kontroverznem liku. Kubal v pojasnilo, zakaj je dama pobijala ljudi, ponudi nepričakovano in zelo človeško razlago.

Leta 1989 je prišlo do revolucije in totalitarni režim je zamenjala demokratična oblast. Pozneje se je Češkoslovaška

In its first years, the studio was like a manufactory for his films, but later other animators started to direct, too.

The studio produced three main kinds of short animated films. The most extensive one was fairy-tale, or film for children. Czechoslovak television was a regular customer of the studio, ordering animations for their broadcast called *Večerniček*. These films were intended for children to watch before bedtime. The second most extensive category was animated slapstick comedy for adults or both – adults and children. Sometimes the films had critical aspect. The third category wasn't so large, it was films with critical point of view. The totalitarian regime in Czechoslovakia had very strict ideological demands, which made critical point of view in art almost illegal. Only socialist realism and its later form were acceptable. But animated film offers possibilities like parables, metaphors and allegories, so that animators were able to use hidden meanings which the censorship missed. Viktor Kubal was the best in this discipline and he knew how to defend his films against his superiors.

In 1976 first Slovak feature film *Brigand Jurkowas* premiered. This film by Viktor Kubal is about a legendary person in the Slovak history and the author's interpretation is original and comical. The eighties were quantitatively and qualitatively the best period of Slovak animation history. The period was started-up by his second and actually the last Slovak feature film *The Bloody lady* (1980). This is again an original interpretation of a legend, but in this case an interpretation of a very controversial character. Kubal explains why a lady had been killing people and his explanation is unexpected and very human.

razdelila na dve neodvisni državi: Republiko Češko in Republiko Slovaško. Državni slovaški studii so bili v ne zelo transparentnih političnih razmerah privatizirani. Animatorji so poskusili s svojimi studii, vendar sta do danes preživela le dva. V teh spremenjenih pogojih so animatorji težko zagotovili financiranje za svoje filme, toda prvi diplomanti Oddelka za animacijo Akademije za glasbo in uprizoritvene umetnosti (VŠMU) so po naravi že prilagojeni sistemu subvencij za filmske projekte, poleg tega pa so sposobni svoje delo tudi tržiti.

Več o slovaškem animiranem filmu lahko preberete v prispevku Oddelek za animacijo VŠMU.

Eva Perd'ochová

The year 1989 saw a revolution and the totalitarian regime was substituted by a democratic one. Later, Czechoslovakia formally separated into two completely independent countries: the Czech Republic and the Slovak Republic. State-owned Slovak studios were privatized in a not very transparent political situation. Animators attempted to start their own studios, but only two of them have kept them going until this day. It was very difficult for animators to finance their films in these changed conditions. But the first graduates from the Department of Animation at the Academy of Music and Performing Arts (VŠMU) are naturally adapted to the grant system of film support and they are also able to do some marketing.

For further information about actual Slovak animation please refer to the article “Department of Animation at VŠMU”.

Eva Perd'ochová

Fokus na Slovaško I:
1. slovaški celovečerni film
Focus on Slovakia I:
1st Slovak Feature Film

RAZBOJNIK JURKO / ZBOJNÍK
JURKO / BRIGAND JURKO

Viktor Kubal (Slovenská filmová tvorba Bratislava)
Češkoslovaška/Czechoslovakia, 1976, 35mm, 77'58"



Kubalov *Razbojnik Jurko* je izvirno polemično delo z romantizirano interpretacijo kulturnega naravnega junaka Juraja Jánošíka. Film poskuša opraviti s pozo junaškega lika in se v skladu z izbranimi slogovnimi animacijskimi postopki močneje nasloniti na tehniko gegov in elemente sodobnega humorja. Gre za prvi slovaški celovečerni animirani film.

Viktor Kubal's *Brigand Jurko* is an original polemic with romantic interpretations of the legendary folk hero Juraj Jánošík. It attempts to de-emotionalize the heroic character and in line with the chosen stylistics of animated film the author prefers gag techniques and elements of modern humour. The first Slovak full-length animation.

Fokus na Slovaško II: S kritičným očesom Focus on Slovakia II: Through a Critical Eye

ZEMLJA / ZEM / EARTH

Viktor Kubal (Československý film Bratislava)
Českoslovaška/Czechoslovakia, 1966, 35mm, 7'16"

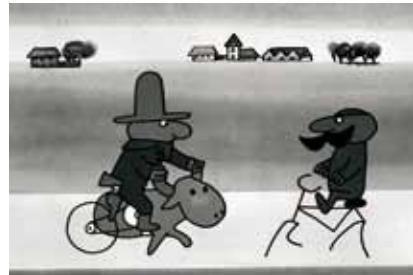


Film prikazuje, ako se rodovitna zemlja umika
industrijski gradnji.

A film showing how a fertile land yields to
industrial constructions.

REKLAMA / POSTUP / PROMOTION

Viktor Kubal (Československý film Bratislava)
Českoslovaška/Czechoslovakia, 1968, 35mm, 5'52"



Film o karieri vrane na križišču.

A film on the career a crow made on a crossroad.

OKO / OKO / THE EYE

Juraj Bindzár (Československý film Bratislava)
Češkoslovaška/Czechoslovakia, 1969, 35mm, 5'45"

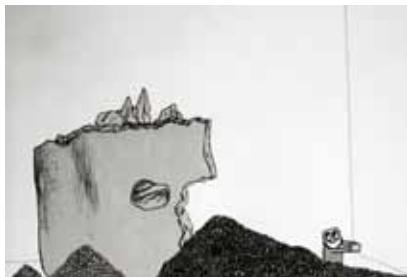


Eksperimentalni film o tragediji človeške zlonamernosti.

An experimental film about the tragedy of human malice.

KIP / SOCHA / THE STATUE

Jarosláva Havettová (Slovenský film Bratislava)
Češkoslovaška/Czechoslovakia, 1969, 35mm, 7'09"



Risanka o pomenu Michelangela.

A cartoon on the significance of Michelangelo.

VELIKAN IN KAMNOSEK / OBOR A KAMENÁR /

THE GIANT AND THE STONE-CUTTER

Blanka Šperková (Slovenská filmová tvorba Bratislava)
Češkoslovaška/Czechoslovakia, 1978, 35mm, 5'55"

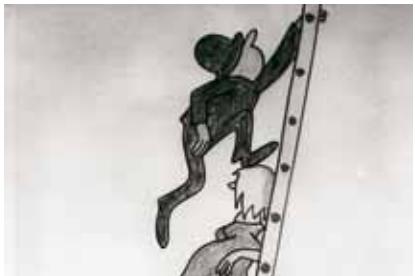


Starodavna legenda iz vasi Dreveník.

An ancient legend from the village Dreveník.

LESTEV / REBRÍK / THE LADDER

Viktor Kubal (Slovenská filmová tvorba Bratislava)
Českoslovaška/Czechoslovakia, 1978, 35mm, 5'07"



Satira o karieristu.

A satire on a careerist.

TOTEM / TOTEM / THE TOTEM

Vladimír Pikalík, Ivan Popovič (Slovenská filmová tvorba Bratislava)
Českoslovaška/Czechoslovakia, 1981, 35mm, 6'27"

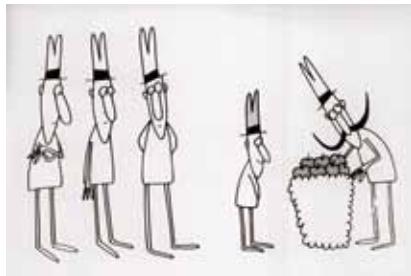


Satirična metafora o človeški neumnosti.

A satiric metaphor on human stupidity.

GNEČA / ZÁSTUPY / THE QUEUES

Helena Slavíková-Rabarová (Slovenská filmová tvorba Bratislava)
Českoslovaška/Czechoslovakia, 1980, 35mm, 7'07"



Niz kratkih šal o ljudeh, ki sovražijo čakanje v vrsti.

A set of short jokes on people who hate queuing.

DEŽNIK / DÁŽDNIK / THE UMBRELLA

Ondrej Slivka (Slovenská filmová tvorba Bratislava)
Češkoslovaška/Czechoslovakia, 1984, 35mm, 4'04"



O izumitelju, ki bi rad patentiral svojo iznajdbo.

On an inventor who is going to take out a patent on his discovery.

ZASTAVEK / ÚDĚL / THE LOT

Jaroslava Havettová (Slovenská filmová tvorba Bratislava / Krátký film Praha)
Češkoslovaška/Czechoslovakia, 1988, 35mm, 11'14"



Sizifovska zgodba v sedanjosti. Skala glavnega junaka so njegove vsakodnevne obveznosti, potreba po preživljjanju sebe in družine, skrb za otroke in tako dalje. Skale se lahko znebi samo tako, da vse te nevidne vezi nasilno pretrga.

A Sisyphus-like story taking place at present time. The main hero's boulder is his everyday duties, the necessity to earn money, to look after his family and children and so on. The only way to get rid of the stone is to violently break all of these invisible ties.

GOLJAVA / CELINA / THE VIRGIN LAND

Ondrej Slivka (Slovenská filmová tvorba Bratislava)
Češkoslovaška/Czechoslovakia, 1989, 35mm, 2'57"



O oraču, ki se trudi izorati novo brazdo v miselnosti ljudi.

On a ploughman trying to plough a new furrow in the people's thinking.

IDOL / IDOL / THE IDOL

Viktor Kubal (Slovenská filmová tvorba Bratislava)
Češkoslovaška/Czechoslovakia, 1989, 35mm, 5'09"



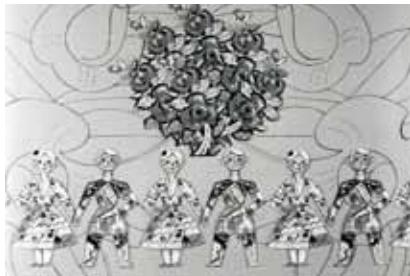
O dveh možnostih, kako se boriti proti
psevdooblasti in kultom.

On two alternatives of how to fight against pseudo-authorities and cults.

Fokus na Slovaško III: Od vasi do mestne čutnosti (in nazaj)
Focus on Slovakia III: From Village to the City Sensuality (and Back)

MIŠKA JE SKUHALA KAŠO /
VARILA MYŠÍČKA KAŠÍČKU / LITTLE
MOUSE COOKED SOME GRITS

Vlastimil Herold (Slovenská filmová tvorba Bratislava)
Československá/Czechoslovakia, 1974, 35mm, 8'47"



Animirana sličanica z risbami Ľudovíta Fullé in
glasbo Eugena Suchoňa.

An animated folder-book with drawings by Ľudovít
Fulla and music by Eugen Suchoň.

DOKLER NE ODPADE ROČAJ / KÝM SA UCHO
NEODBIEJ / TILL THE HANDLE BREAKS OFF

Jaroslava Haveltová (Štúdio krátkych filmov v Bratislave)
Československá/Czechoslovakia, 1971, 35mm, 10'42"



Galeria naivne umetnosti slovaških cehov, ki se
ukvarjajo s habansko keramiko.

A naive art gallery of guilds of the Haban ceramics
in Slovakia.

KI-KI-RI-KÍ / KI-KI-RI-KÍ / COCK-A-DOODLE-DOO

František Jurišić (Slovenská filmová tvorba Bratislava)
Českoslovaška/Czechoslovakia, 1985, 35mm, 7'26"



Groteski film, ustvarjen z animiranjem gline, priponuje zgodb o spēčem človeku, ki mu neutrudni petelin ne da miru.

A grotesque film created with claymation that tells a story of a sleeper being bugged by a tireless rooster.

PUF IN MUF DOMA / PUF A MUF DOMA / PUF AND MUF AT HOME

Viktor Kubal (ČST Bratislava)
Českoslovaška/Czechoslovakia, 1969, digital, 19'20"



Prvi del kultne animirane serije za otroke (a ne samo zanje) o dveh porednih mačkonih in odisejskih preglavicah, ki jih doživljata kar doma.

First part of a cult animated series for kids (but not only for them) about two naughty tomcats and their odyssey incidents they experience just staying at home.

MESTO OB DONAVI / MESTO NA DUNAJI / TOWN ON THE DANUBE

Rudolf Urc (Slovenská filmová tvorba Bratislava)
Českoslovaška/Czechoslovakia, 1985, 35mm, 6'52"



Animirani film s fotografijami kratkega izleta v Bratislavo.

An animated film using photographs from a short visit to Bratislava.

ŠTIRI / ŠTYRI / FOUR

Ivana Šebestová (feel me film)
Slovaška/Slovakia, 2007, 35mm, 14'57"



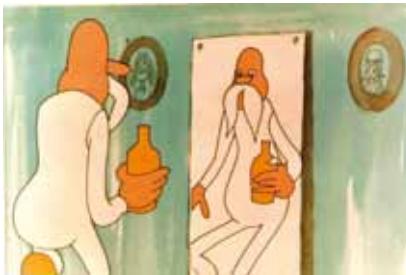
Nekega nostalgičnega pomladnega dne leta 1937 se obmorski koncert priljubljenega pevca spremeni v usodno tragedijo, ki zaznamuje življenje štirih žensk in dokaže, da jih povezuje več kot golo naključje.

On a nostalgic spring day in 1937, a seaside concert of a popular singer changes into a fatal tragedy that impacts the lives of four women and demonstrates that there is a lot more than just coincidence connecting these characters.

DEDEK IN PES / DEDUŠKO A PES /

WHITEBEARD AND THE DOG

Viktor Kubal (ČST Bratislava)
Češkoslovaška/Czechoslovakia, 1983, digital, 6'06"



Prvi del animirane serije o Dedku, slavnem liku iz uvodne špice v risankah za lahko noč, ki se mu dogajajo smešne in kočljive reči. Ta serija je namenjena izključno odraslemu občinstvu.

First part of the animated series about Whitebeard, a known character from the bed-time stories spot for children, who enters into humorous and ticklish situations. The series is intended solely for an adult audience.

**Fokus na Slovaško IV:
Prispodobe**
**Focus on Slovakia IV:
Parables**

ŠAH / ŠACH / CHESS

Viktor Kubal (Slovenská filmová tvorba Bratislava)
 Českoslovaška/Czechoslovakia, 1974, 35mm, 5'07"



Groteskno dogajanje na šahovnici.

A grotesque development on a chess-board.

STIKI / KONTAKTY / CONTACTS

Jaroslava Havetová (Slovenská filmová tvorba Bratislava)
 Českoslovaška/Czechoslovakia, 1980, 35mm, 10'36"



Animirani film v treh epizodah, ki se s pomočjo vsakdanjih predmetov, kot so svinčnik in nož, likalnik in obleka, vžigalica in sveča, ukvarja z različnimi vidiki človeških odnosov: ljubezenskimi avanturami, zvestobo, žrtvovanjem in lažno čustvenostjo.

An animated film in three episodes. Using everyday items, such as a pencil and a knife, an iron and a dress, matches and a candle, aspects of human relationships are examined; their love adventures, faithfulness, self sacrifice and false sentimentality.

V KLET / DO PIVNICE / TO THE CELLAR

Jan Švankmajer (Slovenská filmová tvorba Bratislava)
Češkoslovaška/Czechoslovakia, 1983, 35mm, 14'46"



Deklica gre v klet po krompir in v animirani obliku se prikažejo vsi njeni skriti strahovi, povezani s kletjo.

A little girl goes down to the basement cellar to fetch some potatoes, and finds all her hidden fears about the cellar depicted in animated form.

V ŠKATLI / V KOCKE / IN THE BOX

Michal Struss (VŠMU)
Slovaška/Slovakia, 1999, 35mm, 6'24"

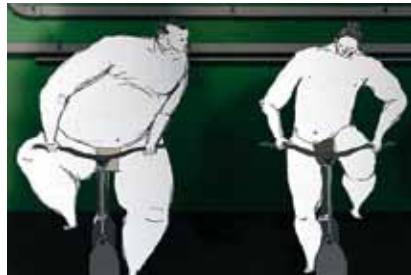


Glavni junak se trudi pobegniti iz škatle. Poskusi na več načinov, a brez uspeha.

The main character makes an effort to escape from a box. He tries a variety of ways, however, without success.

FAT FATAL

Michaela Čopíková (VŠMU)
Slovaška/Slovakia, 2005, 35mm, 5'32"



Kratka zgodba o prijateljstvu debeluhov v absurdnem svetu.

A short story about fat friendship in the absurd world.

VILIAM

Veronika Obertová (VŠMU)
Slovaška/Slovakia, 2009, BetaSP, 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.

Viliam 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.

KAMNI / KAMENE / STONES

Katarína Kerekesová (Fool Moon)
Slovaška/Slovakia, 2010, 35mm, 26'



V kamnolomu dela deset mož. V mehaničnem delovnem ritmu spominjajo na kamne, ki jih prestavljajo. Nekega večera ta ritem nekaj zmoti. V kamnolom pride žena poslovodje ...

In a quarry, there are ten men working. They look like the stones they move in the mechanical rhythm of their labour. One evening, the daily rhythm is disrupted. Foreman's wife comes to the quarry...

POSLEDNJI AVTOBUS / POSLEDNÝ AUTOBUS / THE LAST BUS

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



Začenja se sezona lova. Gozdne živali se vkrcajo na mali avtobus in pobegnejo na varno. Ko avtobus sredi noči ustavijo lovci, potnikи v strahu za življenje razkrijejo svojo pravo identiteto.

It's the start of the hunting season. The animals of the forest board a small bus and flee to safety. When hunters stop the bus in the middle of the night, its passengers reveal their true natures in fear for their lives.

Oddelek za animacijo VŠMU

Oddelek za animacijo bratislavске Akademije za glasbo in uprizoritvene umetnosti (VŠMU) vse od ustanovitve leta 1993 v slovaškem animiranem filmu igra osrednjo vlogo. Bil je prvi specializirani izobraževalni program za animacijo na Slovaškem. Akademija je ustvarila pogoje za profesionalno animacijo v času, ko je bila ta po privatizaciji slovaške kinematografije v devetdesetih v zatonu. Animatorji z VŠMU so skupnost, v kateri se starejša in mlajša generacija animatorjev medsebojno podpirata. Brez takšnega odnosa ne bi mogli zgraditi novega vala slovaškega animiranega filma.

Oddelek so ustavljali trije ustvarjalci, ki so več let delali za državni studio za animacijo: dramaturg Rudolf Urc ter animatorja/režiserja František Juršič in Ondrej Slivka. Novi val slovaškega animiranega filma je v kratkem času razvil prepoznaven slog. Ustvarjalci so se predvsem odrekli animaciji za otroke, saj je bila po njihovem prepričanju to funkcija animiranega filma v socialističnih časih. Uporabljali so klasične animacijske tehnike, obravnavali pa tematike za odrasle. Zanje sta značilna zelo jasen animacijski in likovni slog ter zrela in enovita vsebina. Med največjimi uspehi oddelka je nominacija za študentskega oskarja za film Michala Strussa z naslovom *In The Box*. Danes prvi diplomanti že poučujejo na Akademiji in uspešno snujejo svoje projekte (npr. *Poslednji avtobus* – Laučíková, Snopek, *Štiri* – Ivana Šebestová).

Program vključuje filme, ki so jih ustvarili mlajši študenti in diplomanti, zato se po načinu izdelave razlikujejo od stvaritev starejših. Na področju filmskih tehnik je bilo prelomno leto 2001, ko je Akademija analogne

Department of Animation at VŠMU

The Department of Animation at the Academy of Music and Performing Arts (VŠMU) has had the leading role in Slovak animation since 1993, when it was established. It was the first school in Slovakia ever to focus on animation. The Academy has established conditions for professional animation at a time when professional animation was declining rapidly after the privatization of Slovak cinematography in the nineties. Animators from VŠMU form a community where older animators support the younger and vice-versa. They wouldn't have built the New wave of Slovak animation without this community behaviour.

It was established by three men, who had spent many years working for the state-owned animation studio: dramaturge Rudolf Urc and animators/directors František Jurišič and Ondřej Slivka. In a short time, the new wave of Slovak animation emerged with a clearly distinguishable style. Firstly, they refused to do animation for kids, as they believed that was the function of animated films during socialistic times. They used classical animation techniques, but they explored problems specific for adults. Their animation and visual style is very clear, the story is mature and encased. One of the major successes of the Department was a Student Oscar nomination for the film made by Michal Struss called *In the Box*. Today, the first graduates teach at the Academy and work on their own successful projects (e.g. *The Last Bus* – Laučíková, Snopek, *Four* – Ivana Šebestová).

This program is a compilation of films that were made by the youngest students and graduates. These films are made in a somewhat different way than those by older graduates.

Evropske šole
animiranega filma:
VŠMU Bratislava
European
Animation Schools:
VŠMU Bratislava

medije zamenjala z digitalnimi. Za mlajše animatorje so značilni uporaba računalniških možnosti, groba estetika in črni humor. Film *tWINs* avtorja Petra Budinskega je prvinska zgodba z elementi nasilja in spolnosti, *Alfonzova muha* je grozljivka z absurdno poanto, *Par milimetrov pod rušo* in *Suša* pa sprevrženi zgodbi o smrti. Na drugi strani imamo kontinuiteto starejše generacije diplomantk s produkcijo zelo nežnih, romantičnih filmov, ki odsevajo žensko identiteto in medčloveške odnose.

Eva Perdőchová

The year 2001 is specific for the methods of filmmaking, as the Academy substituted analogue media with the digital. It is typical for youngest animators to use computer abilities, coarse-fibred aesthetics and sick humour (the so-called black humour). The film *tWINs* by Peter Budinský is a natural story which presents violence and sex, *Alfonz's Fly* is a horror with absurd punch line, *A Few Millimetres under the Root* and *Draught* are sick stories about death. But on the other hand we can see continuity with older women graduates in their very gentle and romantic production. Films reflect the feminine identity and human relations.

Eva Perdőchová

BLUE RED

Daniela Krajčová (VŠMU)
Slovaška/Slovakia, 2012, digiBeta, 6'27"



Odrasla hči skrbi za očeta v prostoru, ki je razdeljen na modri in rdeči del. Hči se zadržuje v modrem delu, oče pa v rdečem. Ko hči prečka črto in vstopi v rdeči svet, ta v njen spomin prikliče posamezne slike iz otroštva.

An adult daughter takes care for her father in a room that is divided into the blue and red part. The daughter moves in the blue space and the father in the red one. As the daughter passes the border into the red space, it evokes in her fragments of memories on childhood.

O NOGAVICAH IN LJUBEZNI / O PONOŽKÁCH A LÁSKE / ABOUT SOCKS AND LOVE

Michaela Čopíková (VŠMU)
Slovaška/Slovakia, 2008, digiBeta, 6'35"



Film o odnosu med moškim in žensko, predvsem pa o nogavicah.

A film about the relationship between a man and a woman, but mainly about socks.

CORNFAKE

Peter Skala (VŠMU)
Slovaška/Slovakia, 2010, digiBeta, 7'



Konec sveta z vidika na smrt zdolgočasenega požeruha.

The end of the world from the perspective of a bored to death glutton.

TERRA NULLIUS

Martina Frajštáková (VŠMU)
Slovaška/Slovakia, 2011, digiBeta, 6'53"



Ko se poruši ravnovesje med dajanjem in prejemanjem, razmerje razpade. Nenavadna ljubezenska zgodba o koncu zvez, ki postane tudi konec sveta, in to dobesedno.

When the balance between "give" and "take" shatters, relationships crumble. An unusual love story about the end of a relationship that becomes the end of the world – literally.

PREOBRAZBA / PREMENY / METAMORPHOSES

Lenka Pšenčíková (VŠMU)
Slovaška/Slovakia, 2008, digiBeta, 7'28"



Lirična animirana zgodba o preobrazbi deklice v mlado žensko.

A lyrical animated story about the transformation of a little girl into a young woman.

DRUM Ó BASS

Mária Oľhová (VŠMU)
Slovaška/Slovakia, 2010, digiBeta, 5'



Kratki film o drum 'n' bassu.

A short film about drum 'n' bass.

SUŠA / SUCHO / DROUGHT

Filip Janečka (VŠMU)
Slovaška/Slovakia, 2011, digiBeta, 4'59"



Manjša skupina Indijancev se trudi preživeti v neprijaznem okolju sušnega planeta Zemlja.

A small group of Indians is trying to survive in an inhospitable place on the dry planet Earth.

PAR MILIMETROV POD RUŠO / PÁR MILIMETROV POD KOREŇOM / A FEW MILLIMETRES UNDER THE ROOT

Michal Haruštiak (VŠMU)
Slovaška/Slovakia, 2011, digiBeta, 7'58"



Starček obupano išče prostor, kjer bi lahko v miru do konca prebral svojo najljubšo knjigo. V begu pred hrupom konča nekje, od koder ni vrnitve ...

An old man is desperately searching for a quiet place to finish the reading of his favourite book. But running away from noise, he ends in a place from where there's no way back...

TWINS

Peter Budinský (VŠMU)
Slovaška/Slovakia, 2011, digiBeta, 5'39"

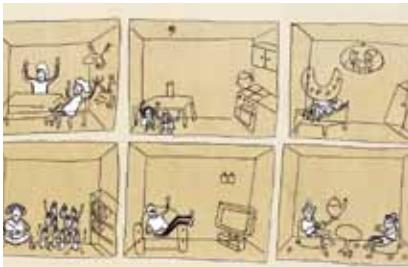


Zgodba o siamskih dvojčkih, ki se borita v boksarskem ringu in tudi zunaj njega. Zaradi hibe si morata deliti tako poklicno kot zasebno življenje, toda vsak od njiju na svet gleda z drugačne perspektive. Twins je animirani film o bratski ljubezni in njenih mejah.

An animated film about brotherly love and its limits: a story about Siamese twins who fight each other on the inside and the outside—in the boxing ring. Their disability forces them to share their professional and private lives but each one sees things from his own perspective.

LJUBEZEN NA PRVI POGLED / LÁSKA NA PRVÝ POHĽAD / LOVE AT FIRST SIGHT

Veronika Kocourková (VŠMU)
Slovaška/Slovakia, 2011, digiBeta, 4'18"



Zgodba govori o ljubimcih v njenem spopadanju z različnimi ovirami, ki jima jih nameni življene. Kljub zapletom nazadnje najdetra pristno srečo.

The story is about two lovers who have to overcome various obstacles life has in store for them. Despite of the obstacles, they eventually manage to find true happiness.

ALFONZOVA MUHA / ALFONZOVÁ MUCHA / ALFONZ'S FLY

Peter Budinský (VŠMU)
Slovaška/Slovakia, 2008, digiBeta, 7'



Film o zaporniku po imenu Alfonz in majhni muhi. Zgodba se zapleta in razpleta, ko se situacije, v katerih razum premaga silo, izmenjujejo s trenutki, v katerih je sila močnejša od razuma. Na koncu tekmeča združita moči proti skupnemu sovražniku in oba dosežeta to, po čemer sta hrepenela.

A film about a prisoner called Alfonz and a little fly. The story is full of twists, as situations in which the reason overpowers the force alter with moments when the force beats the reason. In the end, the rivals unite against their common enemy and they both achieve what they were longing for.

FRANKENHAND

Andrej Gregorčok (VŠMU)
Slovaška/Slovakia, 2011, digiBeta, 3'25"



Dr. Frankenhand ustvari nekoliko drugačno pošast.

Dr. Frankenhand creates a little bit different kind of
a monster.

Partnerski festivali: Interfilm International Film Festival

Partner Festivals: Interfilm International Film Festival

Interfilm predstavlja Novi animirani kratki film na Animateki

Interfilm Berlin, ki deluje od leta 1982, prireja Berlinski mednarodni festival kratkega filma in vodi distribucijo kratkega filma. Vsako leto na festival prispe več kot 7000 filmov, dolgih do 20 minut. Približno 500 se jih uvrsti v program, ki je razdeljen v teč tematskih kategorij. Distribucijski portfelj Interfilma obsega okrog 350 filmov. Enak poudarek je namenjen tako 90-minutnim programskim blokom kot kratkim filmom, ki jih predvajajo pred celovečerci. Ti gredo v izposojo kinematografom, televizijskim postajam, kulturnim ustanovam in spletним platformam. Interfilm je tudi pobudnik in eden od partnerjev festivala kratkega filma Zebra Poetry Film Festival, ki se dogaja na podzemni železnici v Berlinu in Seulu.

Interfilm Berlin predstavlja izbor najboljših animiranih kratkih filmov zadnjih nekaj edicij festivala. Nemški film *A Lost and Found Box of Human Sensations* je prvo animirano delo, ki je na festivalu Interfilm osvojilo nagrado za najboljši film, nedavno pa na festivalu Zebra tudi za najboljši poetični film. Film *V operi* argentinskega ustvarjalca Juana Carlosa Zaramelle, enega najbolj kreativnih in znanih animatorjev v Latinski Ameriki, si je prislužil posebno omembo otroške in odrasle žirije. Kratka animacija italijanskega avtorja Donata Sansoneja ter *Pluto* francoskega ustvarjalca Leonarda Cohena sta na festivalu Interfilm prejela nagradi za najboljša animirana filma. Program predstavlja vrsto slogov in tehnologij iz različnih festivalskih sekcij – mednarodni tekmovalni program, otroški program, okolje, program eject, poezija, človekove pravice, program *Going Underground* ...

Program bo predstavil direktor festivala Heinz Hermanns.

Interfilm presents New Animated shorts at Animateka

Established in 1982 **interfilm Berlin** organises the Berlin International Short Film Festival as well as the interfilm Short Film Distribution. More than 7000 films up to 20 minutes long are submitted each year. Approximately 500 of those are then selected and programmed in a number of different thematic programmes. The interfilm distribution portfolio contains ca. 350 films. Equal emphasis is given to programme blocks consisting of 90 minutes of films and of shorts to be shown before a feature. These films are rented out to cinemas, television stations, cultural institutions and Internet platforms. Interfilm also initiated and co-presents the short film festival in the Berlin & Seoul Underground called the "Zebra Poetry Film Festival".

Interfilm Berlin presents some of the best animated shorts of its last editions. The German Film *A Lost and Found Box of Human Sensations* was the first animated film that won "Best Film" at interfilm and it just won Best Poetry Film at the Zebra Poetry Film Festival. *En la opera* - by Argentinian Juan Carlos Zaramella, one of the most creative and known animators in Latin America – received a special mention from the children's and from the adult jury. A very short animation by Donato Sansone from Italy won Best Animation at interfilm as did *Pluto* by Leonard Cohen from France. The programme presents very diverse styles and technologies from various sections of the festival – international competition/children/environment/eject/Poetry/Human Rights/Going Underground...

The programme will be presented by the festival director Heinz Hermanns.

V OPERI / EN LA OPERA / AT THE OPERA

Juan Pablo Zaramella (JPZ Studio)
Argentina/Argentina, 2010, HD, 1'



Izviren in posebej ganljiv večer v operi.

An original and particular moving night at the opera.

A LOST AND FOUND BOX OF HUMAN SENSATION

Martin Wallner, Stefan Leuchtenberg (Dancing Squirrel)
Nemčija/Germany, 2010, HD, 14'30"

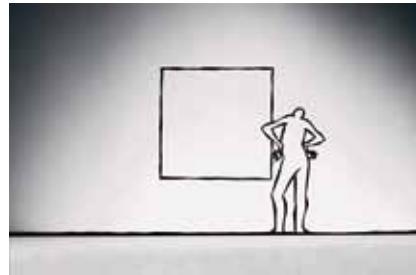


Ko mladeniču nepričakovano umre oče, se v soočanju z bolečino poda na intenzivno čustveno potovanje v prostoru in času.

After the unexpected death of his father, a young man hopes to learn how to cope with his loss by venturing out on a powerful emotional journey through time and space.

PLATO

Leonard Cohen (ENSAD)
Francija/France, 2010, HD, 7'30"



Padanje navzgor, prevrtačanje vstran, globoka ploskost in cikcakaste črte. Hej, ti! Kje imaš kocko? Dobrodošli v Platoju, nekje med anamorfozo resničnosti in neprizanesljivostjo domišljije.

Falling up, tumbling sideways, profound flatness and zigzagging lines. Hey, man! Where's your cube? Welcome to Plato, somewhere between the anamorphosis of reality and the severity of imagination.

VIDEOIGRICA / VIDEOGIOCO - LOOP EXPERIMENT

Donato Sansone (Milkeyes)
Italija/Italy, 2009, HD, 2'00"



Videoigrica je groteska zgodbica brez smisla. Začne se s pestjo in odrezano glavo ...

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

DE RIRIA SUBASUTAIMU

Shinsaku Hidaka (Shinsaku Hidaka)
Japonska/Japan, 2012, HD, 13'00"



Mož pusti ženo v bolnišnici in se nato izgubi v abstraktnih dimenzijah z zakladnico vizualnih asociacij.

After leaving his wife at the hospital, a man becomes lost in abstract dimensions with a treasure trove of visual association potential.

STANDING UP FOR FREEDOM

Carlos Lascano (EaLinn Motion Art/Carlos Lascano)
Češka, Španija/Czech Republic, Spain, 2011, HD, 2'00"



Metaforično potovanje, ki prikazuje zadnjih 50 let človekovega boja za svobodo. Film, ustvarjen za Amnesty International.

A metaphorical journey showing mankind's struggle for freedom over the last 50 years. For Amnesty International.

JUNK

Kirk Hendry (Th1ng)
Velika Britanija/UK, 2010, HD, 6'30"



Animirana pripoved o odvisnosti fantiča od hitre hrane in o tem, kako pomembno se je zanašati na instinkt.

An animated tale about a young boy's addiction to junk food and the importance of following your gut instinct.

EVERMORE

Philip Hofmänner (HSLU Luzern/SRF)
Švica/Switzerland, 2011, HD, 6'00"

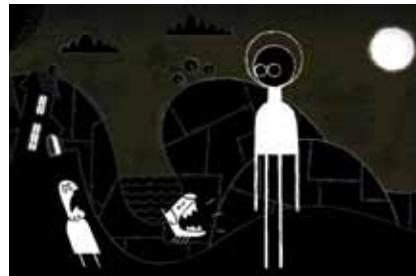


Za moškega in žensko kljub privlačnosti ni skupne prihodnosti, saj čas in plima ne čakata nikogar.

A man and a woman are drawn to one another but cannot stay together because time and tide wait for no one.

A DIFFERENT PERSPECTIVE

Chris O'Hara (Chris O'Hara)
Irska/Ireland, 2012, HD, 2'00"



Obisk tujé oblike življenja na več načinov spremeni zorni kot.

A visit from an alien life form results in a change of perspective in more ways than one

REW DAY

Svilen Dimitrov (Miramar Film)
Bolgarija/Bulgaria, 2012, HD, 7'00"

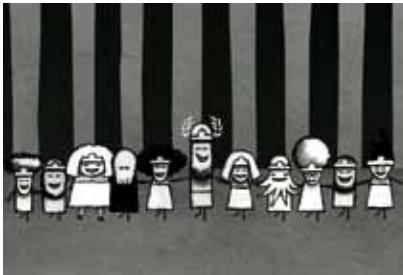


Zadnji dan v življenju nekega človeka spremljamo kot po videokaseti, ki se prevrti do trenutka, ko se človek zjutraj zbudi in ne ve, kaj ga čaka.

The last day of a man's life is seen as on a videotape, which is being rewound to the moment he wakes up in the morning having no idea what lies ahead.

ATLAS

Aike Arndt (Aike Arndt)
Germany, 2011, HD, 8'30"



Duhovit pogled na svet grške mitologije z Atlasovega zornega kota.

A humorous take on the world of Greek mythology from the perspective of Atlas.

Animirani filmi na temo ekologije

G-FEST je namenjen naravoslovnim filmom v vsej njihovi tematski pestrosti in tehnični izraznosti. Ob filmskem programu bodo potekale številne spremiševalne prireditve. Festival bo povezoval celoto rdeča nit ozaveščanja o trajnostnem razvoju.

Že od rojstnega leta si bo festival prizadeval postati osrednja naravoslovno-varstvena prireditve regije, v širšem geografskem območju pa referenčni filmski festival z naravoslovno tematiko. Seveda nas čakajo večletna prizadevanja, stalna programska rast in nadgradnja, ne nazadnje tudi tradicionalna umestitev dogodka v lokalni prostor. Prizadevali si bomo za sistematično ozaveščanje naših obiskovalcev in širše javnosti o kulturnih in naravnih danostih naše regije ter svetovnih ekoloških trendih. Upamo, da bomo s tem nadgradili regionalna prizadevanja za ekološko sobivanje z naravo, spodbujali trajnostni razvoj in krepili zdrav ponos na kulturno in naravno dediščino regije.

Environmental Animated Films

G-FEST is dedicated to nature films in all their diversity and technical expressiveness. The film program will be complemented by numerous accompanying events. The main theme of the festival as a whole will be raising the awareness about sustainable development.

From the very start, the festival aims to become the central nature and environmental event of the region, and at the same time a referential nature-themed film festival in the wider geographical area. Naturally, it will take many years of endeavor, constant program growth and upgrading, and last but not least also the traditional placement of the event into local environment. We will do our best to systematically raise our visitors' and general public's awareness about the cultural and natural resources of our region and global ecological trends. By doing so, we hope to upgrade regional endeavors for ecological coexistence with nature, encourage sustainable development and strengthen a healthy pride in cultural and natural resources of the region.

Festivali v regiji:
G-fest International Nature Film Festival
Regional Festivals:
G-fest International Nature Film Festival

663114

Isamu Hirabayashi
Japonska/Japan, 2012, HD, 7'20"



Vsakih 66 let se škržat prikaže iz zemlje in spleza na drevo, kjer se pripravi na levitev. Tako je že od nekdaj. A tokrat pride do strašne nesreče.

Every sixty-six years a cicada makes its way out of the earth and climbs up a tree to shed its skin. This is the way it's been since time immemorial. But this time a horrible accident happens.

OSVAJALCI / LES CONQUÉRANTS / CONQUERORS

Tibor Banoczki, Sarolta Szabo (Folimage)
Francija/France, 2011, HD, 12'



Ob rojstvu časov se mlad par odloči osvojiti neprijazno ozemlje in ga spremeniti v raj. Animirani film, ki se dogaja nekje med prazgodovino in Genezo, paradižem v peklom, prevprašuje človekove osvajalske pohode in vzpon civilizacij.

At the dawn of time, a young man and woman set out to conquer an inhospitable land and transform it into paradise. Between prehistory and Genesis, Eden and hell, this animated film questions human conquests and the rise of civilizations.

HUMBOLDT

Rene Castillo Ibáñez, Nicolas Cortes (27kmh)
Čile/Chile, 2011, HD, 11'40"



Pingvin, ujet na otoku na severu Čila, se kljub Humboldtovemu toku odloči, da se bo vrnil na Antarktiko. Ta odločitev mu bo usodno spremenila življenje.

Trapped on an island in Northern Chile, a penguin decides to return to the Antarctic. Despite the Humboldt Current, he decides to make the last effort to return, even though his decision will change his life forever.

NEKOČ JE BILO OLJE / IL ÉTAIT UNE FOIS L'HUILE / ONCE UPON A TIME THERE WAS OIL

Vincent Paronnaud (Je Suis Bien Content)
Francija/France, 2011, HD, 14'40"

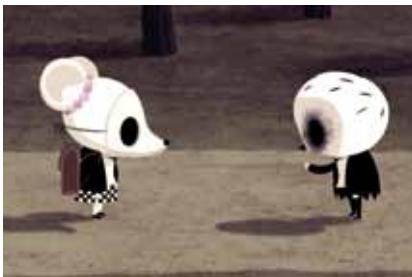


Otroka med igro v garaži po nesreči prevrneta posodo z oljem. Kaplja, ki pada na tla, se spremeni v Goutixa, uradno maskoto družbe Meroll Oils – „za cvrtje in motorje“ –, ki popelje otroka na čudovito potovanje po svoji tovarni.

Two children searching through the shelves of a garage inadvertently knock over an oil can. A drop falls to the ground and turns into Goutix, the official mascot of Meroll Oils – “For frying and engines” – who will take the kids on a marvelous journey around his factory.

PTIČJI DEČEK / BIRDBOY

Pedro Rivero, Alberto Vazquez (Abrakam Estudio)
Španija/Spain, 2010, HD, 13'



Strašna industrijska nesreča mali Dinki za vedno spremeni življenje. Njena usoda je zdaj v krilih Ptičjega dečka, ekscentričnega prijatelja, posebneža, ki živi odmaknjeno življenje v Mrtvem gozdu, prepričen svojim sanjarjam.

A terrible industrial accident changes little Dinki's life forever. Now Dinki's fate may ride on the wings of her eccentric friend Birdboy, a misfit who hides in the Dead Forest lost in his fantasies...

POSLEDNJI AVTOBUS / POSLEDNÝ AVTOBUS / THE LAST BUS

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



Začenja se sezona lova. Gozdne živali se vkrcajo na malo avtobus in pobegnejo na varno. Ko avtobus sredi noči ustavijo lovci, potniki v strahu za življenje razkrijejo svojo pravo identiteto.

It's the start of the hunting season. The animals of the forest board a small bus and flee to safety. When hunters stop the bus in the middle of the night, its passengers reveal their true natures in fear for their lives.

Program "Cartoon d'Or 2012" "Cartoon d'Or 2012" programme



V organizaciji/Organised by:

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T +32(2)2429343, F +32(2)2454689
valerie.dehalleux@cartoon-media.eu
www.cartoon-media.eu

Cartoon d'Or 2012

Vseevropska nagrada za najboljši animirani kratki film
Cartoon d'Or je vseevropska nagrada za najboljši animirani kratki film leta. Podarja jo CARTOON – Evropsko združenje za animirani film, ki ob podpori programa MEDIA nagrajuje jagodni izbor te zvrsti, saj se za nagrado lahko potegujejo le nagrajeni največjih evropskih festivalov.

Iz tega ožjega izbora žirija mednarodnih strokovnjakov izbere pet finalistov in zmagovalca. Podelitev nagrade Cartoon d'Or poteka vsak september v času foruma za koprodukcijo, financiranje in distribucijo evropske animacije za televizijo in nove medije Cartoon Forum. Namen nagrade Cartoon d'Or je delovati kot vezni člen med režiserji kratkih filmov in industrijo ter pomagati perspektivnim umetnikom pri zagonu novega projekta.

Prvo nagrado Cartoon d'Or je leta 1991 prejel takrat še nepoznani britanski režiser Nick Park za film *Živalski svet* (*Creature Comforts*). Med nagrajenimi poznejših let je že več znamenitih imen, kot so Sylvain Chomet, Jacques-Rémy Girerd, Mark Baker, Michael Dudok De Wit in Joanna Quinn.

Cartoon d'Or 2012

The pan-European award for the best animated short film

The Cartoon d'Or is the pan-European award for the best animated short film of the year. Granted by CARTOON - the European Association of Animation Film with the support of the MEDIA Programme, it rewards the best of the best since only prize-winning films from the major European festivals can compete.

Amongst this short list, a jury of international experts selects five finalists and a winner. The Cartoon d'Or is annually awarded in September during the Cartoon Forum, the forum for the co-production, financing and distribution of European animation for TV and new media. The purpose of the Cartoon d'Or is to act as a pipeline between short film directors and the industry, and to help talented artists start a new project.

Launched in 1991, the first Cartoon d'Or went to British director Nick Park, still unknown at the time, for his film "Creature Comforts". Other great names have followed, such as Sylvain Chomet, Jacques-Rémy Girerd, Mark Baker, Michael Dudok De Wit and Joanna Quinn.

ZING

Kyra Buschor & Cynthia Collins (Filmakademie Baden-Württemberg)
Nemčija/Germany, 2011, HD, 7'31"



G. Grimm ima kot Žanjec dan za dnem polne roke dela z žetjem človeških življenj. Njegov monoton vsakdan nekoč zmoti zvonec. Pri vratih je deklica. Prišla je, da bi dobila nazaj svojo mačko. Niti sanja se ji ne, da je njen življenje naslednje na seznamu g. Grimma.

Day in, day out, Mr. Grimm is busy with his job as the Reaper, harvesting people's lives. One day, his monotonous existence is interrupted by the doorbell. It's a little girl. She wants her cat back. Little does she know that she's the next life on Mr. Grimm's list.

OH WILLY...

Emma De Swaeef & Marc James Roels (Beast Animation / Polaris Film & Finance / Vivement Lundi! / il Luster Productions)
Belgija, Francija, Nizozemska/Belgium, France, Netherlands, 2012, HD, 16'53"

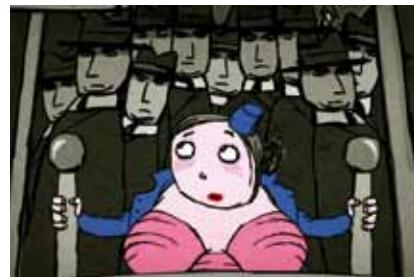


Willy se je prisiljen vrniti k svojim naturističnim koreninam, a njegov vzpon med plemenite divjake je polomija.

Forced to return to his naturist roots, Willy bungles his way into noble savagery.

TRAMVAJ / TRAM

Michaela Pavlátková (Sacrebleu Productions / Negativ Film)
Francija, Češka/France, Czech Republic, 2012, HD, 7'



Za sprevodnico tramvaja se začenja duhamorna dneva rutina. Kot vsako jutro vstopajo možje na poti v službo, vsi podobni, tihi, sivi, ravnodušni. In vendar tega dne tresljaji in vibriranje tircnik ob ritmu naprave za žigosanje sprevodnico vzburijo in tramvaj dobi erotični nabolj. Njeno poželenje resničnost spremeni v nadrealistično, falično fantazijo. Maestro, glasba!

It's the humdrum daily routine for Tram's conductress. As every morning, men get on the tram to go to work, all similar, quiet, grey, apathetic. And yet, on that day, following the jolts and the road's vibrations, to the rhythm of the ticket-stamping machine, the conductress gets turned on and the vehicle gets erotic. Her desire turns the reality into a surrealistic and phallic fantasy. Music maestro!



EDMOND JE BIL OSEL / EDMOND ÉTAIT UN ÂNE / EDMOND WAS A DONKEY

Franck Dion (Papy3D Productions / Arte France / L'office national du film du Canada)

Francija, Kanada/France, Canada, 2012, HD, 15'04"

FLAMINGO PRIDE

Tomer Eshet (Talking Animals / HFF "Konrad" Wolf)
Nemčija/Germany, 2011, HD, 6'02"



Edmond ni tak kot vsi. Majhen, tih mož je, z ženo, ki ga ljubi, in s službo, v kateri je izjemno uspešen. Dobro pa se zaveda, da je drugačen. Ko ga sodelavci dražijo in mu nataknijo oslovskia ušesa, nenadoma odkrije svojo pravo naravo. In čeprav začne v svojem novem jazu uživati, med njim in drugimi nastaja čedalje večji prepad.

Edmond is not like everybody else. A small, quiet man, Edmond has a wife who loves him and a job that he does extraordinarily well. Yet he is very aware that he is different. When his co-workers tease him by crowning him with a pair of donkey ears, he suddenly discovers his true nature. And though he comes to enjoy his new identity, an ever-widening chasm opens up between himself and the others.

Zgodba o edinem heteroseksualnem plamencu in njegovem obupanem iskanju ljubezni ...

The story of the only heterosexual flamingo, in his desperate attempt to find love...

Zaključek festivala:
Posebna projekcija
Closing Night:
Special Screening

PREOBRAZBA / METAMORPHOSIS

brata Quay / Quay Brothers
Velika Britanija/UK, 2012, digital, 33'



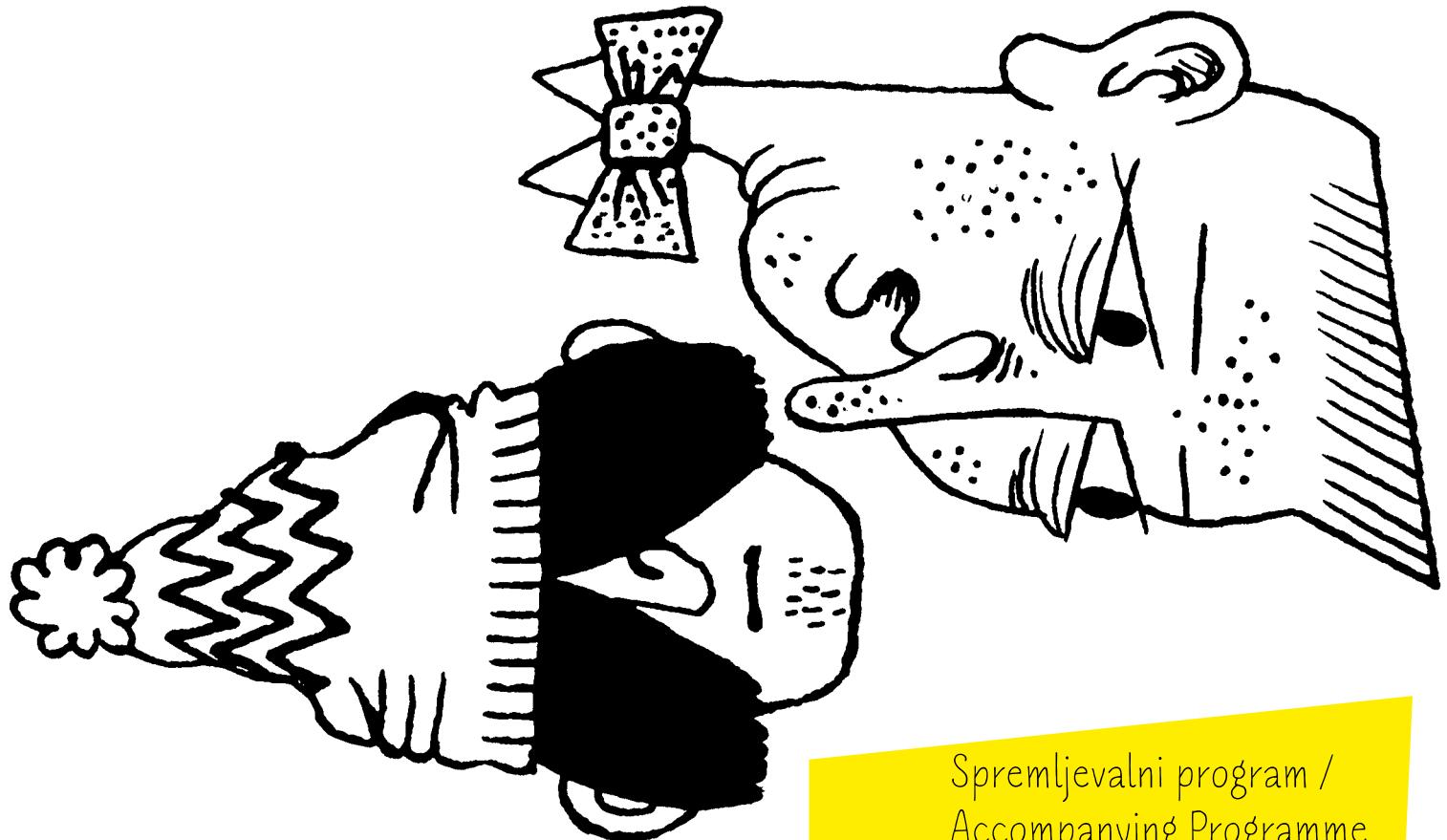
Najnovejši film bratov Quay z naslovom *Preobrazba* je nastal po naročilu Mikhaila Rudyja, v Uzbekistanu rojenega francoškega pianista in vsestranskega umetnika. Navdih za film je bila novela Fraza Kafka *Preobrazba*. Glasbena spremjava, ki so jo ob premieri filma 21. marca 2012 v Cité de la musique v Parizu izvajali v živo, je nastala po predlogi glasbe Leoša Janáčka. Kafka in Janáček sta v Pragi živel ob istem času, vendar se nista nikoli spoznala. "Z nemirljivo vežjo sva ju združila posmrtno," pravita brata Quay. Kafkov Gregor Samsa, po poklicu trgovski potnik, se zjutraj zbudi in ugotovi, da se je spremenil v orjaškega hrošča. Oče ga hoče ubiti, mama ga poskusi zaščititi, sestra pa mu pomaga pred nadležnimi uradniki. Po Gregorjevi smrti se

The newest film of the Quay Brothers – “Metamorphosis” – was commissioned by Mikhail Rudy, a French pianist and versatile artist born in Uzbekistan. The inspiration came from Franz Kafka's short story “Metamorphosis”. The soundtrack performed live at the film's premiere on March 21st 2012 in Cité de la musique in Paris was based on music written by Leoš Janáček. Both artists – Kafka and Janáček – lived at the same time in Prague, although they never met. “We conjoined them in eternal bond in their afterlife” – the Brothers say. Kafka's Gregor Samsa, a traveling salesman, wakes up in the morning to see that he has been turned into a monstrous bug. His father wants to kill him, his mother tries to protect him, his sister helps



družinsko življenje na videz vrne v stare tirkice ... V filmu je dogajanje postavljeno na nekoliko skrivenčen in nagnjen gledališki oder, ki se dviga iz teme in se vanjo tudi vrača. Prebliski nasičenih barv služijo kot protiutež mračnosti slike. Igralci z lutkastimi glavami delujejo, kot bi bili sami lutke, tej karikirani podobi se izogne le Gregorjeva sestra. Ponavljajoči se prizori, kretanje in motivi se ujemajo z Janáčkovo glasbo. Brata Quay ponovno dosežeta, da slišimo podobe in vidimo glasbo.

him while the clerks importune him. After Gregor's death the family life seems to get back to normal... In the film everything happens on a theater stage, a little crooked and oblique, emerging from the darkness and plunging back into it. Flashes of saturated colors serve as a counter point to the duskiness of the image. The actors with puppet heads seem as if they were dolls or puppets themselves. Only Greg's sister does not assume this caricatured form. Repeated scenes, gestures and motifs correspond with Janáček's music. The Quay Brothers allow us once again to hear pictures and see music.



Spremljevalni program /
Accompanying Programme



Razstave Exhibitions

BESEDE IN PODOBE JULIE DOUCET

3.–9. december, Kinodvor, Galerija

Vedno sem se ukvarjala z besedami v podobah. Umetniško kariero sem začela kot striparka. Sčasoma sem se oddaljila od te vrsti, nikoli pa od besed v povezavi s sliko. Usmerila sem se v tisk – tisto, za kar sem akademsko izobražena. Izdelala sem vrsto knjig in revij, natisnjениh v sitotisku, in vsaka od njih je vizualni eksperiment z risbami in besedili. Preizkusila sem različne tehnike, kolaž, animirani film ...

Razstava za Animateko je sinteza vizualnega in besedilnega razvoja mojega dela. Razstavljenje so uokvirjene originalne strani iz stripov ter risbe, ki so s stripom povezane, poleg tega pa še seriji del iz dveh v sitotisku natisnjenih knjig: *Sophie Punt in le Pantalitaire*. Prva je bolj knjižni eksperiment (slike-besedila, natisnjeni na straneh že izdanih knjig, knjige v škatlah, ovitkih ...), druga pa kolaž oz. vizualni eksperiment, ki bolj spominja na časopis. Obe sta razstavljeni v višečih lesnih zabožih. Na ogled so uokvirjeni originalni kolaži, kolaži besed, vizualna poezija iz besed, izrezanih iz revij. Predstavljeni so tudi animirani filmi – na televiziji, saj so zelo kratki in po videzu precej surovi. Takšen je pregled mojega dela, povezanega z besedami in s podobami. JD

Ob izidu slovenskega prevoda stripa **Moj newyorški dnevnik** (Stripburger/Forum Ljubljana) bodo razstavljeni tudi originalni avtorični dnevniki.

JULIE DOUCET'S WORDS AND PICTURES

3–9 December, Kinodvor, Gallery

I have always worked with words in pictures. I started my career as an artist as a cartoonist. I eventually drifted away from this discipline, but never from the words in relation to the image. I moved on to printing – which is my academic training. I made a series of silkscreen printed books or magazines, which are each a visual experiment involving drawings and texts. I tried different techniques, collages, animation films...

This exhibition I have put on for Animateka is a synthesis of the visual and writing development of my work. Exhibited are framed original comics pages, as well as drawings related to comics. Then two series of the silkscreened printed books: "Sophie Punt" and "le Pantalitaire". The first one being more of a book experiment (images texts printed on old published books pages, books in boxes, in sleeves...); the second one a collage-visual experiment, looking more like a newspaper. Both presented in overhanging wood cases. There are original collages, collages of words, visual poetry made out of cut out words out of magazines. Also framed. The animation films are presented as well – on a television, which is more suitable, them being very short and rather rough looking. That is an overview of my work in relation to words and pictures. JD

Slovenian publication of her comic book **My New York Diary** (Stripburger/Forum Ljubljana) will be accompanied by an exhibition of her original diaries.

JOANNA QUINN: GIBLJIVE RISBE

3.–9. december, Slovenska kinoteka

Ljubezen do risanja in giba je za Joanno Quinn že četrto stoletja gonila sila pri ustvarjanju čudovito edinstvenega animacijskega opusa, ki je v celoti narisani na papir in prozorno folijo. Za njeno animacijo so poleg očitno izraženega tradicionalnega risanega sloga značilni ostra družbena opažanja, ukvarjanje z britansko zgodovino in kulturo ter nespodoben humor, ki ga v scenarije večinoma vključuje njen partner, producent in pisec Les Mills.

Dvorana Silvana Furlana v Slovenski kinoteki se v času festivala Animateka spreminja v galerijo, v kateri bodo razstavljene originalne risbe za animirane filme britanske avtorice Joanne Quinn. V času od 3. do 9. decembra bo razstava na ogled med 11. in 22. uro.

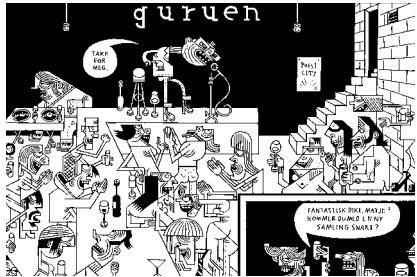
JOANNA QUINN: DRAWINGS THAT MOVE

3–9 December, Slovenian Cinematheque

Over the past 25 years Joanna Quinn's love for drawing and movement has been the driving force behind a beautifully distinctive body of animation – all hand drawn on paper and cels. As well as her evidently hand-drawn style, Joanna's animation is characterised by acute social observation, the investigation of British history and culture, and broad humour, much of it scripted by her producer/writer partner, Les Mills.

During the Animateka festival, the Silvan Furlan Hall in the Slovenian Cinematheque will turn into a gallery to display original drawings for animation films by British animator Joanna Quinn. The exhibition will be on show from 3 to 9 December, daily from 11 am to 10 pm.





LARS FISKE: STRIPOVSKA
RAZSTAVA IN ALBUM
10.–16. december, Kino Udarnik, Maribor

Razstava Larsa Fiskeja, priznanega norveškega stripovskega avtorja, bo prikazala dve njegovi deli, ki vsako s svojega vidika govorijo o umetnosti in življenju.

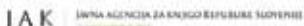
Matjemanija je fikcija, satira o pesniškem, umetniškem in intelektualnem svetu. Prikazuje navdahnjenega pesnika Matjeja, njegov ustvarjalni razvoj in avtorski boj. Poleg humorja je glavna značilnost stripa tudi avtorjev izviren likovni stil, ekspresionistični psiho-kubizem. *Matjemanijo* je Lars Fiske ustvarjal od druge polovice 90-ih let. Trilogija je leta 2010 izšla v samostojni knjigi pri norveški založbi No Comprendo Press, v slovenščini pa jo bo izdala revija Stripburger. Lars Fiske je za prvo poglavje te stripovske knjige na Norveškem leta 1997 prejel zlato medaljo.

Drugi del razstave bo prikazal Fiskejevo najnovejše delo *Herr Merz*, biografijo nemškega dadaista Kurta Schwittersa.

Predstavitev knjige: pogovor z avtorjem, Larsom Fiskejem, in stripovskim založnikom No Comprendo Press, Espenom Holtestaulom, bo potekal 11. decembra 2012 ob 20. uri.

Produkcija: Stripburger/Forum Ljubljana/DRFK Maribor

Projekt so omogočili:
Javna agencija za knjigo RS, NORLA, Norveška ambasada



LARS FISKE: COMICS EXHIBITION
AND COMIC BOOK
10–16 December, Udarnik Cinema, Maribor

The exhibition by Lars Fiske, an acclaimed Norwegian comics artist, features two of his works that deal with art and life, each from its own perspective.

Matjemania is a fictional satire about poetic, artistic and intellectual worlds, portraying Matje, an inspired poet, his creative development and his struggles as an author. In addition to humour, the comic is known for the author's original style, expressionist psycho-cubism. *Matjemania* had been a work in progress since late 1990s. The trilogy was released as a book in 2010 with Norwegian publisher No Comprendo Press. The Slovenian edition will be published by Stripburger. For the first chapter of the comic book, Lars Fiske was awarded a Norwegian gold medal for comics in 1997.

The second part of the exhibition shows Fiske's latest work, *Herr Merz*, a biography of German dadaist Kurt Schwitters.

Book presentation and Q&A with Lars Fiske and Espen Holtestaul, comics publisher at No Comprendo Press, will take place on 11 December 2012, at 8 pm.

Production: Stripburger/Forum Ljubljana/DRFK Maribor

The project has been supported by:
Slovenian Book Agency, NORLA, Embassy of the Kingdom of Norway

ANIMIRANI FILM IN LITERATURA

Torek, 4. december

14.00, Slovenska kinoteka

S festivalsko retrospektivo *Animirani film in literatura* Animateka nadaljuje kinotečno poglavljajanje v tehnične in estetske mejnike medija animiranega filma. Leta 2009 smo predstavili retrospektivo stop-motion animiranega filma, leto pozneje smo se posvečali avantgardnemu animiranemu filmu, lani pa prikazali retrospektivo Animirani film, glasba in zvok. Rdeča nit Animateke 2012 je v znamenju animirano-filmskih adaptacij literature. Na okrogli mizi bomo z besedo predstavili obsežen filmski program. Pogovor bo potekal v angleškem jeziku.

Sodelujejo: Igor Prassel, Katja Čičigoj, Otto Alder, Alberto Rigoni, Eric Reginaud.

ANIMATED FILM AND LITERATURE

Tuesday, 4. december

14.00, Slovenian Cinematheque

With the festival retrospective *Animated Film and Literature*, Animateka continues its cinematic exploration of the technical and aesthetic landmarks in the medium of animation. In 2009 we presented a retrospective of stop-motion animation, in 2010 we paid homage to avant-garde animation, the focus of Animateka 2011 was the use of music and sound in animated films. Animateka 2012 turns the spotlight on literature-to-film adaptations. The round table will be an introduction to this extensive film programme. The discussion will be held in English.

Participating: Igor Prassel, Katja Čičigoj, Otto Alder, Alberto Rigoni, Eric Reginaud.

Okrogla miza
Round Table



Animateka gre na izlet Animateka on a Field Trip

LAILA

Sobota, 8. december

11.00, Lutkovno gledališče Ljubljana,
Krekov trg 2, Ljubljana

Animateka gre na izlet: Vsi v LGL na Lailo! Ker v Ljubljano prihaja češka avtorica Michaela Pavlátová, bomo v sodelovanju z Lutkovnim gledališčem Ljubljana ponovili lutkovno predstavo Laila (12+), ki je nastala po animirani predlogi priznane češke režiserke.

LAILA

Martina Maurič Lazar (Lutkovno gledališče Ljubljana)

Tragikomični lik Laile, punce, deklice, ženske, ki jo obkrožajo oblaki misli, je ustvarila Michaela Pavlátová, za oskarja nominirana, večkrat nagrajena češka režiserka igranih in animiranih filmov. Epizode, zdaj kratke kot dih, zdaj dolge kot ponedeljek, iz življenja prikupne punce, ki se ji sreča sicer kdaj pa kdaj nasmehne, a ji kmalu zatem hitro pokaže jezik, punce, ki bi si včasih želeta biti lepotica, hkrati pa se kar dobro zaveda, da je bistvo druge, punce, ki obožuje risanje, ustvarjanje filmov, poezijo in čips, sta iz dvodimenzionalne resničnosti kratkih animiranih filmov in stripov v tridimenzionalno resničnost gledališkega odra z obilo glasov Milka Lazarja in gledaliških izumov prenesla vsestranska lutkovna in gledališka ustvarjalca Martina Maurič Lazar in Gregor Lorenci.

LAILA

Saturday, 8. december

11.00, Ljubljana Puppet Theatre,
Krekov trg 2, Ljubljana

Animateka's on a Field Trip: Let's see Laila in LGL! To mark the visit of Czech animator Michaela Pavlátová, puppet show Laila (12+) will be brought back to the stage in cooperation with the Ljubljana Puppet Theatre. The show is based on an animation by this renowned Czech director.

LAILA

Martina Maurič Lazar (Ljubljana Puppet Theatre)

The tragicomic character of Laila, a girl, or a young woman, surrounded by clouds of thought, was created by Michaela Pavlátová, an Academy Award nominee and multi-awarded Czech director of live-action and animation films. As short as a breath or as long as eternity, the episodes that make up the show are from the life of a lovely girl, a girl with luck on her side, but not for very long, a girl who wants to look like a princess, but knows that the essence lies elsewhere, a girl who loves drawing, filmmaking, poetry, and crisps. In a show featuring music by Milko Lazar and plenty of theatre innovation, Laila was brought from two-dimensional animation and comics reality to three-dimensional life on the puppet stage by the versatile puppeteers and theatre directors Martina Maurič Lazar and Gregor Lorenci.

O ANIMIRANEM FILMU NA SLOVAŠKEM

Torek, 4. december

11.00, Kinodvor

Z Jano Ondikovo (festival Fest Anča) in Eva Perd'ochovo (VŠMU) se bomo pogovarjali o zgodovini in aktualnem stanju produkcije animiranih filmov na Slovaškem. Na festivalu v štirih retrospektivnih programih predstavljamo zgodovino slovaškega animiranega filma ter v posebnem programu študentsko produkcijo bratislavsko VŠMU. Na prvem delovnem zajtrku nam bosta kuratorki pojasnili merila, ki so ju vodila pri izboru filmov.

ON SLOVAK ANIMATED FILM

Tuesday, 4. December

11.00, Kinodvor

Jana Ondikova (Fest Anča) and Eva Perd'ochová (VŠMU) will offer an insight into the history of, and the current situation in animation production in Slovakia. This year's Animateka presents a retrospective of Slovak animation in four programmes, as well as a special programme of animations by students of VŠMU, Bratislava. During this first working breakfast, the curators will explain their criteria in making the selection.



POGOVOR S CAROLINE LEAF

Sreda, 5. december

11.00, Kinodvor

Caroline Leaf je animirane filme začela ustvarjati leta 1968 kot študentka univerze Harvard v Bostonu. Leta 1972 se je na povabilo kanadskega filmskega sveta NFB preselila v Montreal, kjer je do leta 1991 delala kot animatorka/režiserka likov. Njeni najvidnejši filmi iz tega obdobja so: Sova, ki se je poročila z gošjo (1974), Ulica (1976) – priredba kratke zgodbe Mordecaja Michlerja, ki je bila nominirana za oskarja –, Preobrazba g. Samse (1977), Intervju (1979) in Sestri (1990) – film z izvirnim scenarijem, ustvarjen z jedkanjem 70-milimetrskoga filmskega traku. Caroline Leaf je leta 1996 prejela nagrado za živiljenjsko delo na Zagrebškem mednarodnem festivalu animiranega filma. Leta 1999 je Britanski filmski inštitut v zbirki Connoisseur Video izdal komercialno dostopno videokompilacijo njenih animiranih filmov. Njeno pedagoško delo obsegajo številne praktične delavnice animacije, med drugim na National Film and Television School in Royal College of Art v Londonu, ter delavnico za otroke v Walker Art Centru v Minneapolisu v ZDA. Vodila je tudi osem tedenski tečaj svojih animacijskih tehnik na Queensland College of Art v avstralskem Brisbanu (1994). Njena najpomembnejša pedagoška izkušnja je poučevanje animacije na univerzi Harvard med letoma 1996 in 1998. Na področju komercialne animacije je sodelovala s Colossal Films v San Franciscu in Acme Filmworks v Los Angelesu. V Montrealu je komercialne projekte ustvarjala za Pascal Blais Productions. Trenutno večino časa preživi v Londonu, kjer z britanskim vizumom za umetnike lahko dela na področju animacije in ustvarja v svojem slikarskem studiu.

Q&A WITH CAROLINE LEAF

Wednesday, 5. december

11.00, Kinodvor

Caroline Leaf started to make animated films as a student at Harvard University in Boston in 1968. In 1972 she moved to Montréal at the invitation of the National Film Board of Canada. There she worked as a staff animator/director until 1991. Her major animated films from these years are: The Owl Who Married a Goose (1974), The Street (1976), which received an Academy Award nomination and is adapted from a short story by Mordecai Richler, The Metamorphosis of Mr. Samsa (1977), Interview (1979), and Two Sisters (1990), which is an original story and is etched in the layers of 70mm film emulsion. In 1996 she received a Life Achievement Award from Zagreb International Animation Festival. In 1999 The British Film Institute, under the Connoisseur Video label, released a commercially available compilation video of her animated films. Her teaching experience includes many "hands on" workshops in animation, including The National Film and Television School and the Royal College of Art in London, and one for children at the Walker Art Center, Minneapolis USA. She has also taught an 8 week course in her techniques of animation at the Queensland College of Art in Brisbane, Australia (1994). Her main teaching experience was from 1996 to 1998 when she taught the animation course at Harvard University. She has had commercial animation affiliations with Colossal Films in San Francisco and Acme Filmworks in Los Angeles. In Montreal she has worked commercially for Pascal Blais Productions. Today she lives mainly in London, England where she has a UK artist visa allowing her to work in animation and keep a studio for painting.

MASTERCLASS Z JOANNO QUINN & LESOM MILLSOM

Četrtek, 6. december

11.00, Kinodvor

Joanna Quinn in **Les Mills** bosta odkrila tajne uspeha studia Beryl Productions International, ki ustvarja visoko kakovostne humoristične risane animirane filme, poleg tega pa je svetovno znan med naročniki animiranih reklam.

Les Mills po izobrazbi prihaja iz sveta umetnosti, saj je študiral likovno umetnost na različnih univerzah v Veliki Britaniji, nato pa na univerzi Rutgers v ZDA opravil magisterij. Ima bogate pedagoške izkušnje. Sprva je poučeval umetnost in oblikovanje, potem pa se začel čedalje bolj zanimati za filmsko umetnost in animacijo ter naposled prišel na celo program za film in animacijo na Fakulteti za umetnost in oblikovanje Univerze v Walesu v britanskem Newportu. Med poučevanjem na visokošolskih ustanovah v Londonu je spoznal Joanno Quinn – ko jo je učil risanja (kako ironično). Prvič sta sodelovala pri njenem diplomskem filmu *Ženski večer*, in sicer v času, ko je poučeval osnove animacije v programu grafičnega oblikovanja na univerzi Middlesex. Vse odtlej zelo tesno sodelujejo. Leta 1987 je z Joanno ustanovil animacijsko produkcijsko hišo Beryl Productions International, ki je v zadnjih 23 letih ustvarila vrsto kakovostnih kratkih animiranih filmov in oglasov ter zanje prejela številne nagrade po vsem svetu. Les Mills je scenarist in producent njunega najnovješega kratkega filma *Družinske vezi*, prvega iz serije *Sanje in želje*, ki je osvojila več kot 42 pomembnih nagrad, med drugim evropsko nagrado Cartoon D'Or 2006. Trenutno ustvarja naslednji film z Beryl, ki nosi naslov *Affairs of the Art* in je prav tako del serije *Sanje in želje*.

Glej biografijo Joanne Quinn na str. 15

JOANNA QUINN & LES MILLS MASTERCLASS

Thursday, 6. december

11.00, Kinodvor

Joanna Quinn and **Les Mills** will reveal the secret achievements of Beryl Productions International, a studio known for high-quality hand-drawn comedy animations and a world-renowned producer of animated commercials.

Les Mills comes from an art background having studied Fine Art at universities in the UK and finally completing a Masters Degree at Rutgers University in the US. His teaching experience is extensive, initially having taught art & design but gradually become more interested in filmmaking and animation culminating on being Course Director in Film and Animation at the School of Art & Design, University of Wales, Newport, UK. It was while he was still teaching at colleges in London that he met Joanna Quinn, ironically while teaching her drawing. He first collaborated with Joanna on her Graduation film *Girl's Night Out* while teaching basic animation on the Graphic Design course at Middlesex University. From then on the two worked very closely together. In 1987, together with Joanna Quinn, he formed Beryl Productions International, their animation production company, which over the last 23 years, has produced a range of high quality, short animated films and commercials, which have won many awards worldwide. Les wrote and produced their latest short film 'Family Ties' the first part of the 'Dreams & Desires' series which has won over 42 major awards including the European Cartoon D'Or 2006. Presently he is working on the next Beryl film in the 'Dreams & Desires' series – 'Affairs of the Art'.

For Joanna Quinn's biography see p. 15



DELOVNI ZAJTRKI WORKING BREAKFASTS

ANIMA MUNDI IN BRAZILSKI ANIMIRANI FILM**Petek, 7. december**

11.00, Kinodvor

Lea Zagury, ena od programskih direktorjev brazilskega festivala animiranega filma Anima Mundi, bo na festivalu predstavila eklektičen program sodobne brazilske animacije. Ob analizi stanja produkcije bo Zaguryjeva podrobno predstavila tudi festival Anima Mundi, ki je z leti postal eden najpomembnejših festivalov v svetovnem merilu.

ANIMA MUNDI & ANIMATION MADE IN BRAZIL**Friday, 7. december**

11.00, Kinodvor

Lea Zagury, one of the programme directors of the Brazilian animation festival Anima Mundi, will make an introduction into the eclectic programme of contemporary Brazilian animation. While analysing the current situation in film production, Zagury will tell us more about the Anima Mundi festival, which has turned into one of the world's most prominent animation festivals.

SLOVENSKI DAN

Sobota, 8. december

13.30, Kinodvor

Slovenski dan bo izveden v sodelovanju z Društvom slovenskega animiranega filma – DSAF. Kratki uvodni predstavitev društva in napovedi programa bodo sledile predstavitev posameznih avtorjev in njihovih aktualnih ali nedavno zaključenih projektov. Predstavili se bodo Špela Čadež, Invida d.o.o. s sodelavci, Leon Vidmar in Jaka Kramberger ter Miha Knific in Blaž Čadež. Predstavitev projektov bo sledil pogovor – okroglia miza o produkciji animiranega filma v Sloveniji.

Društvo slovenskega animiranega filma

(www.dsaf.si) je organizacija, ki združuje avtorje in ustvarjalce animiranih filmov v Sloveniji. Prvenstveno je društvo usmerjeno v zagotavljanje boljših pogojev na področju produkcije animiranega filma in njegove prepoznavnosti pri širših strokovnih in splošnih javnostih, tako doma kot v tujini. Društvo omogoča prenos izkušenj in znanj neposredno med ustvarjalci, hkrati pa prek različnih predavanj, izobraževanj in pretoka informacij skrbi za ozaveščanje posameznikov in različnih ciljnih skupin procesih ustvarjanja ter umetnostne multidisciplinarnosti v animiranem filmu. Poleg zastopanja skupnih interesov želi društvo obuditi nacionalni festival animacije, v tujini pa slovensko produkcijo predstavljati na bolj sistematisiran in reprezentativn način, namesto da je prepuščena zgolj večjemu ali manjšemu zavzemanju posameznikov.

SLOVENIAN DAY

Saturday, 8. december

13.30, Kinodvor

Slovenian Day will be organised in cooperation with The Slovenian Animated Film Society – DSAF. A short opening presentation of the society and programme outline will be followed by presentations of individual authors and their current or recently made projects. The authors featured include: Špela Čadež, Invida d.o.o. and team, Leon Vidmar and Jaka Kramberger as well as Miha Knific and Blaž Čadež. Project presentations will be followed by a discussion – round table on the production of animation in Slovenia.

The Slovenian Animated Film Society (www.dsaf.si) is an association bringing together animation authors and filmmakers in Slovenia. The society is primarily focusing on securing better conditions in animated film production and the visibility of animation with experts and the general public both in Slovenia and abroad. The society enables a direct exchange of know-how between artists, and helps raise awareness of the general public and various target audiences about the processes of filmmaking and artistic multidisciplinarity in animation through lectures, educational programmes and flow of information. In addition to protecting common interests, the society plans to revive the national animation festival, as well as start presenting the Slovene production abroad in a more systematic and representative way instead of leaving it to its fate in the hands of more or less enthusiastic individuals.



Foto: Boles, Špela Čadež, Slovenija/Nemčija, 2013

Foto: Boles, Špela Čadež, Slovenia/Germany, 2013



SREČANJA Z AVTORJI

5.–8. december

12.30, Kavarna Kinodvor

MEET THE FILMMAKERS

5.–8. december

12.30, Kinodvor Café

Na festivalu bo prisotnih okoli **80 gostov**, med njimi največ avtorjev in avtoric s filmi v tekmovalnih programih. Od **srede, 5. decembra, do sobote, 8. decembra**, vas ob **12.30** vabimo na pogovore ob roglicišču in kavi s festivalskimi gosti v Kinodvorovi Kavarni.

The festival will host **80 guests**, mostly the authors of films in competitions. Come meet the filmmakers and festival guests over croissant & coffee at the Kinodvor Café from **Wednesday, 5 December to Saturday, 8 December**, daily at **12.30 pm**.

Srečanja z
avtorji
Meet the
Filmmakers



Foto: Neznana ljubezen
Photo: Unknown Love

**Animirana zabava
v klubu Gromka
Animated Party in
Klub Gromka**

SLOVAŠKI VIDEOСПОТИ

Torek, 4. december

Sreda, 5. december

22.30, Klub Gromka (Metelkova mesto)

Izbor najboljših slovaških animiranih videospotov ter nastopi lokalnih VJ/DJ ekip.

Best Slovak animated music videos and performances by local VJs/DJs.

PESEМ / PIEСЕН / SONG

Jaroslava Havettová, 1969, 5'

BALADA O ŠTYROCH KOŇOCH

Roman Akáč, glasba/music: Peter Lipa, 1995, 4'08"

VETRÓN

Milan Prekop, glasba/music: HEX, 1997, 3'57"

ŽELEZNI MOŽ / ŽELEZNÝ MUŽ / IRON MAN

Igor Drevenc, Juraj Krumpolec, Martin Gallovský, glasba/music: Malevík, 2000, 3'23"

LJUBEZEN MOJA / LÁSKO MÁ / MY LOVE

Ivana Šebestová, 2002, 1'45"

NA ČIERNOM KONI

Ondrej Rudavský, glasba/music: Jana Kirschner, 2004, 3'47"

BILO NAS JE 11 / BOLO NÁS 11 / THERE WERE 11 OF US

Ivetta Grófová, glasba/music: Lasica & Satinský & Filip, 2004, 5'

SNEG / SNÍH / SNOW

Ondrej Rudavský, glasba/music: Richard Müller, 2005, 4'10"

DREVESA / STROMY / TREES

Patrik Pašš ml., glasba/music: No Name, 2005, 3'18"

SLOVAK MUSIC VIDEOS

Tuesday, 4. december

Wednesday, 5. december

22.30, Klub Gromka (Metelkova mesto)

LIKE A BUTTERFLY

Veronika Obertová, glasba/music: Lavagance, 2008, 5'20"

LADY KARNEVAL FT. KAREL GOTТ

Vlado Král, Karol Vosátko, glasba/music: Wanastowi Vjency, 2008, 3'15"

AMSTERDAM

Michaela Čopíková, glasba/music: White Hinterland, 2009, 3'05"

7 NOĆI / 7 NOĆI / 7 NIGHTS

Jaroslav Valko, glasba/music: Komajota, 2009, 4'19"

HÁROM KÉROM

Simona Čechová, glasba/music: DVA, 2010, 2'37"

BELLS

Alica Gurínová, glasba/music: Fookl, 2010, 3'27"

MOOG IN MOOD

Andrej Kolenčík, glasba/music: Divné Semená, 2011, 2'25"

VON VON / OUT OUT

Eva Delinčáková, glasba/music: Longital, 2011, 3'28"

NEZNANI STORILEC / NEZNÁMY PÁCHATEĽ / AN UNKNOWN SUSPECT

Jakub Ludma, glasba/music: Osemkij, 2011, 3'47"

NEZNANA LJUBEZEN / O LÁSKE

NEPOZNANEJ / UNKNOWN LOVE

Michaela Čopíková, Veronika Obertová, glasba/music: Jana Kirschner, 2012, 5'20"



CUF EXPERIMENT 002: HIPERAKUSTIČNI KLAVIR

Torek, 4. december

23.30, Klub Gromka (Metelkova mesto)

Kolektiv CUF se poleg organizacije najrazličnejših dogodkov na priljubljenih ljubljanskih večernih destinacijah (Klub K4, Channel Zero, Tovarna Rog) ukvarja tudi z eksperimentiranjem v polih znotraj panog sodobnih digitalnih umetnosti in ustvarjanjem intermedjskih inštalacij, ki te panoge povezujejo, zbranih pod poglavjem CUF EXPERIMENT. Premierni *CUF EXPERIMENT 001* se je odvил že avgusta leta 2011 v okviru festivala Kunigunda v Velenju (avtorska glasba in video mapping na pročelje Kulturnega doma Velenje), v okviru spremljevalnega programa letošnje edicije Animateke pa premierno predstavljajo dogodek s serijsko številko 002.

CUF EXPERIMENT 002 predstavlja inovativno instrumentalizacijo, ki premika meje med digitalnim in analognim. Hiperakustični klavir je edinstvena simbioza med akustičnim in elektronskim svetom – ta neverjetni instrument namreč digitalno obdeluje odtenke analognega zvočnega spektra in s tem prevrpašuje pojme (de)kompozicije in selektivne reprojekcije tona. Performans, ki ga v živo dopolnjujejo še elementi elektronske glasbe, to razsežnost zvočnosti učinkovito podaljša še v dimenzije vizualnosti, ki se skozi komplementarno video projekcijo izražajo v konstruktivističnih matematičnih animacijah.

Ekipa:

Simon Penšek – koncept, idejna zasnova, glasba, programiranje (OSC, Max/MSP); **Srđan Prodanović** – glasba, programiranje (OSC, Processing); **Andraž Jerič** – video projekcija, animacija, dodatno programiranje (OSC, Processing); **Matevž Čas** – video projekcija, animacija

CUF EXPERIMENT 002: HYPER-ACOUSTIC PIANO

Tuesday, 4. December

23.30, Klub Gromka (Metelkova mesto)

CUF collective has been organising various events in popular evening spots around Ljubljana (Klub K4, Channel Zero, Tovarna Rog), yet they are also into experimenting within the fields of contemporary digital arts, and creating intermedia installations that integrate such fields, which all composes the chapter *CUF EXPERIMENT*. The premiere *CUF EXPERIMENT 001* took place in August 2011 as part of Kunigunda Festival in Velenje (featuring original music and video mapping on the façade of Velenje Cultural Centre). The current edition of Animateka festival will see the premiere presentation of the event numbered 002 as part of the festival Accompanying programme.

CUF EXPERIMENT 002 comprises innovative instrumentalisation shifting the boundaries between the digital and analogue. Hyper-acoustic piano is a unique symbiosis between the acoustic and electronic worlds. This incredible instrument processes digitally the hues of the analogue sound spectrum, thus questioning the concepts of (de)composition and selective re-projection of the tone. Augmented live by elements of electronic music, the performance effectively takes this sonorous dimension even further to the visual dimension, which is expressed in constructivist mathematical animation based on a complementary video screening.

Team:

Simon Penšek – concept, idea, music, programming (OSC, Max/MSP); **Srđan Prodanović** – music, programming (OSC, Processing); **Andraž Jerič** – video screening, animation, additional programming (OSC, Processing); **Matevž Čas** – video screening, animation

KOMPOSTER + DJ BORKA

Sreda, 5. december

23.30 – 02.00 vj/dj set

Club Gromka (Metelkova mesto)

Umetniški kolektiv **Komposter**, ki ga tokrat zastopata Akaša Bojić in Luka Umek, deluje na širokem področju grafičnega oblikovanja, s poudarkom na gibljivem oblikovanju (audiovizualna sporocila, animacije, videozopoti, filmske špice in VJ-nastopi, video projekcije na koncertih, gledaliških in plesnih predstavah ter avdiovizualne instalacije). Kolektiv stalno sodeluje z Zavodom EN-KNAP, Centrom kulture Španski borci, CUK Kino Šiška in Centrom sonoričnih umetnosti Vodnikova domačija. Člani kolektiva so se predstavili že na več kot tridesetih samostojnih ali skupinskih razstavah ter nastopih doma in v tujini. Pregledno razstavo Komposta v Galeriji Avla NLB je revija Trend označila kot enega vizualnih presečkov zadnjega leta in jo uvrstila v ožji izbor za Trendove nagrade 2012.

Borja Močnik – Borka vrти muziko že več kot deset let, in sicer neko zmešanko soula, funka, hiphopa, beatsov, glitcha, afra, brejkov, pa še marsičesa. S kolegom Baktom in Woo-Djem že nekaj časa pili funk znamko *Good Foot*, njihov najbolj prepoznaven projekt pa so *Tetkine radosti*, miksi jugo muzike 60. in 70. let. Občasno organizira klubski dogodki, producira muziko, sodeloval je z raznimi raperji, delal za animirane filme, predstave in razstave. Z bobnarjem Marjanom Stanićem in didžejem Baktom sodeluje v triu *Jimmy Barka Experience*, vodi glasbeni oddaji na Radiu Študent in Valu 202 ter piše glasbene članke za razne medije. Ravnotkar je izdal svojo prvo malo ploščo *What Sticks* (rx:tx, 2012).

KOMPOSTER + DJ BORKA

Wednesday, 5. December

23.30 – 02.00 vj/dj set

Club Gromka (Metelkova mesto)

In a collaboration with Dj Borka, Komposter collective is presenting a VJ/DJ set based on animated film clips combined with the classic VJ abstraction. For this occasion represented by Akaša Bojić and Luka Umek, **Komposter** art collective is active in graphic design, the emphasis being on moving design (audio-visual messages, animation, video clips, title credits and VJ appearances, video screenings at gigs, theatre and dance performances, and audio-visual installations). The collective cooperates regularly with EN-KNAP Productions, Španski Borci Cultural Centre, Kino Šiška Centre for Urban Culture and Vodnikova domačija Centre for sonorous arts. Members of the collective have had their works presented at more than thirty solo or group exhibitions and performances in Slovenia and abroad. A thorough Komposter exhibition that was held in NLB Avla Gallery was marked by Trend magazine as one of the visual peaks of the past year, ranking in the final selection for Trend 2012 awards.

Borja Močnik – Borka has been spinning records for more than 10 years now. He started with breaks but now it's a bit more hectic. His crew is called Code.EP and couple of years ago (together with Bakto & Woo-D) they started a funk night brand, *Good Foot*. Their most known project is *Tetkine radosti*, a mix collage of old (mostly 60s & 70s) Yugoslav music. He produces music, mostly beats rather than richly arranged pieces, mainly sample based and slowish. Borka has a band called *Jimmy Barka Experience* – consisting of two deejays (Bakto and Borka) and a drummer (Marjan Stanić). He does two radio shows, one on the national radio, the other, *Breakwave*, on Radio Student. He writes music reviews for several magazines and has recently released his first album, *What Sticks* (rx:tx, 2012).



ANIMIRANA ZABAVA V KLUBU GROMKA
ANIMATED PARTY IN CLUB GROMKA



**DELAVNICA RISANJA NA STEKLO POD
VODSTVOM CAROLINE LEAF**
5.–7. december
Muzej sodobne umetnosti

Izjemno cenjena režiserka animiranih filmov Caroline Leaf bo na tridnevнем mojstrskem tečaju razkrila svoj ustvarjalni proces in delovne metode. Na delavnici bo predstavila in podrobno prikazala animacijo pod kamero, ki jo ustvarja z mokrimi barvami na steklu. Gibanje tako ustvarja na zelo oseben in slikarski način. Caroline Leaf bo pokazala svojo tehniko risanja na steklo, udeleženci pa bodo izvedli krajše vaje in izdelali lastne kratke filme.

PAINT-ON-GLASS WORKSHOP
BY CAROLINE LEAF
5.–7. december
Museum of Contemporary Art

In a three day master class the highly prized animation director Caroline Leaf gives insight into her creative process and working methods. The workshop will introduce and explore under the camera animation working with wet paint on glass. It is a personal and painterly way to create animated movement. Caroline Leaf will demonstrate her paint-on-glass technique, while participants will do small exercises and make their own short films.

**Delavnica
risanja na steklo
Paint-on-glass
workshop**

Indeks / Index



**Indeks
avtorjev filmov
Index of
Filmmakers**

- A**
- Abreu, Alê **111**
 - Ackerman, Ed **94**
 - Admoni, Amir **113**
 - Akáč, Roman **213**
 - Aléxeieff, Alexandre **152**
 - Alibeu, Géraldine **159**
 - Alunurm, Erik **40**
 - Alvarez, Rocío **44**
 - An, Xu **85**
 - Anderson, Will **39**
 - Andreae, Lucrèce **53**
 - Angelini, João **112**
 - Anthamatten, Jan **105**
 - Arcuri, Francesco **79**
 - Arendt, Janina **71**
 - Arndt, Aike **192**
 - Arnold, Loretta **104**
 - Arteaga, Gustavo **161**
 - Artus, Philipp **43**
 - Aubier, Stéphane **128**
- B**
- Baker, Mirjam **24**
 - Baladi, Alex **159**
 - Banoczkı, Tibor **194**
 - Barelli, Marcel **71**
 - Barras, Claude **28**
 - Barras, Samy **54**
 - Bartosch, Berthold **149**
 - Bartosik-Burkhardt, Izabela **35**
 - Bernardi, Michele **27**
 - Berry, Paul **154**
 - Bianco-Levrin, Nicolas **67**
 - Bindzár, Juraj **171**
- C**
- Bizilj, Mark **75**
 - Blondelle, Romain **54**
 - Bogdanov, Ivan **27**
 - Bogojević Narath, Simon **157**
 - Božić, Maja **72**
 - Brandner, Eni **77**
 - Bruce, Cat **163**
 - Brun, Cecile **46, 106**
 - Budinský, Peter **186**
 - Burch, Emma **65**
 - Buschor, Kyra **197**
 - Bush, Paul **81**
- Č**
- Čapek, Ladislav **131**
- D**
- dadomani studio **74**
 - Damian, Anca **122**
 - De Miglio, Valentina **45**
 - De Swaeef, Emma **83, 197**
 - Delinčáková, Eva **213**
 - Desmazières, Sandra **89**
 - Detalle, Benoît **30**
 - Devillaz, Lynn **32**
 - Dimitrov, Svilen **192**
 - Dion, Franck **82, 198**
 - Drevenec, Igor **213**
 - Dubiela, Alexandre **113**
 - Dudley, Stephanie **164**
 - Dumala, Piotr **153, 155**
- E**
- Eghbal, Afarin **43**
 - Eshed, Tomer **198**
- F**
- Fatsis, Costas **75**
 - Faucoulanche, Aline **160**
 - Febo, Aurora **50**
 - Fernandes, Nelson **48**
 - Ferreras, Ignacio **121**
 - Fietzek, Marius **57**
 - Fleischer, Dave **149**
 - Flemming, Ann Marie **158**
 - Flückiger, Adrian **106**
- G**
- Gajo Carvalho, Mário **162**
 - Galovský, Martin **213**
 - Geller, Dmitry **86**
 - Giżycki, Marcin **26**
 - Glusiec, Karolina **42**
 - Gomes, Agatha **47**
 - Grbanović, Damir **75**
 - Gregorčok, Andrej **187**
 - Griesser, Simon **68**
 - Grimault, Paul **151**
 - Grófová, Iveta **213**
 - Gromskaya, Julia **22**
 - Guillemare, Hortense **100**
 - Guljašević, Ivana **61**
 - Gurinová, Alica **213**
- H**
- Haruštiak, Michal **185**
 - Hashimoto, Shin **88**
 - Havettová, Jaroslava **171, 173, 175, 178, 213**
 - Hébert, Pierre **89**
 - Hedinger, Nils **104**
 - Heit, Laura **95**
 - Henderson, Ainslie **44, 65**
 - Hendry, Kirk **191**
 - Herguera, Isabel **66**
 - Hermán, Árpád **49**
 - Herold, Vlastimil **175**

- Hertzfeldt, Don **87**
 Hess, Delia **40, 107**
 Heyduk, Martina **77**
 Hidaka, Shinsaku **190**
 Hirabayashi, Isamu **194**
 Hodgson, Jonathan **156**
 Hofmänner, Philip **191**
 Holm, Kristjan **25**
 Horvat, Ana **63, 160**
 Hunt, Phillip **155**
- I**
 Ilieva, Sofiya **42**
 Imhof, Julia Maria **103**
 Ishida, Kaoru **37**
 Ito, Yuichi **60**
 Ivanovski, Ivan **76**
- J**
 Jaćimović, Marija **30**
 Jakaite, Skirma **23**
 Jancis, Kaspar **29**
 Janečka, Filip **185**
 Jansons, Edmunds **68**
 Jaworski, Alicja Björk **61**
 Jin man, Kim **62**
 John, Rodrigo **112**
 Joyeux, Fred **81**
 Jurišić, František **131, 176**
 Juvan, Klavdij **75**
- K**
 Kačena, Mirkо **133**
 Kadjević, Leona **74**
 Kähara, Timo **67**
- Kashkoolinia, Maryam **88**
 Kato, Ikuo **63**
 Kendel, Sonya **68**
 Kerekesová, Katarína **180**
 Keusch, Rebekka **105**
 King, Isaac **63**
 Knoblich, Nils **50**
 Kocourková, Veronika **186**
 Kofmel, Anja **106**
 Kolencík, Andrej **213**
 Koutsky, Pavel **36**
 Krajčová, Daniela **183**
 Král, Vlado **213**
 Kramberger, Jaka **73**
 Kren, Michael **24**
 Kristl, Vladimir **150, 152**
 Krumpolec, Juraj **213**
 Kubal, Viktor **131, 169, 170, 172, 174, 176, 177, 178**
 Kýrová Žabková, Aneta **23**
- L**
 Lamathilde **96**
 Larricq, Anne **161**
 Lascano, Carlos **190**
 Laučíková, Ivana **180, 195**
 Leaf, Caroline **142, 143, 144, 153**
 Lemieux, Michèle **83**
 Leschiov, Vladimir **29**
 Leuchtenberg, Stefan **189**
 Leyva, Daniel **62**
 Lia **34**
 Lino, Pedro **161**
 Lockhart, Amy **93**
- Ludma, Jakub **213**
 Lundgren, Chintis **77**
 Lye, Len **95**
- M**
 Majerski, Tytus **160**
 Marčeta, Oliver **33**
 Marchal, Hélène **54**
 Marcondes, Guilherme **110**
 Masnec, Darko **41**
 Matačović, Dubravko **79**
 Matta Almeida, Luís **161**
 Maubach, Florian **66**
 Mayerhofer, Moritz **27**
 Mazák, Matej **162**
 McCay, Winsor **148**
 Meekes, Janneke **42**
 Meier, Bianca **62**
 Menet, Ingrid **45**
 Mercier, Emilie **164**
 Mereu, F. Nicolò **45**
 Meriaux, Laurent **45**
 Meštrović, Marko **32**
 Mikotajczak, Zofia **74**
 Milkeyes **31**
 Miller, Fernando **113**
 Mirzoyan, Natalia **60**
 Mizue, Mirai **85**
 Morgan, Robert **84**
 Morton, Colin **94**
 Moult-Milewska, Tessa **75**
 Mouris, Caroline **94**
 Mouris, Frank **94**
 Mráz, Michal **78**
 Mrzljak, Lucija **46**
- Müller, Camille **60, 103**
 Mulloy, Phil **123**
 Murat, Mia **61**
 Murray, Laura **53**
- N**
 Nouzha, Isabelle **159**
- O**
 O'Hara, Chris **191**
 Obertová, Veronika **180, 213**
 Obomsawin, Diane **93, 163**
 Ochoa, Hugo **49**
 Oettinger, Johan **89**
 Olhová, Mária **185**
 Orme, Lauren **46**
 Oroz, Jelena **48**
 Orozco Ramírez, Victor **52**
 Orsolić, Marijana **72**
 Osinska, Magdalena **28**
 Ottlik, Anna **40**
- P**
 Pakkas, Mari **40**
 Paper rad **96**
 Parker, Claire **152**
 Paronnaud, Vincent **195**
 Paš ml., Patrik **213**
 Patar, Vincent **128**
 Patron, Agnès **47**
 Pavlátvová, Michaela **116, 117, 118, 119, 197**
 Pétersons, Reinis **37**
 Percić, Matic **71**
 PES **87**
- Pessoa, Regina **66**
 Petričić, Dušan **154**
 Petrov, Aleksandr **155**
 Petrov, Asparuh **27**
 Pierce, Joseph **85**
 Pikalík, Vladimír **172**
 Pinheiro de Macedo, Carlos Eduardo **112**
 Plucińska, Izabela **31**
 Polak, Kamil **165**
 Popović, Ivan **172**
 Popović, Veljko **27**
 Portmann, Marius **104**
 Praunseis, Tomáž **59**
 Prekop, Milan **213**
 Prewencki, Paweł **29**
 Pšenčíková, Lenka **184**
- Q**
 Quay Brothers **199**
 Quinn, Joanna **99, 100, 101**
- R**
 Raleva, Rositsa **27**
 Rbane, Mariliis **40**
 Reckart, Timothy **45**
 Rees, Dustin **36**
 Reha, Mihkel **40**
 Reher, Simon **75**
 Reiniger, Lotte **149**
 Rembauville, Julie **67**
 Renner, Benjamin **128**
 Renoldner, Thomas **32**
 Rieley, Daniel **51**
 Rivero, Pedro **195**

- Roels, Marc James **83, 197**
 Rotelli, Lucia **50**
 Rudavský, Ondrej **213**
- S**
 Sae-byul, Hwangbo **88**
 Sansone, Donato **190**
 Schiehsí, Johannes
 Friedrich **41**
 Schloesing, Jonas **162**
 Schneider, Andrea **104**
 Schulnik, Allison **93**
 Schuster, Falk **58**
 Schuster, Nikki **67**
 Schwizgebel, Georges **26**
 Seillé, Céline **54**
 Selwood, Maureen **153**
 Senjanović, Ivan Mirko **50**
 Skala, Peter **184**
 Slavíková-Rabarová,
 Helena **172**
 Slivka, Ondrej **173**
 Smid, Rudolf **31**
 Snoppek, Martin **180, 195**
 Solce, Brane **25**
 Stančiauskaitė, Greta **78**
 Starewitch, Irène **126**
 Starewitch, Ladislas **126, 148**
 Stauber, Edith **33**
 Stickel, Viktor **51**
 Stojnić, Goran **29**
 Stoop, Alex **105**
 Stoyanova, Lilyana **72**
 Struck, Anja **157**
 Struss, Michal **179**
- Sun, Xun **90**
 Szabo, Sarolta **194**
- Š**
 Šebestová, Ivana **177, 213**
 Šejda, Bohumil **132, 133**
 Šinkovec, Igor **56**
 Šperková, Blanka **171**
 Šrámek, Jan **41**
 Švankmajer, Jan **179**
- T**
 Tadić, Marko **28**
 Tender, Priit **57**
 Tenusaar, Andres **37, 59**
 Tetlak, Maja **51**
 Tissier Seillé, Clement **45**
 Toccafondo, Gianluigi **156**
 Travagliini, Alessia **24**
 Tremblay, Frédéric **82**
 Trkulja, Božidar **23**
 Trnka, Jiří **124**
 Tuttelberg, Anu-Laura **35**
- U**
 Ulrich, Gábor **35**
 Unt, Riho **70**
 Urc, Rudolf **133, 176**
 Ushev, Theodore **84**
- V**
 VanDerBeek, Stan **95**
 Vasile, Emma **50**
 Vazquez, Alberto **195**
 Veiras, Antonio **32**
- Velikovskaya, Dina **56**
 Veltchev, Venelin **58**
 Vidačković, Darko **36**
 Vidmar, Leon **73**
 Vieillevie, Marie **39**
 Villard, JJ **157**
 Vitanov, Milen **64**
 Vlková, Veronika **41**
 Volmer, Hardi **34**
 von Döhren, Lena **57**
 Vosátko, Karol **213**
 Vrbaníč, Ivo **150**
 Vukotić, Dušan **151**
- W**
 Wada, Atsushi **83**
 Wallner, Martin **189**
 Waltert, Charlotte **103**
 Walzl, Robert **134**
 Wang, Haiyang **82**
 Wei, Hefang **164**
 Wild, Lucas **45**
 Wojciechowski, Marcin **24**
- Y**
 Yagodin, Dmitry **27**
 Yamamura, Koji **94, 158**
- Z**
 Zanjko, Alen **73**
 Zarzamella, Juan Pablo **189**
 Zeman, Josef **132**
 Zlonoga, Petra **53**

Indeks filmov z distributerji

Index of Films with Distributors

- 123 ...
- 366 Tage **41**
d: Filmakademie Baden-Württemberg, festivals@filmakademie.de
- 663114 **194**
d: Grajski festival Goričko, gfest@goricko.info
- 8'22" **74**
d: Leona Kadijević, kadijevic.leona@gmail.com
- A**
- A Different Perspective **191**
d: Gemma Vidal, Interfilm Berlin, gemma.v@interfilm.de
- A Life Well-Seasoned **51**
d: The Arts University College at Bournemouth, aterkelsen@aub.ac.uk
- A Lost and Found Box of Human Sensation **189**
d: Gemma Vidal, Interfilm Berlin, gemma.v@interfilm.de
- Abuelas **43**
d: Hemant Sharda, National Film & Television School, hsharda@nfts.co.uk
- Afternoon **31**
d: Krakow Film Foundation, zofia@kff.com.pl
- Agnieszka **35**
d: Fariza Daguelou, Les films de l'Arlequin, fariza.arlequin@gmail.com
- Ah Pook Is Here **155**
d: Sigrid Gairling, Filmakademie Baden-Württemberg, sigrid.gairling@filmakademie.de
- Ako zajac prekabátí lenivého horára: Streda **132**
d: RadioandTelevisionofSlovakia, services@stv.sk
- Albert **73**
d: Artspoetica Animation Ltd., info@artspoetica.eu
- Alfonzova mucha **186**
d: Vysoká škola múzických umení v Bratislavě, festivals@vsmu.sk
- Allerleirauh **157**
d: Ute Dilger, Academy of Media Arts Cologne, dilger@khm.de
- AND AND **85**
d: Tamaki Okamoto, CaRTe bLaNche, hello@c-a-r-t-e-blanche.com
- Animal Kingdom **104**
d: Adrian Flückiger, HSLU Luzern, adrian.flueckiger@hslu.ch
- ANImation **76**
d: Ana Žerjal, ana.zerjal1@gmail.com
- Arrugas **121**
d: 6 sales, festivals@6sales.es
- Atlas **192**
d: Gemma Vidal, Interfilm Berlin, gemma.v@interfilm.de
- Až navéký **117**
d: Michaela Pavlátová, mpavlatova@volny.cz
- B**
- Bajo la almohada **66**
d: Kimuak, kimuak@filmotecavasca.com
- Banana Republic **49**
d: HSLU Luzern, adrian.flueckiger@hslu.ch
- Bao **89**
d: Fariza Daguelou, Les Films de l'Arlequin, Fariza.arlequin@gmail.com
- Bara lite **61**
d: PennFilm Studio AB, studio@pennfilm.se
- Being Bradford Dillman **65**
d: Shorts International, emma@ beingbradforddillman.com
- Beltapoi **161**
d: Gustavo Arteaga, gus@gustavoarteaga.com
- Beluga **88**
d: Tamaki Okamoto, CaRTe bLaNche, hello@c-a-r-t-e-blanche.com
- Berlin Recyclers **67**
d: Sixpack Film, office@sixpackfilm.com
- Bit sobie Król **160**
d: Zofia Ścisłowska, Krakow Film Foundation, zofia@kff.com.pl
- Birdboy **195**
d: Grajski festival Goričko, gfest@goricko.info
- Bisclarvet **164**
d: Jérémie Mourlam, Folimage, j.mourlam@folimage.fr
- Blanche Fraise **82**
d: La bande vidéo, info@labandedevideo.com
- Bleus à petit pois **160**
d: La Poudière, contact@poudriere.eu
- Blue Red **183**
d: Vysoká škola múzických umení v Bratislavě, festivals@vsmu.sk
- Bo-Tuov buban **61**
d: IGUBUKA, ivana.guljasevic@gmail.com
- Bobby Yeah **84**
d: Robert Morgan, robmorgan@fastmail.fm
- Body Beautiful **99**
d: Beryl Productions International, studio.beryl@btconnect.com
- Bomtempo **113**
d: Anima Mundi Festival, info@animamundi.com.br
- Bon Voyage **104**
d: Adrian Flückiger, HSLU Luzern, adrian.flueckiger@hslu.ch
- Borderline **36**
d: Gerd Gockell Filmproduktion, gerd.gockell@anigraf.org

- Breathdeath **95**
d: Light Cone,
 lightcone@lightcone.org
- Britannia **100**
d: Beryl Productions
 International,
 studio.beryl@btconnect.com
- Brüderchen Winter **103**
d: Adrian Flückiger, HSLU
 Luzern,
 adrian.flueckiger@hslu.ch
- Bubi **41**
d: ANYMADE studio,
 kolouch@anymadestudio.com
- C**
- Cafeka **110**
d: Anima Mundi Festival,
 info@animamundi.com.br
- Celina **173**
d: Viera Ďuricová, Slovak Film
 Institute, viera.duricova@sfu.sk
- Chambre 69 **28**
d: Hélium Films,
 festivals@heliumfilms.ch
- Chemin faisant **26**
d: Studio GDS,
 schwizgebel@studio-gds.ch
- Chinti **60**
d: Ilia Popov,
 mlebedeva@smeshariki.ru
- Chris **106**
d: Adrian Flückiger, HSLU
 Luzern,
 adrian.flueckiger@hslu.ch
- Cigla **79**
d: Ustanova Zagreb film,
 sanja.borcic@zagrebfilm.hr
- Circus Cactus **118**
d: Michaela Pavlátová,
 mpavlatova@volny.cz
- Co Się Dzieje, Gdy Dzieci Nie
 Chcą Jeść Zupy **29**
d: Krakow Film Foundation,
 zofia@kff.com.pl
- Communication, Obsession and
 Recession **73**
d: Leon Vidmar,
 leonvidmar@gmail.com
- Cornfake **184**
d: Vysoká škola múzických
 umení v Bratislave,
 festivals@vsmu.sk
- Craboom **79**
d: Francesco Arcuri, arcuri.
 francesco@gmail.com
- Crulic – Drumul spre
 dincolo **122**
d: Ilaria Gomarasca, Wide
 Management,
 ig@widemanagement.com
- Crvenkapica, još jedna **63, 160**
d: Masha Udovičić, Bold Studio,
 masha@bold-studio.com
- Č**
- Čekaonica **48**
d: Ustanova Zagreb film,
 sanja.borcic@zagrebfilm.hr
- D**
- Dada a Dodo: Dada, Dodo
 a myš **133**
d: Radio and Television of
 Slovakia, services@stv.sk
- Daniil Ivanovič, sloboden si **53**
d: Ustanova Zagreb film,
 sanja.borcic@zagrebfilm.hr
- Dáždnik **173**
d: Viera Ďuricová, Slovak Film
 Institute, viera.duricova@sfu.sk
- De Riria Subasaitaiu **190**
d: Gemma Vidal, Interfilm
 Berlin, gemma.v@interfilm.de
- De riz ou d'Arménie **54**
d: Premium Films,
 salles@premium-films.com
- Dead But Not Buried **123**
d: Phill Mulloy,
 philmulloy@hotmail.com
- Deduško a pes **177**
d: Viera Ďuricová, Slovak
 Film Institute,
 viera.duricova@sfu.sk
- Der kleine Vogel und das
 Blatt **57**
d: Swiss Effects,
 mail@lenalena.org
- Distance **24**
d: studio munika/animart
 foundation, freeco@o2.pl
- Djuma **27**
d: Andrea Martignoni,
 sassoPasso Agenzia,
 martignoni61@gmail.com
- Do pivnice **179**
d: Viera Ďuricová, Slovak Film
 Institute, viera.duricova@sfu.sk
- Dobrá rada **36**
d: AniFest s.r.o., malvina.
 toupalova@anifest.cz
- Dobrý voják Švejk **124**
d: Karel Zima, The National
 Film Archive in Prague,
 Karel.Zima@nfpa.cz
- Don Kihot **152**
d: Sanja Borčić, Zagreb film,
 sanja.borcic@zagrebfilm.hr
- Don Quijote de la Mancha **159**
d: Isabelle Nouzha,
 nouzha_isabelle@no-log.org
- don't worry be happy **96**
d: Paper rad,
 paperrad@yahoo.com
- Doron Coron **60**
d: doroncoron.filmfest@
 gmail.com
- Double Fikret **82**
d: Haiyang Wang,
 haiyangart@gmail.com
- Dreams and Desires: Family
 Ties **101**
d: Beryl Productions
 International,
 studio.beryl@btconnect.com
- Drum 'n' bass **185**
d: Vysoká škola múzických
 umení v Bratislave,
 festivals@vsmu.sk
- Dust & Glitter **27**
d: Ove Pictures,
 festivals@ovepictures.com
- E**
- Écart de conduite **44**
d: La Poudrière,
 contact@poudriere.eu
- Edmond était un âne **82, 198**
d: Papy3D Productions,
 rvdboom@papy3d.com
- Egon the Hat **56**
d: Igor Šinkovec, igor.
 sinkovec@bugbrain.com
- Eine murul **40**
d: Erik Alunurm,
 erik.alunurm@artun.ee
- Ekkpemoththa **78**
d: Eleni Miltsi,
 elenimil86@hotmail.com
- El Castigo **48**
d: Nelson Fernandes,
 nfcontactos@gmail.com
- Elles **100**
d: Beryl Productions
 International,
 studio.beryl@btconnect.com
- En La Opera **189**
d: Gemma Vidal, Interfilm
 Berlin, gemma.v@interfilm.de
- Ernest & Célestine **128**
d: Janko Čretník, Cenex films,
 janko.cretnik@cenex.si

- Eulenlust & Laune **71**
d: Sixpack Film, office@sixpackfilm.com
- Evermore **191**
d: Gemma Vidal, Interfilm Berlin, gemma.v@interfilm.de
- Evolucija **72**
d: Maja Božić, glupost.je.neunishtiva@gmail.com
- exhaustibility **77**
d: Eni Brandner, eni@animation.at
- F**
- Famous Fred **99**
d: Beryl Productions International, studio.beryl@btconnect.com
- Fat Fatal **179**
d: Viera Ďuricová, Slovak Film Institute, viera.duricova@sfs.sk
- Father **27**
d: Bonobostudio, vanja@bonobostudio.hr
- Fiumana **22**
d: Julia Gromskaya, julia.gromskaya@yahoo.it
- Flamingo Pride **198**
d: Talking Animals, rettko@me.com
- Fliper **36**
d: Bonobostudio, vanja@bonobostudio.hr
- Frank film **94**
d: Frank and Caroline Mouris, cmouris@aol.com
- Frankenhand **187**
d: Vysoká škola múzických umení v Bratislavě, festivals@vsmu.sk
- Franz Kafka's A Country Doctor **158**
d: Chiaki Omori, Shochiku Co. Ltd, omori@shochiku.co.jp
- Free Radicals **95**
d: Light Cone, lightcone@lightcone.org
- Fresh Guacamole **87**
d: Sarah Phelps, sarah@eatpes.com
- From Dad to Son **50**
d: Nils Knoblich, mail@nilsknoblich.com
- Frühzug **107**
d: Adrian Flückiger, HSLU Luzern, adrian.flueckiger@hslu.ch
- Frühzug **40**
d: HSLU Luzern, adrian.flueckiger@hslu.ch
- Furico & Fiofó **113**
d: Anima Mundi Festival, info@animamundi.com.br
- G**
- Galim Susitiki, Galim Nesusitiki **23**
d: Skirmanta Jakaitė, skirmanta@gmail.com
- GAP **51**
d: Filmakademie Baden-Württemberg, festivals@filmakademie.de
- Gierki **51**
d: Krakow Film Foundation, zofia@kff.com.pl
- Girls Night Out **99**
d: Beryl Productions International, studio.beryl@btconnect.com
- Grain Coupon **85**
d: Xi Chen, chenxicrz@163.com
- Grubo **58**
d: VENELIN_Animation, info@venelin-animation.com
- Gypaetus Helveticus **71**
d: Nadasdy Film, info@nadasdyfilm.ch
- Happy Birthday **70**
d: Kerdi Kuusik-Oengo, OÜ NUKUFILM, nukufilm@nukufilm.ee
- H**
- Happy Life **48**
d: Xin Sun, sun.egg@hotmail.de
- Haus Muzik **50**
d: Ivan Mirko Senjanović, i.m.senjanovic@gmail.com
- Head Over Heels **45**
d: National Film & Television School, hsharda@nfts.co.uk
- I
- I am Tom Moody **44**
d: Ainslie Henderson ECA, ainslieainslie@gmail.com
- I Met A Man **144**
d: Eric Séguin, National Film Board of Canada, E.Seguin@nfb.ca
- I Saw Mice Burying a Cat **86**
d: Dmitry Geller, dima@geller.ru
- I Was A Child of Holocaust Survivors **158**
d: Eric Séguin, National Film Board of Canada, E.Seguin@nfb.ca
- Ici par ici **93**
d: Eric Seguin, National Film Board of Canada, E.Seguin@nfb.ca
- J**
- Ja već znam što čujem **41**
d: Ustanova Zagreb film, sanja.borcić@zagrebfilm.hr
- Je ne suis personne **162**
d: Laure Vignalou, ENSAD, Laure.vignalou@ensad.fr
- Junk **191**
d: Gemma Vidal, Interfilm Berlin, gemma.v@interfilm.de
- Il était une fois l'huile **195**
d: Grajski festival Goričko, gfest@goricko.info
- Imago **105**
d: Adrian Flückiger, HSLU Luzern, adrian.flueckiger@hslu.ch
- In vino veritas **23**
d: Aneta Kýrová Žabková, anetzbalkova@seznam.cz
- International Father's Day **68**
d: Sabine Andersone, Atom Art, ieva@atomart.lv
- Interview **143**
d: Eric Séguin, National Film Board of Canada, E.Seguin@nfb.ca
- It's About Spending Time Together **65**
d: Ainslie Henderson ECA, ainslieainslie@gmail.com
- "it's such a beautiful day" **87**
d: Don Hertzfeldt, bitterfilms@hotmail.com

- J**
- Junkyard **86**
d: Thierry Paalman, Il Luster,
 distribution@illuster.nl
- K**
- Kali, o pequeno vampiro **66**
d: AGENCIA – Portuguese Short
 Film Agency, agencia@curtas.pt
- Kamene **180**
d: Viera Ďuricová, Slovak Film
 Institute, viera.duricova@sfu.sk
- Kärbeste veski **35**
d: Anu-Laura Tuttelberg,
 anulaura@gmail.com
- Karneval zvířat **118**
d: Michaela Pavlátnová,
 mpavlatova@volny.cz
- Kaspar (Inspired by the Life of
 Kaspar Hauser) **163**
d: Eric Séguin, National Film
 Board of Canada,
 E.Seguin@nfb.ca
- Ki-ki-ri-ki **176**
d: Viera Ďuricová, Slovak Film
 Institute, viera.duricova@sfu.sk
- Kinefaktura **26**
d: Marcin Gizański,
 mgizynski@hotmail.com
- Kleider machen Freunde **58**
d: Magnet film,
 mail@falkschuster.com
- Klops **62**
d: ASH, krycekova@gmail.com
- Kohatu olmeheidutus **34**
d: Kerkki Kuusik, Oengo/
 OÜ Nukufilm,
 nukufilm@nukufilm.ee
- Kolmurnga afähr **37**
d: Kerkki Kuusik-Oengo,
 OÜ Nukufilm,
 nukufilm@nukufilm.ee
- Konstruktor **75**
d: FUMI studio,
 festiwale@fumistudio.com
- Kontakty **178**
d: Viera Ďuricová, Slovak Film
 Institute, viera.duricova@sfu.sk
- Kronika Oldřicha S. **31**
d: Anifest s.r.o.,
 malvina.toupalova@anifest.cz
- Kutsushita **63**
d: Ikuo Kato,
 yuka88cherry@gmail.com
- Kwadratacja **78**
d: Michał Mróz,
 michałmróz5@gmail.com
- Kým sa ucho neodbjie **175**
d: Viera Ďuricová, Slovak Film
 Institute, viera.duricova@sfu.sk
- L
- L.E.R. **112**
d: Anima Mundi Festival,
 info@animamundi.com.br
- L'ère Bête **45**
d: Premium Films,
 salles@premium-films.com
- L'idée **149**
d: Jean-Baptiste Garnero, CNC
 – Archives Francaises du Film,
 jean-baptiste.garnero@cnc.fr
- La Cigale et la Fourmi **148**
d: Léona Béatrice Martin-
 Starewitch, ladislas.
 starewitch@wanadoo.fr
- La danza del piccolo ragno **50**
d: Centro Sperimentale di
 Cinematografia,
 animazione@fondazioneclcsc.it
- La Douce **161**
d: Eric Reginaud, CICLIC,
 eric.reginaud@ciclic.fr
- La fenêtre **60, 103**
d: Adrian Flückiger, HSLU
 Luzern,
 adrian.flueckiger@hslu.ch
- La veuve Caillou **47**
d: Agnès Patron,
 agnes.patron@gmail.com
- Łagodna **153**
d: Kamila Bilman, Filmoteka
 Narodowa, kbilman@fn.org.pl
- Laila **118**
d: Michaela Pavlátnová,
 mpavlatova@volny.cz
- Láska na prvý pohľad **186**
d: Vysoká škola múzických umení
 v Bratislave, festivals@vsmu.sk
- Lay Bare **81**
d: Paul Bush Films,
 paul@paulbushfilms.com
- Le foible du guardrail **33**
d: Andrea Martignoni,
 SassoPasso Agenzia,
 martignoni61@gmail.com
- Le grand ailleur et le petit ici **83**
d: Eric Seguin, National Film
 Board of Canada,
 E.Seguin@nfb.ca
- Le Jeu du Pendu **96**
d: Groupe Intervention Vidéo
 (GIV), giv@videotron.ca
- Le Nez **152**
d: Archivio Carlo Montanaro,
 acmve@inwind.it
- Le Petit Soldat **151**
d: Jean-Baptiste Garnero,
 CNC – Archives Francaises du
 Film, jean-baptiste.garnero@
 cnc.fr
- Le roman de Renard **126**
d: Léona Béatrice
 Martin-Starewitch,
 ladislas.starewitch@wanadoo.fr
- Les Conquérants **194**
d: Grajski festival Goričko,
 gfest@goricko.info
- Les morceaux d'amour **159**
d: Géraldine Alibeu,
 alibeugeraldine@gmail.com
- Les mots de la carpe **53**
d: La Poudrière, contact@
 poudriere.eu
- Leviathan **157**
d: Vanja Andrijević, Bonobostudio,
 vanja@bonobostudio.hr
- Linear **113**
d: Anima Mundi Festival, info@
 animamundi.com.br
- Little Nemo **148**
d: Archivio Carlo Montanaro,
 acmve@inwind.it
- Load **52**
d: The Animation Workshop,
 owfestival@animwork.dk
- Loading **74**
d: Krakow Film Foundation,
 zofia@kff.com.pl
- Look For Me **95**
d: Laura Heit,
 laura@lauraheit.com
- M**
- Mačka **29**
d: 3D2D Animatori,
 3d2d@3d2d.hr
- Marcelko a Bonifác: Ako chceli
 autičko ukrahnúť **132**
d: Radio and Television of
 Slovakia, services@stv.sk
- Merci mon chien **67**
d: Folimage,
 j.mourlam@folimage.fr
- Mesto na Dunaji **176**
d: Viera Ďuricová, Slovak Film
 Institute, viera.duricova@sfu.sk
- Metamorphosis **199**
d: Brothers Quay,
 qquays@dircon.co.uk

- Michael Pollan's Food Rules **30**
d: Marija Jaćimović,
 marijacimovic@gmail.com
- Milkoomon **119**
d: Michaela Pavlátová,
 mpavlatova@volny.cz
- Miriam köögikombain **59**
d: Kerdi Kuusik, Oengo/
 Nukufilm, nukufilm@ukufilm.ee
- Miriam roheliised täpid **57**
d: Kerdi Kuusik, Oengo/
 OÜNukufilm,
 nukufilm@nukufilm.ee
- Mister Sloff **72**
d: Marijana Orsolić,
 maaarjana@gmail.com
- Moj stranič deduška **56**
d: Russian State University
 of Cinematography n.a.
 S.Gerasimov (VGIK),
 divelik@list.ru
- Monsieur l'assassin X **32**
d: Hélium Films,
 festivals@heliumfilms.ch
- Montego **77**
d: Chintis Lundgren,
 chintis.lundgren@gmail.com
- Moonstruck **103**
d: Adrian Flückiger, HSLU
 Luzern,
 adrian.flueckiger@hslu.ch
- Mound **93**
d: Allison Schulnik,
 info@allisonschulnik.com
- MRDAT **33**
d: Dolinšek Film,
 om@olivermarceta.com
- Much Better Now **68**
d: Salon Alpin,
 s.griesser@salonalpin.net
- N**
- Nachbehandlung **33**
d: Sixpack Film,
 office@sixpackfilm.com
- Najmenší hrdinovia: Pokazený
 budík **131**
d: Radio and Television of
 Slovakia, services@stv.sk
- Nana Bobò **45**
d: Centro Sperimentale di
 Cinematografia,
 animazione@fondazioneecsc.it
- Naroden Front 12 **76**
d: Violeta Kachakova,
 violeta.kachakova@gmail.com
- Next Door Letters **64**
d: New Europe Film Sales,
 jnaszewski@gmail.com
- Noodle Fish **62**
d: KIAFA AnISEED,
 kiafanews@naver.com
- Not About Us **47**
d: HSLU Luzern,
 adrian.flueckiger@hslu.ch
- O**
- O cágado **161**
d: Salette Ramalho, Short Film
 Agency, agencia@curtas.pt
- O Petrovi: Petra bolí zub **131**
d: Radio and Television of
 Slovakia, services@stv.sk
- O ponožkách a lásku **183**
d: Vysoká škola múzických
 umení v Bratislave,
 festivals@vsmu.sk
- Obor a kamenár **171**
d: Viera Ďuricová, Slovak Film
 Institute, viera.duricova@sfu.sk
- Oh Willy... **83, 197**
d: Dorien Schetz, Beast
 Animation,
 dorien@beastanimation.be
- Oko **171**
d: Viera Ďuricová, Slovak Film
 Institute, viera.duricova@sfu.sk
- Os Anjos Do Meio Da Praça **111**
d: AnimA Mundi Festival,
 info@animamundi.com.br
- Os milionários **162**
d: agencia@curtas.pt,
- Osvetník **151**
d: Sanja Borčić, Zagreb film,
 sanja.borcic@zagrebfilm.hr
- P**
- Papageno **149**
d: Andrew Youdell, British Film
 Institute,
 andrew.youdell@bfi.org.uk
- Paper Scratch **25**
d: Brane Solce,
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- Passo **111**
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 info@animamundi.com.br
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- Pinocchio **156**
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- Posledný autobus **180, 195**
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- Priča s početka vremena **23**
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- P**rimiti too taa **94**
d: Canadian Filmmakers Distribution Centre, eva@cfmdc.org
- P**ripad **52**
d: Martin Živocký, m.zivocky@gmail.com
- Prohveti sünd...? **22**
d: Kerdi Kuusik, Oengo/OÜ Nukufilm, nukufilm@nukufilm.ee
- Propiedades De Uma Poltrona **112**
d: Anima Mundi Festival, info@animamundi.com.br
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- R**eality 2.0 **52**
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- Rebrík **172**
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- Řeči, feči, řeči **116**
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- Repete **116**
d: Michaela Pavlátová, mpavlatova@volny.cz
- Rew Day **192**
d: Gemma Vidal, Interfilm Berlin, gemma.v@interfilm.de
- Rising Hope **64**
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- Rivière au Tonnerre **89**
d: Christian Morissette, Videographe, cmorissette@videographe.qc.ca
- Romeo and Juliet **154**
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- Rossignols en Decembre **84**
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d: Bella Szederkenyi, MOME, bellaklaraster@gmail.com
- Sambatown **112**
d: Anima Mundi Festival, info@animamundi.com.br
- Sand or Peter and the Wolf **142**
d: Eric Séguin, National Film Board of Canada, E.Seguin@nfb.ca
- SAPRAMIŠKA 2 – sapramišja sreča **134**
d: Mini Teater Ljubljana, info@mini-teater.si
- Second Hand **63**
d: Isaac King, isaacjayking@gmail.com
- Sedem výmyselných budíkov: Ako myš liezla budíku na nervy **133**
d: Radio and Television of Slovakia, services@stv.sk
- Seven Minutes in the Warsaw Ghetto **89**
d: Doni Tuck, The Animation Workshop, owlfestival@animwork.dk
- Signals **106**
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- Silenziosa-Mente **24**
d: Alessia Travaglini, travaglinia@gmail.com
- Skrzaty Fortepianu **28**
d: Magdalena Bargiel, Breakthru Films, magda@breakthrufilms.pl
- Snail Trail **43**
d: Ute Dilger, Academy of Media Arts Cologne, dilger@khm.de
- Snow White **149**
d: Archivio Carlo Montanaro, acmve@inwind.it
- Socha **171**
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- Sœur et frère **39**
d: La Poudrière, contact@poudriere.eu
- Son of Satan **157**
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- Standing Up for Freedom **190**
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- Starik i more **155**
d: Bernard Lajoie, Pascal Blais Studio, bernard@pascalblais.com
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d: Vysoká škola múzických umení v Bratislave, festivals@vsmu.sk
- Sunny Afternoon **32**
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- Świtez **165**
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- Š**ach **178**
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d: Anna Ottlik, contact. annaottlik@gmail.com
- Teatrírios: Homenaxe ao mineral do repolo **164**
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- Temnata strana **72**
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- Tempestadé **110**
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- The Banquet of the Concubine **164**
d: Jérémie Mourlam, Folimage, j.mourlam@folimage.fr

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- The Fartist **75**
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- The Great Rabbit **83**
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- The Making of Longbird **39**
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- The Man with Beautiful Eyes **156**
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- The Owl Who Married a Goose **142**
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- The Plague Doctor **47**
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- The Pub **85**
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- Tram **119, 197**
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- Tri svíte: Lovec **133**
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- Two Sisters **143**
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- Tyger **110**
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- Úděl **173**
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- Uncles and Aunts **116**
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- When the cat is away, mice are
 skateboarding **59**
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lai de ji ding yi de xing wei **90**

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Zmitz Drin **46, 106**

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Zašto slonovi? **32**

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Zbojník Jurko **169**

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O Festivalu / The Festival



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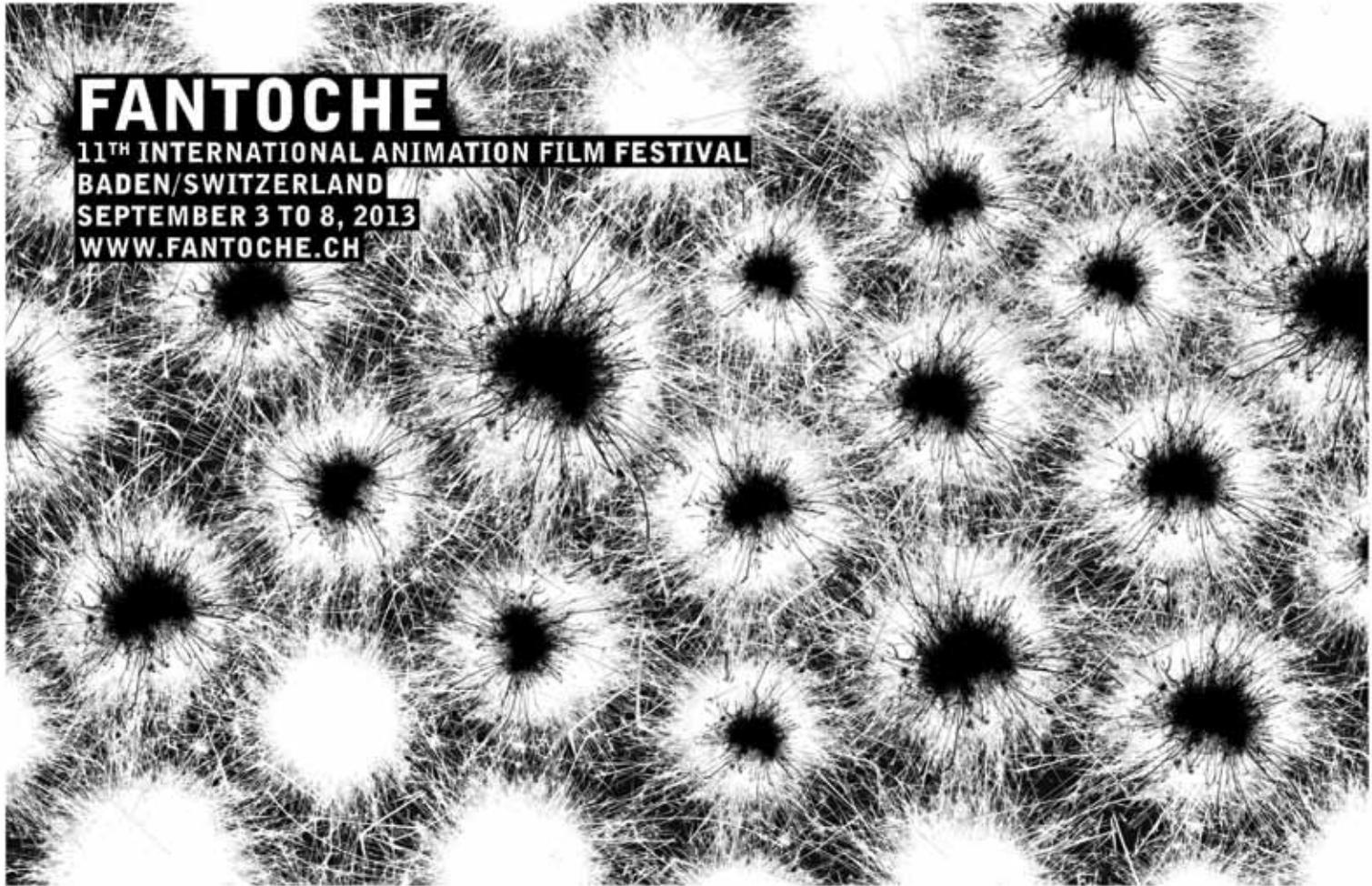
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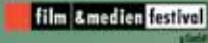
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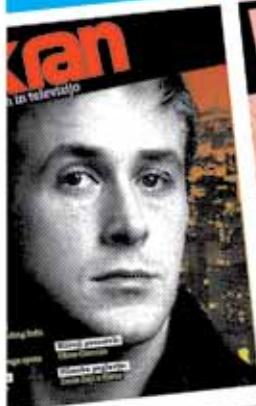
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