



Festival posvečamo spominu na prijatelja Niko Bohinc in Alexis Tioseca
The festival is dedicated to the memory of our friends Nika Bohinc and Alexis Tioseco





6. Mednarodni festival animiranega filma Animateka 2009
6th International Animated Film Festival Animateka 2009

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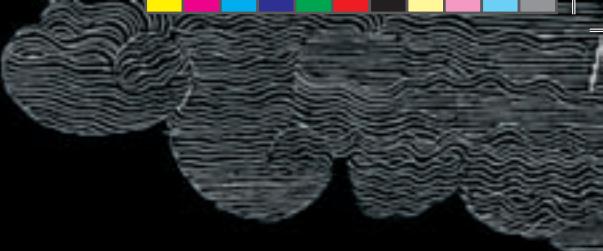
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**MEDNARODNI FESTIVAL ANIMIRANEGA
FILMA ANIMATEKA 2009
INTERNATIONAL ANIMATED FILM
FESTIVAL ANIMATEKA 2009**



VSEBINA
CONTENTS

2

- 4 Pozdrav / Welcome
6 Uvod / Intro
10 Žirija / Jury
- 17 Tekmovalni program I / Competition Programme I
22 Tekmovalni program II / Competition Programme II
26 Tekmovalni program III / Competition Programme III
30 Tekmovalni program IV / Competition Programme IV
33 Slonov tekmovalni program I / The Elephant in Competition I
36 Slonov tekmovalni program II / The Elephant in Competition II
38 Slonov tekmovalni program III / The Elephant in Competition III
40 Slonov tekmovalni program IV / The Elephant in Competition IV
43 Vzhodnoevropska in srednjevropska panorama I / Eastern and Central European Panorama
51 Evropska študentska panorama / European Student Panorama
58 Svetovni jagodni izbor I / Best of the Rest I
63 Svetovni jagodni izbor II / Best of the Rest II
- 68 Žirija se predstavlja / Jury Programme
69 Razstava Mattija Hagelberga / Matti Hagelberg Exhibition
71 Retrospektiva Kataríne Lillqvist/ Katarina Lillqvist Retrospective
75 Retrospektiva in program Anne Solanas / Anna Solanas Retrospective and Selection
81 Ron Dyens: Predstavitev Sacrebleu Productions / Ron Dyens: Sacrebleu Productions Presentation
86 Retrospektiva Raimunda Krummeja / Raimund Krumme Retrospective
- 92 Posebne predstavitve / Special Programmes
93 Fokus na Finsko / Focus on Finland
119 *Stop-motion retrospektiva / Stop-Motion Retrospective
150 Najboljši filmi Mednarodnega festivala animiranega filma Stuttgart 2009 / Best of Stuttgart International Festival of Animated Film 2009
161 Evropske šole animiranega filma: MOME Budimpešta / European Animation Schools: MOME Budapest
- 169 Celovečerni animirani filmi / Animated Feature Films
170 Jelenček Niko / Niko - Lentäjän poika / Niko & The Way to the Stars
172 Cesarev slavček / Císařův slavík / The Emperor's Nightingale
175 Sita poje blues / Sita Sings the Blues
177 Prava mojstra / Aja meistrid / Kings of the Time
178 \$9.99
180 Kriza mesojedcev / La crisis carnívora / Animal Crisis
- 182 Slon: vzgojno-izobraževalni program animiranih filmov za šole in družine / The Elephant: Educational Animation Film Programme for Schools and Families
186 Slon: Otroci se predstavljajo / The Elephant: Animations by Children
195 Slon: tematski program "Jaz, moje telo in mediji" / The Elephant: Thematic Programme "My Body and Me(dia)"
199 Družinski Slon I: Celovečerni animirani film za starše in otroke od 6. leta / The Family Elephant I: Feature Animated Film for Parents and Children Age 6 and over
200 Družinski Slon II: Celovečerni animirani film za starše in otroke od 6. leta / The Family Elephant II: Feature Animated Film for Parents and Children Age 6 and over
201 Družinski Slon III: Izbor animiranih filmov za starše in otroke od 6. leta / The Family Elephant III: Selection of Animated Films for Parents and Children Age 6 and over



- 203 Družinski Slon IV: Izbor animiranih filmov za starše in otroke od 6. leta / The Family Elephant IV: Selection of Animated Films for Parents and Children Age 6 and over
205 Slonove delavnice / The Elephant Workshops

207 Spremljevalni program / Accompanying Programme

- 208 Delovni zajtrk / Working Breakfast
210 Srečanja z avtorji / Meet the Filmmakers
211 Audio-vizualni koncert: *Animirana Katalena* / Audiovisual Concert: *Katalena Animated*
212 Razstava Katja Tukainen / Katja Tukainen Exhibition
213 Razstava Špele Čadež / Špele Čadež Exhibition
214 Lutkovna predstava LG Papelito / Papelito Puppet Show

215 Začetek in konec / From Beginning to End

- 216 Otvoritev festivala: Posebne projekcije / Opening Night:
Special Screenings
219 Zaključek festivala: Nagrade, posebne projekcije,
audio-vizualni koncert *Deceiving Light* / Closing Night:
Awards, Special Screenings, Audiovisual Concert
Deceiving Light

224 Indeks / Index

231 O festivalu / The Festival



* Filmi, ki nosijo ta znak, so del *Stop-motion retrospektive*. / Films bearing this stamp are part of *Stop-Motion Retrospective*.



POZDRAV

ŽIVO V KINODVORU

Ko se v naši filmski kavarni začne prebujati festivalska vnema pred decembrsko Animateko, se z njo zgodijo nekaj posebnega. Občutki so podobni tistim v prazničnem pričakovanju novoletnega živžava s toplimi napitki, mehkobo snežne obloge in nasmejanimi obrazi. Z vsakim dnem raste število članov festivalske ekipe, ki v našem kinu pripravljajo ambient s temo in kreacijami letošnjega rezidenčnega umetnika. Prijetna napetost se stopnjuje s prihodi gostov različnih jezikov in skupnih interesov, sladka je misel na veseli dogodek, ki ne bo nič več in nič manj kot popoln tened kakovostne animacije, novih pozanstev in sproščenega druženja. Festivalski »meeting-point« je srce in duša vsakega festivala, zato Kinodvor tudi letos komaj čaka na Animateko.

Že prvo leto Kinodvora, ki je pod okriljem ljubljanske občine postal novi mestni kino, smo se prepričali, kako dragoceni so živahni filmski dogodki, pospremljeni z obiski avtorjev. Filme obogatijo z dodano vrednostjo, ki je kakovost art kina s kulturno-umetniškimi programom. Pogovori po filmih v kinodvorani in ob zajtrku s kavo v kavarni Kinodvora ter spremjevalni vizualni, glasbeni in multimedijski dogodki v različnih prostorih urbane kulture bogatijo naš program in lokalno ponudbo kulturnega turizma. Zlasti ne gre zanemariti pomena in aktivne vloge festivala v razvoju nacionalne kulture ter njene pozicije in ugleda na mednarodnem zemljevidu. Dejstvo, da vse našeto prežema družabni duh gostov in nalezljivi entuziazem ekipe, ki dosežeta občutek zadovoljstva med obiskovalci, postavlja Animateko v sam vrh mednarodnih festivalskih srečanj v Sloveniji.

V tesnem sožitju se v Kinodvoru skozi vse leto razvijata animatečni Slon in naš Kinobalon. Brez prvega namreč naj-

WELCOME

A LIVELY ATMOSPHERE AT KINODVOR

Our cinematic café experiences a special transformation when the festival excitement starts building in the months leading up to December's Animateka. The feel resembles the festive anticipation of New Year's festivities with warm beverages, the softness of winter's snowy blanket and illuminated smiling faces. With every day the presence of festival crew members grows bigger, as they transform the cinema's ambience with the theme and creations of this year's Artist in Residence. The fervor intensifies when guests of varied tongues yet common interests start rolling in. Sweet is the thought of this joyful event, which will again be no more and no less than a perfect week of quality animation, new encounters and relaxed gatherings. A festival "meeting point" is the heart and soul of every festival and that's why Kinodvor once again eagerly anticipates Animateka.

Last year when, under the aegis of Ljubljana's Municipality, Kinodvor became the new city cinema, we learned first hand how precious and invaluable are these lively film events which bring along the authors themselves. They enrich the films with an additional value which is the true quality of an art house cinema. Discussions following films in the cinema and at the café during breakfast and coffee, as well as accompanying visual, musical and multimedia events held at various venues of urban culture, enrich our programme and the local spectrum of cultural tourism. And we cannot overlook the festival's importance and active role in developing our national culture and its standing on the international map. The fact, that all of the above is saturated with an amicable spirit of the guests and the contagious enthusiasm of the festival team who together bring

POZDRAV
WELCOME

4

**POZDRAV**

mlajši obiskovalci slednjega ne bi imeli ustrezne filmske izbire. Z njuno pomočjo so danes zvesti gledalci animiranega filma komaj nekajletni mački, ki v varnem zavetju podloženih kinematografskih sedežev doživljajo prve korake filmske vzgoje. Osupli smo, kako hitro, številčno in zavzeto se na naše filmske programe odzivajo skupine predšolskih otrok pod budnim varstvom vzgojiteljic. In ko že od daleč opazujemo razposajeno čebljanje malih palčkov, ki stopicajo filmskim dogodivščinam naproti, nas na svoj žalosteni način pomiri zimzeleno modrost ... Če ne druge, na mladih svet stoji.

Srečen je prostor, ki se lahko pohvali s toliko nepozabnimi filmskimi doživetji, in dokler si bo Animateka vsako zimo zakrila pod našo streho, nam mraz ne bo zlezel do kosti.

Animateki tudi v šestem letu želimo uspešnih, živahnih in kakovostnih animacij!

Nina Peče

Direktorica Kinodvora

WELCOME

about a truly satisfied audience, puts Animateka on the very top of international festival gatherings in Slovenia.

During the year Animateka's Elephant and our Kino-balon or Cinemabaloons grow and develop in tight symbiosis at Kinodvor. Without the former, you see, the latter's youngest audiences would not receive the appropriate choice of film contents. With their help today's devoted viewers of animated films are even the toddlers, taking their first steps of film education in the comfort of padded cinema seats. We are amazed at the fast, numerous and enthusiastic response from groups of preschool children under the watchful eye of their teachers. And as we watch from afar the lively murmur of tiny cineasts, patterning toward new cinematic adventures, we are bitterly-sweetly reminded by the evergreen wisdom...That the future belongs to the young.

Privileged is a space that can boast of so many unforgettable cinematic experiences and as long as Animateka winters under our roof, there is no fear of a cold December.

As always we wish her a successful, lively and quality week of animation!

Nina Peče

Director of Kinodvor





UVOD

ANIMIRANA LJUBLJANA: ŠESTA KLAPA

V imenu **Društva za oživljanje zgodbe 2 koluta**, izvršnega producenta festivala Animateka, vas na tem mestu že šestič vabim k spremljanju našega festivala. Preden se posvetim opisu letošnjega bogatega programa, pa ne morem mimo nekaterih produkcijskih težav, ki organizatorjem še kar gnenjo sicer sladke dneve in noči intenzivnih priprav na festival.

Veliko truda in energije vsako leto vložimo v festivalske priprave. Po vsaki ediciji si rečemo, da smo zdaj z bogatim in kakovostnim programom, številom obiskovalcev, poročanjem medijev in odzivi strokovnih krogov zagotovo že dokazali, da smo vredni zaupanja in zadostnega financiranja. Nato pa se septembra vsakič znova znajdemo pred dejstvom, da nimamo zaprte finančne konstrukcije. Namesto da bi se ukvarjali s programom, iskanjem pokroviteljev in promocijo, moramo pisati pritožbe na odločitve strokovnih komisij, sestankovati z odgovornimi in v nedogled razlagati ista dejstva. Koliko ustvarjalne energije, ki jo želimo vlagati v izobraževanje, širjenje in promocijo dediščine, umetnosti in obrti animiranega filma, namesto tega posvečamo vprašanju finančnega preživetja.

Brez pravočasne podpore oddelka za kulturo Mestne občine Ljubljana festival letos sploh ne bi mogli načrtovati. Pozdravljamo in podpiramo pobudo za dodatno podporo kakovostnim festivalom, ki Ljubljano postavljajo na evropski kulturni zemljevid. S pomočjo mestnega financiranja smo tako dobili možnost predstaviti prvo veliko **tematsko retrospektivo** festivala Animateka – zgodovinski prerez animiranih filmov v tehniki **stop-motion** animacije.

Animateka je z letošnjim letom pridobila širiletno financiranje s strani MEDIE, zato se zahvaljujemo strokovnjakom, ki

INTRO

LJUBLJANA ANIMATED: TAKE SIX

Let me, in the name of the festival's executive producer **2 Reels - Association for the Reanimation of Storytelling**, for the 6th time invite you to join our Animateka. Before I reveal this year's abundant programme, I must, however touch upon the production difficulties, which still spoil the otherwise joyful days and nights of our festival preparations.

Each year a large amount of effort and energy is invested into these preparations. And after each festival edition we believe the rich and high quality programme, high attendance, media coverage and the response from expert circles must by now attest to the fact that we are worthy of trust and sufficient funding. Yet each September we find our financial plan once again full of holes and question marks. Instead of concentrating on the programme, attracting sponsors and carrying out promotional activities, we write letters of protest to the decisions of expert committees and endlessly explain the same simple facts in a flood of meetings with the powers that be. How much creative energy that we would like, no, love to invest in education, dissemination and promotion of the heritage, the art and craft of animation, is instead spent on questions of bare financial survival.

Without the timely support of the Department for Culture at the Municipality of Ljubljana we could not even have planned this year's festival edition. We salute and support the initiative for additional funding of quality festivals, which put Ljubljana on the European cultural map. The city's financial support has, therefore, given us the opportunity to present Animateka festival's first extensive **thematic retrospective** – a historical overview of **stop-motion** animation.

UVOD
INTRO

6



UVOD

so v množici evropskih filmskih festivalov prepoznali kakovost in specifično usmerjenost našega festivala. Podpora MEDIA je edini način, da se odgovorni na Filmskem skladu zavedo, kako pomembno je zadostno in pravočasno podpreti filmske festivale v Sloveniji. Ti prinašajo še kako prepotrebno sapo filmske raznolikosti v to našo malo in včasih zatohlo domovino, obenem pa promovirajo slovenski film v tujini. Želja festivala Animateka, da postane generator novih idej in povezovanj v regiji in vsej Evropi, se ne bo nikdar uresničila, če glavni domači *financer* ne bo premisil in spremeni svoje politike do filmskih festivalov.

Animateka se letos znova vrača v dvorano Slovenske kinoteke. Festival nujno potrebuje kinotečno kinodvorano, saj že od vsega začetka predstavlja tudi dela filmskih pionirjev in filme prikazuje v originalnem formatu. Poslanstvo vsakega filmskega festivala, ki da kaj nase in spoštuje kulturno dediščino, bi moralo biti v kakovosti filmske projekcije in ljubezni do filma. Seveda tudi ob ponudbi ponovljenih projekcij. Nič ni bolj bolečega za festivalsko ekipo kot trud, ki je vložen v organizacijo festivala – da bi se na koncu predstavljeni filmi samo enkrat *zarolali* na filmskem platnu. Veselim se dneva, ko bo Kinoteka, ob Kinodvoru, spet pravi partner festivala pri so-organizaciji zgodovinskih retrospektiv in poklonov pionirjem animiranega filma.

Animateka 09 bo v znamenju finske in lutkovne animacije oziroma animacije v tehniki *stop-motion*. Veliko število finskih animiranih filmov je lutkovnih, tako da se bosta tematski in geografsko osredotočen program – **Fokus na Finsko ter Stop-motion retrospektiva** – lepo dopolnjevala in krížala. S pomočjo Finskega filmskega sklada (www.ses.fi) v Ljubljani gostimo 12 finskih gostov, ki nam bodo predstavili zgodovino njihovega animiranega filma, sodobni kratki igralni in eksperimentalni film ter produksijske pogoje ustvarjanja na Finskem. Več o finskem programu in stop-motion retrospektivi v programskeh uvodnikih.

Tudi letos se vračamo z že preverjenimi programskimi sklopi: **Tekmovalnim programom**, **Vzhodnoevropsko in srednjeevropsko panorama**, festivalsko uspešnico – **Svetovnim**

INTRO

This year Animateka has won a four-year MEDIA grant and would, therefore, like to thank the experts, which have recognized the quality and specific aims of our festival among the vast multitude of European film festivals. MEDIA support is perhaps the only way for those responsible at the Slovenian Film Fund to realize the importance of timely and due support given to film festivals in our country. These festivals bring the much needed breath of fresh air in cinematic variety into our small and sometimes stuffy homeland, while at the same time promoting Slovenian film abroad. The aspiration of Animateka festival to become the generator of new ideas and interconnections within the region, or the entire European space, will never come true unless the main local financer reconsiders and reshapes its policy regarding film festivals.

Animateka this year returns once again to the Slovenian Cinematheque. The festival desperately needs a theatre equipped in accordance with FIAF regulations, since from its very inception it has been presenting the works of pioneers, screening the films from original format. The maxim of any respectful festival which values cultural heritage should be found in quality screenings and the love for film. This includes providing multiple screenings of films. And there is nothing more painful for a festival team than the situation in which the work invested in festival organization results in single screenings of films obtained with great effort. I look forward to the days when the Cinematheque will join Kinodvor in becoming a true partner to our festival, co-organizing historical retrospectives and tributes to the pioneers of animation film.

Animateka 09 will carry the stamp of Finnish and puppet animation, that is the stamp of stop-motion animation technique. Finnish animation films largely employ the animation of puppets, the thematic and geographical sections – **Focus on Finland** and **Stop-Motion Retrospective** – will, therefore, nicely complement and cross reference each other. With the help of the Finnish Film Foundation (www.ses.fi) we are happy



UVOD

jagodnim izborom v dveh delih, kopico **Celovečernih animiranih filmov** za vse okuse in starosti ter predstavljati filmov ali filmskih izborov naših mednarodnih žirantov in žirantov v sekciji **Žirija se predstavlja**. Ob tem pa smo letos pripravili še nekaj novosti. **Evropska študentska panorama** je nov programski sklop, ki je v celoti namenjen evropskim študentom. V njem bomo prikazali akademiske presežke bodočih velikih mojstrov in mojstric animiranega filma. Odločili smo se tudi, da odslej vsako leto podrobno predstavimo eno izmed evropskih šol animiranega filma. Kot prvo smo izbrali budimpeštansko **Moholy-Nagy akademijo umetnosti in oblikovanja (MOME)** ter v Ljubljano povabili profesorja in izbrane študente, da nam predstavijo svojo produkcijo in metode dela.

Za razliko od preteklosti, ko smo v posebnem programu predstavljali festivalne v regiji, smo letos zgrabili priložnost, da vam ponudimo srečanje z enim najpomembnejših evropskih festivalov – **Mednarodnim festivalom animiranega filma v Stuttgartu**. Kljub temu pa ne bomo zanemarili festivalov v regiji, nasprotno, letos smo na Animateku povabili več predstavnikov festivalov kot kadarkoli prej in z njimi se bomo pogovarjali na enem od Delovnih zajtrkov.

V sklopu **Vzgojno-izobraževalnega programa animiranega filma Slon** prvič organiziramo produkcijsko delavnico za otroke pod vodstvom belgijskih avtoric Delphine Hermans in Louise-Marie Colon. Slon se tudi letos predstavlja s *Slonovim tekmovalnim programom, Družinskim Slonom* ter prvič s tematskim programom, namenjenim mladostnikom. Več si preberite v uvodniku k programu Slon.

Tudi na šesti Animateki se bomo z avtorji filmov v tekmovalnem programu pogovarjali na **Srečanjih z avtorji** v kavarni Kinodvora. Na **Delovnih zajtrkih** bomo podrobno predstavili animirani film na Finskem, festivalne v regiji in evropske šole ter se z rezidenčnim umetnikom **Mattijem Hagelbergom** pogovarjali o stripu in ilustraciji. Hagelberg bo svoje originalne tudi razstavil v galeriji Kinodvora, pripravljamo pa še dve spremjevalni

INTRO

to welcome no less than 12 guests from Finland in Ljubljana, who will present the history of Finnish animation, contemporary live action and experimental shorts as well as their current production conditions. More on both programmes can be read in respective programme intros.

We return once again with our permanent sections: **Competition Programme, Eastern and Central European Panorama**, the festival hit – **Best of the Rest** part 1 and 2, a bunch of **Animated Feature Films** for all tastes and generations, and film selections by our international jury in the **Jury Programme**. In addition, we have prepared some novelties. The new section entitled the **European Student Panorama** will feature the works of European students, the future masters in animation, which already rise high above the average. We have also decided to present each year one of the animation departments of various European schools and academies. This year we have chosen the **Moholy-Nagy University of Art and Design (MOME)** from Budapest and invited a professor and selected students to introduce their works and methods.

In contrast to our past presentations of regional festivals, this year we have grabbed the opportunity to offer a glimpse into one of the most important European festivals, the **Stuttgart International Festival of Animated Film**. But the regional festivals will not go under the radar, on the contrary, this year Animateka will host more festival representatives than ever and we will join in a discussion with them during one of our Working Breakfasts.

As part of **The Elephant Educational Animation Film Programme** we will for the first time organize a production workshop for children under the mentorship of two Belgian authors Delphine Hermans and Louise-Marie Colon. The Elephant will feature once again *The Elephant in Competition* and *The Family Elephant* sections, as well as for the first time a thematic section intended for youth. Read more about The Elephant in its introductory text.



UVOD

razstavi. V sodelovanju s Stripburgerjem bo v trnovskem Kudu France Prešeren razstavljala Katja Tukiainen, v Mednarodnem grafičnem likovnem centru (MGLC) pa bo svoje lutke in scenografijo postavila na ogled slovenska avtorica Špela Čadež. V nočnih urah se bo festivalska karavana sproščala ob prijetnih zvokih in dobremu vinu iz ankaranske kleti Černe v kavarni Kinodvora, v KUDu France Prešeren, Stari Elektrarni, Menzi pri Koritu in na zaključnem dogodku v Kinu Šiška. Posebej vas moram opozoriti še na dva **audio-vizualna dogodka**. Tracionalno smo k sodelovanju povabili mlade slovenske ustvarjalce, ki bodo z animiranimi podobami pospremili glasbeni koncert Katalene, za zaključek festivala pa se obeta svetovna audio-vizualna premiera, na harfi Portugalec Eduardo Raon v interakciji s slovenskim multimedijskim dvojcem nejaaka in Luko Umkom.

Naj se na koncu zahvalim celotni festivalski ekipi (in ekipi Kinodvora), saj brez njihovega podplačanega ali prostovoljskega truda festivala ne bi bilo!

Animateka 09 je posvečena spominu na prijatelja in filmska kritika, Nika Bohinc in Alexisa Tioseca.

Igor Prassel

Programski direktor festivala Animateka

INTRO

Again we will have the opportunity to **Meet the Film-makers** during daily discussions at the Kinodvor Café. At our **Working Breakfasts** we will get well acquainted with Finnish animation film, regional festivals and European schools, while the Artist in Residence **Matti Hagelberg** will talk to us about comics and illustrations. Kinodvor Gallery will host an exhibition of original works by Matti Hagelberg. In addition the Katja Tukiainen exhibition will be held at KUD France Prešeren in cooperation with Stripburger, and the Slovenian artist Špela Čadež will exhibit her puppets and sets at the International Centre of Graphic Arts (MGLC). In the afterhours the festival caravan will chill out with pleasant music and good wine from Černe viney at the Kinodvor Cafè, Kud France Prešeren, the Old Power Station (Stara elektrarna), Menza pri Koritu and, for the closing night finish, in Kino Šiška. Also be sure not to miss the two festival **audio-visual events**. By tradition we have invited young Slovenian artists to accompany the music of the Slovenian band Katalena with animated images and on the closing night we await a special world premiere: on the harp Eduardo Raon in interaction with Slovenian multimedia duo nejaaka, and Luka Umek.

At the end let me thank the entire festival team (and the team of Kinodvora), because without their underpaid or volunteer work and effort this festival would never exist!

We dedicate Animateka 09 in loving memory to our friends and film critics Nika Bohinc and Alexis Tioseco.

Igor Prassel

Animateka Festival Programme Director



ŽIRIJA JURY



ŽIRIJA

MATTI HAGELBERG FINSKA

Matti Hagelberg se je rodil leta 1964 v finskem mestu Kirkkonummi. Profesionalno kariero je začel leta 1992 z osmistranskim mini stripom *B.E.M. 2 Junak z Marsa* (*B.E.M. 2 Marsin Sankari*), ki je izšel v samozaložbi. Serija *B.E.M.* je do danes dosegla že edicijo #13 z naslovom *Kova Länsi*, izdano pri založbi Kreegah Bundolo na Finskem. Leta 2004 je Hagelberg končal dvestostranski *B.E.M. #12 Kekkonen*, biografijo bivšega finskega predsednika Urha Kekkonena.

Delo in ime Mattija Hagelberga se pojavljata v številnih antologijah po vsej Evropi. Pred nedavnim je založniška hiša L'association in Parizu izdala tri dela v francoskem jeziku: *Holmenkollen* leta 2002, *Le Sultan De Vénus et autres mœlles d'invertébrés* leta 2003 in *Kekkonen* leta 2007. Druga dela, izšla v Franciji, so: *Universal Pictures*, *Mr Mokamat* in *Zombie Justice* (pri založniški hiši Le Dernier Cri) ter *The Sinful Ways of Simpli City* (pri Chacal Puant). Trenutno pripravlja tretji del trilogije, ki jo je uvedel *Holmenkollen*, nadaljeval pa *Kekkonen*. Ta 150-stranska knjiga bo na Finskem izšla leta 2010.

Poleg stripov je Matti Hagelberg v sodelovanju s Karlo Loppi napisal tudi opero, ki temelji na njegovih stripih. Delo z naslovom *Mojstri pevci z Marsa* (*Marsin mestarilaulajat*, 2000) je uglasbil Kimmo Hakola.

Od leta 1998 Matti Hagelberg poučuje strip na Univerzi za likovno umetnost in oblikovanje v Helsinki, kjer tudi živi.

JURY

MATTI HAGELBERG FINNLAND

Matti Hagelberg was born in Kirkkonummi, Finland in 1964. He started his professional career in 1992 with an 8-page self-published mini comic *B.E.M. 2 The hero of Mars (Marsin Sankari)*. The *B.E.M.* series has now reached edition #13 with *Kova Länsi*, published by Kreegah Bundolo in Finland. In 2004 Mr. Hagelberg finished the 200-page *B.E.M. #12 Kekkonen*, the biography of the former Finnish president Urho Kekkonen.

Matti Hagelberg has been widely published in various anthologies all over Europe. Recently three books have been published by L'association publishing house in France: *Holmenkollen* in 2002, *Le Sultan De Vénus et autres mœlles d'invertébrés* in 2003, and *Kekkonen* in 2007. Other books published in France are *Universal Pictures*, *Mr Mokamat* and *Zombie Justice* (all published by Le Dernier Cri) and *The Sinful Ways of Simpli City* (published by Chacal Puant). He is currently working on the third part of the trilogy, of which *Holmenkollen* and *Kekkonen* represent the first two parts. This 150-page book will come out in Finnish in the year 2010.

Apart from comics Matti Hagelberg has written an opera based on his comics in association with Karla Loppi, *Mastersingers of Mars* (*Marsin mestarilaulajat*, 2000), composed by Kimmo Hakola.

Since 1998 he has been teaching comics at the University of Art and Design in Helsinki, where he lives and works.





ŽIRJA

JURY

KATARIIINA LILLQVIST FINSKA



foto / photo: Jyrki Nisonen

Katariina Lillqvist (rojena leta 1963 v finskem mestu Tampere) že 20 let deluje kot montažerka, producentka in režiserka. Filmsko umetnost jo študirala na Češkem in Finsku. Medtem ko je se je na Češkem ukvarjala povečini z lutkovno animacijo, je njen delo na Finsku vključevalo tudi dokumentarne in igrane prispevke za televizijo in radio. Študijska štipendija za dokumentarno terensko delo v mehiški Oaxaci leta 1998 jo je pripeljala k tematikam, s katerimi se ukvarja še danes: hkratkim filmom o problemih manjšin in vprašanjih človekovih pravic.

Leta 1998 je skupaj z drugimi finskimi strokovnjaki s filmskega področja ustanovila produkcijsko hišo Film Co-operative Camera Cagliostro. Katariina Lillqvist je najverjetneje mednarodno najbolj znana finska animatorka. Za svoje filme je prejela številne nagrade, med drugim srebrnega medveda v Berlinu leta 1996 za film *Podeželski zdravnik* (*Maalaislääkäri*), novembra 2006 pa je kot filmska ustvarjalka za svoje delo prejela najprestižnejše finsko nacionalno priznanje.

Sodelovala je z legendarnimi češkimi umetniki, kot sta animatorja Vlasta Pospišilová in Alfons Mensdorff-Pouilly, ter v priznanim studiu pokojnega Jiříja Trnke.

V devetdesetih je skupaj s scenografko Minno Soukką in skladateljem Arkadijem Kopytom razvila svoj edinstven stil. Kafka triologija – *Jezdec na vedru* (*Hiiilsangolla ratsastaja*, 1992), *Štoklja v kamrici* (*Kamarihaiaka*, 1993) in *Podeželski zdravnik* (1996) – je bila eksperimentalen, nekonformističen in res nenavadni projekt.

Tako kot *Podeželski zdravnik*, ki je nastal kot adaptacija Kafkovega dela z uporabo zgodb in spominov sarajevskih be-

KATARIIINA LILLQVIST FINLAND

Katariina Lillqvist (born in 1963 in Tampere, Finland) has worked as film editor, scriptwriter, producer and director for about 20 years. She studied film in Finland and Czech Republic. In the latter her work involved mostly puppet animation, while in Finland it also included documentaries and features for TV and radio. A grant for further studies for documentary fieldwork in Oaxaca, Mexico in 1998 lead her towards her current topics: Short films about the minority problems and human rights issues.

Together with other Finnish professionals, she established her own production company, Film Co-operative Camera Cagliostro, in 1998. Katariina Lillqvist is probably the most internationally known Finnish animation artist. Her films have won several international awards, including a 1996 Silver Bear in Berlin for *The Country Doctor* (*Maalaislääkäri*). In November 2006 she got the highly acclaimed Finnish National Arts Award for her career as a filmmaker.

Over the years, she has been working together with legendary Czech artists like animators Vlasta Pospišilová and Alfons Mensdorff-Pouilly, as well as within the famous studio of the late Jiří Trnka.

During the 90's Lillqvist created her unique style together with scenographer Minna Soukka and main composer Arkadi Kopyt. The famous Kafka trilogy - *Rider on the Bucket* (*Hiiilsangolla ratsastaja*, 1992); *The Chamberstork* (*Kamarihaiaka*, 1993); and *The Country Doctor* (1996) - was an experimental, non-conformist and extraordinary project.

Most of Katariina's films are truly pacifistic, like *The Country Doctor*, based on the stories and memories of the Sa-



ŽIRIJA

JURY

guncev, je večina njenih filmov v jedru pacifistična.

Na Finskem je najbolj znana po svojem zadnjem filmu *Da-leč od Urala (Uralin perhonen)*, ki je pretesel filmsko javnost spomladi leta 2008. Duhovi in skrivnosti finske državljanške vojne so zopet privrli na dan, z njihovimi zgodbami pa se niso vsi strinjali.

rajevo refugees and then dramatized into the storyline of the story by Kafka.

In Finland, her best known work is her last animation *Far Away from Ural (Uralin perhonen)*, which created a nationwide storm in the spring of 2008. The ghosts and secrets from the Finnish Civil War raised once more from their graves, and their stories were not loved by everyone.





ŽIRIJA

ANNA SOLANAS ŠPANIJA



Anna Solanas zadnjih osem let deluje v svetu lutkovne animacije, kjer svoje filme ustvarja z ramo ob rami z Marcom Ribo. Skupaj sta posnela štiri kratkometraže, ki so jih prikazali na več kot štiristo festivalih, prejeli pa so kar šestdeset nagrad in nominacijo za nagrado Goya Španske filmske akademije. To so: *Črna je barva bogov* (*El negre és el color dels déus*), *Lupe in Bruno* (*La Lupa i en Bruno*), *Violeta* (*Violeta, la pescadora del mar negro*) in Kabaret Kadne (*Cabaret Kadne*).

Pod okriljem svoje produkcijske hiše I+G Stop Motion, ustanovljene leta 2005, trenutno ustvarjata peti kratki film z naslovom *Dvojčici iz Sončeve četrti* (*Les Bessones del carrer de Ponent*), ob tem pa tudi novo serijo filmov z naslovom *Triton, mali čarownik* (*Tritón, el pequeño hechicero*). Pilotsko epizodo serije naj bi predvajali jeseni leta 2009. Razvijata tudi celovečerni film *Errònia*.

Anna Solanas in Marc Riba sta našla svoj lasten, nepovoljiv stil, ki ga razvijata dalje z vsako novo produkcijo ter z njim prikazujeta svet, poln upornikov in outsiderjev. S posebno pozornostjo se lotevata kompleksnega in pogosto protislavnega sveta, ki ga naseljujejo otroci in v katerem se nedolžnost, domišljija in pristnost neločljivo prepletajo s krutostjo, sebičnostjo in malenkostnimi obsesijami. Pomembno mesto v njunem ustvarjanju zaseda tudi tema seksualnosti, ki je v naših življenjih vedno prisotna, vse od najrosnejšega otroštva.

JURY

ANNA SOLANAS SPAIN

Anna Solanas has been working in the world of puppet animation for 8 years, shooting shoulder to shoulder with Marc Riba. They have made 4 short films which have been selected in more than 400 festivals around the world, winning 60 prizes and a nomination for a Goya, the prize awarded by the Spanish Film Academy. These are: *Black is the Colour of the Gods* (*El negre és el color dels déus*), *Lupe & Bruno* (*La Lupa i en Bruno*), *Violeta* (*Violeta, la pescadora del mar negro*), and *Cabaret Kadne*.

Through their production company, I+G Stop Motion, created in 2005, they are currently filming their 5th short film entitled *The Twin Girls of Sunset Street* (*Les Bessones del Carrer de Ponent*), as well as developing a new series entitled *Tritón, the Little Wizard* (*Tritón, el pequeño hechicero*), the pilot episode of which is scheduled to be aired in autumn 2009. They are also developing a feature-length film *Errònia*.

They have found, and with each production developed, their own inimitable style, portraying a world full of misfits and rebels. They pay special attention to the complex and contradictory universe inhabited by children, where innocence, imagination and ingenuity remain inextricably entwined with cruelty, selfishness and petty obsessions. The powerful theme of sexuality also features in their work, ever present in our lives and certainly in that of children, from a very early age.



ŽIRIJA

RON DYENS FRANCIJA

Ron Dyens je končal magistrski študij komunikologije na francoski šoli komunikologije in novinarstva CELSA ter podiplomski študij sodobne literature. Leta 1999 je postal direktor kina l'Archipel v Parizu. V istem času je ustanovil tudi družbo Sacrebleu Productions, ki je namenjena produkciji kratkometražcev.

Sacrebleu je od takrat producirala že okoli 30 filmov, ki so se uvrstili na več kot 700 nacionalnih in mednarodnih festivalov, pred nekaj leti pa se je produksijska hiša začela poleg animirane produkcije ukvarjati tudi z dokumentarnim filmom.

Na področju animacije so filmi iz njihove produkcije – *Madagascar, dnevnik s poti* (*Madagascar, carnet de voyage*), *Beli volk* (*Le loup blanc*), *Pasji spomin* (*La memoria dei cani*), *Imago* in drugi – nastali z uporabo raznolikih tehnik: mešane 2D/3D računalniške grafike, animacije objektov, izrezljanke. Uvrstili so se na najprestižnejše festivale, kot so Cannes, Benetke, Hirošima, Stuttgart in Annecy.

Pri Sacrebleu trenutno razvijajo scenarij za animirani celovečerec ter projekt televizijske serije z naslovom *Kroak*, ki bo vključeval 26 triminutnih epizod.

Ron Dyens je tudi režiser kratkih filmov, ki so bili prikazani na festivalih v Cannesu, Clermont-Ferrandu, Brestu in drugje, za predvajanje pa so jih odkupile tudi vse francoske televizijske hiše.

JURY

RON DYENS FRANCE

Ron Dyens has received a Master's degree in Communication from the French communication and journalism school CELSA and a postgraduate certificate in Modern Literature. After that in 1999 he became the Director of l'Archipel Paris cinema. At the same time, he created Sacrebleu Productions, a production society dedicated to short films.

Since then, Sacrebleu Productions has produced about 30 short films which have been selected for more than 700 national and international festivals.

Since some years ago the activities of Sacrebleu have become diversified into the fields of animation and documentary. In animation, the films produced - *Madagascar, Travel Diary (Madagascar, carnet de voyage)*, *The White Wolf (Le loup blanc)*, *The Memory of Dogs (La memoria dei cani)*, *Imago...*, etc. - have made use of all the various techniques: mixed 2D/3D computer animation, volume, paper cut-outs. They have been selected for the most prestigious festivals, among which are Cannes, Venice, Hiroshima, Stuttgart, and Annecy.

Sacrebleu is currently in the process of finishing the writing on a developed synopsis of a feature-length animation film, as well as a TV series project of 26 3-minute episodes entitled *Kroak*.

Ron Dyens is also a director of short films, which have been presented at festivals such as Cannes, Clermont-Ferrand, Brest. His films have been bought by all the French television channels.





ŽIRJA

RAIMUND KRUMME NEMČIJA



Raimund Krumme se je rodil leta 1950 v nemškem Kölnu. Deluje kot ustvarjalec neodvisne animirane produkcije in obenem režiser reklamnih spotov za ameriški in japonski trg. Leta 1996 se je iz Berlina preselil v Los Angeles.

Njegovi kratki animirani filmi *Ples na vrvi* (*Seiltänzer*), *Gledalci* (*Zuschauer*), *Križišče* (*Die Kreuzung*), *Prehod* (*Passage*) in *Sporočilo* (*The Message*) so prejeli številne mednarodne nagrade, med drugim glavno nagrado žirije na festivalu v Anneciju, nagrado Bundesfilmpreis-Filmband in Gold v Bonnu, srebrnega zmaja v Krakovu in glavno nagrado za animacijo v Montrealu.

Pri filmu *Zaporniški zbor* (*Der Gefangenenchor*), narejeno po prizoru iz Beethovnovе opere *Fidelio*, je prvič delal tudi z igralci in plesalcji, ozadja in osvetlitev pa so ustvarili računalniško.

Kot profesor je poučeval na Univerzi zvezne države Minas Gerais v Braziliji, na kalifornijski CalArts in na Filmakademie v Hallu. Delal je tudi v raziskovalnem oddelku Nacionalnega avdiovizualnega inštituta (Institut National d'Audiovisuel) v Parizu. Trenutno živi v Berlinu, leta 2006 pa je začel poučevati na Akademiji medijskih umetnosti v Kölnu.

JURY

RAIMUND KRUMME GERMANY

Raimund Krumme was born in 1950 in Cologne, Germany. He is an independent animation filmmaker who also directs commercials for the American and Japanese markets. In 1996, he moved from his home in Berlin to Los Angeles.

His animated shorts *Ropedancers* (*Seiltänzer*), *Spectators* (*Zuschauer*), *Crossroads* (*Die Kreuzung*), *Passage* and *The Message* have won many international awards, including the Premier Prix du Jury in Annecy, the Bundesfilmpreis-Filmband in Gold (Bonn), Silver Dragon (Cracow) and Grand Prix for animation (Montreal).

For the film *The Choir of the Prisoners* (*Der Gefangenenchor*), based on a scene in Beethoven's opera *Fidelio*, he worked for the first time with actors and dancers. Backgrounds and light were computer generated.

He taught at the University of Minas Gerais, Brasil, CalArts (California) and at the Filmakademie Halle. He also worked at the research department of the Institut National d'Audiovisuel in Paris. He currently resides in Berlin. In 2006 he became an instructor at the Academy of Media Arts in Cologne.



**TEKMOVALNI PROGRAM
COMPETITION PROGRAMME**





DOMOVINA / HOMELAND

Juan de Dios Marfil Atienza (FAMU Prague)
Češka, Španija/Czech Republic, Spain, 2009, Beta
SP, 6'25"



Kjer je volja, je tudi pot.

Where there's a will there's a way.

TEKMOVALNI PROGRAM I

TRI SESTRE IN ANDREJ / THREE SISTERS AND ANDREY

Boris Despodov, Andrey Paunov (Act-Pik/Nico Grein&Sebastian Leutner Filmproduktion GbR)
Bulgarija, Nemčija/Bulgaria,Germany, 2008,
35mm, 14'



Leta tečejo. *Tri sestre* A. P. Čehova so preživele tok časa – vse režime, revolucije, sanje in iluzije. Njihova usoda pa se obrne, ko v novembrsko nebo zajadra komar. Animacija, v kateri sličico za sličico igranega filma prekrije ročna risba, je predelava ruske klasične v gibljivih slikah.

Years have passed. Chekhov's *Three Sisters* have survived through time - regimes, revolutions, illusions, and dreams. Their fate is about to change when a mosquito enters the November sky. Hand drawn frame by frame over live action, this animation is a motion painting remix of a Russian classic.

COMPETITION PROGRAMME I

HIŠICA / VÄIKE MAJA / SMALL HOUSE

Kristjan Holm (EKA Tallinn)
Estonija/Estonia, 2008, Beta SP, 6'15"



Vsakič, ko leže v posteljo in ugasne luči, ga nekaj nervozno opomni: stranično školjko si pustil dvignjeno, copati niso poravnani, iz pipe kaplja ... Na žalost pa mala hišica, kjer se vse skupaj odvija, stoji na obali. Kakšna je videti s temnega morja? Vas ne spominja na ... Res, spominja. In katastrofa je že za ovinkom ...

Every time he goes to bed and turns off the light, something urgently reminds him: The toilet seat was left up, slippers are not exactly parallel, the tap is dripping... Unfortunately, the small house where everything happens is on the shore. What does it look like from the dark sea? Doesn't it remind you... Yes, it does and a catastrophe is on the way...



TEKMOVALNI PROGRAM I

O LJUBEZNI / ABOUT LOVE

Giacomo Agnetti (Gertie Srl/Magic Mind Corporation)
Italija/Italy, 2008, digiBeta, 4'33"



Kaj je v resnici ljubezen? Neskončen nesporazum, v katerem podleže vsak. Neresljiv problem, ki se mu na koncu koncev lahko le smejimo. S cinično naracijo in simboličnimi liki je serija filmov surrealistična in šaljiva študija dinamike človeških odnosov, ki vedno vodijo k tragičnemu koncu.

What does love really mean? A misunderstanding without limits which all people are destined to fall into. An irresolvable problem which, in the end, you can only laugh about. The use of cynical narration and symbolic characters makes the series a surreal and humorous observation of human dynamics that ultimately result in tragedy.

COMPETITION PROGRAMME I

ROJSTVO / BIRTH

Signe Baumane (Pierre Poire Productions)
Italija, ZDA/Italy, USA, 2009, Beta SP, 12'



Sedemnajstletna Amina je noseča in strah jo je rojevanja. Po nasvet in uteho se zateče k starejšim ženskam, a njihove zgodbе jo še bolj prestrašijo.

Amina, a young woman of seventeen, is pregnant and afraid to give birth. For advice and consolation, she turns to older women but their stories scare her even further.

VRNITEV / POWRÓT / RETURN

Anna Błaszczyk (Studio Se-Ma-For)
Poljska/Poland, 2008, 35mm, 7'30"



Kvadratasti astronaut se po stoletjih vesoljskega popotovanja vrne domov. Veliko reči se je močno spremenilo, nekatere pa se ne bodo nikoli. Recimo varljivost stvari, ki ostaja enaka, ne glede na prostor in čas.

A square-like astronaut returns after hundreds of years spent in cosmic space. Many things are so different now, yet some seem to stay the same. Like the double-dealing way of things that remains constant, regardless of time and place.



BINGLJANJE ALI DESET TRIVIALNOSTI / LEBEGÉS, AVAGY TÍZ BAGATELL / DANGLING OR TEN TRIVIALITIES
Gábor Ulrich (Kecskemétfilm Ltd.)
Madžarska/Hungary, 2009, Beta SP, 6'30"



»Od tu težko presodimo, ali smrt prej napovejo otpljivi, občutni dogodki, ali svojo žrtev zgrabi nepričakovano. Sicer pa je vseeno; pomembno je sodelovati, ne zmagati.« Szilárd Podmaniczky

“It is very hard to decide from here whether death has very tangible and palpable antecedents, or it suddenly snaps at its victim. Although it makes no difference; it is not winning that is important, but participation.” Szilárd Podmaniczky

TEKMOVALNI PROGRAM I

MOBITEL MANIJA / MOBITEL MANIA
Darko Vidacković (ALU Zagreb)
Hrvaska/Croatia, 2008, Beta SP, 5'50"



Za mlado dekle je vrhunec vsakdana njen mobilec. Klic vsakega fanta jo napolni z energijo in prebudi njen domišljijo. Prazna baterija pa naredi konec tej hiperaktivnosti. Pogradi polnilec in namesto telefona priključi sebe. Polnijo jo barve in energija, na koncu pa se še sama spremeni v mobilni telefon.

The peak of a young girl's everyday life is her cell phone. A call from a boy fills her up with energy and stirs her imagination. Her hyperactivity is stopped by the mobile's empty battery. She gets the mobile charger and instead charges herself. She gets filled with colours and energy until finally her body gets transformed into a cell phone.

COMPETITION PROGRAMME I

BRITEV / BRZYTWA / THE RAZOR
Grzegorz Koncewicz (Serafinski Studio)
Poljska/Poland, 2009, Beta SP, 10'30"



Mračna zgodba o nepričakovanem koncu neke brivnice, narejena v zastarelem stilu črne komedije.

A dark story about an unexpected end of a barber-shop, shown in the outmoded style of black comedy.



TEKMOVALNI PROGRAM I

COMPETITION PROGRAMME I

GULIVER / GULLIVER

Zdenko Bašić (In Fine)

Hrvatska/Croatia, 2009, digiBeta, 13'30"



Guliver je nepremično središče vesolja, predmet čaščenja malih Liliputancev, ki se mu počasi približajo, da bi na njem zgradili svojo civilizacijo. Njegovo zvezano telo jim služi kot hrbtenica. Guliver tiko in negibno prenaša malomarnost in uničenje, ki ju dan za dnem doživlja od Liliputancev. Dokler se nekoga dne vezi ne pretrgajo.

Gulliver is standing still as a centre-piece of the Universe, a sign of awe for Lilliputians who slowly approach him and start building their civilization by using his tied body as a backbone. Gulliver is still and silent, enduring the burden of negligence and destruction the Lilliputians put on his being over and over. Until one day the ties break.





UJEMITE GA! / CHYŤTE HO! / CATCH HIM!

Boris Šíma (VŠMU Bratislava/Protos Productions)
Slovaška/Slovakia, 2008, Beta SP, 18'10"



Kaj vse se lahko prijeti med običajnim šolskim izletom v muzej. Naš junak, poredni deček, se zaplete v neverjetne dogodivščine, ki pa ga ne bodo spremenile.

What all can happen during an ordinary school visit to a museum. The hero, a small boy, experiences big adventures due to his mischief, but these will not make him change.

TEKMOVALNI PROGRAM II

AZURNA DUŠA / L'ANIMA MAVI / THE AZURE SOUL

Julia Gromskaya
Italija/Italy, 2009, Beta SP, 4'



Kraj, kjer se križajo azurne sanje in srečujejo čiste, brezmadežne duše.

The crossroads of azure dreams, the meeting place of the pure and limpid souls.

COMPETITION PROGRAMME II

KRIŠTOF / CHRIGI / CHRIS

Anja Kofmel (HSLU Luzern)
Švica/Switzerland, 2008, 35mm, 7'12"



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.



TEKMOVALNI PROGRAM II

PTIČJA PESEM / BIRD'S SONG

Pawel Prewencki (ASP Poznań)
Poljska/Poland, 2008, Beta SP, 2'



Junakinja filma je mala deklica, ki pita ptičke. Vsi priletijo k njej, da bi zobali njene drobtinice, in ves svet se spreminja v ptice. Vidite pruhantanje kril? Ptički jo dvignejo s tal, in medtem ko jadra po nebuh, se spremeni v ptico. Risbo sta navdihnila japonska kaligrafija in *informel* slikarstvo.

The heroine is a little girl who feeds birds. Every bird flies to her to eat her breadcrumbs and the whole world is changing into birds. Can we see the flapping wings? The birds pick her up from the ground. She soars through the air, changing into a bird. The drawing was inspired by Japanese calligraphy and *informel* painting.

COMPETITION PROGRAMME II

**PRIROJENE DOLŽNOSTI /
KAASASÜNDINUD KOHUSTUSED /
INHERENT OBLIGATIONS**

Rao Heidmets (OÜ Nukufilm)
Estonija/Estonia, 2008, 35mm, 10'



Priča smo procesu, v katerem igrajo mediji vse večjo vlogo v oblikovanju družbenega življenja. Kako bi dosegli še točnejše rezultate naših anket in raziskav? Kako se lahko velika in še večja podjetja spremenijo, da bi zadostila zahtevam mase potrošnikov? Rezultat vsega tega je surov in vulgaren »sodobni« svet.

We can see the media playing a continuously greater role in the arrangement of social life. How can we get more precise results from our surveys? How can the big and biggest companies change to meet the requirements of vast consumers? The result of all this is a vulgar and rude "modern" world.

ZID VZDIHLJAJEV / THE WALL OF SIGHES

Dušan Kastelic (Bugbrain Inštitut)
Slovenija/Slovenia, 2009, Beta SP, 4'



Tudi psi ljubijo. Globoko, iskreno, strastno ...

Zid vzdihljajev je presulinjiva, od strasti in globokih čustev prekipevajoča in srce parajoča melodrama o neuslušani ljubezni s tragičnim koncem. Ni za rahločutne duše.

Dogs, too, can love. Deeply, sincerely, passionately...

The Wall of Sighes is a soul-stirring and heart-breaking melodrama – overflowing with passion and deep emotion – about unrequited love with a tragic ending. Sensitive souls should refrain from watching.



J

Virgilio Villoresi (Studio Beatrice)
Italija/Italy, 2009, DVD, 4'10"



J-jeva idila se konča nenadno in na najbolj ponižujoč način: predmet njegovega poželenja se preseli v drug svet, katerega del ne bo mogel J nikoli resnično postati.

J's idyl ends unexpectedly and in the most humiliating way: His pleasure-giving object moves to a different world, which J can never hope to be fully a part of.

TEKMOVALNI PROGRAM II

FIN

Katalin Glaser (MOME Budapest)
Madžarska/Hungary, 2008, Beta SP, 9'20"



Namesto stvarne zgodbe se v filmu drug za drugim odvijejo drobni prizori. Vsak vzбудi drugačno čustvo, a vsi predstavljajo subjektiven pogled na odnos med fantazio in resničnostjo.

There is no particular story, just a bunch of small scenes following one another. These provoke different feelings, but all in all from a subjective view of fantasy and the real world.

COMPETITION PROGRAMME II

MEJA / GRANICA / BORDER

Eni Brandner
Avstrija/Austria, 2009, digiBeta, 5'10"



Meja, ločnica med verami, kulturami in področji s srbsko oziroma hrvaško večino, je bila posnetna na hrvaških lokacijah ob začasnih mejah Republike Srbske Krajine, enem glavnih žarišč Jugoslovenske vojne na Hrvaškem. Sledi nasilja so vidne še danes. Porušene stavbe kot nemerni spomeniki branijo pred pozabo.

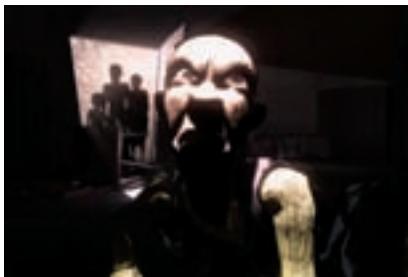
Border – a dividing line between religions, cultures, between areas with Serbian respectively Croatian majority – was filmed in Croatia, on locations around the temporary border of the Republic of Serbian Krajina, one of the focal points in the Yugoslavian/Croatian war. The traces of altercation are still present. Dilapidated houses act as unintentional memorials, warding off oblivion.



TEKMOVALNI PROGRAM II

STRIC / WUJEK / UNCLE

Maciej Sznable (Serafinski Studio)
Poljska/Poland, 2008, Beta SP, 8'



Stric Adam prispe v vaško domačijo družine, ki tam živi s svojimi psom Rexom. Idilična pokrajina se nepričakovanov prelevi v grozo, zaradi katere vam v žilah zaledeni kri. Animirani prvenec, ki je nastal pod mentorstvom Piotra Dumata, črpa iz najboljše tradicije poljske šole animacije, kot jo utelešata Aleksander Sroczynski in Julian Jozef Antonisz.

Uncle Adam arrives at a village house of a family who lives there with a dog Rex. The idyllic scenery unexpectedly turns into a horror which makes blood run cold. This animated debut made under the supervision of Piotr Dumała draws on the best tradition of the Polish School of Animation represented by Aleksander Sroczynski and Julian Jozef Antonisz.

COMPETITION PROGRAMME II

KOVČEK / VALISE / MIXED BAG

Isabelle Favez (Swiss Effects Film)
Švica/Switzerland, 2009, 35mm, 7'9"

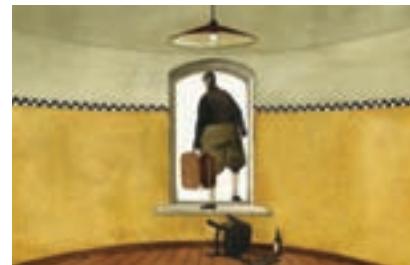


Lahko kovček, poln denarja, reši vse težave nesrečnega para? Ali imajo šušmarski roparji, ki so ga izgubili, drugačne načrte? Zgodba o pohlepku, izdaji in cenenih kovčkih.

Can a bag full of money be a solution to an unhappy couple's problems? Or will the bungling bank robbers who lost it have other ideas? A tale of greed, betrayal and cheap suitcases.

KRILA IN VESLA / SPARNI UN AIRI / WINGS AND OARS

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



Nekdanji pilot razmišlja o svojem življenju – o zemljii, nebu, ženski – in vsem, kar se je zgodilo na popotovanju od letalske piste do zapuščene čolnarne.

A former pilot looks back over his life – The Earth, The Sky, The Woman – at everything that took place on the journey from an air strip to an abandoned boat house.



KROKODIL / KROKODILL / CROCODILE

Kaspar Jancis (Eesti Joonisfilm)
Estonija/Estonia, 2009, 35mm, 16'45"



Zgodba o nekdanjem opernem pevcu, ki ga je pot usode prisiliila, da se preživlja z zabavjanjem otrok v nakupovalnem središču, oblečen v penast krokodilji kostum. Za bivšega tenorja je takšen obstoj ne le žalosten, ampak ostuden, zato svojo jeso stresa na otroke. Nekega dne pa v njegovo življenje vstopi usodna ženska ... in ... krokodil.

The story of a former opera star who must, by the will of Fate, work as a Crocodile in a styrofoam costume entertaining children in a shopping centre. This kind of life seems joyless and even disgusting to the former leading tenor, and he vents his frustration by behaving rudely. Until one day, into his life enters a fateful woman...and...a crocodile.

26

TEKMOVALNI PROGRAM III

DEŽ / ESŐ / RAIN

Viktória Traub (MOME Budapest)
Madžarska/Hungary, 2008, Beta SP, 4'56"



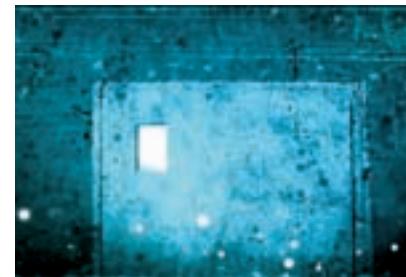
Pogled na edinstveni svet, ki se skriva v sleherni dežni kapli, kjer so liki podrejeni dežju in obstajajo le kot metafore, dokler jih poplava ne odnese proc.

A vision of the unique world found in every single raindrop, where the characters are subordinate to the rain, existing as metaphors until they are carried away by the streaming flood.

COMPETITION PROGRAMME III

MALA ZVEZDA / LITTLE STAR

Robert Srebrnič (ALU Ljubljana)
Slovenija/Slovenia, 2009, miniDV, 5'30"



Deček se sproščeno igra pod drevesom in uživa v toplem poletnem dnevu v sredozemski vasici. Njegovo igro prekine nenavadno dogajanje na nebu. Opazi zvezdo z dolgim repom, ki strmoglavi na Zemljo in se ob padcu poškoduje. Ker je deček dobrega srca, nemudoma steče k njej, jo nese domov in popravi. Ko pa je delo narejeno, zvezda nenadoma oživi ...

A little boy enjoys spending his day playing under a tree in a Mediterranean village. His game is interrupted by a strange phenomenon in the sky. A star flies over the sky above and crashes to the ground. The good-natured boy runs to the star and takes it home where he cares for it. And at one point, the star suddenly comes to life...



TEKMOVALNI PROGRAM III

SAM / EGYEDÜL / ALONE

Miklós Mendrei (MOME Budapest)
Madžarska/Hungary, 2008, Beta SP, 9'14"



V življenu osamlijenega moža je vsak dan prav tak kot tisti pred njim. Dnevi in meseci minevajo, zanj pa se je čas ustavil, saj nima več razloga za življenje.

Each day is exactly the same in the life of this lonely man. Days and months go by, yet for him time stands still, for he has lost the reason to live.

COMPETITION PROGRAMME III

ZIMSKA SONATA / WINTER SONATA

Yves Gutjahr (HSLU Luzern)
Švica/Switzerland, 2009, 35mm, 5'48"



Zimska nevihta predrami štiri naravne elemente. Zgodba o tragični ljubezni med naravnimi silami.

The four elements wake up during a winter storm. A tragic love story between the forces of nature.

ČISTO DRUGA ZGODBA / ZUPEŁNIE INNA HISTORIA / DIFFERENT STORY

Pawel Dębski (PWFiSTViT Łódź)
Poljska/Poland, 2008, Beta SP, 6'45"



Protagonist filma je nož. Vrsta nesrečnih dogodkov njegovo kariero kuhinjskega noža pripelje h koncu in znajde se na cesti. Zato nam pove zgodbo, iz katere izvemo, kdo je bil, kje in kako je živel in zakaj so ga vrgli iz kuhinje.

The film's main hero is a knife. A series of unfortunate events causes him to end his kitchen knife career and end up on the street. This provokes him to tell a story, which reveals who he was, where and how he lived and why he was thrown out of the kitchen.



NOTRI / VNATRE / INSIDE

Ivan Ivanovski

Makedonija/Macedonia, 2009, Beta SP, 7'35"



Notri, v prostoru med štirimi stenami. Notri, v osebnem svetu halucinacij in pričakovanj ... Film nam prikaže vase zaprt svet posameznika, ki živi v hrepenenju po trenutkih preteklosti v objemu ljubljene osebe.

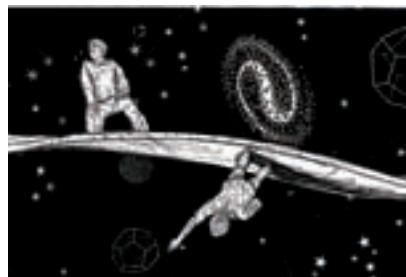
Inside, in a space between four walls; Inside, in an individual world of hallucinations and expectations...
The film introduces the isolated world of a character, living in nostalgia for the past moments spent with his loved one.

TEKMOVALNI PROGRAM III

LABIRINTI / ÚTVESZTÓK / MAZES

István Orosz (MA-RA Film)

Madžarska/Hungary, 2008, 35mm, 7'40"



»Vse stvari so števila ...« Pitagora

"All things are numbers..." Pythagoras

COMPETITION PROGRAMME III

FORMAT

Darko Bakliža (Diedra/Zagreb film)

Hrvaška/Croatia, 2009, Beta SP, 5'38"



Film skozi gibanje prevprašuje odnos in vrzeli med moškim in žensko.

Through movement, *Format* deals with relationships and the boundaries between a man and a woman.



TEKMOVALNI PROGRAM III

**SE ZGODI / CHYBIČKA SE VLOUDÍ /
WHOOPS, MISTAKE!**

Aneta Kýrová (FAMU Prague)
Češka/Czech Republic, 2008, Beta SP, 6'40"



Kako popraviti napako, za katero so krive raztrese-ne štoklje?

How to fix a mistake made by some scatterbrained storks?

COMPETITION PROGRAMME III

**POTOVANJE #0008-0209 / PERCORSO
#0008-0209 / JOURNEY #0008-0209**

Igor Imhoff
Italija/Italy, 2009, miniDV, 5'35"



Ko je vse že ovito v meglo in nejasnost spomina, se v svetu, kjer znaki in podobe že tonejo v temo, odvija igra menjajočih se likov. Le majhna iskra pomaga deklici, da se poda na nepredvidljivo potovanje.

When all is wrapped by the fog and by the obscurity of memory, a play of figures alternates in a world where signs and images are already darkened. Only a little spark allows a child to undertake an unpredictable journey.

GOZDNI IMPRO: DEŽ / LOG JAM: THE RAIN

Alexei Alexeev (Studio Baestarts)
Madžarska/Hungary, 2008, digiBeta, 1'



Globoko v gozdu živijo tri živali, ki od vsega najraje upirzajo *jam session* na svojih improviziranih glasbilih. Medved igra kontrabas, volk pokriva vokale, zajec pa tolkala – s svojo glavo. Težava je v tem, da jim je ves čas za petami lovec, pa seveda vse druge gozdne živali, in tudi vreme je samo v napoto!

Deep in the forest three animals love nothing more than freestyle jammin' with their customized instruments. The bear's on bass, there's a howlin' wolf, and the rabbit provides the beats – with his head. The only problem is, there's a hunter who's out to get them, oh and so are all the other forest animals, and the weather doesn't help much either!



TRI NOTE ZA KLARINET / TROIS NOTES DE CLARINETTE / THREE NOTES FOR CLARINET

Anne Baillod (Ivanko films)
Švica/Switzerland, 2008, 35mm, 6'



Glasba na notnih straneh, ki se obračajo v vetru, uvede film in prebudi raznolike elemente, ki odrecitirajo pesem Nicolasa Bouviera. Potovanje se konča zgodaj zjutraj nekje v Tabrizu.

The film begins on a musical score whose pages are turned by the wind and which brings to life various elements which will narrate the poem by Nicolas Bouvier. The voyage ends in Tabriz in the early morning hours.

TEKMOVALNI PROGRAM IV

MORSKA DEKLICA IN RIBIČ / A SELLŐ ÉS A HALÁSZ / THE MERMAID AND THE FISHERMAN

Kinga Rofusz (MA-RA Film)
Madžarska/Hungary, 2009, Beta SP, 10'



Morska deklica popolnoma spremeni ribičeve običajno življenje.

A mermaid completely changes a fisherman's ordinary life.

COMPETITION PROGRAMME IV

EX PASSU

Anka Kočevar (ALU Ljubljana)
Slovenija/Slovenia, 2009, digiBeta, 4'



Film je, bolj kot pripoved, pesem-šepet o žitju in sožitju ...

More than a narrative, the film is a poem-whisper about life and living together...



TEKMOVALNI PROGRAM IV

LILI

Riho Unt (OÜ Nukufilm)
Estonija/Estonia, 2008, 35mm, 14'15"



Smrtno ranjeni vojak in gruča lačnih podgan iščejo odgovor na vprašanje: »Kdo je Lili Marleen?« – spomin na prvo ljubezen preteklega časa ali prvi obisk pri prostitutki? Lili ni le neznana junakinja pesmi. Vsak vojak ima svojo Lili, pa naj je to prva ljubezen, prostitutka ali zgolj fantazma.

A mortally wounded soldier and a bunch of hungry rats from the battlefield try to find an answer to the question »Who is Lili Marleen?«, is it a memory of the first love of passed times or the first intercourse with a prostitute? Lili is not only a distant heroine from a song. Every soldier has his own Lili, whether she is a first love, a prostitute or simply a phantasm.

COMPETITION PROGRAMME IV

068

Lia
Avstrija/Austria, 2008, Beta SP, 6'



Rezultat najnovejšega sodelovanja Lie in @c se iz strogog vizualnega vraka v glasbeni prostor. Kompozicija išče približek minimalizmu 20. stoletja, tako v tonskih kot formalnih vidikih. Ta konceptualni pristop se izteče v reducirano paletto barv in form ter sinhronizacijo kompozicije z udarci metronoma.

The current @c and Lia's collaboration is crossing over from the strictly visual field and stepping back into the musical front. The composition searches for a proximity to 20th century minimalism, in tonal and formal aspects. This conceptual approach led to the reduced palette of colors and forms, syncing the composition to the ticking of a metronome.

ZALIV / ZATOKA / BAY

Adela Kaczmarek (ASP Krakow)
Poljska/Poland, 2008, Beta SP, 14'25"



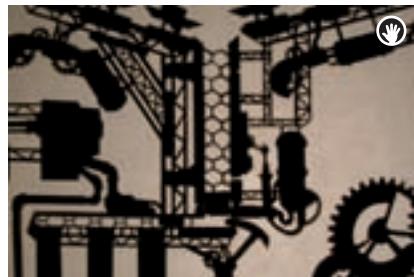
V mali obmorski vasici se pojavi nerazložljiv fenomen. Morje naplavlja na obalo neznano škrilatno snov. Nasicieni zrak omambla vaščane in jih sili v prav nenavadno iskanje.

In a small village by the sea side an inexplicable phenomenon occurs. Volumes of purple matter are flowing from the water. Saturated air fascinates and urges the villagers to undertake an uncommon seeking.



MEHANSKA PRAVLJICA / MASCHINENMÄRCHEN / MACHINE FAIRY TALE

Michael Ammer (UaK Vienna)
Avstria/Austria, 2008, digiBeta, 9'40"



V filmu o našem odnosu do strojev trčita svetova, ki sta na prvi pogled tako različna – svet senčnih lutk v svet tehnologije. Uporabljenha tehnika je podobna tehniki senčnih lutk: liki so izrezani iz papirja in projicirani na zadnjo stran papirnatega zaslona. Iz posameznih fotografij, posnetih s sprednje strani, je nastal film.

The film is about our relation to machines. The worlds that appear to be different at first sight – the world of shadow play and the world of technology – collide. The technique resembles that used in shadow play: The figures were created as paper cut-outs and projected on the back side of a paper screen. Single pictures taken from the front later merged into a film.

32

TEKMOVALNI PROGRAM IV

MAMA

Géza M. Tóth (KEDD Animation Studio)
Madžarska/Hungary, 2009, 35mm, 9'20"



Zgodba o krogu »obešanja«.

A tale of a worldwide »hanging out«.

COMPETITION PROGRAMME IV

V DEŽELI GLAV / AU PAYS DES TÊTES / LAND OF THE HEADS

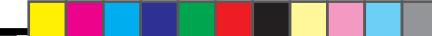
Cédric Louis, Claude Barras (Hélium Films/NFB
Canada/TSR, Télévision Suisse Romande/SRG SSR
idée Suisse)



Švica, Kanada/ Switzerland, Canada, 2009,
35mm, 5'55"

Na gradu imajo težave. Nevesta je izgubila glavo, njen nesrečni mož pa misli le na svojo harmoniko. Žena ga pošlje poiskat svoj novi, mlajši obraz.

There's a crisis in the castle. The bride has lost her head, while her miserable husband only has eyes for his accordion. The woman orders her man to go in search of a new, younger face.



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

THE ELEPHANT IN COMPETITION
INTERNATIONAL COMPETITION PROGRAMME OF ANIMATION
FILMS FOR CHILDREN AND YOUTH - SCHOOL SCREENINGS





DEŽELICA PIMPAN: PIMPAN TELEBAN / PIMPAN LAND: PIMPAN DUMB MAN

Polona Sepe (Casablanca Film Productions)
Slovenija/Slovenia, 2009, digiBeta, 8'
jezik/language SLO, podnapisi/subs EN



Pan ugotovi, da Železobetonec s kladivom uničuje edino skalo v Deželici Pimpant in kleše spomenik železobetonemu Županu. Na jasi se zborejo vsi Pimpanovci in na vse gلو kričijo, saj je ta skala za njih pravi Triglav. Železobetonec res leže v travo in Pimpanovci mu v ušesa prišepetavajo, naj namesto spomenika vkleše v skalo napis »DEŽELICA PIMPAN«.

Pan realizes that Ferroconcret Man is demolishing the only rock in Pimpan Land to make the Mayor of Concrete town a statue. All the inhabitants gather on the town's green and scream at the sculptor, because to them the rock is a mountain. Ferroconcret Man finally lies down on the grass and they whisper to his ear to chisel "PIMPAN LAND" into the rock instead.

34

SLON I: PROGRAM KRATKIH ANIMIRANIH FILMOV ZA OTROKE OD 4. DO 7. LETA

ROŽNATI NANUQ / PINK NANUQ

Jeanine Reutemann (HSLU Luzern)
Švica/Switzerland, 2009, digiBeta, 5'53"
brez dialogov/no dialogue



Severni medvedek odpotuje v Evropo, kjer je podnebje postalo tropsko. Med zgrešenim poskusom integracije v lokalno kulturno javega medveda postane rožnat. Skupaj z novim prijateljem pingvinom, ki je obtičal v izgnanstvu, najdetra prostor v novem svetu.

A little polar bear migrates to a Europe that has by now become tropical. A misguided attempt at integration into the local brown bear culture turns him pink. Together with his new friend, a stranded penguin in exile, he finds a place in the new world.

THE ELEPHANT I: ANIMATED SHORTS PROGRAMME FOR CHILDREN AGED 4 TO 7

MULC: FRAČA / KIDD: SLINGSHOT

Kolja Saksida (A Atalanta/Zviiks Production)
Slovenija/Slovenia, 2009, 35mm, 10'20"
brez dialogov/no dialogue



Trinajstletni Mulc živi v majhni vasici pod Slovenskimi Alpami. Svoj čas preživlja z najboljšim prijateljem Mačkom. Kot vsako jutro se z Mačkom odpeljata s triciklom na bližnji hrib, na katerem raste veličastno drevo. V drevesu je duplina in v njej stara knjiga, v kateri so načrti za igrače in predmete, ki si jih Mulc že od nekdaj želi izdelati ...

The thirteen-year-old Kidd lives in a small village at the foot of the Slovenian Alps. Every morning he and his best friend, Mr. Cat, ride a tricycle to a nearby hill, where a magnificent tree grows. There is a hole in this tree containing an old book of plans for making different toys and objects, which Kidd has been dreaming of...



SLOV I: PROGRAM KRATKIH ANIMIRANIH FILMOV ZA OTROKE OD 4. DO 7. LETA

MIRIJAMINA RAZBITA SЛИКА / MIRIAM'S BROKEN PICTURE

Priit Tender (OÜ Nukufilm)
Estonija/Estonia, 2009, digiBeta, 5'
brez dialogov/no dialogue



Mirijam, bratec in kokoška na dvorišču igrajo nogomet. Ko gredo v hišo gledat televizijo, jim Mirijam ne pusti, da bi žgo brcali tudi tam. A nespametna kokoš spet ne uboga. Počne vse mogoče in – tresk! – razbijje poročno fotografijo Mirijaminih staršev. Seveda se starša v tistem trenutku vrneta domov.

After Miriam plays football with her Brother and her hen in the yard, the three go inside to watch television. Miriam forbids the others to kick the ball inside the apartment, but the foolish hen doesn't want to listen again. She thinks of everything possible, and - smash! - breaks the parents' wedding picture. And of course just then they come through the door.

THE ELEPHANT I: ANIMATED SHORTS PROGRAMME FOR CHILDREN AGED 4 TO 7

KO SE JABOLKA KOTALIJO / KAD ÄBOLI RIPO / WHEN APPLES ROLL

Reinis Kalnaelis (Rija Films)
Latvija/Latvia, 2009, 35mm, 7'
brez dialogov/no dialogue

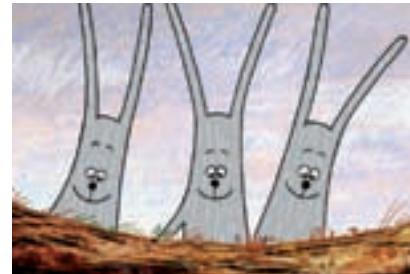


Mačka stanuje v starinski leseni omari s svojo zvesto prijateljico Miško. Na robu starega mesta raste nasad jablan. Ko pa mačka to jesen obira jabolka, se stvari obrnejo malce drugače. Kar naenkrat se v sadovnjak prikotali nenavadno jajce.

Cat lives in an antique wooden cabinet with his devoted friend Mouse. There is an apple orchard on the fringes of the old town. But this autumn, while Cat is picking apples, things turn out differently. All of a sudden a strange egg rolls into the orchard.

BOOO

Alicja Jaworski (PennFilm Studio AB)
Švedska/Sweden, 2008, 35mm, 7'
brez dialogov/no dialogue



Osamljen, a srečen zajček Booo spozna tri drzne zajčje prijatelje, za katere so nespatmetne stvari drzni izzivi, zajček pa se jih loti s svojo preudarnostjo. Zato se mu trije zajci smejojo, a ko pridejo navzkriž z nevarnim psom, je Booo tisti, ki reši zagato.

The lonely but happy rabbit Booo meets three daring rabbit friends. The three daring rabbits make foolish things daring. And Booo does it in his own prudent way. The three rabbits laugh at him. But when they get in trouble with a dog Booo solves it.



**PİKA IN PACKA V SNEŽNEM METEŽU /
PRICK OCH FLÄCK SNÖAR IN / SPOT AND
SPLODGE IN SNOWSTORM**

Lotta & Uzi Geffenblad (Zigzag Animation)
Švedska/Sweden, 2009, 35mm, 7'30"
jezik/language SWE, podnаписи/subs SLO, EN



Zunaj sneži, Pika in Packa pa tekata naokoli, postavljata snežaka, se kepati in delata metulje v snegu. Nenadoma veter naraste in sneg ju popolnoma oblepi. Na Piki ni videti niti pike – in kje sploh je Packa? Pa njuna hiša?

It snows outside and Spot and Splodge run about building a snowman, having a snowball fight, and making angels. All of a sudden the wind gains strength. The snow sticks all over their bodies, there isn't a spot of Spot to be seen, and where's Splodge? Where's the house?

SLON II: PROGRAM KRATKIH ANIMIRANIH FILMOV ZA OTROKE OD 7. DO 10. LETA

JAZ IN MOJA POŠAST / ME AND MY MONSTER

Claudia Röthlin (HSLU Luzern)
Švica/Switzerland, 2008, 35mm, 3'21"
brez dialogov/no dialogue



Deklica se strašno boji pošasti. In te so povsod: v kleti, na cesti in pod njeno posteljo. Ko dela domačo nalogo, ji celo kukajo čez ramo.

A little girl is terribly afraid of monsters. They are everywhere: in the cellar, out on the street and under her bed. They even look over her shoulder when she does her homework.

THE ELEPHANT II: ANIMATED SHORTS PROGRAMME FOR CHILDREN AGED 7 TO 10

LAČEN SEM / J'AIS FAIM / I'M HUNGRY

Delphine Hermans, Louise-Marie Colon in 11 pozrešnih otrok/and 11 ravenous children (Camera-etc) Belgija/Belgium, 2008, Beta SP, 3'30"
jezik/language FR, podnapisi/subs SLO, EN



Mladi Inuit Ikouk prebiva v ledeni pokrajini. Ves čas je tako lačen, da ga mama ne more več hrani, zato ga samega pošlje iskat hrano.

Ikouk is a young Inuit who lives on the ice field. He is so hungry that his mum can't feed him anymore and sends him out to find food on his own.



SLON II: PROGRAM KRATKIH ANIMIRANIH FILMOV ZA OTROKE OD 7. DO 10. LETA

LISICA V LISIČJEM JEZIKU / VIXEN IN THE FOX LANGUAGE

Miha Knific (Strup produkcija)
Slovenija/Slovenia, 2009, digiBeta, 5'50"
jezik/language SLO, podnapsi/subs EN



V poplavi se lisica in zajček zatečeta v lisičji brlog. Ker se v lisici prebudi materinski nagon in premaga lovskega, ta zajčka vsak dan tolazi: »Še bo lepo.« Po trinajstih dneh končno posije sonce in zbuditi zajčka, ne pa tudi lisice. Predolgo je stradala. Zajček se še danes vrača klicat lisico: »Še bo lepo.« Edino, kar zna v lisičjem jeziku.

During a flood a vixen and a rabbit seek refuge in the vixen's den. She cares for the rabbit, the awakened maternal instinct overcoming the urge to hunt. "The sun will shine again," she consoles him, and after 13 days the sun awakens him. But the vixen has starved for too long. Even now the rabbit keeps coming back, calling out the only words he knows in fox language.

THE ELEPHANT II: ANIMATED SHORTS PROGRAMME FOR CHILDREN AGED 7 TO 10

GERALDOV ZADNJI DAN / GERALD'S LAST DAY

Justin & Shel Rasch (Stunt Puppet Pictures)
ZDA/USA, 2009, Beta SP, 11'30"
jezik/language EN, podnapsi/subs SLO



Kužka Geralda bodo ob petih v zavetišču uspavali. Danes je njegov zadnji dan in zadnja priložnost, da si najde posvojitelja ... Mu bo do petih uspelo?

Gerald, the dog, is scheduled for termination by the dog pound today at 5:00. This is his last chance to find an adopter...Can he do it before his time runs out?

OTROCI V LUNI / DIE KINDER IM MOND / MOON CHILDREN

Ursula Ulmi (HSLU Luzern)
Švica/Switzerland, 2008, 35mm, 4'44"
brez dialoga/no dialogue



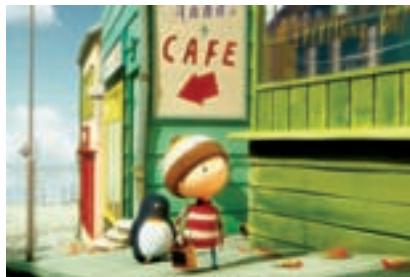
Skupina otrok, ki prebiva v Luni, spozna, da je zunanjji svet veliko bolj zanimiv. Da bi prišli tja, pa morajo premagati nekaj ovir. Zgodba izvira iz Papue Nove Gvineje.

A group of children living inside the moon discover that the world outside their home is much more fascinating. But they have to overcome some obstacles to get there. A tale from Papua New Guinea.



IZGUBLJEN IN NAJDEN / LOST AND FOUND

Philip Hunt (Studio aka)
VB/UK, 2008, digiBeta, 24'
jezik/language EN, podnаписи/subs SLO



Magična zgodba o prijateljstvu in osamljenosti po literarni predlogi uspešnice Oliverja Jeffersa. Nekega dne deček na svojem pragu najde pingvina in odloči se, da mu bo pomagal najti pot domov ... tudi če bo moral veslati vse do Južnega pola.

A magical tale of friendship and loneliness, based on the award-winning book by Oliver Jeffers. One day, a boy finds a penguin on his doorstep and decides to help the penguin find his way home... Even if that means rowing all the way to the South Pole!

SLON III: PROGRAM KRATKIH ANIMIRANIH FILMOV ZA OTROKE OD 10. DO 14. LETA

WESTERN ŠPAGETI / WESTERN SPAGHETTI

PES (eatPES)
ZDA/USA, 2008, DVD, 1'45"
brez dialogov/no dialogue



Inovativen način priprave testenin ...

A novel way of preparing pasta...

THE ELEPHANT III: ANIMATED SHORTS PROGRAMME FOR CHILDREN AGED 10 TO 14

MALE RADOSTI / RADOSTKI / JOYETS

Magdalena Osínska (Studio Se-Ma-For)
Poljska/Poland, 2008, 35mm, 10'40"
jezik/language PL, podnаписи/subs SLO, EN



Film je oda otroštva. Glavni navdih za filmsko formo in vsebino je tisti intenziven način, na katerega otroci doživljajo svet. Zgodba pripoveduje o neverjetni dogodivščini, popotovanju v neznane in fantastične svetove. Glavno sporočilo pa je: če so ljudje prijatelji in se imajo radi, se lahko zgodi tudi nemogoče.

The film *Joyets* is a celebration of childhood. The intense way in which a child perceives the world is the main inspiration for the film's form and content. The plot is an incredible adventure, a journey into an unknown and fantastic world. The main message of *Joyets* is that if people are friends and love each other the impossible can happen.



SLON III: PROGRAM KRATKIH ANIMIRANIH FILMOV ZA OTROKE OD 10. DO 14. LETA

KRALJ OTOKA / IL RE DELL'ISOLA / THE KING OF THE ISLAND

Raimondo Della Calce (artFive animation studio)
Italija/Italy, 2009, digiBeta, 16'15"
jezik/language IT, podnapsi/subs SLO, EN



Gioannin je šestletni deček, ki živi v italijanskem mestu Genova na začetku 20. stoletja. Ves čas sanjari s svojem močnem, sijajnem očetu, ki se nekoga dne ni več vrnil z morja, maček pa ga ni nikoli spoznal. Bo pa spoznal, da so sanje manj vredne od tistega, kar nam daje resnično življenje, kljub vsem težavam in razočaranjem.

Gioannin is a 6-year-old kid who lives in Genoa, Italy, at the beginning of 1900. He always dreams of his strong and wonderful father he's never met, who went missing at sea and has never returned. He is going to discover that a dream is not worth as much as real life, despite its difficulties and disappointments, can give naturally.

THE ELEPHANT III: ANIMATED SHORTS PROGRAMME FOR CHILDREN AGED 10 TO 14

TIŠINA / SILENCE

Borivoj Dovniković – Bordo (Zagreb film)
Hrvaška/Croatia, 2009, Beta SP, 8'11"
brez dialogov/no dialogue



Naš oglušeli junak srednjih let živi v svojem svetu tišine. Z okoljem komunicira s pomočjo tipa in vida. Potem pa nekoga dne dobi slušni aparat in nenadoma se znajde v popolnoma novem svetu – svetu zvoka.

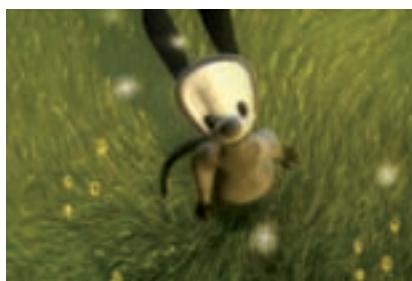
A deaf middle-aged hero lives in his own world of silence. He interacts with his surroundings, using his hands and sight. Then he gets a hearing aid and suddenly finds himself in a new world – the world of sound.





ŽVERCE / VARMINTS

Marc Craste (Studio aka)
VB/UK, 2008, digiBeta, 24'
brez dialogov/no dialogue



Mala žverca se, soočena z neustavljivo urbanizacijo, brezbrščnostjo in brezobjavnim uničevanjem, na vse pretege trudi, da bi ohranila vsaj delček mirnega življenja, kakšnega je nekoč poznala. Iz teh nesobičnih izrazov ljubezni požene kaš spremembe, ki bo na koncu rešila njen svet. Ampak za kakšno ceno ...

In the face of overwhelming urbanization, indifference and recklessness, a small creature struggles to preserve a remnant of the peace he once knew. His selfless acts of love plant the seeds of change that will ultimately prove the salvation of his world. But at what cost to himself...

SLOV IV: PROGRAM KRATKIH ANIMIRANIH FILMOV ZA MLADOSTNIKE OD 14. LETA

PAST / KATISKA / THE TRAP

Joni Männistö, Janne Kukkonen, JP Saari, Miko Korhonen (Turku Arts Academy)
Finska/Finland, 2008, Beta SP, 4'33"
brez dialogov/no dialogue



Zgodba o deklici, očetu in ribi, ki ogreje srce. Zobje pa med filmom šklepetajo.

A heartwarming shivering story of a girl, her father and a fish.

THE ELEPHANT IV: ANIMATED SHORTS PROGRAMME FOR YOUTH OVER 14

INTERVJU / Q&A

Tim & Mike Rauch (Rauch Brothers Animation)
ZDA/USA, 2009, digiBeta, 3'30"
jezik/language EN, podnapisi/subs SLO



Februarja 2006 se je dvanajstletni Joshua Littman, deček z Aspergerovim sindromom, pri organizaciji StoryCorps pogovarjal s svojo mamo Sarah. Njun edinstven intervju se je dotaknil tako različnih tematik, kot so ščurki in materin odnos do sina Joshua.

In February 2006, 12-year-old Joshua Littman, who has Asperger's Syndrome, interviewed his mother Sarah at StoryCorps. Their one-of-a-kind conversation covered everything from cockroaches to Sarah's feelings about Joshua as a son.



SLON IV: PROGRAM KRATKIH ANIMIRANIH FILMOV ZA MLADOSTNIKE OD 14. LETA

MOJ BRATEC Z LUNE / MON PETIT FRÈRE DE LA LUNE / MY LITTLE BROTHER FROM THE MOON

Frédéric Philibert (Sacrebleu Production)
Francija/France, 2008, 35mm, 6'
jezik/language FR, podnаписи/subs SLO, EN



Deklica poskuša razumeti, zakaj njen avtistični bratec ne mara drugih otrok.

A little girl tries to understand why her autistic brother does not like other children.

THE ELEPHANT IV: ANIMATED SHORTS PROGRAMME FOR YOUTH OVER 14

NEVIDNA OSAMLJENOST / INVISIBLE LONELINESS

Jung-Hsien Lin (Playground Animation Studio)
Tajvan/Taiwan, 2009, digiBeta, 12'12"
brez dialogov/no dialogue



Odkar je očka svoji hčerkici okoli vrata zavezal njen ključ, je bolj osamljena. Lahko le upa, da jo bo očka prišel kdaj obiskat. Ključ mali deklici pomeni pogrešanje in upanje. Želi si, da bi odklepal topel dom namesto hladne, osamljene hiše.

Since daddy put a key around the little girl's neck, she has become lonelier. The only thing she can do is hope that her daddy would come back and see her sometimes. The key symbolizes missing and hoping to the little girl. The child wishes that key could open a warm home instead of an ice-cold, empty house.

JOŽETOVİ POLŽI / LES ESCARGOTS DE JOSEPH / JOSEPH'S SNAILS

Sophie Roze (JPL Films)
Francija/France, 2009, 35mm, 11'48"
jezik/language FR, podnаписи/subs SLO, EN



Jože je sramežljiv, introvertiran deček, ki zbira polže. Nekoga dne ga potegne v lasten popek in tako odkrije čudaški svet »popkogledov«. To so ljudje, ki komunicirajo le s svojimi popki, zato pa zlezejo vase in se spremeniijo v polže ...

Joseph is a shy, introverted boy who collects snails. He gets swallowed up by his own belly button and discovers the disturbing world of the "navel-gazers", people who, by only communicating with their navel, curl in on themselves and turn into snails...



DNEVNA RUTINA / LAUFENDE GESCHÄFTE / A MOVING BUSINESS

Falk Schuster

Nemčija/Germany, 2009, Beta SP, 8'34"

brez dialogov/no dialogue



Dnevna rutina prikaže svet, v katerem liki živijo v povsem različnih dnevnih ritmih. Dva neposredna soseda bivata v popolnoma ločenih svetovih, nekega dne pa se njune poti srečajo in njuna svetova se obrneta na glavo. Kaj se je sploh zgodilo?

A Moving Business shows a world where the characters' clocks beat to different rhythms. Two people living next door to each other live in completely separate worlds. But one day their paths cross and their worlds are turned upside down. What happened?

SLOV IV: PROGRAM KRATKIH ANIMIRANIH FILMOV ZA MLADOSTNIKE OD 14. LETA

THE ELEPHANT IV: ANIMATED SHORTS PROGRAMME FOR YOUTH OVER 14

GOZDNI IMPRO: KAČA / LOG JAM: THE SNAKE

Alexei Alexeev (Studio Beastarts)

Madžarska/Hungary, 2008, digiBeta, 1'

brez dialogov/no dialogue



Globoko v gozdu živijo tri živali, ki od vsega najraje uprizarjajo *jam session* na svojih improviziranih glasbilih. Medved igra kontrabas, volk pokriva vokale, zajec pa tolkala – s svojo glavo.

Deep in the forest three animals love nothing more than freestyle jammin' with their customized instruments. The bear's on bass, there's a howlin' wolf, and the rabbit provides the beats - with his head.



VZHODNOEVROPSKA IN SREDNJEVROPSKA PANORAMA
EASTERN AND CENTRAL EUROPEAN PANORAMA





MOČNEJŠE OD ŽIVLJENJA / JAČE OD ŽIVOTA / LARGER THAN LIFE

Livio Rajh (ALU Zagreb)
Hrvaska/Croatia, 2009, Beta SP, 5'50"



V bližnji prihodnosti Zemljo prizadene katastrofalna epidemija. Preživelci ves čas iščejo znake življenja. Ko odkrijejo mrtva telesa, obupani zapustijo prizorišče. Agenti niso razumeli kljicev na pomoč, ki so prihajali iz mrtvih tel, duš. Signal so zavrgli kot tehnično napako. Tehnologija je imela prav, pa to ni nič pomagalo.

In the near future Earth is overtaken by an epidemic catastrophe. Survivors are constantly trying to locate the living. On discovering dead bodies they leave the location in despair. The agents could not register a cry for help coming from the lifeless bodies - souls. They discard the signal as technical error. Technology was right but did not help the situation.

44

VZHODNOEVROPSKA IN SREDNJEVROPSKA PANORAMA

RABIM! / MAN REIKIA! / I NEED!

Jūratė Leikatė, Valentas Aškinis (Filmu ūtrichai/Vilanima Film Studio)
Litva/Lithuania, 2008, Beta SP, 4'30"



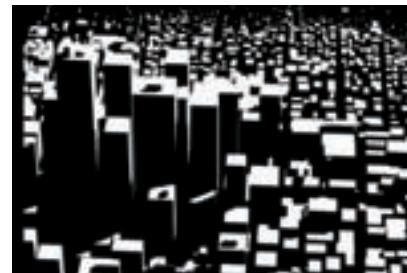
Zgodba o najstnici, katere najljubši stavek se glasi – »RABIM!«

A story about a teenage girl, whose main phrase in her life is – "I NEED!"

EASTERN AND CENTRAL EUROPEAN PANORAMA

VIRUS

Robert Proch (ASP Poznań)
Poljska/Poland, 2009, Beta SP, 4'33"



Družba ne more preživeti brez pravil in predpisov. Fenomen grafitov predstavlja najbolj očitno nasprotje temu redu. Živ vtis urbanega okolja.

Society cannot exist without rules and regulations. The graffiti phenomenon is the clearest opposition to this order. A vivid impression of the urban environment.



VZHODNOEVROPSKA IN SREDNJEVROPSKA PANORAMA

**FAUST ALI O PADCU / FAUST I LI O PADU
/ FAUST OR ABOUT THE FALL**

Marko Meštrović (Kreativni sindikat)
Hrvaška/Croatia, 2009, Beta SP, 8'



Zgodba o dualizmu človekove narave, o hkrati težnji, da bi uničil vse okoli sebe in hrepenerju po lastni nesmrtnosti. Lutka na kolesu uprizori gledališko igro *Faust*, v kateri človek svojo dušo proda hudiču.

The film tells a story about dualism, about man's nature to destroy everything around him and his desire for immortality. The puppet on the bike performs the theatre play *Faust* in which a man sells his soul to the devil.

EASTERN AND CENTRAL EUROPEAN PANORAMA

SANJSKI MLIN / ÁLOMMALOM / DREAMMILL

Dóra Keresztes (Studio Ex-ist)
Madžarska/Hungary, 2008, DVD, 4'30"



Štiriminutni animirani *capriccio* objekuje izginevanje podeželja, ki ga bomo kmalu lahko našli le še v svoji domišljiji, v sanjah.

This four-minute animated *capriccio* mourns that disappearing country world we will soon only be able to meet in our imagination, in our dreams.

TAT / VAGIS / THE THIEF

Monika Žeknyté (VDA Vilnius)
Litva/Lithuania, 2008, Beta SP, 6'10"



Neke mrzle zimske noči se vaščani znajdejo na lov za nevarnim tatrom. Mali deček jih opazuje z domačega okna. Tat ujamejo, a ker se dečku smili, se odloči zločinca izpustiti na svobodo. Animirani film je nastal po literarni predlogi Jurgisa Savickisa.

On a cold winter night the villagers are in chase of a dangerous rustler. A little boy watches everything through his home window. The thief is caught but, feeling sorry for him, the little boy decides to release the criminal. This animated film is based on a Jurgis Savickis novel.



MENSCH MASCHINE

Ivan Mirko Senjanović
Hrvaska/Croatia, 2009, miniDV, 3'



Pesem skupine Kraftwerk v glasbeni priedbi in izvedbi Frana Gracina v stop-motion glasbenem videu Ivana Mirka Senjanoviča.

An original song by Kraftwerk – arranged and played by Frano Gracin – in a stop-motion music video by Ivan Mirko Senjanović.

VZHODNOEVROPSKA IN SREDNJEVROPSKA PANORAMA

RDEČA JAHALKA / SARKANAIS JĀTNIEKS / RED RIDER

Martins Paulins (Rija Films)
Latvija/Latvia, 2009, digiBeta, 2'36"



Šaljiva zgodba o majhni deklici z napoleonskim sindromom. S svojim otroškim veseljem ne ukroti le volka, pač pa tudi svojo babico.

A humorous story about a little girl suffering from the Napoleon syndrome. Through childlike joy she not only tames the wolf, but her grandmother as well.

EASTERN AND CENTRAL EUROPEAN PANORAMA

KOMUNIKACIJA / COMMUNICATION

Darko Masnec
Slovenija/Slovenia, 2009, miniDV, 4'8"



Novi načini interakcije in komunikacije se rapidno razvijajo, informacijska puščava pa raste iz dneva v dan. A če z močjo, ki jo komunikacija ponuja, ravnamo neodgovorno, sproža usodne posledice.

New modes of interaction and communication are rapidly developing, but the information desert expands on a daily basis. The amount of power offered by communication can unleash fatal consequences when handled irresponsibly.

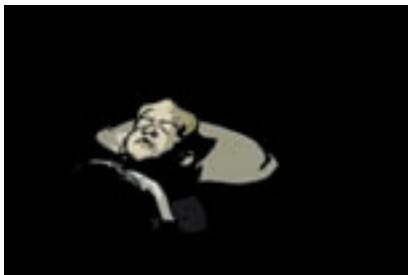


VZHODNOEVROPSKA IN SREDNJEVROPSKA PANORAMA

NOĆNA MORA / NOĆNA MORA / NIGHTMARE

Darko Kokić (UMAS Split)

Hrvatska/Croatia, 2008, digiBeta, 3'35"



To je film o posamezniku, ki se znajde pred neprebojnim zidom birokracije. Zid sestavljajo uradniki, ki stranke ne vidijo kot središča pozornosti svojega dela, pač pa kot oviro lastnim zakoreninjenim navadam in rutini. Protagonist (stranka) postane neko vrste ujetnik sistema, a ne more ugotoviti, kdaj se bo uspel rešiti iz ujetništva.

This film is about an individual confronted by the impassable wall of bureaucracy. The wall is formed by clerks who don't see a client as the focus of their work, but an obstacle to their firm habits and routines. The protagonist (client) becomes, in a way, a captive of the system, but can't figure out how long his captivity will last.

EASTERN AND CENTRAL EUROPEAN PANORAMA

NE NA NEBU NE NA ZEMLJI / ČARDAK / A BOY, A DRAGON, A WOMAN AND AN INVISIBLE WINGED FRIEND

Jelena Bešir (AFC)

Srbija/Serbia, 2009, miniDV, 11'20"



Avtorska adaptacija srbske pravljice *Čardak ne na nebu ne na zemlji*.

Zgodba o zgodbi: nekoc je živel kralj, ki je imel tri sinove in eno hčer ... Zgodba v zgodbi: pot zorenja, iskanja, prehoda skozi notranje hodnike lastne podzavesti. Zgodba za zgodbo: nadaljevanje, neskončni niz. Čardak je nekje in povsod, to so kraji, ki nas čakajo.

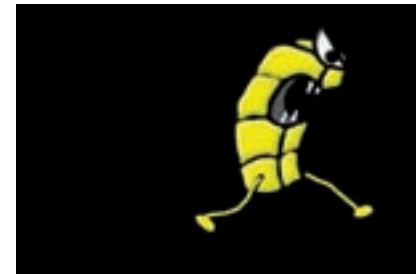
An adaptation of the Serbian fable *Čardak neither in the sky nor on Earth*.

The tale about the tale: Once upon a time there was a king...The tale inside: A path of maturing, searching, passing through the inner chambers of our subconscious. The tale behind: continuation, an infinite string. There are places that await us.

OPEKOZLAGALEC / BRICKLOADER

Miha Šubic (Caveman Pictures/Famul Stuart)

Slovenija/Slovenia, 2009, DVD, 2'7"



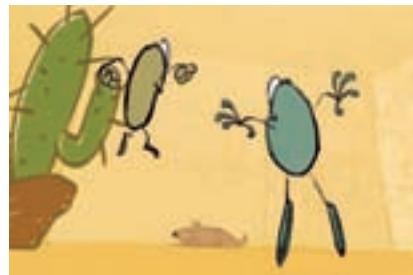
Ko ste tako zasvojeni s svojo tetris video igro, da ne morete več nehati igrati, se lahko zgodi, da kocke oživijo in vam pomagajo pri zasvojenosti.

When you become so addicted to your Tetris game that you can't stop playing anymore, the bricks might come alive and help you overcome your addiction.



ZAVOJEVALCI / THE CONQUERORS

Miroslav Mirchev (Sugarshack Animation)
Bolgarija/Bulgaria, 2009, DVD, 3'33"



Piti kri ali ne piti, vprašanja sploh ni. Samo še pogoltnost.

To flea or not to flea, there is no question. Just greed.

VZHODNOEVROPSKA IN SREDNJEVROPSKA PANORAMA

OTROŠKI_DNEVNÍK / VAIKYSTÉS DIENORAŠTIS / DIARY OF CHILDHOOD

Antanas Skučas (Filmu Štrichai)
Litva/Lithuania, 2009, Beta SP, 7'20"



Hudo poškodovana deklica v bolnišnici najde pikapolonico in jo prosi, naj odleti v nebo in jo ozdravi ... Čez nekaj časa se deklicine poškodbe zacelijo, potem pa najde mrtvo pikapolonico in se odloči, da jo bo pokopala. Doživetja zapiše v dnevnik svojega otroštva.

A seriously injured girl finds a ladybird in the hospital and asks the ladybird to fly to heaven and make her healthy...After some time the girl is healthy again; she finds a dead ladybird and decides to bury it. The girl describes all her experiences in her childhood diary.

EASTERN AND CENTRAL EUROPEAN PANORAMA

EMILY

Luka Bajt
Slovenija/Slovenia, 2009, DVcam, 3'40"



Zgodba deklice, rojene v krutem in nerazumevajočem svetu, nas spominja na umetniški potencial vsake osebe in na družbo, ki ta potencial prepozna ali zavrže.

The story of a young girl, born into a cruel world devoid of empathy, reminds us of the creative potential of each individual and of society that either acknowledges or discards it.



VZHODNOEVROPSKA IN SREDNJEVROPSKA PANORAMA

OSTALI / RESZTA ŚWIATA / THE REST OF THE WORLD

Agata Gorżądek (PWFSTViT Łódź)

Poljska/Poland, 2008, Beta SP, 6'37"



Kratki film o ljubezni. Osamljeni klov v brezimni množici išče ljubezen.

A short film about love. A lonely clown lost in a crowd is looking for his soul mate.

EASTERN AND CENTRAL EUROPEAN PANORAMA

ARIADNINA NIT / ARIADNE'S FONALA / ARIADNE'S THREAD

Attila Bertóti (Inforg Studio)

Madžarska/Hungary, 2009, Beta SP, 9'10"



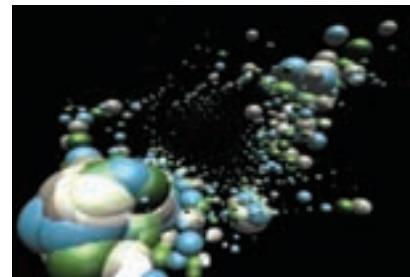
Prisotni so vsi ključni elementi starogrškega mita: labirint, Minotaver, Tezej, Ariadna in seveda nit. Tezej se nežno poslovi od svoje ljube in vstopi v labirint. Odločno išče pošast z mečem v roki in je pripravljen na boj. Medtem nič hudega sluteči Minotaver tava po blodnjaku.

The basic story of the Ancient Greek myth is given: the labyrinth, the Minotaur, Theseus, Ariadne and of course, the thread. Theseus bids a tender farewell to his beloved and steps into the maze. He searches for the monster resolutely, his sword drawn and ready to fight. In the meantime, suspecting nothing, the Minotaur roams the labyrinth.

SLEDILEC TRENDOV / TRENDFOLLOWER

Didi Bruckmayr

Avstrija/Austria, 2009, Beta SP, 3'26"



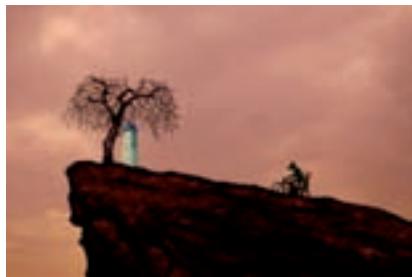
Mehurček je daleč od gospodarske krize. Šele ko v sistem začno vdirati mehurčki s skrajno drugačno ureditvijo, ko vedenja tržnih trendov ne moremo več prisiliti v ustaljene tirnice, nastopi grožnja, da se bo ravnotežje sistema porušilo. Takšna je teza *Sledilca trendov* Didi Bruckmayr – hiper-pop spota na temo trenutne gospodarske in finančne situacije.

A bubble is far from an economic crisis. Only when bubbles of extremely different order unexpectedly begin to break through, when market trend behavior can no longer be steered back into arranged paths, does a system threaten to totter out of balance. Thus suggests Didi Bruckmayr's *Trendfollower* – a sort of hyper-pop clip on the current economic and financial situation.



ZAJČEVA MOTNJA / PRZYPADEK ZAJĀCA / THE RABBIT CASE

Jakub Wroński (PWFSTViT Łódź)
Poljska/Poland, 2009, Beta SP, 10'20"



Zajec, volk in njuno prijateljstvo. To je zgodba o lepih ljudeh.

The rabbit, the wolf and their big friendship. A story about beautiful people.

VZHODNOEVROPSKA IN SREDNJEVROPSKA PANORAMA

PLOČNIK / TROTTOIR / SIDEWALK

Mathieu Epiney (Pleine Pomme)
Švica/Switzerland, 2009, 35mm, 7'7"



Stanovalci in mimoledoči v na videz mirni soseki doživijo nenavadno stresen dan.

Residents and passers-by a seemingly quiet neighbourhood experience an unusually frantic day.

EASTERN AND CENTRAL EUROPEAN PANORAMA

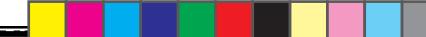
DEBI IN OGLEDALO / DEBY AND THE MIRROR

Tjaša Žurga
Slovenija/Slovenia, 2009, miniDV, 2'39"



Zgodba o Debi in njenem odsevu je metafora odnosa ženske do lastnega telesa, ki nosi pozitiven nauk: telo je treba ceniti in spoštovati, četudi ni »popolno«. Skozi jezik simbolov pripoveduje o posameznikovem iskanju ozkih vrat, ki so nam zaprta, če jih iščemo zgolj z razumom. Zato te zgodbe ni treba razumeti. Dovolj jo je občutiti.

The story of Deby and her reflection is a metaphor for a woman's attitude toward her body with a positive moral: We must cherish and respect our bodies, even if they are less than "perfect". In a language of symbols, it tells of our search for the hidden door, which remains closed if we only search with reason. This story doesn't need to be understood. It must be felt.



**EVROPSKA ŠTUDENTSKA PANORAMA
EUROPEAN STUDENT PANORAMA**





JAZ / JA / I

Ivana Jurić (ALU Zagreb)
Hrvatska/Croatia, 2008, miniDV, 3'33"



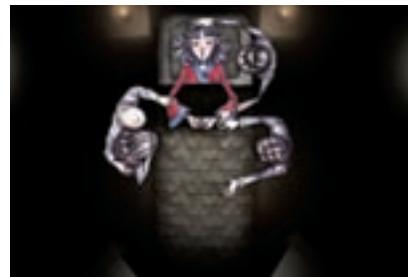
Ženska je ujeta v moškem telesu.

A woman is trapped in a man's body.

EVROPSKA ŠTUDENTSKA PANORAMA

1000 ŽERJAVOV ZA MIR / 1000 CRANES FOR PEACE

Anja Tolar (RCDC Kent)
VB, Slovenija/UK, Slovenia, 2009, DVD, 4'



Sadako zboli za levkemijo. Bolezen je posledica sevanja atomske bombe. Po stari japonski tradiciji se ji bo izpolnila želja, če bo naredila 1000 papirnatih žerjavov. A več ko ima žerjavov, hujša postaja smrtonosna bolezen. Dokler ne postane število žerjavov nepomembno, njen boj za življenje pa simbol bojevanja za mir v atomski dobi.

Sadako is diagnosed with leukemia, a consequence of atomic radiation. According to an old Japanese tradition, if she makes 1000 paper cranes, she will be granted a wish. But the more cranes she makes the more the disease progresses. Finally, the number of cranes becomes irrelevant as her fight for life grows into a symbol of a struggle for peace in an atomic era.

EUROPEAN STUDENT PANORAMA

ERSZEBET

Robbe Vervacke (KASK Gent)
Belgija/Belgium, 2008, Beta SP, 5'20"



Privlačna ženska zapelje moškega, da bi se okopala v njegovi krvi.

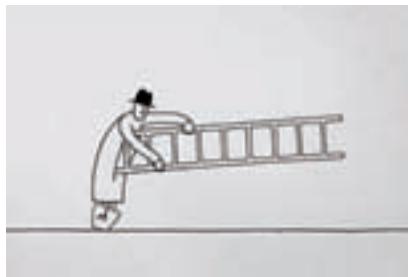
A beautiful woman seduces a man to bathe in his blood.



EVROPSKA ŠTUDENTSKA PANORAMA

CVETLIČNI LONČKI / FLOWERPOTS

Rafeal Sommerhalder (RCA London)
VB, Švica/UK, Switzerland, 2008, digiBeta, 5'



Kratki film o cvetličnih lončkih, klobukih in moči človeških navad.

A short film about flowerpots, hats and the power of human habits.

EUROPEAN STUDENT PANORAMA

UDAREC PO TIILNIKU / RABBIT PUNCH

Kristian Andrews (RCA London)
VB/UK, 2008, digiBeta, 5'34"



Tam, kjer živiva, se nič ne dogaja, zato se igrava posebne enote ...

Nothing happens where we live so we do special ops...

NOČNE SENCE / NACHTSCHATTEN / NIGHTSCAPE

Eike Mosler (KHM Köln)
Nemčija/Germany, 2009, digiBeta, 4'16"



Otok ponoči kolesari skozi temičen gozd. Drveč avto ga nenadoma izrine s poti in kolesar se znajde med drevesi. V gozdu pa odkrije žareče bitje, ki se je zapletlo v grm. Ko ga reši iz grma, se začne odvijati prav skrivnostna dogodivščina.

A child cycles through a dark forest at night. Suddenly it gets thrown off the road and into the woods by an aggressive car. In the woods the child finds a strange glowing creature that is tangled up in a bush. After it untangles the creature, a mysterious adventure begins.



ŽABE / RANAS / FROGS

Célia Sacido-Martin (La Poudrière)
Francija/France, 2008, Beta SP, 4'56"



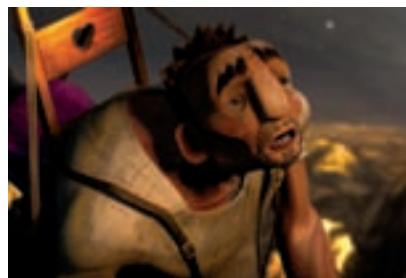
Žabci ne morejo prečkati nevarne ceste, da bi se pridružili žabam, ki jih čakajo na drugi strani. Tujec jim priskoči na pomoč.

The frogs are unable to cross a dangerous road to join the female frogs waiting for them on the other side. A stranger comes to help them.

EVROPSKA ŠTUDENTSKA PANORAMA

URS

Moritz Mayerhofer (Filmakademie Baden-Würtenberg)
Nemčija/Germany, 2009, digiBeta, 9'30"



Vasica je mračna in zapeščena. Urs je dolga leta skrbel za svojo ostarelo mater, zdaj pa se hoče iz vasice preseliti na sončni gorski vrh. A njegova mama bi raje ostala doma ...

A dark and deserted village. For many years Urs has been looking after his aging mother. But now he decides to leave for the sunny mountain tops, while his mother wants to stay...

EUROPEAN STUDENT PANORAMA

CIRKUS MILOVAN / MILOVAN CIRCUS

Gerlando Infuso (La Cambre)
Belgija/Belgium, 2008, Beta SP, 8'54"



Iakov, nekdanja zvezda cirkusa Milovan, je danes le ubog pantomimik. Medtem ko si nanaša ličila, se spominja svetlih dni svoje slavne preteklosti.

Once the star of the Milovan Circus and now a mere mime, Iakov recalls his glorious past as he puts on his stage make-up.



EVROPSKA ŠTUDENTSKA PANORAMA

PISARNIŠKI HRUP / OFFICE NOISE

Mads Johansen, Torben Søttrup, Karsten Madsen, Lærke Enemark (The Animation Workshop) Danska/Denmark, 2008, Beta SP, 3'45"



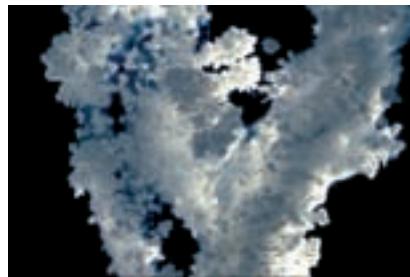
Pisarniški hrup je kratka računalniška animacija o dveh zelo različnih sodelavcih za sosednjima mizama in o napetosti, ki bliskovito narašča, ker redoljubnega petelina zoprne navade nerodnega slona vse bolj spravljajo ob živce.

Office Noise is a CGI animated short film about two very different cubicle neighbours, and the tense situation that builds up as the tidy rooster gets increasingly frustrated from being exposed to the irritating everyday habits of his clumsy elephant colleague.

EUROPEAN STUDENT PANORAMA

PLANET A

Momoko Seto (Le Fresnoy, Studio National des Arts Contemporains) Francija/France, 2008, Beta SP, 7'40"



Svet je postal izsušen planet. Za brezmejno širjenje puščave je krivo izkoriščevalsko pridelovanje bombaža. Velike površine suhih tal prekriva slana puščava, v kateri nastajajo čudna solna drevesa. Ta pojav je le del hujše ekološke katastrofe, izsuševanja Aralskega jezera. In za vse je kriv človek ...

The world has become a vast dried out planet, where the growing of cotton, over-exploited for economical reasons, is the main cause of desertification. A saline desert covers acres of dried out land where strange salt trees appear. This phenomenon echoes an even greater ecological disaster, the desertification of the Aral Sea. And man is always responsible...

PORKANOGAVICA / FOR SOCK'S SAKE

Carlo Vogele (Gobelins, L'École de l'image) Francija/France, 2008, Beta SP, 4'47"



Nogavica pobegne z vrvi za sušenje perila in gre žurat ...

A sock escapes from the clothes line to go clubbing...





69 LET LJUBEZNI / 69 AASTAT ARMASTUST / 69 YEARS OF LOVE

Jaagup Metsalu (Estonian Academy of Arts)
Estonija/Estonia, 2008, Beta SP, 8'30"



Dva starejša para vsak dan popestrita svoje dolgočasno življenje s pomočjo pretvez in prevar, dokler rutine laži ne pretrga slepa usoda.

Two old couples make their dull lives interesting through cheating and deception until the routine of lies is broken by blind fate.

EVROPSKA ŠTUDENTSKA PANORAMA

SKOMIG / SHRUG

Alina Constantin (Volda University College/ESAAT)
Norveška, Francija/Norway, France, 2009, Beta SP, 6'50"



Skomigi, čudna izolirana bitja, živijo na otoku, okoli katerega voda ves čas narašča. To je njihova zgodba in zgodbu o tem, kako so se prilagodili na nenehne podnebne spremembe.

The Shrugs are strange isolated beings living on an island around which the water rises continually. This is their story, and how they have adapted to a constantly changing environment.

EUROPEAN STUDENT PANORAMA

OD ZNOTRAJ NAVZVEN / WYWIAS / INSIDE OUT

Andrzej Jobczyk (PWSFTViT Łódź)
Poljska/Poland, 2008, Beta SP, 5'35"



Kratkometražec o realnosti sveta, ki je obrnjen od znotraj navzven. Film sta navdihnili večdimenzionalna in hiperbolična geometrija.

A short film about the reality of a world turned inside out. The film was inspired by the geometry of multidimensional math and hyperbolic geometry.



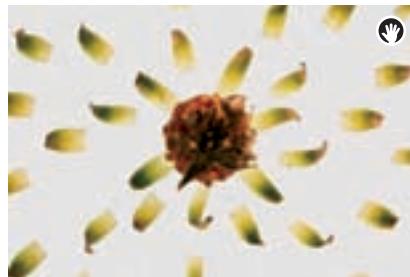
EVROPSKA ŠTUDENTSKA PANORAMA

EUROPEAN STUDENT PANORAMA

GURMANSKE NOROSTI / FOUDING OR NOT FOUDING

Youlia Rainous (ENSAD)

Francija/France, 2008, Beta SP, 5'



Slastna in eksperimentalna kulinarična animacija.
Film raziskuje možnosti kombiniranja različnih
sestavin, barv, oblik in tekstur, igralcem pa je
omogočena svobodna igra s filmskim ritmom.

This is a delightful and experimental culinary animation. The film explores various combinations of ingredients, colours, shapes and textures and the casting gives its actors room to play with the film's rhythm.





SVETOVNI JAGODNI IZBOR
BEST OF THE REST



SVETOVNI JAGODNI IZBOR I

**RUMENA OVOJNICA / L'ENVELOPPE JAUNE
/ THE YELLOW ENVELOPE**

Delphine Hermans (Camera-etc)
Belgija/Belgium, 2008, 35mm, 9'



Anna živi sama s svojim psom. Nekega dne v nabiralniku med reklamami najde rumeno ovojnico s pismom, ki ji svetuje, naj idealnega moškega naroči kar iz kataloga ...

Anna lives alone with her dog. One day, among the advertisements, she receives a big yellow envelope with a letter inside, suggesting her to order her ideal man by catalogue...

BEST OF THE REST I

NAROBE / BACKWARDS

Aaron Hughes
ZDA/USA, 2009, digiBeta, 4'33"



Ljubezenska zgodba, ki je tako narobe, da jo je treba povedati od zadaj.

A love story so backwards, it has to be told in reverse.

KOPALKA / THE BATHER

George Griffin
ZDA/USA, 2008, 35mm, 3'10"



Vidimo žensko, ki se prha za prosojno zaveso. Pogled nam počasi prekrivajo podobe iz animiranega *flipbooka*: zaporedje risb plešče ženske. Medtem ko igra čembala prekinja naravne zvoke okolja, se plesalka osvobodi iz listov papirja in prosti poplesuje v preobilici erotičnih gibov.

A woman is observed showering behind a translucent curtain. Gradually the view is obscured by a superimposed flipbook: a sequence of drawings of a dancing woman. As a harpsichord prelude interrupts the environment of natural sounds, the dancer is freed from the pages and cavorts in a multiplicity of erotic gestures.



**RILČKOVE DODATNE SPOSOBNOSTI
/ DOPOLNITEL'NYE VOZMOZHNOSTI
PYATACHKA / THE ADDITIONAL
CAPABILITIES OF THE SNOUT**

Ivan Maximov (Fund of Social Cultural Programmes
»Goubernija«), Rusija/Russia, 2008, Beta SP, 5'15"



Majhen pujsek z velikim nosom, ki se imenuje Pyatachok ali Rilček.

A small pig with a long nose called Pyatachok or Little Snout.

SVETOVNI JAGODNI IZBOR I

**KRIČALA SEM PROTIV ŽIVLJENJU. ALI
ZANJ. / JE CRAIS CONTRE LA VIE. OU
POUR ELLE / I WAS CRYING OUT AT
LIFE. OR FOR IT**

Vergine Keaton (25 Films)
Francija/France, 2008, 35mm, 9'10"



Jeleni se postavijo po robu krdelu psov, ki jih lovijo po gozdu. Med nenavadnim lovom prihajajo na plano čisto nove pokrajine.

In the forest, the stags turn against the pack of dogs that has been chasing them. From this strange chase new landscapes surge from the ground.

BEST OF THE REST I

POPOLDAN / AFTERNOON

Ji-ye Ko (Kaywoon School of Art and Design)
Južna Koreja/South Korea, 2008, digiBeta, 6'25"



Mirno, sončno popoldne, a v zraku je čutiti nekaj nenavadnega.

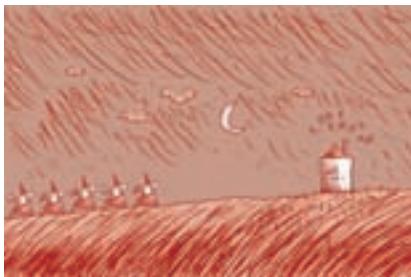
A peaceful, sunny afternoon, but there is something special in the wind.



SVETOVNI JAGODNI IZBOR I

SEDEM BRATOV / THE 7 BROTHERS

Paul & Kaj Driessen (Cinéfil filmproduktie B.V.)
Nizozemska/The Netherlands, 2008, 35mm,
12'22"



Sedem bratov Grimm (ko smo mislili, da sta bila dva, smo živelj v zmoti) išče navdih za svoje pravljice. A nove zgodbe, ki jih pišejo (v igranem filmu), se (v animaciji) končajo drugače, kot smo bili vajeni.

The seven Grimm brothers (mistakenly we always assumed there were only two) are looking for inspiration for their fairy tales. But the new stories they are writing (in live action) end (in animation) differently from the tales we know.

BEST OF THE REST I

BORIS

Daniel Lundquist
ZDA/USA, 2008, digiBeta, 3'30"



Boris za rojstni dan dobi boben. Svoj boben ima tako rad, da neprestano tolča po njem in s tem spravlja ob živce vso vas. Vaščani poskusijo vse mogoče, da bi ga utišali, in fantu celo odrežejo roke. Ampak Borisu se še vedno posreči igrati na bobenu.

Boris got a drum for his birthday. He loved the drum so much, he played it constantly, annoying the entire village. The villagers try everything they can to stop the drumming, even cut of Boris's arms. However, Boris still finds a way to play.

GOSPODAR DALJINCA / THE CONTROL MASTER

Run Wrase (A Sclah Films Production for Veer)
VB/UK, 2008, digiBeta, 6'45"



V mirnem mestecu Halftone City se skravnostna junakinja in njen drzni zaveznik spopadeta z najnevarnejšo grožnjo ... Film je nastal po naročilu Kanadske agencije za vizualne elemente veer v sklopu promocije njene zbirke del Charlesa S. Andersona in je narejen izključno z uporabo vizualnih virov iz tega bogatega arhiva.

In peaceful Halftone City, a mysterious heroine and a brave ally face the ultimate threat.... Commissioned by Veer, the Canadian visual elements agency, to promote their Charles S. Anderson collection, the film is animated using only images from this vast archive as source material.



GOSPOD COK / MONSIEUR COK / MISTER COK

Franck Dion (PAPY3D)
Francija/France, 2008, 35mm, 9'45"



Gospod Cok je lastnik velike tovarne za izdelavo bomb. Da bi povečal njeno učinkovitost in dobiček, se odloči delavce zamenjati z vrhunskimi roboti. Delavci nemočno opazujejo garanje robotov, a eden od njih se ne bo kar tako spriznjil s tem, da so ga vrgli na cesto ...

Mister Cok is the owner of a large bomb factory. Looking for efficiency and profit, he decides to replace his workers by sophisticated robots. The former stare helplessly at the toil of the robotic labourers. But one of the workers does not accept being discarded so easily...

SVETOVNI JAGODNI IZBOR I

SUŽNJI / SLAVAR / SLAVES

Hanna Heilborn, David Aronowitsch (Story AB)
Švedska/Sweden, 2008, 35mm, 15'



»Ugrabili so nas, mamo, očeta in naju s sestrico. Starša so ubili, naju pa ločili. Star sem bil pet let,« priповедuje Abuk. »Živel sem pri ugrabitelju in skrbel za njegove koze.« *Sužnji* so film o Abuku (9) in Machieku (15). Kot tisoče drugih otrok v Sudanu so ju ugrabili pripadniki državno sponzorirane milice, ki otroke uporablja za sužnje.

“We were abducted, my mother, father, sister and me. Then they killed my parents and separated me from my sister. I was five,” tells Abuk, “I stayed with one of the men who kidnapped us and took care of his goats.” *Slaves* is about Abuk (9) and Machiek (15). Like thousands of others they were taken by government sponsored militia in Sudan and used as slaves.

BEST OF THE REST I



SVETOVNI JAGODNI IZBOR II

ORGESTICULANISMUS

Mathieu Labaye (Camera-etc)
Belgija/Belgium, 2008, 35mm, 9'29"



Film prinaša pomembno sporočilo o izključenosti zaradi telesnega hendikepa. Slednjemu se pokloni, saj prepozna idejo notranjega prostora in moči, ki omogočata telesno ovirani osebi, da se povzgne nad povprečje. Ponavljajoči se gibi in zvočna podoba ustvarijo težko, a pozitivno vzdušje.

The film delivers an important message about exclusion due to disability. It celebrates disability by recognizing the concept of inner space and strength that allow physically challenged people to rise above normality. The use of repetitive moves with the sound design creates an uncomfortable, yet positive atmosphere.

BEST OF THE REST II

ŽIVALSKI PLES / ANIMAL DANCE

Ryo Okawara
Japonska/Japan, 2009, miniDV, 5'10"



Dinamična živalska animacija!

Dynamic creatures animation!

GOZDNE SANJE / DRÖMMAR FRÅN SKOGEN

/ DREAMS FROM THE WOODS
Johannes Nyholm (Joclo)
Švedska/Sweden, 2009, 35mm, 8'30"



Film senčnih lutk z Deklico, Ptico in Smrtjo v glavnih vlogah govori o ljubezni in bolečini.

A shadow play about love and sorrow featuring the Girl, the Bird and Death.



UOKVIRJANJE / BILDFENSTER - FENSTERBILDER / FRAMING

Bert Gottschalk
Nemčija/Germany, 2007, 35mm, 6'



Posemne sličice 8-milimetrskega filma kot okna v fasadah mestnih stavb. Če pogledamo eno samo sličico, je tako, kot bi gledali skozi okno neke hiše. V obeh primerih vidimo le izrez nekega dogajanja, ki je bolj ali manj naključno uokvirjeno ter postavljeno v novo okolje.

The single frames of 8mm film are compared with windows in building-facades of a city. Looking at a single picture of a film is like looking through a window of a house facade. In both cases one can see only an extract of a happening more or less randomly framed and set into a new environment.

SVETOVNI JAGODNI IZBOR II

MINUTNA MUHA / ONE MINUTE FLY

Michael Reichert
Nemčija/Germany, 2008, Beta SP, 3'57"



Čeprav traja le eno minuto, je življenje majhnega protagonista presunljivo polno doživetij.

Although lasting just one minute the main little character has a stunningly fulfilling life.

BEST OF THE REST II

MAVER / O'MORO / THE MOOR

Christophe Calissoni, Eva Offrédo (Je Suis Bien Content)
Francija/France, 2009, 35mm, 12'



Neapelj konec petdesetih let. Karabinjer, molčec orjak, ki se ga drži vzdevek O'Moro – Maver –, ima za nalogu arretirati vse mestne zločince. Ko nekega jutra v pristanišču sreča ciganko, se mu življenje popolnoma spremeni.

Naples at the end of the 1950s. The carabinier, a taciturn giant that his senior officer calls O'Moro – the Moor – is charged with arresting the scum of the city. One morning a meeting with a gypsy at the port changes his life.



SVETOVNI JAGODNI IZBOR II

ASTRONOMOVE SANJE / THE ASTRONOMER'S DREAM

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



Ko lačni zvezdoslovec zaspi med reševanjem znanstvene uganke, spozna, da se rešitev ne skriva v vesolju, ampak v bizarni prehranjevalni verigi njegovega nezavednega.

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

BEST OF THE REST II

JAZ(Z) / JAZZED

Anton Setola (NIAF/Lumière/Les Films du Nord)
Nizozemska, Francija, Belgija/The Netherlands,
France, Belgium, 2008, Beta SP, 6'50"



Tavajoči protagonist se na nočnih potehanjih sooča s svojimi koreninami. Zbuja se s hudim mačkom in nejasno samopodobo. S tem ko film Jacka prisili, da sprosti svoja najbolje varovana, najgloblja ter nezaznavačna čustva, popelje gledalca na introspektivno potopotovanje.

An aimless character is confronted by his roots during his nights out on the town. It leaves him with a hell of a hangover, and a doubtful self image. *Jazzed* takes the audience on an introspective journey by pushing the hero, Jack, to release his most mysterious, profound and imperceptible emotions.

RECI ŽE KAJ / PLEASE SAY SOMETHING

David O'Reilly (David O'Reilly Animation)
Nemčija, Irsko/Germany, Ireland, 2009, digiBeta,
10'



Težaven odnos med Mačko in Mišjo, postavljen v daljno prihodnost.

A troubled relationship between a Cat and Mouse set in the distant Future.



POHOTNEŽ / HORN DOG

Bill Plympton (Bill Plympton Studio)
ZDA/USA, 2009, 35mm, 4'30"



V četrtem delu odmevne »pasje« serije, ki je Plymptonu prinesla tudi nominacijo za oskarja, spremljamo nove nezgode korajžnega štirinožca. Tokrat se ubada s predebelim psom, ki napada ostrige, in neutrudnim violinškim lokom z morilskim nagonom, da bi si prorobil naklonjenost svoje izbranke.

Horn Dog is the fourth film in the famed Oscar nominated "dog" series. Here are more misadventures from our plucky canine, as he fends off an obese dog, attacking oysters, and a wayward killer violin bow, while trying to win the love of his heart's desire.

SVETOVNI JAGODNI IZBOR II

RAZVOJ ČRNEGA PSA / THE BLACK DOG PROGRESS

Stephen Irwin (Animate Projects)
VB/UK, 2008, DVD, 3'14"



Žalostna zgoda Črnega psa se razvije skozi serijo *flipbookov*. Medtem ko se niza vedno več eliptičnih prizorov in se zgoda razvija naprej, postaja dogajanje vse bolj kompleksno.

The sad story of the Black Dog is told with a series of flipbooks. The scene grows denser as looped scenes accumulate and the narrative develops.

BEST OF THE REST II

INUKSHUK

Camillelvis Théry (SIP Animation)
Francija/France, 2008, 35mm, 8'45"



Mali Inuk in nagajivi medved na vetrovnem ledu zadnjega polarnega dne opazujeta, kako se njun beli svet spreminja v ogromen ocean teme.

On the last polar day, up on the howling ice, a little Inuk man and a mischievous bear see their white world metamorphosed into a huge whale ocean of darkness.



SVETOVNI JAGODNI IZBOR II

ZMEŠNJAVA / JAM

Mirai Mizue

Japonska/Japan, 2009, Beta SP, 2'45"



Ko naraščata število zvokov in število bitij, se svet slej ko prej spremeni v kaos. Svet živih bitij, ki se bliskovito množijo ...

When the number of sounds increases, and the number of creatures increases, the world becomes confusing before long. The world of living things that increase rapidly...

BEST OF THE REST II

KAKRŠNA MATI, TAKŠNA HČI / DOKHKA-MATERI / LIKE MOTHER, LIKE DAUGHTER

Alexandra Lukina (VGIK Moscow)

Rusija/Russia, 2008, Beta SP, 7'



O ljubezni in strahu.

About love and fear.

WESTERN ŠPAGETI / WESTERN SPAGHETTI

PES (eatPES)

ZDA/USA, 2008, DVD, 1'45"



Inovativen način priprave testenin ...

A novel way of preparing pasta...



**ŽIRIJA SE PREDSTAVLJA
JURY PROGRAMME**



RAZSTAVA MATTIJA HAGELBERGA

KALEJ DOS KOPSKE Slike REALNOSTI

Matti Hagelberg (1964) je res vsestranska oseba: znan je kot stripovski umetnik, a tudi druge oblike ustvarjanja vizualnih podob mu niso nič tujega. Poleg oblikovanja plakatov in ilustracij se je ukvarjal s sitotiskom in animacijo kot član umetniške skupine francoške *art brut* tradicije Le Dernier Cri.

Napisal je libretto za opero *Mojstri pevci z Marsa* (*Marsin mestarilaulajat*), narejeno po predlogah njegovih stripov, a tudi to je bil le del znotraj celote njegovega umetniškega opusa in ne samostojno delo. Vse, kar naredi, je original s Hagelbergovim pečatom.

Včina njegovega dela pa res spada v okvir stripovske umetnosti. Avtor ustvarja lahko prepoznavne, izrazito grafične podobe v tehniki praskanke s črno podlago in nožem.

Njegove zgodbe so navadno kratki utrinki, polni presenečljivih kombinacij in domiselnih situacij. Vse pa se tematsko povezujejo v ustvarjanju neke nove, vzporedne realnosti. Večino Hagelbergovih del zaznamuje občutek izločenosti, pogled od zunaj in avtorjev specifičen humor. V enem njegovih albumov na le nekaj straneh srečamo arhitekta Alvarja Aaltoja in Alberta Speera ter Walta Disneyja in njegov lik Porky Pig, v številnih njegovih stripih pa se pojavi tudi bog in umetnik sam. Hagelbergova dela razkrivajo skoraj enciklopedično zanimanje za svet, medtem ko je njihova forma kompaktna in nadzorovana. Kako zanimiva kombinacija.

V mednarodnem pogledu je Matti Hagelberg eden najbolj objavljenih finskih stripovskih umetnikov. Številni albumi so izšli v francoškem in finskem jeziku, kratke zgodbe pa še v mnogih drugih. Na Švedskem je njegov *Holmenkollen* (2000) prejel nagrado Urhunden za najboljši prevedeni stripovski album.

MATTI HAGELBERG EXHIBITION

KALEIDOSCOPIC PICTURES OF REALITY

Matti Hagelberg (born in 1964) is a truly many-sided man: he is known as a comics artist but other forms of image creating are not unfamiliar to him either. Besides making illustrations and posters he has participated in the French Art Brut type artist group Le Dernier Cri by doing silkscreens and animation.

He has written a libretto for the opera *Master Singers from Mars* (*Marsin mestarilaulajat*), which was based on his comics. In Hagelberg's mind, that too was just one part in the whole of his artistic work, not a case of its own. Whatever he does, is genuine Hagelberg.

However, a majority of Matti Hagelberg's works fall inside the description comic art. He does easily identifiable, strongly graphic pictures that he scratches out of black scrape board with a knife.

Hagelberg's stories are usually short slices, full of surprising combinations and imaginative situations. They are, however, all thematically bound together in creating a new parallel reality. Most of his works involve a kind of sense of being on the outside and rely on distinctive humor. One of his series with just a few pages features the architects Alvar Aalto and Albert Speer as well as Walt Disney and Porky Pig. Many of his works also portray God and the artist himself. Hagelberg's works reflect his nearly encyclopedian interest in the world, but are at the same time compact and controlled in form. It is a striking combination.

Internationally, Matti Hagelberg is one of the most widely published Finnish comic artists. Several of his albums have been published in French and Swedish, short stories in several other languages. In Sweden, his album *Holmenkollen* (2000)



RAZSTAVA MATTIJA
HAGELBERGA
MATTI HAGELBERG
EXHIBITION
7.-13. 12. KINODVOR

69



RAZSTAVA MATTIJA HAGELBERGA

Hagelbergov *Kekkonen* (2004) je resnična mojstrovina, ki življenje bivšega finskega predsednika Urha Kekkonena (1900–86) ilustrira s pomočjo vseh legendarnih likov, od Jezusa do Elvisa.

»Ne zdi se mi, da strogo ločujemo med visoko umetnostjo, kot sta glasba in slikarstvo, ter popularno kulturo,« je Hagelberg ocenil kulturno vzdušje na Finskem, ko sem ga nekaj let nazaj intervjuval. »Sam se nimam za stripovskega umetnika. Preprosto počnem to, kar delam. Seveda se ne sramujem, da sem stripovski umetnik, ampak če bi zdaj razstavili moje slike, se tudi ne bi imel za slikarja.«

Trenutno pripravlja svoj novi veliki album, v katerem bo zopet zbral vrsto kratkih zgodb. »Če lahko nekaj izrazimo v strnjeni obliki, je to vredno narediti,« Hagelberg jedrnato povzame svojo ljubezen do kratke forme. Stripovska umetnost je izvrsten medij za pripovedovanje kratkih, kompaktnih zgodb, saj njeno vsebino sporocajo tako slike kot besede.

»Življenja ne razumem kot ene velike kepe; je bolj razršeno, opazujemo ga lahko iz različnih zornih kotov. Resničnost je stvar številnih resnic in pogledov, in moj pogled nanjo je kaleidoskopski.«

Heikki Jokinen

Umetniški kritik, deluječ v Helsinki

MATTI HAGELBERG EXHIBITION

was awarded the Urhunden Prize for best translated comic album.

Hagelberg's *Kekkonen* (2004) is a real chef-d'œuvre, a masterpiece melting together all the legends from Jesus to Elvis into the life of former president of Finland, Urho Kekkonen (1900–86).

“I don't believe that we make a clear distinction between high culture, such as painting or music, and popular culture,” Hagelberg assessed the cultural atmosphere in Finland some years ago when I interviewed him. “I don't perceive myself as a comic artist, I just do what I do. Of course I'm not ashamed of being a comic artist, but if I held an exhibition of my paintings, I wouldn't perceive myself as a painter, either.”

Presently Hagelberg is working on a new major album, collecting again several short stories together. “If something can be said in a compact form, it's worth doing,” Hagelberg summarizes his desire for short stories. Comic art is an excellent medium for compact story-telling as its content is conveyed by both images and words.

“I don't see life as a single, solid lump but regard it as more dispersed, viewable from a variety of perspectives. There are several truths and perspectives to reality; my perception of it is kaleidoscopic.”

Heikki Jokinen

An art critic based in Helsinki, Finland.



RETROSPETKIVA KATARIINE LILLQVIST

RETROSPETKIVA KATARIINE LILLQVIST

Montažerka, scenaristka, producentka in režiserka Katariina Lillqvist je verjetno mednarodno najbolj znana finska animatorka. Njeni filmi so bili velikokrat nagrajeni, novembra 2006 pa je kot filmska ustvarjalka za svoje delo prejela najprestižnejše finsko nacionalno priznanje.

Dramaturgije in režije se je vedno lotevala na precej netradicionalen način, s katerim je nekaj svojih, predvsem moških, študijskih kolegov celo prestrašila. Tako nenavadno se jim je zdelo, da bi nekdo pisal zgodbе o samostojni, močni in celo anarhistični protagonistki, kakršno srečamo v filmu *Dekle in vojak* (*Tyttö ja Sotamies*).

Vendar pa so avtoričini filmi povečini globoko pacifistični. Takšen je na primer *Podeželski zdravnik* (*Maalaislääkäri*), adaptacija Kafkove kratke zgodbе skozi priopovedi in spomine sarajevskih beguncov.

Njeni animirani kratkometražci so: *Marie* (1991), triologija filmov po motivih Kafke: *Jezdec na vedru* (*Hii lisangolla ratsastaja*, 1992); *Štoklja v kamrici* (*Kamaraihakara*, 1993) in *Podeželski zdravnik* (1996), *Dekle in vojak* (1995), *Sv. Ksenija iz Sankt Peterburga* (*Ksenia Pietarilainen*, 1999), serija *Zgodbe z neskončnih poti* (*Mire Bala Kale Hin*, 2001 – 2003) in *Daleč od Urala* (*Uralin perhonen*, 2007).

Ustvarila je tudi številne radijske dokumentarne in igrane oddaje ter dokumentarne filme *Boben grmenja* (*Ukkosruppu*), *Spoštovani g. Tarzan* (*Arvoisa herra Tarzan*), *Perumos gre naprej* (*Perumos jatkaa matkaa*) in *Ta dežela ni moja* (*Eihän tämä maa minun omani ollut*).

Leta 2005 je pri finski založbi ATEENA izšla tudi prva knjiga Katariine Lillqvist z naslovom *Spoštovani g. Tarzan*.

KATARIINA LILLQVIST RESTROSPECTIVE

KATARIINA LILLQVIST RESTROSPECTIVE

Film editor, scriptwriter, producer and director Katariina Lillqvist is probably the best internationally known Finnish animation artist. Her films have won several international awards, while in November 2006 she received the highly acclaimed Finnish National Arts Award for her career as a filmmaker.

Katariina has been doing her dramaturgy and direction work in very untraditional ways. Some of her colleagues, mostly male, were even scared. It seemed so unusual to write a story about a female protagonist who was independent, powerfull and even anarchist such as we find in the film *The Maiden and the Soldier* (*Tyttö ja Sotamies*).

But over all, most of Katariina's films are truly pacifistic, like *The Country Doctor* (*Maalaislääkäri*), based on the stories and memories of the Sarajevo refugees and then dramatised into the storyline of Franz Kafka.

Her animated shorts include: *Marie* (1991), the Kafka Trilogy: *Rider on the Bucket* (*Hii lisangolla ratsastaja*, 1992); *The Chamberstork* (*Kamaraihakara*, 1993), and *The Country Doctor* (1996), *The Maiden and the Soldier* (1995), *Ksenia of St Petersburg* (*Ksenia Pietarilainen*, 1999), the series *Tales from the Endless Roads* (*Mire Bala Kale Hin*, 2001 – 2003), and *Far Away from Ural* (*Uralin perhonen*, 2007).

In addition to these she has directed many radio features and documentaries, as well as documentary films *Thunderdrum* (*Ukkosruppu*), *Dear Mr. Tarzan* (*Arvoisa herra Tarzan*), *Perumos Goes On* (*Perumos jatkaa matkaa*), and *This Land Was Not My Land* (*Eihän tämä maa minun omani ollut*).

In 2005 Katariina also wrote her first book *Dear Mr. Tarzan*, published by ATEENA in Finland.



RETROSPETKIVA
KATARIINE
LILLQVIST
KATARIINA
LILLQVIST
RESTROSPECTIVE



JEZDEC NA VEDRU / HIILISANGOLLA RATSASTAJA / RIDER ON THE BUCKET
Katarina Lillqvist (Camera Caglistro)
Finska/Finland, 1992, 35mm, 8'



Jezdec na vedru je prvi film kafkove triologije Katarine Lillqvist in skupine animatorjev iz Studia Jiříja Trnke. Zgodba se odvija v Pragi leta 1917, kjer obubožani glasbenik moleduje bogatega trgovca za nekaj oglja.

Rider on the Bucket is the first film of the Kafka trilogy made by Katarina Lillqvist and the group of Studio Jiří Trnka. The story takes place in Prague around 1917 where a poor musician is begging a wealthy merchant for coals.

RETROSPEKТИVA KATARINE LILLQVIST

ŠTORKLJA V KAMRICI / KAMARIHAIKARA / THE CHAMBERSTORK
Katarina Lillqvist (Camera Caglistro)
Finska/Finland, 1993, 35mm, 9'



Drugi del kafkove triologije. Ko pada mrak, se razcapani prodajalec rabljenih knjig vrne v svoje domovanje, strojnicu dvigala, kjer odkrije brneče jajce. Izvali se štorklja. Ta fantastična lutkovna zgodba s sijajno animacijo in ritmom dokazuje, da je tudi Kafka lahko očarljiv!

The second part of the Kafka trilogy. As the night falls, a shabby old man selling second hand books returns home, the machine room of a lift, where he discovers a giant humming egg. A chamber stork is hatched. This fantastic doll story, featuring brilliant animation and rhythm, shows that even Kafka can be charming!

KATARINA LILLQVIST RETROSPECTIVE

DEKLE IN VOJAK / TYTTÖ JA SOTAMIES / THE MAIDEN AND THE SOLDIER
Katarina Lillqvist (Kinotuotanto Oy/Studio Jiří Trnka)
Finska, Češka/Finland, Czech Republic, 1995, 35mm, 9'



Presulinjiva poetična pripoved po motivu stare ljudske balade o dekletu, ki v viharju vojne išče svojega zaročenca. Ljubega najde v vojaški bolnišnici, kjer se Smrt že pripravlja na svojo mračno nalogu. Lutkovno animacijo je navdihnila pesem *Legenda o mrtvem vojaku* Bertola Brechta.

A strikingly realized poetic tale, based on an old folk ballad of a maiden who sets out to search for her lost fiancé in the turmoils of war. The beloved is found in a stationary hospital where the Grim Reaper is preparing for his gloomy task. The puppet animation was inspired by the poem *The Legend of the Dead Soldier* by Bertolt Brecht.



RETROSPETKIVA KATARIINE LILLQVIST

**PODEŽELSKI ZDRAVNIK /
MAALAISSLÄÄKÄRI / THE COUNTRY
DOCTOR**

Katariina Lillqvist (Kinotuotanto Oy)
Finska/Finland, 1996, 35mm, 15'



Zadnji del kafkove triologije, posnet po eni od avtorjevih najbolj mračnih zgodb, je presunljiva fantastična zgodbva o ljudeh v primežu vojne. Pričoveda, začinjena z grotesknimi detajli, in hipnotično tesnobno vzdružje spominjajo na nočno moro, za to pa se skrivajo podobe resničnih grozot evropske preteklosti.

The last part of Lillqvist's Kafka trilogy, based on one of Kafka's most nightmarish stories, is a deeply touching surreal tale of people distressed by war. The narrative spiced with grotesque details, and the hypnotically oppressive atmosphere resemble a nightmare, but images of real European terrors are lurking in the background.

KATARIINA LILLQVIST RESTROSPECTIVE

**SV. KSENIJA IZ SANKT PETERBURGA /
KSENNIA PIETARILAINEN / KSENNIA, THE
SAINT OF ST. PETERSBURG**

Katariina Lillqvist (Kinoproduction Ltd)
Finska/Finland, 1999, 35mm, 28'



Lutkovna animacija o Sankt Peterburgu v osemnajstem stoletju pripoveduje zgodbvo o Sv. Kseniji, njenem aristokratskem življenju in smrti v globinah reke Neve. Legenda o svetnici ubogih in revnih je tam še danes živa. Film je bil finski zmagovalec na Festivalu kratkega filma Tampere.

A puppet animation of the 18th century St. Petersburg telling the story of St. Ksenia Grogorjevna Petrovna, her life from the glory of the palaces to the bottom of the river Neva. The legend of St. Ksenia still lives in St. Petersburg, where she is seen as a saint of poor people. Winner of the national competition at the Tampere Short Film Festival.

**PROLOG: ZGODBE Z NESKONČNIH POTI /
TARINOITA MATKAN TAKAA / PROLOGUE:
TALES FROM THE ENDLESS ROADS**

Katariina Lillqvist (Camera Cagliostro)
Finska/Finland, 2002, 35mm, 8'



Zgodbe z neskončnih poti so animirana lutkovna serija z motivi starodavnih romskih legend in pravljic. V prvem delu spremljamo potujočo romsko družino. Ker je mala Maruška utrujena, ji začne babica pripovedovati pravljico. Prijazen babičin glas nas pospremi na njihovi poti od Indije do daljnega severa.

Tales from the Endless Roads is a puppet animation series based on ancient Romany legends and fairytales. The first episode begins with a Romany family who are on the road. Maruska is tired so grandmother starts to tell her a fairytale. With the kind voice of the grandmother, we will follow their journey from India to the far away North.



RETROSPективА KATARIИNE LILLQVIST

KATARIИNA LILLQVIST RETROSPECTIVE

**ZGODBE Z NESKONČNIH POTI: ROMSKO
OGLEDALO / MIRE BALA KALE HIN:
ROMANIEN PEILL / TALES FROM THE
ENDLESS ROADS: THE ROMANY MIRROR**

Katariina Lillqvist (Camera Cagliostro)
Finska/Finland, 2001, 35mm, 9'



Družina romskih glasbenikov prispe h kraljevemu gradu, stražarji pa jih ne spustijo noter. A kralj v čarobnem ogledalu ure popotnike in njihova glasba ga tako prevzame, da jih povabi naprej. Orientalnska pravljica s prelepimi animiranimi lutkami.

A family of Roma musicians arrives at the king's castle, but is turned away by the guard. The king, seeing the musicians in his magic mirror, is enchanted by their music and invites them into his castle. An Oriental fairytale with beautifully crafted and animated puppets.



RETROSPEKTIVA IN PROGRAM ANNE SOLANAS

RETROSPEKTIVA IN PROGRAM ANNE SOLANAS

V svetu animiranega filma sem se znašla malce po naključju. Na filmski šoli Univerze v Barceloni sem študirala film in takrat spoznala Marca Riba, ki je danes moj partner v filmskem ustvarjanju, koscenarist in koreziser vseh mojih kratkometražev. Skupaj z njim sem začela takrat požirati vsako animirano minuto, nato pa sva se odločila poskusiti srečo z najnim diplomskim projektom, čeprav univerza niti ni ponujala možnosti specializacije na področju animacije. Tako je nastal najnižji film Črna je barva bogov (*El negre és el color dels déus*), naivna komedija o rasnih predosodihih, kratki film, ki je nastal praktično iz nič. Čeprav je tehnično pomanjkljiv, nama je pomagal spoznati, da resnično ljubiva svet stop-motion animacije in se ji želi posvetiti v profesionalnem smislu.

Po tej prvi »pustolovščini« sva ustanovila lastno produkcijsko hišo I+G Stop Motion, ki je štartala z najino drugo komedijo *Lube in Bruno* (*La Lupe i en Bruno*), v kateri sva se poigrala z odnosi v vlogami partnerjev. Medtem ko sva izpolnjevala nekaj naročil za oglase, izobrazevalne in glasbene videe, sta nastala najina naslednja kratkometražka, ki sta že napovedovala mračnejše obdobje. *Violeta, ribička s črnega morja* (*Violeta, la pescadora del mar negro*) je zgodba o potrebi po lastništvu, o najsebičnejši obliki ljubezni, *Kabaret Kadne* (*Cabaret Cadne*) pa je apokaliptičen portret dveh likov, ki živita le od umetnosti in zanjo. Trenutno končujeva najnižji peti kratki film *Dvojčici iz Sončeve četrti* (*Les Bessones del carrer de Ponent*), zgodbo o težavnem odnosu med ostarelima dvojčicama, ki je postavljena v Barcelono na začetku dvajsetega stoletja.

Vsi moji filmi sledijo klasičnim priповedim in verjamem, da je ta narativni klasicizem očiten tudi v izboru kratkih filmov,

ANNA SOLANAS RETROSPECTIVE AND SELECTION

ANNA SOLANAS RETROSPECTIVE AND SELECTION

I started in the world of animation a bit by chance. I was a film student at the Cinema School of the University of Barcelona and there, I met Marc Riba (now my film-making partner and co-writer and co-director of all my shorts). It was with him that I started to devour animated minutes and then, as a graduation project, although the university didn't have the animation major, we decided to try our luck. Hence *Black is the color of the Gods* (*El negre és el color dels déus*), a naive comedy about interracial prejudices, was created. A short that was made from scratch, technically flawed, but that made us realize that we really liked the world of stop-motion and that we wanted to dedicate ourselves to it professionally.

After this first "adventure" we initiated I+G Stop Motion, our own production company, with the short *Lupe & Bruno* (*La Lupe i en Bruno*), our second comedy in which we played around with relationship roles. Meanwhile, we combined some commissioned work (spots, educational videos, music videos) with our two next shorts, ushering in a darker period: *Violeta* (*Violeta, la pescadora del mar negro*), a story about the need of possession, about the most selfish form of love, and *Cabaret Kadne*, an apocalyptic portrait of two characters who live from and for art. We are currently finishing *The Twin Girls of Sunset Street* (*Les Bessones del carrer de Ponent*), which will be our fifth short, a story of a complex and sickly relationship between two old twin ladies set in Barcelona at the beginning of the twentieth century.

All my works are classic in their narrative and I believe that this narrative classicism is evident in the selection of shorts that I have made to complete the projection. I wanted to include two



RETROSPEKTIVA
IN PROGRAM ANNE
SOLANAS
ANNA SOLANAS
RETROSPECTIVE AND
SELECTION





RETROSPETKIVA IN PROGRAM ANNE SOLANAS

ki dopolnjujejo moj program. Želela sem vključiti dva otroška filma, saj me je animacija za otroke vedno navdihovala. *Čeburashka* (*Cheburashka*) in *Očka goban* (*Capelito Papá*) sta tako dve kreativni deli s posebnim, karizmatičnim glavnim junakom; čeprav prihajata iz različnih časovnih obdobjij in držav, posedujeta soroden humor, prisrčnost in spoštovanje do publike, za katero sta bili ustvarjeni. Spoštovanje do otrok.

Kolo (*Das Rad*), *Končna postaja: Paradiž* (*Endstation: Paradies*) in *Ločitev* (*The Separation*) so trije kratkometražci z izvirno idejo in močno zgodbo. Vsi so odlično narejeni in polni osebnega angažmaja. *Kolo* slika brutalno iskreno podobo človeštva in se zelo zanimivo poigrava s časom. *Končna postaja: Paradiž* je film prefinjene ironije in krutega humorja, *Ločitev* pa odlikuje moč in preprostost filmske mizanscene. Ko sem jih prvič videla, so naredili name močan vtis, v mojem delu pa so bili pomemben vir navdihov.

Morda je edini, ki na videz ne sodi v moj izbor, film *Obleka* (*Kleit*). Čeprav nisem velika privrženka eksperimentalne animacije, je atmosfera tega kratkega filma pritegnila mojo pozornost. Film je namreč kar brutalno ekspresiven, in če vprašate mene, je njegov drzen, tvegan zvok naravnost enkraten (najbrž je to tisti zvočni mojster, ki ga slišim v sebi!).

Uživajte!
Anna Solanas

ANNA SOLANAS RETROSPECTIVE AND SELECTION

pieces for children. Children's animation has always been very inspiring to me and I think *Cheburashka* and *Capelito* are both creative works with a special and charismatic main character and although from different countries and periods, they share a common sense of humor, sweetness and respect for the audience they were intended for. Respect for children.

Rocks (*Das Rad*), *Final Station: Paradise* (*Endstation: Paradies*) and *The Separation* are three short films with an original idea and a powerful plot, exquisitely made and with a very personal treatment. *Rocks* highlight a brutal portrait of the human race and play an interesting game with time. *Final Station: Paradise* has a fine irony and cruel humor and *The Separation* excels with the power and simplicity of its "mise en scène". I was very impressed when I first saw the three shorts and they have been a clear source of inspiration for my work.

Perhaps the piece that does not fit within this selection is *The Dress* (*Kleit*). Although I'm not a great fan of experimental animation, this is a short that drew my attention, environmentally speaking, for it is brutally expressive and personally I love the risky sound design (this is the sound technician that I have speaking inside me, I guess!).

Enjoy!
Anna Solanas



RETROSPETKIVA IN PROGRAM ANNE SOLANAS

**ČRNA JE BARVA BOGOV / EL NEGRE ÉS
EL COLOR DELS DÉUS / BLACK IS THE
COLOUR OF THE GODS**

Marc Riba & Anna Solanas (Escàndalo Films)
Španija/Spain, 2002, 35mm, 9'



Ali veste, da imajo gospodje, ki so videti, kot bi bili narejeni iz čokolade, večji penis, takega kot kača? Gospe z velikimi prsmi pa se zelo razveselijo, ko ga vidijo? Mene pa punc ne gledajo, ker je moj pimpek videti kot majhen črviček.

Do you know that misters that look like they are made of chocolate have a bigger willy, like a snake? And ladies with round boobs when they look at it get very happy? But girls don't look at me because mine looks like a little worm.

ANNA SOLANAS RETROSPECTIVE AND SELECTION

**LUPE IN BRUNO / LA LUPE I EN BRUNO /
LUPE & BRUNO**

Marc Riba & Anna Solanas (I+G Stop Motion)
Španija/Spain, 2005, 35mm, 6'



Lupe je všeč Bruno. Bruno pa ne mara Lupe. Očarljiva, strastna zgodba o nemogoči ljubezni med ... No dobro, mogoče je to le zgodba o Lupe in Brunu.

Lupe likes Bruno. Bruno does not like Lupe. A fascinating, passionate story of impossible love, of...Ok, maybe it's only Lupe and Bruno's story.

**VIOLETA, RIBIČKA S ČRNEGA MORJA /
VIOLETA, LA PESCADORA DEL MAR NEGRO
/ VIOLETA**

Marc Riba & Anna Solanas (I+G Stop Motion)
Španija/Spain, 2007, 35mm, 9'



Violeta najraje lovi ribe v črnih globinah morja.

Violeta loves nothing more than fishing in the darkest depths of the sea.



KABARET KADNE / CABARET KADNE

Marc Riba & Anna Solanas (I+G Stop Motion)
Španija/Spain, 2008, 35mm, 5'



Stara kabaretna mačka Otto in Lola, katerih nekdanja slava je že dodobra zbledela, si krajšata dneve s svojo edino ljubeznijo: igranjem. Vse do pričakovanega, bridkega konca.

Otto and Lola, two old cabaret artists that have seen better days fill their lives with their passion: Acting. Right to the predictable and tragic end.

RETROSPEKTIWA IN PROGRAM ANNE SOLANAS

KOLO / DAS RAD / ROCKS

Chris Stenner, Arvid Uibel, Heidi Wittlinger
Nemčija/Germany, 2002, Beta SP, 9'



Kamenodobna človeka Hew in Kew sta v svojem neskončnem življenju na gorskem vrhu doživelva že marsikaj in takoj ju dogajanje v dolini ne presenetiti kaj dosti. Imata dovolj svojih težav. Nenadoma pa začne človeštvo odkrivati in izumljati, to početje pa ogrozi stočno tahožitje Hewa in Kewa ...

The stone-people Hew and Kew have seen a lot in their everlasting lives on top of their mountain. So they're only mildly amazed by the ongoingings in the valley, they've got their own problems to deal with. But all of a sudden, Mankind is discovering and inventing, instead of just woozeling, and this starts to threaten Hew's and Kew's stoic peacefulness...

ANNA SOLANAS RETROSPECTIVE AND SELECTION

KONČNA POSTAJA: PARADIŽ / ENDSTATION: PARADIES / FINAL STATION: PARADISE

Jan Thüring (Filmakademie Baden-Württemberg)
Nemčija/Germany, 2000, digiBeta, 7'



Majhni podganji koloniji na hribu, kjer živi, ne gre ravno najbolje. Živali nimajo kaj jesti in piti. Povsod, kamor seže pogled, se razprostirajo le smeti. Nekega dne pa ena izmed podgan najde razglednico s posebnim motivom in od takrat je vse drugače ...

Things are not going too well for the little rat colony on the hill where they live. The animals have nothing to eat, nothing to drink and there is nothing but rubbish as far as the eye can see. One day a rat finds a postcard with a particular motif. After that, nothing is the same as it used to be...



RETROSPETKIVA IN PROGRAM ANNE SOLANAS

LOČITEV / THE SEPARATION

Robert Morgan (animusfilms)
VB/UK, 2003, 35mm, 10'



Ločitev siamskih dvojčkov in njene nenavadne posledice ...

The separation of conjoined twins and its extraordinary consequences...

ANNA SOLANAS RETROSPECTIVE AND SELECTION

**OČKA GOBAN / CAPELITO PAPÁ /
CAPELITO DADDY**

Rodolfo Pastor (Estudio Rodolfo Pastor)
Španija/Spain, 2001, 35mm, 6'



Mlad, iznajdljiv, a nekoliko raztresen goban reši tudi najbolj nore zagate z pritiskom na svoj črlobni nos. Ko ga na stotine piščančkov zamenja za svojega očka, vzame – očitno magično – ponev, v kateri iz peščice koruznih zrn naredi cele gore pokovke.

Capelito, a young forest mushroom, ingenious and somewhat scatterbrained, solves the craziest situations by simply pressing his magic nose. When hundreds of chicks mistake Capelito for their Daddy, he takes an obviously magical frying pan to make tons of popcorn from just a handful of maize.

OBLEKA / KLEIT / THE DRESS

Mari-Liis Bassovskaja, Jelena Girlin
(OÜ Nukustudio)
Estonija/Estonia, 2007, Beta SP, 7'



Ženska se spominja srečnih trenutkov svojega življenja, morda pa se ji o njih le sanja. Kdo je ta ženska, katere obleka pozna čudovito in razburljivo življenje s kuhinjskimi pripomočki? Ženske nikoli ne vidimo, čeprav se gibljemo ob njenem telesu, ali bolje, ob njeni obleki, saj sta obleka in telo lahko tudi eno.

A woman tries to remember the highlights of her life, or maybe dreams about them. Who is that woman, whose dress knows of a beautiful exciting life with kitchen utensils? We never see the woman herself, though we move along her body, or rather along her dress, since the dress and the body can be the same.



RETROSPEKTIVA IN PROGRAM ANNE SOLANAS

ANNA SOLANAS RETROSPECTIVE AND SELECTION

ČEBURAŠKA / CHEBURASHKA

Roman Kachanov (Soyuzmultfilm)

SSSR (Rusija)/USSR (Russia), 1971, 35mm, 21'



Sodobna otroška pravljica o velikih pionirskeh dejanjih. Glavni junakinji sta krokodilka Gena in Čeburaška. Ko postavita otroško igrišče, razveselita male otroke.

A modern fairy-tale for children about pioneer deeds. The main characters are crocodile Gena and Cheburashka. They build a playground and by doing so make the little children happy.



RON DYENS: PREDSTAVITEV SACREBLEU PRODUCTIONS

PREDSTAVITEV SACREBLEU PRODUCTIONS

Ko se odločiš, da boš produciral animirane filme, se v resnici zavežeš, da boš z avtorjem in njegovim projektom gradil resnične pustolovščine. Pri produkciji Sacrebleu smo vedno podarjali izjemen pomen zgodbe, še pred vprašanjem podobe. Producija filma pomeni skrbeti za produkcijo avtorja z njemu lastnim svetom, ki ga sestavljajo tako podobe kot besede. Kot jasno kažejo nekateri filmi, so podobe in zgodbe tiste, ki se lahko hitro spreminjajo in postanejo zastarele. Moramo biti torej sposobni dojemati film ne le v njegovem specifičnem časovnem okviru, ampak onkraj njegovega časa in nastanka, da bi to delo lahko postalo umetnina. Vse delo mora potekati v skladu in smeri tega raziskovanja, iskanja prave besede in primerne slike. Konec koncev je to tisto, kar išče popoln režiser. In tu se vse vrti okoli tega težavnega, krhkega ravnotežja med osebno kaprico in dolgoročnim pomenom dela.

Ron Dyens

RON DYENS: SACREBLEU PRODUCTIONS PRESENTATION

SACREBLEU PRODUCTIONS PRESENTATION

To decide to produce animated films is to make a commitment to build a real adventure with an author and his project. Within Sacrebleu, we have always given a great importance to the story, before concentrating on the image. To produce a film is to produce an author with his own world, which is made up of images as well as words. Because, as some films manifest, more than the story, the images evolve and may become obsolete very fast, you must, therefore, have the capacity to perceive the film within its own time period, as well as beyond its creation and era, in order to make it become a work of art. Therefore, everything must go in accordance with this research and search for the right word and the exact image. Finally, this is what the perfect director looks for. And here everything whirls around this difficult adequacy or balance between the »coup de coeur« and the work in the long-run.

Ron Dyens

RON DYENS:
PREDSTAVITEV
SACREBLEU
PRODUCTIONS
RON DYENS:
SACREBLEU
PRODUCTIONS
PRESENTATION

81



**BELI VOLK / LE LOUP BLANC / THE
WHITE WOLF**

Pierre-Luc Granjon
Francija/France, 2006, 35mm, 8'30



Dečku se posreči ukrotiti ogromnega belega volka za ježo. Z bratcem sta presrečna. Da pa bi nahranili svojo družino, prinese očka nekega dne domov neverjetno veliko žival ... belega volka.

A child manages to tame a huge white wolf, to ride on it. He and his little brother are delighted. But to feed their family, their father brings home one day an animal bigger than usual...a white wolf.

RON DYENS: PREDSTAVITEV SACREBLEU PRODUCTIONS

NOVA KOŽA / PEAU NEUVE / NEW SKIN

Clara Geller
Francija/France, 2008, digiBeta, 13'



Gruča moških ter nekaj žensk in otrok se poskušajo pririnjiti v javno kopališče. Nekateri zato, ker nimajo izbire. Doma nimajo tuša. Drugi, ki ga imajo, pa zato, ker se raje umivajo v javnosti.

A lot of men, some women, and children push the door of public baths. Some of them because of necessity, they don't have shower at home. And others, who have showers, prefer washing themselves in this public place.

RON DYENS: SACREBLEU PRODUCTIONS PRESENTATION

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

Simone Massi
Italija, Francija/Italy, France, 2006, 35mm, 8'



Z lici podrgnem ob kamenje. Gledam skozi špranjo v zidu.

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



RON DYENS: PREDSTAVITEV SACREBLEU PRODUCTIONS

PLAMEN / LA FLAMME / THE FLAME

Ron Dyens

Francija/France, 2001, 35mm, 3'



Deauville v dvajsetih letih. Zmenek ljubimcev. Pa tudi tehnične težave ...

Deauville in the 20's. A rendez-vous between 2 lovers. But there are technical problems...

RON DYENS: SACREBLEU PRODUCTIONS PRESENTATION

POTNICA / LA PASSAGÈRE / THE PASSENGER

Gautier Billotte

Francija/France, 2004, Beta SP, 5'



Zora. V zapuščeni podeželski pokrajini dva mlada prestopnika odkrijeta par, mrtve zaradi avtomobilske nesreče.

In a deserted countryside, at the dawn of day, two young delinquents discover a dead couple after a car accident.

IMAGO...

Cédric Babouche

Belgija, Francija/Belgium, France, 2005, 35mm, 12'



Dečkove sanje o letenju zamenjajo resnične težave odraščanja. Edini način, da se osvobodi, je vrnitev domov.

A boy's dream of flying is replaced by the realities of growing up. Returning home being the only way to set them free.



MATOPOS

Stéphanie Machuret
Francija/France, 2006, 35mm, 11'35"



S pomočjo glasbenih vrlin flavte bo vaščanom pomagal, da se znebjijo strahov in jim odprl nov pogled na elemente narave.

Thanks to the musical quality of a flute, he will be able to exorcize the fears of the villagers and to offer a different perception of the natural elements.

RON DYENS: PREDSTAVITEV SACREBLEU PRODUCTIONS

BESEDA, BESEDE / PAROLES PAROLES / WORDS, WORDS

Ron Dyens
Francija/France, 2003, 35mm, 4'



Moški in ženska dvajsetih let potujeta z balonom. Nenadoma pa ...

A man and a woman in their 20's. They are making a journey in a balloon. But suddenly...

RON DYENS: SACREBLEU PRODUCTIONS PRESENTATION

MADAGASKAR, DNEVNIK S POTI / MADAGASCAR, CARNET DE VOYAGE / MADAGASCAR, TRAVEL DIARY

Bastien Dubois
Francija/France, 2009, 35mm, 12'



Malgaški ritual famadihana ali »obračanje kosti« prinaša pomembna slavlja, ples in žrtvovanje, predvsem pa demonstrira pomembnost starodavnega kulta znotraj malgaške kulture. Zgodba se odvije v obliki popotniškega dnevnika, skozi risbo poti evropskega popotnika po pokrajinh raznolikih običajev.

Famadihana, a Malagasy custom which means the reversal of death gives vent to important festivities, dancing and sacrifice, but especially demonstrates the importance of the ancient cult in the Malagasy society. The story is told in a journey diary, redrawing the trip of a European traveler confronted with these various customs.



RON DYENS: PREDSTAVITEV SACREBLEU PRODUCTIONS

RON DYENS: SACREBLEU PRODUCTIONS PRESENTATION

**ČLOVEK BAKLA / L'HOMME TORCHE /
TORCHMAN**

Ron Dyens

Francija/France, 2002, Beta SP, 6'



Maurice je 75-letni možak, ki obožuje stripe.
Nekega dne se odloči postati Človek bakla ...

Maurice, 75 years old, loves comic books.
One day he decides to be a Torchman...





RETROSPEKTIVA RAIMUNDA KRUMMEJA

RAIMUND KRUMME: STRUKTURE MOČI

V luči vse večje obsedenosti s tehnologijo na področju animacije je delo Raimunda Krummeja kot oaza v puščavi. Krumme, vpet nekje med Busterjem Keatonom, Samuelom Beckettom in Chuckom Jonesom, z nekaj potezami spreminja minimalistične risbe v kompleksne, domiselne in pogosto komične meditacije o družbenih razredih, oblasti, množičnih medijih in s kančkom ironije o animiranem filmu samem. V Krummejevih alegoričnih popotovanjih keatonski »povprečneži« potujejo skozi gole, absurdne in pogosto krute pokrajine v iskanju samih sebe. In tako kot pri drugem Nemcu, Wimu Wendersu, so tudi Krummejeve pokrajine prispodoba za junakovoto notranje življenje in pogostod odsevajo neko globljo notranjo stisko.

Ključ do razrešitve te stiske se skriva v moči, a moč sama je večno spremenljajoča se in pogosto le navidezna entiteta. V *Plesu na vrvi* (Seiltänzer, 1986) in *Čarobni piščali* (Du also bist mein Bräutigam, 1993) moč prinašata znanje in ljubezen. V *Gledalcih* (Zuschauer, 1989) je moč iluzorna in le na videz jo lahko dosežemo z manipulacijo množičnih medijev. *Prehod* (Passage, 1994) pa je komentar absurdne vztrajnosti hierarhičnih struktur moči. In končno, koncepti moči vstopajo v igro skozi samo osebo Raimunda Krummeja, ki skuša prek niza brechtovskih samorefleksivnih strategij (na primer uporabe lastne delovne snovi kot aktivnega elementa fiktivne pripovedi) gledalca zadržati na čustveni, pa čeprav razmišljajoči distanci, medtem ko svoje like igrivo opominja, da niso nič drugega kot liki.

Tisto, zaradi česar je Krummejevo delo tako posebno, niso njegovi eksistencialistični pomisliki, pač pa njegova sposobnost, da se teh vprašanj loti na komičen in domiselni način. Ko opazujemo njegovo ustvarjalno manipuliranje s prostorom,

RAIMUND KRUMME RETROSPECTIVE

RAIMUND KRUMME: THE POWERS THAT BE

Given the increasing obsession with the technology in animation, it's refreshing to discover the work of Raimund Krumme. Somewhere between Buster Keaton, Samuel Beckett and Chuck Jones, Krumme turns minimalist line drawings into complex, imaginative, and often humorous meditations on class, power, mass media, and, with an ironic twist, animation itself. Structured around an allegorical journey, Krumme's exiled Keatonesque "everymen" travel through barren, absurd, and often cruel landscapes in a quest for self-knowledge. And in Krumme's work, like that of fellow countryman, Wim Wenders, the landscape also functions as an equation of a character's state of mind, often reflecting a deeper torment.

The key to stabilizing the character's torments is through power. But power itself is an ever-changing and often superficial entity. In *Rope Dance* (Seiltänzer, 1986) and *The Magic Flute* (Du also bist mein Bräutigam, 1993), power comes through knowledge and love. In *Spectators* (Zuschauer, 1989), power is illusory, seemingly achieved through the mass media, while *Passage* (1994) comments on the absurd resiliency of hierarchical power. Finally, power is reflected through Krumme himself, who, through a series of Brechtian self-reflexive strategies (e.g. using his materials as an active part of the fiction), attempts to keep the audience at an emotional yet mediative distance, while playfully reminding his characters that they are just that: characters.

What makes Krumme's work so special is not his existential queries, but rather his ability to treat these issues in an often comic and imaginative fashion. Watching Krumme's creative manipulation of space is not unlike viewing the films of Buster

RETROSPEKTIVA
RAIMUNDA
KRUMMEJA
RAIMUND KRUMME
RETROSPECTIVE



se spomnimo na Busterja Keatona, Jackieja Chana ali Gena Kellyja. Tudi njihovi manevri in presenetljiva uporaba prostora kot stranskega lika se upirajo vsaki razumski razlagi. In medtem ko akademiki lahko razglabljajo o socioloških in filozofskeih implikacijah vsakega prizora, je v Krummejevih filmih, kljub njegovim brechtovskim ambicijam, pravzaprav na delu neki čustveni element, ki je preprosto hipnotičen.

Chris Robinson

Pisatelj, publicist in umetniški direktor Mednarodnega festivala animiranega filma Ottawa

Razširjeno originalno verzijo besedila najdete v knjigi *Unsung Heroes of Animation*, John Libbey Publishing, 2005. Izvleček objavljam z avtorjevim dovoljenjem.

Keaton, Jackie Chan or Gene Kelly, whose physical manoeuvres and astonishing use of space as a supporting character, defy all reason. While academics can ponder over the sociological and philosophical implications of each scene, there is an emotional element at work, contrary to Krumme's Brechtian ambitions, that is quite simply hypnotic.

Chris Robinson

Author, freelance writer and Artistic Director of Ottawa International Animation Film Festival

The original expanded text can be found in *Unsung Heroes of Animation*, John Libbey Publishing, 2005. Published with the author's consent.





HISIA STRAHOV / LES FANTOMES DU CHATEAU

Raimund Krumme
Nemčija/Germany, 1980, 35mm, 9'



Trije otroci v zabaviščnem parku vstopijo v grad, kjer strašijo duhovi. Ti jih tako prestrašijo, da se otroci odločijo maščevati in prestrašiti duhove. Ker se jim kaj takega še ni zgodilo, duhovi od strahu pobegnejo iz gradu. Ko pristanejo na cesti, si začnejo iskati nove službe ...

A ghost ride in an amusement park. Three children take a ride in a haunted castle. The ghosts on that ride scare them a lot. After they recover, they decide to scare the ghosts. Something like this has never happened to the ghosts. They are too terrified to stay in the castle. Being without work, they try to find new jobs...

RETROSPEKTIVA RAIMUNDA KRUMMEA

ŠPAGETI / SPAGHETTI

Raimund Krumme
Nemčija/Germany, 1981, 35mm, 5'



Mali deček na kosilu s svojima tetama.

A little boy out eating with his two aunts.

RAIMUND KRUMME RETROSPECTIVE

PUZZLE

Raimund Krumme
Nemčija/Germany, 1982, 35mm, 3'



Skupina puzzlov v nasilni igri izločanja. Tisti, ki so bili pregnani, se začnejo na drugem koncu igrišča igrati skupaj. Ko nasilneži to vidijo, postanejo ljubosumni in bi se radi pridružili novi skupini.

A group of puzzle pieces. One after the other is bullied out. The ones who were chased away start to play together. When the playground bullies see that, they get jealous and try to join them.



RETROSPEKTIWA RAIMUNDA KRUMMEA

**IN STOL ODLETI SKOZI OKNO / UND DER
SESSEL FLIEGT DURCHS FENSTER / THE
CHAIR FLIES THROUGH THE WINDOW**

Raimund Krumme

Nemčija/Germany, 1984, 35mm, 14'



Nekaj kosov pohištva zapusti svoje stanovanje, ampak »pasati« drugam ni tako preprosto ...

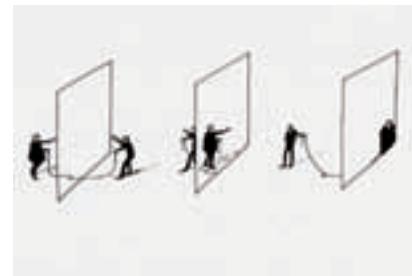
Some pieces of furniture leave their apartment, but it is not so easy to fit in somewhere else...

RAIMUND KRUMME RETROSPECTIVE

**PLES NA VRVI / SEILTÄNZER / ROPE
DANCE**

Raimund Krumme

Nemčija/Germany, 1986, 35mm, 9'40"



Dve z vrvjo zvezani postavi se premikata v prostoru, ki ga določa le nekaj linij. Vsak novi položaj, ki ga lik zavzame, spremeni perspektivo in percepциjo prostora.

Two figures, tied with a rope, move in a space defined by a few lines. Every new position the character takes, changes the perspective and the special perception.

GLEDALCI / ZUSCHAUER / SPECTATORS

Raimund Krumme

Nemčija/Germany, 1989, 35mm, 5'40"



Gledalci v kinu in njihovi različni odzivi na film, ki jih lahko prepoznamo le po zvoku. Občinstvo se vse bolj ziblje v istem ritmu in postaja množica, ki posamezniku ne dopušča več lastne reakcije.

Spectators in a cinema and their different reactions to a movie we are only able to perceive through their sound. More and more the crowd swings to the same rhythm, and turns into a mob, that does not leave any space for individual reaction.



KRIŽIŠČE / DIE KREUZUNG / CROSSROADS

Raimund Krumme
Nemčija/Germany, 1991, 35mm, 9'30"



Človek prispe na križišče in se ne more odločiti, v katero smer naj krene. Ljudje, ki jih sprašuje za smer, pa ga še bolj zmedejo.

A person comes to a crossroads and cannot decide which way to take. People he asks confuse him more than they help.

RETROSPEKТИVA RAIMUNDA KRUMMEJA

ČAROBNA PIŠČAL / DU ALSO BIST MEIN BRÄUTIGAM / THE MAGIC FLUTE

Raimund Krumme
Nemčija/Germany, 1993, 35mm, 6'



Aria Pamine iz opere čarobna piščal.

Pamina's aria of the Magic Flute.

RAIMUND KRUMME RETROSPECTIVE

PREHOD / PASSAGE

Raimund Krumme
Nemčija/Germany, 1994, 35mm, 7'



Gospodar in služabnik morata prečkati zamrznjeno jezero. Kdo bo šel prvi?

Master and servant have to cross a frozen lake, who goes first?



RETROSPEKТИVA RAIMUNDA KRUMMEA

SPOROČILO / THE MESSAGE

Raimund Krumme

Nemčija/Germany, 2000, 35mm, 6'



»Vrnil se je,« zveni preprosto sporočilo, ki se vsakič pojavi v spremenjeni obliki.

"He is back again" is the simple message. It is converted each time it is passed.

RAIMUND KRUMME RETROSPECTIVE

ZAPORNIŠKI ZBOR / GEFANGENENCHOR / CHOIR OF THE PRISONERS

Raimund Krumme

Nemčija/Germany, 2004, 35mm, 6'



V operi *Fidelio* zaporniki po dolgih letih življena v temi zopet ustrejo svetlobi.

In the opera *Fidelio* prisoners are allowed to see the sun after years in the dark.

ANIMIRANI REKLAMNI OGGLASI / ANIMATED COMMERCIALS

Producija / Production: ACMEfilmworks



AST, 1994
Nasday, 1995
Levi's, 1996
Got Milk, 1996
Euro RSCG, 2001
Renu, 2003-2006
Black and Decker, 2006
Hilton 1, 2006
Hilton 2, 2007



POSEBNE PREDSTAVITVE
SPECIAL PROGRAMMES



FOKUS NA FINSKO

ANIMIRANI FILM NA FINSKEM: NE SUPERMARKET, PAČ PA DELIKATESA

Priznati moramo, da Finska ne sodi med glavne igralce na svetovnem odu animiranega filma. Producija je omejena, velike animacijske industrije ni. Čeprav poznamo zgodbe umetniškega in komercialnega uspeha, se moč finske animacije skriva drugje: v njeni živahnosti, večplastnosti, izvirnosti in osebnem pristopu. Finski animatorji so posamezniki, in vsak avtor ustvarja filme, ki odražajo njemu lastne umetniške cilje. Vseh vsebin, tehnik in žanrov ne moremo zaobjeti z eno samo definicijo. Ne moremo jih stlačiti v eno steklenico z jasno in natančno etiketo. Tradicionalen forum animacije je bil na Finskem v kinematografskih oglasih in izobraževalnem filmu. Prvi animacijski studio je nastalo leta 1960 pod okriljem kalifornijskega animatorja Boba Balserja; zbral in izučil je številne mojstrie, ki so postali hrbitenica finske animacije. Večina je ustvarjala reklamne oglase in izobraževalne filme, nekateri, na primer Seppo Suo-Anttila, pa so že eksperimentirali tudi z animacijo predmetov.

V sedemdesetih letih se je na animacijski sceni pojavila kopica novih imen. Mednarodno najbolj odmevna avtorica je postala Marijut Rimmelin, ki je zaslovela predvsem v Veliki Britaniji, kjer tudi živi. Prvi finski celovečerni animirani film, *Sedem bratov* (*Seitsemän veljestä*) Riitte Nelimarka in Jaakko Seecka v tehniki izrezljanke, datira v leto 1979. V tistem času je bila to na Finskem glavna tehnika, ki sta jo uporabljala tudi Heikki Partanen in Heikki Prepula.

Devetdeseta leta so finski animaciji prinesla vel sprememb. Leta 1994 je bila v mestu Turku ustanovljena prva šola animiranega filma pod vodstvom estonskega mojstra Priiti Pärna. Neodvisna umetniška animacija je prejela učinkovito javno podporo in dostop do množice gledalcev prek državne

FOCUS ON FINLAND

ANIMATION IN FINLAND: NOT A SUPER MARKET, BUT A DELICACY STORE

One has to admit: Finland is not a major player in the world of animation. The production is limited and there is no big animation industry. Although there are also artistic and commercial success stories, the strength of Finnish animation lies elsewhere: It is lively, with many faces, original and personal. The Finnish animation makers are individuals and each creates films to reflect his or her own artistic aims. There is no single definition sufficient to describe the content, the technique or the genres. You can't put it in one bottle with a nice and accurate label on. The traditional forum for animation in Finland was commercials for cinema and educational films. The first animation studio started in 1960 with the help of Californian animator Bob Balser. He brought together and educated several animators who made the backbone of Finnish animation. Most of them worked with commercials and educational films, but filmmakers like Seppo Suo-Anttila experimented also with object animation.

The thaw began in the 1970's with several new animation makers coming to the scene. Internationally best known is Marijut Rimmelin, who has made a remarkable career in the UK, where she lives. The first feature length animation made in Finland, Riitta Nelimarkka's and Jaakko Seek's cut-out animation *Seven Brothers* (*Seitsemän veljestä*), was screened in 1979. Cut-out was at that time the main technique used in Finland, also by e.g. Heikki Partanen and Heikki Prepula.

The 1990's changed the animation scene. Finland's first animation school started in Turku in 1994, headed by the Estonian master Priit Pärn. The scene for independent artistic animation enjoyed effective public support systems and reached viewers through the public TV company Yle. In 1995 Cartoon Forum, the

FOKUS NA FINSKO
FOCUS ON FINLAND

93



FOKUS NA FINSKO

televizijske hiše Yle. Leta 1995 je Turku gostil tudi Cartoon Forum, evropski forum za sofinanciranje televizijskih animiranih filmov. Tam so se predstavile tudi avtorice Antonia Ringbom in Jaana Wahlforss s TV serijo *Sonce je rumena žirafa* (*Aurinko on keltainen kirahvi*) ter Marjut Rimmisen s svojo lutkovno animacijo *Urpo & Turpo*, eden bolj ambicioznih projektov zgodnjega tretjega tisočletja pa je film *Turilas in Jäärä* (*Turilas ja Jäärä*, 2001) režiserjev Isma Virtanena in Mariko Härkönen.

Prvi finski animacijski studio mednarodnih razsežnosti predstavlja Anima Vitae, ki od svoje ustanovitve leta 2000 producira TV serije, kratke filme, reklame in celovečerce. Celovečerni animirani film *Jelenček Niko* (*Niko - Lentäjän poika*, 2008) Karija Juusonena in Michaela Hegnerja je odkupilo več kot sto držav, ogledalo pa si ga je že več kot milijon in pol gledalcev. Juusonen je za svojo lutkovno dramo strasti *Pizza Passionata* na festivalu v Cannesu leta 2001 prejel glavno nagrado žirije. Medtem ko njegov *Rojstni dan* (*Syntymäpäivä*, 2004) priča o moči opazovanja človekove psihologije in ustvarjanja subtilnega humorja, ki črpa iz univerzalnih značilnosti človeške narave, je Juusonenov humor – če je to sploh mogoče – še bolj subtilen od humorja drugega zmagovalca iz Cannes-a, režisera Akija Kaurismäkija.

Finci smo redkobesedni, kar jasno kažejo tudi naši filmi. Finska animacija se pogosto poglavlja v drobna psihološka razmerja med ljudmi, namesto da bi ustvarjala akcijske komedije. Režisarka lutkovne animacije Katariina Lillqvist je svojo kariero začela v zgodnjih devetdesetih letih. Eden izmed treh »Kafkinih filmov«, *Podeželski zdravnik* (*Maalaislääkäri*, 1996), ji je prinesel tudi srebrnega medveda na filmskem festivalu v Berlinu. Njene *Zgodbe z neskončnih poti* (*Mire Bala Kale Hin*) sestavljajo šestdelno serijo o romskih pripovedih in glasbi. Moč filmov Katariine Lillqvist se razoveda v avtentičnosti, zaradi katere filmska zgodba ni konformistična ali arhaična. V vsebini filmov prepoznamo avtoričin brezkompromisen podpis in artistične cilje. Film *Daleč od Urala* (*Uralin perhonen*, 2007)

FOCUS ON FINLAND

European co-financing event for TV animation, was held in Turku, Finland. Among projects presented there were the TV serial *The Sun is a Yellow Giraffe* (*Aurinko on keltainen kirahvi*) by Antonia Ringbom and Jaana Wahlforss, and the puppet animation *Umpy & Tumpy* (*Urpo & Turpo*). One of the ambitious projects of early third millennium is *Tootletubs & Jyro* (*Turilas ja Jäärä*, 2001), directed by Ismo Virtanen and Mariko Härkönen.

Anima Vitae is the first Finnish animation studio of international scale. After its start in the year 2000 it has produced TV series, short films, commercials and feature films. The feature *Niko & The Way to the Stars* (*Niko - Lentäjän poika*, 2008) by Kari Juusonen and Michael Hegner has been sold so far in more than 100 countries and has attracted 1,5 million spectators. Juusonen won the 2001 Prix du Jury at Cannes film festival for his puppet passion drama *Pizza Passionata*. His *The Birthday* (*Syntymäpäivä*, 2004) shows his skill of accurately observing the human mind and producing unassuming humour based on the universal qualities of the human nature. Juusonen's sense of humour is - if possible - even more subtle than that of another Cannes prize winner, feature film director Aki Kaurismäki.

Finns are not too talkative, and this can be seen in our movies. Finnish animation tends to look at the small mental movements between people, not the action comedy.

Puppet animation director Katarina Lillqvist began her career in early 1990's. One of her three Kafka-films, *The Country Doctor* (*Maalaislääkäri*, 1996) brought her a Silver Bear at the Berlin Film Festival. Lillqvist's *Tales from the Endless Roads* (*Mire Bala Kale Hin*) is a six part series about the Roma tales and music. The series was shot in Prague, the city where Lillqvist studied animation. The strength of Lillqvist's films is an authenticity that doesn't make the story's narration conformist or archaic. In her films, both the maker's fingerprints and artistic aims are visible without compromises in the content. *Far away from Ural* (*Uralin perhonen*, 2007) caused



FOKUS NA FINSKO

je še pred premiero sprožil vročo razpravo. Govori o vlogi in osebnosti finskega vojaškega voditelja Mannerheima med kruto državljansko vojno leta 1918. Televizijsko premiero si je ogledalo 450.000 gledalcev, in to je mrzlični debati naredilo konec: postal je namreč očitno, da film ni bogoskrunstvo, pač pa umetniško delo, ki se ganljivo dotika človeškega življenja.

Številni nekdanji študenti šole animacije v Turku so se uveljavili kot avtorji neodvisnega filma, medtem ko je šola na Festivalu študentskega animiranega filma v Ottawi prejela nagrado za najboljšo šolo animiranega filma. Kaisa Penttilä je prejela nagrado za svojo odlično napisano lutkovno animacijo *Letalska pošta* (*Lentoposti*, 2002), rahločutni film Leene Jääskeläinen *Mnogi so godrnjali zaradi moje forme* (*Moni moitti muotoani*, 2003) pa je prepotoval številne mednarodne festivalne. *Robci naprodaj* (*Nenäliinoja myytävänä*, 2004) Jana Anderssona so drveča pravljica v hip hop stilu. Ami Lindholm je bila ena od petih kandidatov za nagrado Cartoon d'Or. 3D animacija *Zadnja zanka* (*Kutoja*, 2005) Laure Neuvonen, preprosta zgodbica o obsesiji in tem, kako jo lahko presežemo, se je uvrstila v tekmovalni program prestižnega festivala v Annecyju.

In kaj lahko rečemo o finski animaciji danes? Še naprej ostaja večstranska in povečini neodvisna. Animacija je visoko cenjena umetnost in ne le zabava, namenjena otrokom. Veliko pa se godi tudi na področju komercialne animacije in *Anima Vitae* razvija nove in nove projekte, pogosto v sodelovanju z drugimi evropskimi produkcijskimi hišami. Tudi računalniške igre in vsebine za mobilno telefonijo so na Finskem, v deželi Nokie, rastot posel. Akcijsko računalniško igro *Max Payne*, ki jo od leta 2001 prodajajo v milijonskih nakladah, so razvili in animirali na Finskem. Zanimiva dela ustvarja veliko število novih neodvisnih animatorjev, ki radi eksperimentirajo z raznolikimi tehnikami, zgodbamini in vizualnimi stilmi. Nestrpno pričakujem prihodnost!

Heikki Jokinen

V Helsinkih živeči kritik na področju animacije in stripa

FOCUS ON FINLAND

a heated debate before anyone had seen it. The film discusses the role and personality of the worshipped Finnish military leader Mannerheim during the cruel civil war of 1918. The television screening reached 450.000 viewers and effectively brought the debate to an end: The film is not a blasphemy, it is a piece of art and speaks in a touching way about human life.

Several of the former Turku Animation School students have made a name for themselves with their independent films. The school itself got a prize for the best animation school at the Ottawa Student Animation Festival. Kaisa Penttilä received prizes with her well written puppet animation *Air Mail* (*Lentoposti*, 2002) and Leena Jääskeläinen's sensitive film *Many Complained of My Form* (*Moni moitti muotoani*, 2003) has been travelling around international festivals. Jan Andersson's *Handkerchiefs For Sale* (*Nenäliinoja myytävänä*, 2004) is a fast speed fairy-tale in the hip hop style. Ami Lindholm was one of the five candidates for the Cartoon d'Or prize. 3D-animation *The Last Knit* (*Kutoja*, 2005) by Laura Neuvonen was selected for the prestigious Annecy festival short film competition. The film tells a simple story of obsession and how to beat it.

And what to say about Finnish animation now? It continues to be many-sided and mainly independent art. Animation is widely appreciated as art, not only entertainment for kids. Commercial animation is alive, too, and *Anima Vitae* continues to develop new projects, often together with other European companies. The game development and content creation for mobile devices is a growing business in the country of Nokia. The action-loaded computer game *Max Payne* that has sold millions of copies since 2001 is developed and animated in Finland. There are several new independent filmmakers with interesting works. They love to experiment with various stories, techniques and visual designs. I impatiently await the future!

Heikki Jokinen

An animation and comics critic based in Helsinki, Finland

95



KINETIČNE SLIKE / KINEETTISIÄ KUVIA / KINETIC PICTURES

Eino Ruutsalo
Finska/Finland, 1962, 35mm, 4'45"



Film poskuša postaviti nov temelj slikovnega izražanja s pomočjo predhodno in naknadno obdelanega filmskega traku ter z uporabo filmskega gibanja kot glavnega ogrodja. Moč okvirja slike je podkrepljena s slikanjem samim.

The film makes an attempt to provide a new basis for pictorial expression by means of pre-prepared and post-treated film and by the use of cinematic motion as a framework. The power of the picture frame is reinforced with painting.

FOKUS NA FINSKO I: ZGODOVINA FINSKEGA ANIMIRANEGA FILMA

VTIS / IMPRESSIO / IMPRESSION

Seppo Suo-Anttila
Finska/Finland, 1967, 35mm, 16'5"



»To je zgodba o veliki proslavi ...« *Vtis* je režiserju Seppo Suo-Anttili in direktorju fotografije Gertu Rooseju prinesel velik uspeh. Njegova zgodba je vedno aktualna: vzpon in padec tiranije. Različne steklenice na zanimiv način in z uporabo sijajnih posebnih učinkov posebljajo skupine ljudi in njihova vedenja.

“This is a story of a big ceremonious reception...” *Impression* was the break-through of director Seppo Suo-Anttila and cinematographer Gert Roose. The topic of *Impression* is always current: the rise and fall of tyranny. Different kinds of bottles illustrate a group of people and their behaviour in a very interesting way together with splendid effects.

FOCUS ON FINLAND I: FINNISH ANIMATION FILM HISTORY

PRIJATELJA PES IN VOLK / KOIRAN JA SUDEN YSTÄVYYS / THE FRIENDSHIP OF A DOG AND A WOLF

Heikki Partanen, Riita Rautoma (Power Pictures/MTV)
Finska/Finland, 1974, 35mm, 13'



Volk reši ostarelega psa, ki umira od lakote, zato ga pes pozimi v zahalo povabi na poroko. Ponudi mu dobro jedačo in pijačo in Volk kar ne more nehati »peti«. Ostali opazijo krajo in se hudo razjezijo. Pravljica pravi, da sta tistega dne pes in Volk postala večna sovražnika.

A wolf saves an old dog from starving to death and in return the dog invites the wolf in winter as a guest to a wedding party. The dog gives the wolf good food and offers sahti to drink and the wolf cannot help “singing”. People notice the thief and they are furious. According to the fairytale from that day on the wolf and the dog became enemies.



FOKUS NA FINSKO I: ZGODOVINA FINSKEGA ANIMIRANEGA FILMA

UGRABITEV / THE KIDNAPPING

Jan-Eric Nyström

Finska/Finland, 1974, 16mm, 7'40"



Mala gosenica Albert ugotovi, da je njegovo dekle Albertino ugrabil zlobni nepridiprav Olfert. Prijatelj in izumitelj Filbert mu pomaga najti in rešiti Albertino. Film je prejel prvo nagrado na Festivalu filmov za otroke v italijanskem Salernu.

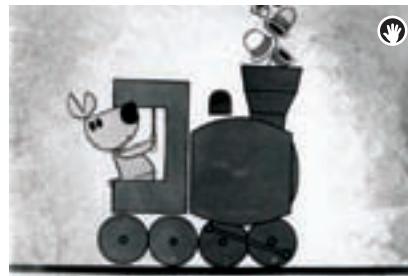
Albert (a little worm, or butterfly caterpillar) finds his girlfriend Albertina kidnapped by Olfert, the evil crook. Filbert, Albert's inventor friend, helps Albert find and rescue Albertina. Awarded 1st prize at the Children's Film Festival in Salerno, Italy.

FOCUS ON FINLAND I: FINNISH ANIMATION FILM HISTORY

LOKOMOTIVA / VETURI / THE LOCOMOTIVE

Heikki Prepula

Finska/Finland, 1978, 16mm, 6'35"



Preprosto zabavna izrezljanka o malem kenguruju, ki bi rad pognal osamljeno lokomotivo. Skoraj že obupa, ko se situacija nenadoma obrne. Film ilustrira potrebo po medsebojnem razumevanju in iskanju novih rešitev.

A cheerful and simple paper-cut animation about a little kangaroo who tries to get a lonely locomotive started. The kangaroo has already given up hope of a ride, when suddenly, things change. The film portrays the necessity of mutual understanding and finding new solutions.

19084

Heikki Paakkanen

Finska/Finland, 1985, 35mm, 7'20"



Apokaliptična vizija človekove samomanipulacije.

A nightmare vision of the selfmanipulation of mankind.



ČEPRAV NISEM FEMINISTKA ... / EN OLE FEMINISTI, MUTTA... / I'M NOT A FEMINIST, BUT...

Marjut Rimminen (Marjut Rimminen Animation)
Finska/Finland, 1986, 35mm, 7'



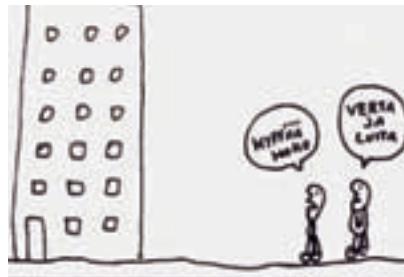
Ritmična in živopisana zgodba po predlogi priljubljenega dela ilustratorke Christine Roche. Ženske so v tem drznem filmu vsekakor postavljene v ospredje na obeh straneh filmskega traku. »Najti, preden odidem, še zamenjam plenice?«

A rhythmic and vivid story based on a well-known book by Christine Roche. In this dashing film women certainly are in the spotlight on both sides of the celluloid. "Shall I change your diaper before I leave? "

FOKUS NA FINSKO I: ZGODOVINA FINSKEGA ANIMIRANEGA FILMA

KRI IN KOSTI / VERTA JA LUITA / BLOOD & BONES

Pietari Koskinen, Tarja Väätänen (Indie Films Oy)
Finska/Finland, 1993, 35mm, 2'



Animiran lik skoči z okna in na začudenje vseh poleti ...

An animated character jumps out of a window and, to the surprise of all, begins to fly...

FOCUS ON FINLAND I: FINNISH ANIMATION FILM HISTORY

ZGORAJ IN SPODAJ / OPPE & NERE / UPSTAIRS & DOWNSTAIRS

Antonia Ringbom (Firma Antonia Ringbom)
Finska/Finland, 1994, 35mm, 4'20"



Ženska se trudi, da bi imela urejeno podstrešje. Vse neprijetnosti meče po jašku globoko v klet. A nekega dne se lahko zopet vrnejo ...

A woman tries to keep the upstairs tidy. Anything disagreeable is thrown down the shaft into the cellar. But some day something might emerge from there...



FOKUS NA FINSKO I: ZGODOVINA FINSKEGA ANIMIRANEGA FILMA

STISNI ZOBE / JÄÄKARHU SOITTI KERRAN AFRIKKAAN / BEAR IT AND GRIN
Mariko Härkönen, Ismo Virtanen (UIAH Helsinki)
Finska/Finland, 1997, 35mm, 5'

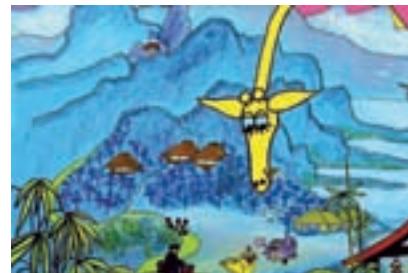


Severni medved telefonira gorili, ki živi v Afriki. Skleneta kupčijo: medved bo poslal gorili iglu, ta pa njemu banane. Pošta začne urejati prevoz artiklov, a preden pošiljki prispeta na cilj, se zgodi marsikaj.

A polar bear phones a gorilla living in Africa. They make a deal: The polar bear sends an igloo to the gorilla and the gorilla sends bananas in return. The post office takes over the transportation but a lot of things happen before the delivery is done.

FOCUS ON FINLAND I: FINNISH ANIMATION FILM HISTORY

AH OD NEKOD ... / VOI SENTÄÄN, EIKÖ JOSTAKIN... / AH, FROM SOMEWHERE...
Jaana Wahlforss, Antonia Ringbom (Epidem ZOT)
Finska/Finland, 1998, 35mm, 5'



V tej epizodi TV serije Sonce je rumena žirafa poskuša osamljena deklica Sayoko povabiti prijatelje na zabavo za svoj rojstni dan. Rumena žirafa ji zopet priskoči na pomoč in poskrbi, da vabila nazadnje pridejo na prave naslove. Vsak otrok si zasluzi živeti v okolju, ki spoštuje človeške vrednote.

In this episode from TV series *The Sun Is a Yellow Giraffe* a lonely girl called Sayoko wants to invite friends to her birthday party but has a problem delivering the invitation. Again, the Yellow Giraffe comes to her rescue and the mail safely reaches the destination. Every child in the world deserves to live in a society where human values are respected.

TURILAS IN JÄÄRÄ: ŠTOPAR / TURILAS JA JÄÄRÄ / TOOTLETUBS & JYRO: HITCH-HIKER

Ismo Virtanen, Mariko Härkönen (Lumifilm Oy)
Finska/Finland, 2001, 35mm, 7'



Govnač nedolžno štopa, ko se Turilas in Jäärä nenadoma zaletita vanj in mu zlomita nogo. Da bi se mu odkupila, mu ponudita prevoz. Jäärä ves nesrečen od smradu hitro poganja proti govnačevi domačiji. Na cilju govnač povabi prijatelja v svoj skriveni vrt, da bi se posladkala z jagodami z dobro pognjene gredice.

Dung Beetle is innocently hitch-hiking when Tootletubs & Jyro crash into him and injure his leg. They want to make up for the accident and offer to take the injured Dung Beetle home. Holding his nose, Jyro pedals to Dung Beetle's home, where the two friends are invited into his secret garden. There they enjoy the fruits of his well-manured strawberry patch.



**ROBCI NAPRODAJ / NENÄLIIINOJA
MYYTÄVÄNÄ / HANDKERCHIEFS FOR SALE**
Jan Andersson (Indie Films Oy)
Finska/Finland, 35mm, 2003, 17'



Paavo je prisiljen na ulici prodajati robce, da bi poskrbel za svojega utrujenega, zagrenjenega očeta. Pobeg iz krute realnosti najde v risanju podob iz lepšega življenja. Nekega dne mu tri starke namesto denarja robčke poplačajo z barvicami ... in oče se hudo razjezi.

Paavo is forced to sell handkerchiefs on the street to get money for his tired, bitter father. At home Paavo escapes his harsh reality by drawing pictures of happier times and thoughts. One day, three old ladies with runny noses give Paavo crayons instead of money for his handkerchiefs...and Dad gets mad.

FOKUS NA FINSKO II: SODOBNI FINSKI ANIMIRANI FILM 1

ZADNJA ZANKA / KUTOJA / THE LAST KNIT
Laura Neuvonen (Anima Vitae Ltd.)
Finska/Finland, 2005, digiBeta, 6'39"



Ko pletenje preraste v obsedenost.
When knitting becomes an obsession.

FOCUS ON FINLAND II: CONTEMPORARY FINNISH ANIMATED FILM 1

PIZZA PASSIONATA
Kari Juusonen (Kinoproduction Oy)
Finska/Finland, 2001, 35mm, 13'45"



Toivo je sramežljiv, osamljen moški. V svojih sanjah pa je popoln moški, superjunak, kakršnega išče vsaka ženska. Nekega dne se začnejo dogodki odvijati prav filmsko in Toivo se znajde na večerji z odločno žensko. A to je zanj že preveč. Poskuša se vesti kot popoln moški, a med sanjamini in resničnostjo je velika razlika ...

Toivo is a shy and lonely man. In his dreams he is the Perfect Man, an action hero adored by all women. One day things start happening like in a movie, and suddenly Toivo is having dinner with a determined woman. The situation is too much for Toivo. He tries to act like the Perfect Man, but dreams and reality are two different things...



FOKUS NA FINSKO II: SODOBNI FINSKI ANIMIRANI FILM 1

POPOVNICA / KYLMÄÄ ASFALTIA / HIGHWAYMEN

Antti Laakso (Turku Arts Academy)
Finska/Finland, 2007, Beta SP, 6'25"



Poti dveh osamljenih popotnikov se prekrižata sredi črne noči. Z vsakim kilometrom se vse bolj razovedajo njune grozljive skrivnosti.

Two lone travellers cross their paths in the dead night. As the miles go by their deadly secrets start to unfold.

FOCUS ON FINLAND II: CONTEMPORARY FINNISH ANIMATED FILM 1

TISTEGA LETA, KO SEM SE POSTRIGLA / SINÄ YUONNA LEIKKASIN HIUKSENI / THE YEAR I CUT MY HAIR

Ami Lindholm (Turku Arts Academy)
Finska/Finland, 2008, Beta SP, 5'16"



Skupina ljudi se znajde na razpotju svojih življenj in vsak nosi svoje breme. Čeprav se vse zdi nemogoče, je pot do sreče vedno odprta.

A group of people are at the crossroads of their lives, each with a burden to bear. Everything seems impossible, but the path to happiness is always open.

BITKA MORSKIH VETRNIC / MERIVUOKKOJEN TAISTELU / THE BATTLE OF THE SEA ANEMONES

Katja Kettu (Animaation apupyörä ry)
Finska/Finland, 2007, miniDV, 3'



Velika bitka besnih morskih vetrnic se bo zdaj zdaj začela. Medtem pa se na morski gladini že odvija neki drug boj.

The great battle between furious sea anemones is about to begin. At the same time on the surface of the ocean another fight is going on.





SIDRO / ANKKURI / THE ANCHOR

Tommi Juutilainen (Camera Cagliostro)
Finska/Finland, 2007, digiBeta, 7'



Na ladji so kapitan in trije pomorščaki. Ko eden izgubi glavo, se status quo spremeni v nekaj povsem drugačnega.

A captain and three seamen are aboard a ship. One of the seamen loses his head, which rocks the status quo – changing it to something quite different.

FOKUS NA FINSKO II: SODOBNI FINSKI ANIMIRANI FILM 1

PTIČJA HIŠICA / TOINEN HUONE / BIRDHOUSE

Ami Lindholm, Elina Minn, Anna Virtanen (Turku Arts Academy)
Finska/Finland, 2007, Beta SP, 7'03"



Par na lovuh za novo hišo se sploh ne zaveda, da v sosednji sobi nekdo že načrtuje njuno prihodnost.

A house hunting couple isn't aware that their future is already planned in the other room.

FOCUS ON FINLAND II: CONTEMPORARY FINNISH ANIMATED FILM 1

PREKLETSTVO SAMOTNEGA OTOKA / KAUKO SAAREN KIROUS / CURSE OF THE REMOTE ISLAND

CHRZU (Indie Films Oy)
Finska/Finland, 2008, 35mm, 16'15"



Sir Void, junashki pustolovec iz zlate dobe risanega in nemega filma, se znajde v svetu sodobne televizije. Prekletstvo neskončnih slabih odločitev prizadene našega nedolžnega raziskovalca. Ta resnična zgodbja pokaže, kaj se je v resnici zgodilo s prvim Tarzonom, Vampira in njunimi pozabljenimi prijatelji.

Sir Void, the heroic adventurer from the golden age of cartoons and silent film finds his way into the world of contemporary television. The curse of endless bad alternatives makes an impact on the innocent explorer. This true story describes what really happened to the original Tarzan, Vampira and all their forgotten friends.



FOKUS NA FINSKO III: SODOBNI FINSKI ANIMIRANI FILM 2

BABICA / MUMMO / GRANNY

Tatu Pohjavirta, Marc Ståhle
Finska/Finland, 2004, digiBeta, 6'40"



Osamljena babica najde ljubezen in smrt.

A lonely granny encounters love and death.

FOCUS ON FINLAND III: CONTEMPORARY FINNISH ANIMATED FILM 2

LETALSKA POŠTA / LENTOPOSTI / AIR MAIL

Kaisa Penttilä
Finska/Finland, 2002, 35mm, 13'55"



Starec je nekoč kot brodolomec obtičal na malem otoku. Ves čas sanja o svojem nekdanjem dekletu in z otoka pošilja sporočila v steklenicah. Nekega večera pa ga presejeti trkanje.

An old man was shipwrecked on a small island a long time ago. He dreams of his former girlfriend and sends messages in bottles. One evening there's a knock on the door of his hut.

STRASTNI MUČENIK / ARDENT MARTYR

Heli Ellis (UIAH Helsinki)
Finska/Finland, 2007, digiBeta, 5'27"



Skrajno uslužnemu mučeniku se pokaže življenska priložnost.

An exceedingly helpful martyr gets the chance of a lifetime.



FOKUS NA FINSKO III: SODOBNI FINSKI ANIMIRANI FILM 2

**ZADNJI SLON / VIIMEINEN ELEFANTTI /
THE LAST ELEPHANT**

Antti Laakso (Turku Arts Academy)
Finska/Finland, 2008, Beta SP, 9'



Slonji deček živi v nebotačniku s svojim krokodilijim očetom. Njegovo otroštvo pretresajo ponavljajoče se nočne more in čudna notranja praznina.

Elephant boy lives with his crocodile father in a skyscraper. His happy childhood is shadowed by recurring nightmares and a strange inner emptiness.

**ANIMACIJA REVOLUCIJA / ANIMATION
REVOLUTION**

Kaisa Penttilä
Finska/Finland, 2007, DVD, 2'16"



Animacija revolucija je nastala na mednarodni dan animiranega filma. Posneta je bila v Helsinkihi v enem dnevu, zvečer pa so jo predvajali v festivalskem klubu festivala Animatricks.

Animation Revolution was an International Animation Day happening. It was made in one day in Helsinki and shown at the Animatricks festival club in the evening.

FOCUS ON FINLAND III: CONTEMPORARY FINNISH ANIMATED FILM 2

SNEGULJČICA / LUMIKKI / SNOW WHITE

Leena Jääskeläinen (Animaatiokopla)
Finska/Finland, 2006, Beta SP, 5'32"



Animirani film *Sneguljčica* je sodobna interpretacija znane pravljice bratov Grimm. Film se osredotoča na odnos med Sneguljčico in njeno materjo. Animacijska tehnika je piksilacija, film pa je posnet na super 8 mm filmski trak.

The animated film *Snow White* is a modern interpretation of the well-known fairy tale by the brothers Grimm. The film concentrates on the relationship between Snow White and her mother. The animation technique is pixillation shot on super8 film.



FOKUS NA FINSKO III: SODOBNI FINSKI ANIMIRANI FILM 2

**ZADNJA VEČERJA / ELÄKÖÖN
MARKKINATALOUS / LAST SUPPER**

Christian Lindblad (LR Film Productions Oy)
Finska/Finland, 2001, 35mm, 5'



Brezposelni Keke se v svojem govoru pred kamero odloči državi narediti uslugo in se žrtvovati za skupno dobro!

Speaking to camera, jobless Keke decides to do the State a favour and sacrifice his life for the common good!

**ROJSTNI DAN / SYNTYMÄPÄIVÄ / THE
BIRTHDAY**

Kari Juusonen (Kinoproduction Oy)
Finska/Finland, 2004, 35mm, 15'40"



Oče in sin živita v mali leseni koči. Deček dela v avtomatizirani klavnici, noči pa preživila med opazovanjem kisikove bombe svojega bolnega očeta, ki se večno kuja na svojem kavču. Oče je videti kot starec, ki se že davno vdal.

The Father and the Boy live together in a small board cabin by a detour. The Boy works in an automated slaughter house, turning joysticks and spends his nights watching the oxygen gauge of the sickly Father who is sulking on the sofa. The Father almost seems like a vegetable, an old man who has lost his spirit.

**NASLEDNJI KORAK / MÖBLEERAAJA / THE
NEXT MOVE**

Laura Neuvonen (Anima Vitae Ltd.)
Finska/Finland, 2006, digiBeta, 13'



V neverjetno smešnem animiranem kratkometražcu nastopi mlad par v svojem prvem skupnem stanovanju. In ko pride na vrsto opremljanje, mlada žena nikakor ne odneha.

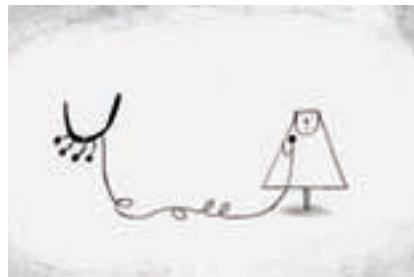
This hilarious animated short features a young couple who has just moved into their first home, and when it comes to decorating, the wife just can't leave well enough alone.





TREMA / STAGE FRIGHT

Elina Minn (Turku Arts Academy)
Finska/Finland, 2008, Beta SP, 1'47"



Vizualna igra obraza. Film ilustrira trenutek tesnobe pred nastopom.

A visual play on a face. *Stage Fright* illustrates the moment of anxiety before the performance.

FOKUS NA FINSKO III: SODOBNI FINSKI ANIMIRANI FILM 2

LENINGRAD COWBOYS: YOU'RE MY HEART, YOU'RE MY SOUL

Teemu Auersalo (Anima Vitae Ltd.)
Finska/Finland, 2006, digiBeta, 3'35"



Leningrajski kavboji so na turneji, njihov voznik pa je pes. Na poti oskrnijo nekaj grobov, srečajo motoristične nune in skoraj jim zmanjka bencina. Na srečo še pravi čas prispejo na Georgeovo črpalko, kjer se začne zabava. Izkaže pa se, da je sprva prijazni George v resnici precej trdosrčen možakar.

Leningrad Cowboys are on tour, with a dog as their driver. On the way, some graves are violated, they meet the Motor-Cycle Nuns and nearly run out of petrol. Fortunately, they make it to George's gas station and start partying. George, who seems very nice at first, turns out to be rather cold-hearted.

FOCUS ON FINLAND III: CONTEMPORARY FINNISH ANIMATED FILM 2

VABA / SYÖTTI / BAIT

Malakias (The Dead Will Rise Studio/Finnish Broadcasting Company)
Finska/Finland, 2007, digiBeta, 4'23"



Zgodba o prijateljstvu med dečkom in ribo sredi jate tjuilnjev.

A friendship story about a boy and a fish amidst a pool of seals.



FOKUS NA FINSKO IV: SODOBNI FINSKI ANIMIRANI FILM 3

PETJE POD PRHO / LAULU SUIHKUSSA / A SONG IN THE SHOWER

CHRZU (Animaation Apupöyrä)
Finska/Finland, 2007, digiBeta, 2'23"



Kratki film je del animirane TV serije za odrasle, narejene za finsko televizijo.

This short film is part of an animated TV series for adults made for Finnish television.

FOCUS ON FINLAND IV: CONTEMPORARY FINNISH ANIMATED FILM 3

OČARLJIV NASMEH / ILO IRTI / THE IRRESISTIBLE SMILE

Ami Lindholm (Turku Arts Academy)
Finska/Finland, 2006, Beta SP, 6'21"



Polno letalo nesramnih potnikov. Stevardesa se trudi, da bi bili vsi zadovoljni.

An airplane full of nasty passengers. The air hostess tries to keep everyone satisfied.

ROPAR / MURTO / HOUSEBREAKER

Heta Jokinen, Pauli Laasonen, Kaisa Lenkkeri,
Sanni Lahtinen (Turku Arts Academy)
Finska/Finland, 2008, Beta SP, 5'35"



Po ropu diamantov se tat s svojim ptičjem ljubljenčkom potuhne v domače skrivališče. Ropar želi ostati skrit, ptič si želi svobode, oba pa sta pripravljena narediti nemogoče, da bi dosegla svoje.

After a diamond heist, a burglar confines himself to a hideaway with a pet bird. The burglar wishes to stay hidden from the outside world, but the bird wants to break away from captivity. Both of them are ready to do the impossible to get what they want.



UKANA / KEPPOSTELIJA / BAMBOOZLED!!!

Simo Ruotsalainen (Turku Arts Academy)
Finska/Finland, 2008, digiBeta, 4'



Sleparski kosmatinec se na prav nenavaden način pošali z ubogo, pa čeprav orjško gozdro gorilo.

A furry trickster on wheels pulls some unusual pranks on a hapless yet huge forest gorilla.

FOKUS NA FINSKO IV: SODOBNI FINSKI ANIMIRANI FILM 3

AURORA

Anne Savitie (Turku Arts Academy)
Finska/Finland, 2008, Beta SP, 9'



Oče družine pobegne od doma in vse se začne spremirnjati. Mati pada v krizo, hči pa začne odraščati.

The father of the family breaks out of their home and everything changes. The mother starts to unravel and the daughter starts to grow.

FOCUS ON FINLAND IV: CONTEMPORARY FINNISH ANIMATED FILM 3

IGRA SENC / VARJOLEIKKI / SHADOW PLAY

Sanna Vilmusenaho (Turku Arts Academy)
Finska/Finland, 2007, Beta SP, 4'



Otroci si morajo sami poiskati zabavo. Lahko senca na zidu premaga rožnatega zajčka s televizije?

Some children are left alone to entertain themselves. Can a shadow on the wall defeat the pink bunny on TV?



FOKUS NA FINSKO IV: SODOBNI FINSKI ANIMIRANI FILM 3

ZAMENJAN / VAIHDOKAS / CHANGELING

Leena Jääskeläinen (Edith film Oy)
Finska/Finland, 2009, digiBeta, 15'



V čudoviti svet novorojenčka in mlade mamice se prikrade nevarnost. Mama zaradi notranjih in zunanjih pritiskov dvomi, ali je dovolj dobra mati in ali ni z otrokom nekaj narobe. Film ustvarja zanimive vzporednice med preteklostjo in sedanostjo, tegobami otroštva in zgodbami o zamenjavi otrok.

A threat enters the beautiful world of a new-born baby and its mother. Strong inner and external pressure will make the mother doubt whether she is good enough and whether there is something wrong with the baby. An interesting parallel is created between the present time and history, baby blues and changeling stories.

FOCUS ON FINLAND IV: CONTEMPORARY FINNISH ANIMATED FILM 3

PRILAGAJANJE / SOPEUTUJAT / ADAPTATION OF THE SPECIES

Reetta Neittaanmäki (Animaation apupyörä ry)
Finska/Finland, 2007, digiBeta, 1'53"

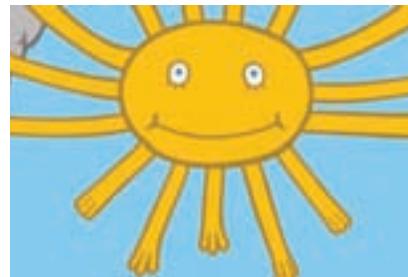


Kdor se zna prilagoditi, žanje uspeh.

Those who adapt reap the rewards.

POMLAD / TALVEN JÄLKEEN TULEE KEVÄT / SPRINGTIME

Maria Björklund (Osuuskuuta Animaatiokopla)
Finska/Finland, 2007, digiBeta, 1'25"



Spreminjam se kot letni časi.

As seasons change, so do you.



POVRAČILO / AHNEEN PALKKA / COMEUPPANCE

Niina Suominen (Animaation apupyörä ry)
Finska/Finland, 2007, miniDV, 3'



Seme pohlepa raste v vsakem izmed nas – nezadovoljstvo spričo tega, kar imamo tu in zdaj.

A seed of greed grows in all of us – dissatisfaction with what we have in the here and now.

FOKUS NA FINSKO IV: SODOBNI FINSKI ANIMIRANI FILM 3

OBČUTEK PRAZNINE / TYHJIÖN TÄYTÄMYS / SPIRIT OF EMPTINESS

Tommi Juutilainen (Animaation apupyörä ry)
Finska/Finland, 2007, digiBeta, 2'



Oh! Zakaj bi bil tako nespatometen in bi vse zapravil za trenutke strasti in nekaj tako ubogega.

Oh! Why would you be such a fool as to throw it all away for a moment's passion and such a wretched thing?

FOCUS ON FINLAND IV: CONTEMPORARY FINNISH ANIMATED FILM 3

ULICA VRTNIC / RUUSUTARHANKATU / ROSE GARDEN STREET

Laura Palosaari (Osuuskunta Animaatiokopla)
Finska/Finland, 2007, digiBeta, 4'40"



Ali bo? Podala ključ? S poljubom?

Will she? Pass the key? With a kiss?



FOKUS NA FINSKO IV: SODOBNI FINSKI ANIMIRANI FILM 3

**SMRT V RUMENI HIŠI / KUOLEMA
KELTAISESSA TALOSSA / DEATH IN THE
YELLOW HOUSE**

Anna Virtanen (Turku Arts Academy)
Finska/Finland, 2008, Beta SP, 4'52"



Film o tveganju, soočanju, sledenju lastnim
instinktom in dvomu v njihovo zanesljivost.

Death in The Yellow House is a film about taking
chances, confronting things, following your
instincts and questioning their reliability.

FOCUS ON FINLAND IV: CONTEMPORARY FINNISH ANIMATED FILM 3

IDOL / IDOLI / THE IDOL

Sanna Viimusenah (Turku Arts Academy)
Finska/Finland, 2008, Beta SP, 4'

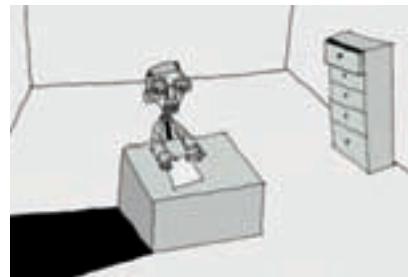


Idol osvoji srca ljudi s svojimi prelepimi lasmi.
Medtem postajajo težave vse hujše.

The idol conquers the hearts of people with her
lovely hair. In the meantime problems grow bigger.

**PO POROČILIH / UUTISTEN JÄLKEEN /
AFTER THE NEWS**

Mark Stähle (Animaation apupyörä ry)
Finska/Finland, 2007, digiBeta, 3'



Novinarjeva nova resničnost pokaže svoje napake.

A news journalist's reality shows some cracks.





FOKUS NA FINSKO IV: SODOBNI FINSKI ANIMIRANI FILM 3

FOCUS ON FINLAND IV: CONTEMPORARY FINNISH ANIMATED FILM 3

ŽEJA / JANO / THIRST

Tatu Pohjavirta (Animaation apupyörä ry)
Finska/Finland, 2007, digiBeta, 2'



Včasih v baru težko dohitevamo druge pivce.

Sometimes in a bar it seems hard to catch up to others.



FOKUS NA FINSKO V: SODOBNI FINSKI KRATKI IGRANI, DOKUMENTARNI IN EKSPERIMENTALNI FILM 1

NAUČENO NA PAMET / SYDÄMEEN KÄTKETTY / LEARNED BY HEART

Marjut Rönninen, Päivi Takala (Soundsgood Productions Oy)
Finska/Finland, 2007, Beta SP, 30'



Finsko je druga svetovna vojna pustila v shizofrenem stanju. Narod je preživel dve vojni, država je ohranila samostojnost, a uradno je bila poraženka. O vojni je bilo težko govoriti. Povočnim otrokom so se njihovi starši zdeli odtujeni, avtoritarni in zastrašujoči. Šele šestdeseta leta so družbo osvobodila in odprla njena okna v zunanjji svet.

Finland emerged from WWII in a schizophrenic state. The nation had survived two wars with her independence intact, but had officially come out on the losing side. It was hard to talk about the war. To post-war children, their parents seemed distant, authoritarian, frightening. It took the sixties to free the society and to open windows to the outside world.

FOCUS ON FINLAND VI: CONTEMPORARY FINNISH SHORT FICTION, DOCUMENTARY AND EXPERIMENTAL FILM 1

RIBA / KALA / FISH

Jonathan Davies (Vanilla Productions Ltd.)
Finska/Finland, 2003, 35mm, 11'30"



Zgodba o ribi ...

The story of a fish...

ČE PADEM / JOS KAADUN / IF I FALL

Hannaleena Hauru (TAMK Tampere, School of Art and Media)
Finska/Finland, 2007, 35mm, 13'



Mlado dekle Kaarina dela na žagi. Ves čas pada, pa tega nihče ne opazi.

Kaarina is a young woman working in a Finnish sawmill. She's repetitively falling down without anyone noticing her.





OPTIČNI ZVOK / OPTINEN ÄÄNI / OPTICAL SOUND

Mika Taanila (Kinotar Oy)
Finska/Finland, 2005, 35mm, 5'



Kratki film je adaptacija pesmi kanadske skupine The User z naslovom *The Symphony #2 for Dot Matrix Printers*. Zastarela pisarniška tehnologija se spremeni v futuristična glasbla. Film je omamna mešanica čudovite fotografije, zamazanih posnetkov varnostne kamere in grobe animacije, fotokopirane neposredno na filmski trak brez uporabe kamere.

A short film based on *The Symphony #2 for Dot Matrix Printers* by the Canadian group The User. Obsolete office technology transforms into musical instruments of the future. The film is a haunting mix of beautiful cinematography, dirty security camera footage and rough animation photocopied straight onto clear film without camera.

114

FOKUS NA FINSKO V: SODOBNI FINSKI KRATKI IGRANI, DOKUMENTARNI IN EKSPERIMENTALNI FILM 1

CESTARJI / KESTOMERKITSIJÄT / ROADMARKERS

Juho Kuosmanen (UIAH Helsinki)
Finska/Finland, 2007, digiBeta, 18'



Tri osebe delajo na zaledeneli cesti. Jesen je takšna, kot bi bil svet na robu uničenja. Helvi bi najraje pobegnila, pa ne ve kam. Rekonen se je na smrt zaljubil vanjo. Stroji besnijo in kolegi ga zbadajo. To je svet, kjer stavke prekinja trušč, nasilje pa je način izražanja custev.

Three people work on a frosty road. The autumn feels as if the world is about to come to an end. Helvi would want to get away from it all if she only knew where. Rekonen has miserably fallen for her. The machines keep roaring, team-mates keep teasing. A world where sentences are cut in half and violence is but a way to express emotions.

FOCUS ON FINLAND V: CONTEMPORARY FINNISH SHORT FICTION, DOCUMENTARY AND EXPERIMENTAL FILM 1

VELIKA PRIČAKOVANJA / HIGH HOPES

Mazdak Nassir (UIAH Helsinki)
Finska/Finland, 2007, digiBeta, 13'50"



Zgodba o izumiteljskem paru in njuni viziji, da bi otroka naučila leteti.

A tale about an inventor couple and their obscured vision to raise a child to fly.



FOKUS NA FINSKO V: SODOBNI FINSKI KRATKI IGRANI, DOKUMENTARNI IN
EKSPERIMENTALNI FILM 1

6 7 7 8

Pekka Sassi

Finska/Finland, 2007, miniDV, 1'50"

8 7 8 3
6 7 6 6
6 7 6 7

Medtem ko se na platnu nizajo številke, vidimo, da
ena manjka.

As the numbers scroll up the screen, one of the
them is missing.





VRŽEN ČEZ ROB / DEEP SIX

Sami van Ingen (Jinx Ltd.)
Finska/Finland, 2007, 35mm, 7'



Film ima tri izhodišča: njegova zgodba je adaptacija hollywoodskega B-filma *Bes* (*The Rage*, 1998), barvno fotokopiranje poskuša uporabiti kot filmsko estetiko, robeve posnetkov pa kot dinamičen vizualni element.

The film has three starting points: a little narrative re-edited from a Hollywood B-film (*The Rage*, 1998), an attempt to use the colour photocopy as a cinematic aesthetic, and an exploration of the frame line as a dynamic visual element.

FOKUS NA FINSKO VI: SODOBNI FINSKI KRATKI IGRANI, DOKUMENTARNI IN EKSPERIMENTALNI FILM 2

TANGO FINLANDIA

Hannu Lajunen, Tomi Riionheimo (Indie Films Oy)
Finska/Finland, 2007, 35mm, 6'



Plesni večer v baru nekje na finskem podeželju. Osamljeni ljudje tam iščejo srečo. Strank ni veliko, a vroč in strasten item tanga jih vse do zadnjega povleče na plesišče. Finski tango je težak in poten. Film je pravzaprav akcija, nabita s testosteronom.

A dance-evening in the local bar somewhere in the Finnish periphery. Lonely people come there to find joy. There are not that many customers but the hot and passionate tango rhythms lead all of them to the dance floor. The Finnish tango is hard and sweaty. This film is basically a testosterone loaded action movie.

FOCUS ON FINLAND VI: CONTEMPORARY FINNISH SHORT FICTION,
DOCUMENTARY AND EXPERIMENTAL FILM 2

KEIDAS

P.V. Lehtinen (CineParadiso Oy)
Finska/Finland, 2006, 35mm, 20'



Meditativno potovanje v oazo, ki veliko ljudem predstavlja drugi dom, kamor se vračajo vsako poletje. Upokojeni policist, glasbenik, profesor, delavec in mnogi drugi delijo močno izkušnjo plavalnega bazena kot vira vitalnosti.

A meditative journey to an oasis that a bunch of people consider their second home, where they return each summer. A retired policeman, a musician, a professor, a worker and many other people share the powerful experience of the swimming stadium as a source of vitality.



FOKUS NA FINSKO VI: SODOBNI FINSKI KRATKI IGRANI, DOKUMENTARNI IN EKSPERIMENTALNI FILM 2

PRIJATELJ / KAVERI / A MATE

Teemu Nikki (It's Alive Productions)
Finska/Finland, 2008, 35mm, 7'



Pera bi rad v kopalnici poskusil nekaj pregrešnega in prijatelja prosi za pomoč. Njegova žena pa se prezgodaj vrne domov ...

Pera wants to try something kinky in the bathroom and he asks his mate to help him. Pera's wife comes home too soon...

FOCUS ON FINLAND VI: CONTEMPORARY FINNISH SHORT FICTION,
DOCUMENTARY AND EXPERIMENTAL FILM 2

PRED IN PO / PREPOST

Milla Moilanen (Filmill Ky)
Finska/Finland, 2007, 35mm, 15'6"



Od frenologije do lepotne kirurgije. Vidiki zahodnega idealja lepote v šibki luči zgodovine. Eksperimentalni kratkometražec/animacija o standardih človeške forme.

From frenology to aesthetic surgery. Viewpoints on the Western ideal of beauty in the dim light of history. An experimental short film/animation about the standards of human form.

DMZ

Jouni Hokkanen, Simojukka Ruippo (Soma Projects)
Finska/Finland, 2007, digiBeta, 4'



38. vzporednik deli korejski polotok približno na polovico. Med premirjem, sklenjenim 27. julija 1953, ko sta obe strani pristali, da svoje enote umakneta 2000 metrov za bojno linijo, je nastala demilitarizirana, tamponska cona, široka 4 kilometre. Kakšno pa je življenje onkraj nje?

The 38th parallel north cuts the Korean Peninsula roughly in half. During the ceasefire of July 27, 1953, a demilitarized zone was created as each side agreed in the armistice to move their troops back 2,000 meters from the front line, creating a buffer zone four kilometres wide. What's life like behind that zone?



VEDNO SPODOBNI / AINA KUNNOLLINEN / ALWAYS DECENT

Katja Pällijeff (UIAH Helsinki)
Finska/Finland, 2007, 35mm, 20'



Zakaj nam vedno govorijo, kaj lahko in česa ne smemo početi? Avtoričina eksperimentalna avtobiografija o strahu pred drugačnostjo in želji, da bi se osvobodili, na topel in humorom način prepleta najdeni material in arhivske posnetke z osebnimi spomini.

Why are you always being told what you can and cannot do? Katja Pällijeff's experimental autobiography about the fear of those who are different, and the desire to break out combines found footage and archive material with personal memories in a warm and humorous manner.

FOKUS NA FINSKO VI: SODOBNI FINSKI KRATKI IGRANI, DOKUMENTARNI IN EKSPERIMENTALNI FILM 2

HANAŠAARI A

Hannes Vartiainen, Pekka Veikkolainen
(Pohjankonna Oy)
Finska/Finland, 2009, 35mm, 15'



Eksperimentalni dokumentarec o spremenljajoči se mestni panorami Helsinkov in zadnjih trenutkih v življenju elektrarne Hanašaari A je nastal iz 500.000 fotografij, posnetih v zadnjih dveh letih obstoja elektrarne. Gre za mešanico animacije, igranega filma in grafičnih elementov.

Hanašaari A is an experimental documentary about the changing cityscape of Helsinki, and the final moments of a coal-fired power plant. The film is a combination of animation, live-action cinematography, and graphic elements. It is based on 500 thousand photographs taken during the final two years of the existence of the power plant.



STOP-MOTION RETROSPETIVA

STOP-MOTION RETROSPETIVA

Izraz **stop-motion** se nanaša na širok spekter animacijskih tehnik, ki vključujejo manipulacijo objektov od posamezne sličice k sličici. Za vsak naslednji posnetek kamere se predmet rahlo, skoraj neopazno premakne, predvajanje zaporedja sličic v kontinuirani sekvenci pa nato ustvari iluzijo gibanja. Od prvih filmskih korakov dalje ta najbolj praktična in fizična tehnika ustvarja morda najčarobnejše in najbolj magične filme, kar jih poznamo. Vdihni življenje neživim objektom je prav posebna čarovnija. S to retrospektivo želimo tako predstaviti dela, ki dokazujejo, da ta tehnika nepretrgoma in še danes močno utripa z življenjem.

Tematska retrospektiva festivala Animateka je prvi pregled take vrste v Sloveniji, kjer se je animirani film začel prav z luhovnim stop-motion animiranim filmom Saše Dobrila *7 na en mah* (1952). Čeprav zaradi objektivnih razlogov, pomanjkanja prostora in časa, v pregledu manjkajo nekatera pomembna imena – Ladislav Starewitch (lanskoletno Animateko smo kot napoved letošnje retrospektive zaključili s štirimi njegovimi filmi), Ivan Ivanov-Vano, Jiří Barta, Arnold Burovs ali Jean Painlevé, upam, da smo uspeli ponuditi merodajen zgodovinski pregled. Osebno se veselim skorajšnjega dne, ko bomo lahko v Kinoteki končno gledali retrospektivi Raya Harryhaussena in Willisa O'Briena, ki sta stop-motion tehniko pionirsко vpeljala tudi v sfero igranega filma. V tehničnem pogledu bi v stop-motion retrospektivo spadali tudi dvodimenzionalni filmi, ustvarjeni v tehnikah izrezljanke, animacije peska in kave, animacije igličastega ekraana, slikanja z glino, vendar smo se zaradi objektivnih razlogov odločili ostati na področju tridimenzionalne animacije.

Stop-motion animirani film beleži že dolgo preteklost. Naj-

STOP-MOTION RETROSPECTIVE

STOP-MOTION RETROSPECTIVE

Stop-motion is a term that describes a wide range of animation techniques involving frame by frame manipulation of objects. The object is moved in small increments between individually photographed frames, creating the illusion of movement when the series of frames is played as a continuous sequence. Since the dawn of cinema this most hands-on of techniques has provided some of the most mesmerizing films ever made. Breathing a kind of life into inanimate objects is a very special form of magic and with this retrospective we hope to showcase the continuing vibrancy of this technique.

Animateka's thematic retrospective of stop-motion animation is the first of such overviews in Slovenia, where animation as it happens started off with a stop-motion puppet animation by Saša Dobrila entitled *7 At Once* (*7 na en mah*, 1952). Although this presentation is, from obvious reasons - the lack of space and time – missing some of the important names like Ladislav Starewitch (last year's Animateka closed with a screening of four of his films announcing the current retrospective), Ivan Ivanov-Vano, Jiří Barta, Arnold Burovs and Jean Painlevé, we hope that we have succeeded in offering a relevant historical overview. I personally look forward to the hopefully imminent day when the Cinematheque will give us the opportunity to finally see the retrospectives of Ray Harryhausen and Willis O'Brien, the pioneers who brought stop-motion animation technique into the realm of live action movies. Technically speaking this retrospective should include two-dimensional films employing cut-out, sand and pinscreen animation, as well as clay painting, but from objective reasons we have restrained ourselves to three-dimensional animation.





STOP-MOTION RETROSPETIKA

starejša je tehnika animacije objektov, nato pa so se vzporedno razvijale še tehnike animacije z glino, piksilacije, lutkovne in *time-lapse* animacije ali snemanja v časovnih intervalih. Animacija objektov je tista vrsta stop-motion animacije, ki vključuje animirano gibanje katerogakoli nerisanega predmeta, na primer igrač, kock, lutk ipd. Predmetov torej, ki niso tako dovezni za manipulacijo, kot sta glina in vosek, hkrati pa niso oblikovani kot prepričljiv in prepoznaven posnetek človeškega ali živalskega lika. Animacija objektov se razlikuje od animacije modelov in lutk, saj slednji obliky stop-motion animacije ponavadi uporabljata prepoznavne like namesto objektov, kot so nepremični vojački ali gradbene igrake, na primer kocke. Animacija gline je ena mnogih oblik stop-motion animacije. Vsak animirani kos, pa naj gre za postavo ali ozadje, je dovzet en za »deformacijo« – izdelan je iz gnetljive snovi, ponavadi plastelina. Gline ne figurice v stop-motion animaciji pogosto uporabljajo zaradi enostavnih manipulacij, v zadnjih letih pa so glino povečini zamenjali silikske gume in smolnati odlitki.

Prvi primer uporabe stop-motion tehnike lahko pripisemo Američanom Albertu E. Smithu in Jamesu Stuartu Blacktonu ter njunemu filmu *The Humpty Dumpty Circus* (1898), v katerem igrake uprizorijo pravi cirkus z živalmi in akrobatami vred. Blackton je z uporabo stop-motion trikov prav tako spremenjal skice v predmete v filmu *Začarana risba* (*The Enchanted Drawing*, 1900). Francoski mojster filmskih trikov Georges Méliès je že leta 1896 uporabil stop-motion tehniko za ustvarjanje gibljivih črk filmskih mednapisov, nato pa jo je, tako v spretnosti kot umetniškem izrazu, do popolnosti izobil pri filmu *Potovanje na luno* (*Le Voyage dans la lune*, 1902). *Zakleti hotel* (*The Haunted Hotel*, 1907) Jamesa Stuarta Blacktona je bil prvi stop-motion animirani film, ki je doživel tudi uspešno kinematografsko kariero. Njegov s kredo risani film *Smešni izrazi zabavnih obrazov* (*Humorous Phases of Funny Faces*, 1906) je neke vrste tranzicijski film, saj prikazuje načine, na katere lahko stop-motion animacija podkrepi in izboljša t. i.

STOP-MOTION RETROSPECTIVE

Stop-motion animation has a long history in film. Object animation is the oldest, with clay animation, pixillation, puppet animation, and time-lapse being developed concurrently next. Object animation is a form of stop-motion animation that involves the animated movements of any non-drawn objects such as toys, blocks, dolls, etc. which are not fully malleable, such as clay or wax, and not designed to look like a recognizable human or animal character. Object animation differs from model animation and puppet animation, as these two forms of stop-motion animation usually use recognizable characters as their subjects, rather than just objects like static toy soldiers, or construction toys such as brand bricks, etc. Clay animation is one of many forms of stop-motion animation. Each animated piece, either character or background, is "deformable"—made of a malleable substance, usually Plasticine clay. Clay figures are often used in stop-motion for their ease of repositioning. In the last years the use of clay has generally been supplanted by silicone rubber and resin-cast components.

The first instance of the stop-motion technique can be credited to the Americans Albert E. Smith and James Stuart Blackton for *The Humpty Dumpty Circus* (1898), in which a toy circus of acrobats and animals comes to life. Blackton is also credited for the use of stop-motion trickery to turn sketches into objects in *The Enchanted Drawing* (1900). French trick film maestro Georges Méliès used stop-motion already in 1896 to produce moving title-card letters, to bring it to a master level of craftsmanship and artwork in *A Trip to the Moon* (*Le Voyage dans la lune*, 1902). *The Haunted Hotel* (1907) by James Stuart Blackton was the first theatrically successful stop-motion animated film. Blackton's chalk animated cartoon *Humorous Phases of Funny Faces* (1906) can be called a transitional film, as it is showing the ways stop-motion animation could enhance the principles of the *lighting sketch*. The Spaniard Segundo de Chomón using similar techniques as Blackton, released *The Electric Hotel* (*El Hotel eléctrico*) in 1905 but only in 1908



STOP-MOTION RETROSPEKTIWA

lighting sketch tehniko osvetljenih skic. Španec Segundo de Chomón je že leta 1905 s podobno tehniko ustvaril svoj *Električni hotel* (*El Hotel eléctrico*), a je ta še leta 1908 doživel premiero v pariških kinematografih, kjer je animirani film postal priljubljena forma. Celo »klasični« francoski animator Emil Cole je navdušil občinstvo s svojo mojstrovino v tehniki animacije objektov *Zvesto pohištva* (*Le Mobilier fidèle*, 1910). Anglež Arthur Melbourne Cooper je leta 1908 ustvaril uspešen film *Sanje o deželi igrač* (*Dreams of Toyland*), v katerem čudovito animirane lutke in igrače odigrajo svoje vloge po principu tehnike snemanja posameznih sličic. Zgodba Cooperjevega tako imenovanega »stop-and-start filma«, kot mu je sam pravil, se odvija v sanjah malega dečka, kar je jesen namig na stripovsko klasiko *Mali Nemo v deželi sanj* (*Little Nemo in Slumberland*) Windsorja McCaya. že leta 1899 je Cooper posnel film, ki danes velja za najzgodnejši ohranjen stop-motion reklamni oglas, *Vžigalice: Poziv* (*Matches: An Appeal*), za katerega je iz vžigalnic ustvaril majhne lutke. *Muratti napada* (*Muratti Greift Ein!*, 1934) Oskarja Fischingerja, reklamni film za cigarete znamke Muratti, predstavlja zgodnje eksperimentiranje na področju barvnega filma z uporabo tehnologije Gasparcolor. Posnetek cigaret, ki prikorakajo na stadion in tam uprizarjajo svoje športne podvige (v pričakovanju prihajajočih Olimpijskih iger) je doživel neverjeten uspeh, ki je Fischingerju prinesel naročila številnih držav, nazadnje pa pogodbo s hollywoodskim studiom.

Pri tradicionalni lutkovni stop-motion animaciji so lutke narejene iz premičnih delov, ki jih med posameznimi posnetki, sličicami, premaknemo. Pri tako imenovani *puppetoon* animaciji pa so lutke rigidne in statične figure, ponavadi vsako uporabimo v enem posameznem posnetku, v naslednjem pa jo zamenja druga, na las podobna, a rahlo spremenjena lutka. Avtor te tehnike je bil George Pal, ki je s svojo legendarno serijo *Puppetoons* postal ljubljenec mnogih generacij. S filmom po naročilu *Velika Philipsova revija* (*La Grande Revue Philips*, 1938) je Pal s pomočjo arhaične animacijske tehnike zame-

STOP-MOTION RETROSPECTIVE

the film premiered at cinemas in Paris where animated film became very popular. Even the "classical" French animator Emil Cole impressed audiences with his object animation tour-de-force *The Automatic Moving Company* (*Le Mobilier fidèle*, 1910). The Englishman Arthur Melbourne Cooper made the successful *Dreams of Toyland* in 1908. In the film dolls and toys are wonderfully animated to play their roles according to the one-frame technique. "A stop-and-start film", as Cooper himself used to call it. The plot of the story is set in a dream of a young boy, which is a clear reference to the comic strip classic *Little Nemo in Slumberland* by Windsor McCay. Already in 1899, Cooper made what is considered the earliest surviving stop-motion advertising film, *Matches: An Appeal*, using little puppets, constructed of matchsticks. Oskar Fischinger's *Muratti Attacks* (*Muratti Greift Ein!*, 1934), an advertising film for the Muratti cigarette brand, is an early colour experiment using the new Gasparcolor technology. Picturing cigarettes parading into an arena and performing feats (in anticipation of the Olympic Games) was a huge success that brought Fischinger commissions from several countries, and ultimately led to a contract with Hollywood.

In traditional puppet stop-motion, the puppets are made with movable parts which are repositioned between frames. In *puppetoon* animation the puppets are rigid and static pieces; each is typically used in a single frame and then switched with a separate, near-duplicate puppet for the next frame. George Pal was the inventor of this technique and with the creation of the iconic *Puppetoons* series, he became much beloved by generations. With another commissioned film *Philips Broadcast* (*La Grande Revue Philips*, 1938) Pal managed to achieve a wondrous result through an archaic replacement animation technique that involved carving thousands of individual puppets.

Government support systems sustained flourishing animation studios in many of the socialist republics of Eastern Europe. In Prague after the Second World War, Karel Zeman and Jiří



STOP-MOTION RETROSPETIKA

njave lutk, ki je pomenila rezljanje tisočerih posameznih lutk, dosegel čudovit rezultat.

Sistem državne finančne podpore je omogočal razcvet animacijskih studiev v številnih državah vzhodnoevropskega socialističnega bloka. V Pragi sta se po drugi svetovni vojni kot lutkovna animatorja uveljavila Karel Zeman in Jiří Trnka. Zeman je s filmom *Navdih* (*Inspirace*, 1948) naredil velik korak od konvencionalne lutkovne animacije in dosegel povsem novo raven animacijske spremnosti. Film je nastal z uporabo figuric iz pihanega stekla, ki so ga za vsak posamičen posnetek stop-motion kamero ponovno segreli, da bi spremenili položaj figure. Sklepal bi, da je zaradi krhkosti steklenih figuric ta tehnika naravnost nemogoča. Jiří Trnka, eden največjih mojstrov animirane forme, je svojo veličastno kariero zaključil s filmom *Roka* (*Ruka*, 1965), ki mu mnogi dodelujejo prestižen naziv najboljšega lutkovnega filma vseh časov. Pomenil je popolno novost v formi in vsebin. *Roka* je brezkompromisna politična alegorija, ki strogo sledi začrtani zgodbi, ne da bi jo zaneslo v običajno nizanje liričnih detajlov, poseduje nabit dramski lok, ki se izteče v presunljivo katarzo. Trnka je v filmu uporabil kombinacijo svojega tipičnega protagonistova, smešno-prismuknjenega, a optimističnega navadnega človeka/lutke in despotskoga antagonista, žive, igrane človeške roke. Že s svojim prvim lutkovnim celovečerjem *Cesarjev slavček* (*Císařův slavík*, 1948) je dosegel tisto tehnično in umetniško ustvarjalno raven, ki je danes ni presegel nihče v svetu lutkovne stop-motion animacije. Ko je Kihachiro Kawamoto videl, kako Trnka uporablja svoje lutke za pripovedovanje silnih, poetičnih zgodb, je mojstru pisal in ga prosil, da bi postal njegov učenec. Trnka ga je za eno leto povabil k sebi v Prago. Brez vsakršnega znanja češkega jezika se je Kawamoto skozi ledeno sovjetsko zimo ter pomanjkanje hrane in elektrike prebijal s pomočjo prijaznosti in topline svojih čeških kolegov ter lastne strastne predanosti lutkovni animaciji. Ko so njegove lutke postajale prefijnjene, izvirne stvaritive, ga je Trnka spodbudil, naj pri delu črpa iz lastne tradicije. Po vrnitvi

STOP-MOTION RETROSPECTIVE

Trnka distinguished themselves as puppet animators. Zeman advanced from conventional puppets to a new level of artistry with his *Inspiration* (*Inspirace*, 1948). The film was created from blown-glass figurines that were re-heated and re-heated to reposition for the stop-motion cameras. The fragility of these figurines would seem to make the method impossible. Jiří Trnka, one of the great masters of the form, ended his glorious career with the film *The Hand* (*Ruka*, 1965) regarded by many as the finest puppet film ever made. It was something completely new in content and form. *The Hand* is a merciless political allegory, which strictly follows story outline without developing lyrical details as usual; it had a strong dramatic arc with deep *catharsis* in the end. Trnka had used a combination of his typical funny-foolish but undefeated, ordinary man puppet as the protagonist and a live-action human hand as the despotic antagonist. Already with his first puppet feature *The Emperor's Nightingale* (*Císařův slavík*, 1948), he reached, technically and artistically, a creative level as yet unsurpassed in this branch of film production anywhere in the world. After seeing how Trnka used puppets to tell powerful, poetic stories, Kihachiro Kawamoto wrote to him asking to become his student and was invited to spend a year in Prague. Speaking no Czech, he struggled through a freezing Soviet winter of power cuts and food shortages, encouraged by the kindness of his Czech colleagues and his passion for puppet animation. As his puppets developed into stylish, individual creations, Trnka encouraged Kawamoto to draw on his own heritage. Returning to Japan, he used Buddhist thought and traditional theatre forms - *Bunraku*, *Noh* and *Kabuki* - to inform masterpieces including *Demon* (*Oni*, 1970) and *House of Flame* (*Kotaku*, 1979). Břetislav Pojár's *A Drop too Much* (*O skleničku víc*, 1953) features a puppet on a motorcycle as the main axis of the story. It seems impossible, both from the narrative and artistic point of view, yet Pojár, with Trnka's puppets, created a little masterpiece from a slogan warning us that driving and alcohol just don't go together. Another



STOP-MOTION RETROSPEKTTIVA

na Japonsko je svojim mojstrovinam, kot sta filma *Demon* (*Oni*, 1970) in *Hiša v plamenih* (*Kotaku*, 1979), vdihnil budistično misel in dedičino tradicionalnih gledaliških form *Bunraku*, *Noh* in *Kabuki*. V filmu *Kozarček več* (*O skleničku víc*, 1953) Břetislava Pojara predstavlja glavno os zgodbe lutka na motorju. Čeprav se tako iz narrativnega kot umetniškega vidika to zdi nemogoče, je Pojár s pomočjo Trnkinih luktur iz slogana, ki nas opozarja, naj ne vozimo pod vplivom alkohola, ustvaril pravo malo mojstrovino. Drugo središče češkoslovaškega animiranega filma je bila Morava, ključna figura Zlínskega studia pa Hermína Tyrlová. Njeni filmi so narejeni iz nekonvencionalnih materialov, kot so bombaž, nit in tkanina, pravtvo pa so bili namenjeni otroški publiki. Eden najprisrčnejših je gotovo *Novoletna jelka* (*Vánoční stromeček*, 1968).

Eno najssijajnejših del Estonca Heina Parsa in verjetno najbolj zrel film v produkciji studia Nukufilm je film *Žebelj* (*Nael*, 1972). Več kot desetletje preden se je Pixar podal v ves svoj trud, da bi ustvaril svetlike, enokolesa in vse vrste igrač s človeškimi lastnostmi, že Pars brez računalnikov dosegel isti efekt z uporabo žebljev kot protagonistov. Nizozemsko-kanadski animator Co Hoedeman je za svoj z oskarjem nagrajeni film *Peščeni grad* (*Le château de sable*, 1977) uporabil tehniko animacije s peskom prekrith luktur. Hoedeman je bil eden od številnih animatorjev, ki so delali pod okriljem kanadskega Filmskega sklada NFB, državne agencije za filmsko umetnost, ki že desetletja podpira ustvarjalce animiranih filmov. Pionir dodelanih in številnih stop-motion animacij pod znamko NFB je bil Norman McLaren, ki je pod okrilje in ustvarjalni nadzor sklada pripeljal številne druge animatorje. V svojem z oskarjem nagrajenem filmu (v kategoriji kratkih dokumentarcev!) *Sosedje* (*Voisins*, 1952) je McLaren uporabil načela premikanja luktur za animacijo pravih igralcev. To tehniko je poimenoval *piksilacija*. Will Vinton je dosegel mednarodno priznanje s svojim oskarjevcem, kratkim filmom v tehniki animacije gline *Ob pondeljkih zaprto* (*Closed Mondays*, z Bobom Gardinerjem, 1974).

STOP-MOTION RETROSPECTIVE

center of Czechoslovak animated film was located in Moravia. The central figure of the Zlín studios was Hermína Tyrlová. Her films are made with unconventional materials - as cotton, thread, fabrics - and primarily intended for a children's audience. One of the most joyful of these includes *The Christmas Tree* (*Vánoční stromeček*, 1968).

The Estonian Heino Pars made one of his strongest works and easily the most mature tale Nukufilm had ever produced: *Nail* (*Nael*, 1972). Over a decade before Pixar went to all that digital effort to humanize lamps, unicycles and snow globes, Pars, without computers, achieved the same effect using nails as his protagonists. Sand-coated puppet animation was used in the Academy Award-winning film *The Sand Castle* (*Le château de sable*, 1977), by Dutch-Canadian animator Co Hoedeman. Hoedeman was one of dozens of animators sheltered by the National Film Board of Canada, a Canadian government film arts agency that had supported animators for decades. A pioneer of refined multiple stop-motion films under the NFB banner was Norman McLaren who brought in many other animators to create their own creatively controlled films. In the Academy Awarded (for short documentary!) film *Neighbours* (*Voisins*, 1952), McLaren employs the principles normally used to put puppets into motion to animate live actors. McLaren called the technique *pixillation*. Will Vinton got international recognition with his Academy Awarded clay animated short *Closed Mondays* (with Bob Gardiner, 1974). The film intentionally showcases many of clay's virtues and limitations. Vinton's clay manipulation process has been coined as *claymation*. The great Czech surrealist filmmaker Jan Švankmajer made some of the most memorable and unique animated films ever made, gaining a reputation as one of the world's foremost animators. His brilliant use of clay animation reached its apotheosis with the stunning film *Dimensions of Dialogue* (*Možnosti dialogu*, 1982). As we presented this film last year, we have chosen *Darkness, light, darkness* (*Tma-světlo-tma*, 1989) which is re-



STOP-MOTION RETROSPETKIVA

Film namenoma ilustrira številne prednosti in pomanjkljivosti uporabe gline. Vintonov postopek manipulacije z gline je dobil naziv *claymation*. Veliki češki surrealist Jan Švankmajer je avtor nekaterih najbolj nepozabnih in unikatnih animiranih filmov vseh časov, ki so mu prinesli sloves enega največjih svetovnih animatorjev. Njegova sijajna uporaba animacije gline je dosegla vrhunec z mojstrovinou *Oblike dialoga* (*Možnosti dialogu*, 1982). Ker smo film predvajali na lanskoletnem festivalu, smo letos izbrali Švankmajerjev *Tema, svetloba, tema* (*Tma-světlo-tma*, 1989), ki se odlikuje tako po vrhunski animaciji gline in resničnih predmetov kot po svoji filozofski drži do vprašanja človeške eksistence. Čarobna in impresivna mešanicaigranega filma in lutkovne animacije je film *Glavnik* (*The Comb*, 1990) bratov Quay, posnet ob čutni spremljavi violin, kitar in podstrenih krikov ter šepeta razpadajočih lutk, odet v prekrasen zlat sj. Eden najbolj znanih in priljubljenih lutkovnih filmov vseh časov, z oskarjem nagrajeni film *Ravnovesje* (*Balance*, 1989) nemških bratov Lauenstein, se začne z uvodnim posnetkom skupine likov, ki z golj nepremično stojijo na skrivenostni lebdeči ploščadi. Vsakršen premik v trenutku ogrozi krhkog ravnovesja ploščadi. Za to na video preprosto premiso pa se skriva film, ki je poln resnične napetosti in realnega smisla 'teže' in gravitacije. Večina del bratov Lauenstein združuje animacijo gline ter klasično lutkovno in računalniško animacijo, ki skupaj ustvarjajo nujn značilen, edinstven stil.

S tem bom uvodnik končal in vas povabil, da si filme slovenskih klasikov, mednarodnih sodobnih klasikov in zvezd prihodnosti ogledate na velikem platnu. Naj samo še omenim, da festival v čast retrospektivi odpiramo in zapiramo z animiranimi plastelinskima mojstrovinama, slovenskima premierama *Harvie Krumpet* (2003) avstralskega stop-motion maga Adama Elliota in najnovejšim izdelkom slavnega studia Aardman *Wallace & Gromit: Gre za žemlje ali smrt* (*Wallace & Gromit: A Matter of Loaf and Death*, 2008) pod režisersko taktirko Nicka Parka.

Ker se v festivalsko retrospektivo uvrščajo tudi filmi zu-

STOP-MOTION RETROSPECTIVE

markable for both its excellent animation of clay and real objects and the philosophical attitude to the question of human life. A mesmerizing and resonant blend of live action and puppet animation, *The Comb* (1990) by the Quay Brothers, is set to a sensuous score of violins, guitars and attic room cries and whispers by decrepit puppets, and bathed in a gorgeous golden glow. One of the best known and most loved puppet films of all time, the Academy Award winner *Balance* (1989) by the German Lauenstein Brothers, opens with a collection of characters simply standing on a platform mysteriously hanging in mid air. Any movement from one character immediately impacts on the precarious balance of the platform. This apparently simple premise masks a film filled with genuine suspense and a real sense of 'weight' and gravity. Most of the Lauensteins' works combine claymation, classical puppet animation and computer animation to create their own unique style.

At this point I will conclude this introduction and invite you to come and see the films by Slovenian classics, international contemporary and historical classics, and the stars of the future on the silver screen. Let me mention in conclusion that in honour of this retrospective we open and close this year's festival with claymation masterpieces and Slovenian premieres *Harvie Krumpet* (2003) by Australian stop-motion magician Adam Elliot and the newest hit from the famous Aardman Studio *Wallace & Gromit: A Matter of Loaf and Death* (2008), directed by Nick Park.

Because other stop-motion films, which fall under the banner of "stop-motion retrospective", can be found in various programmes outside the scope of this historical and contemporary programme selection, we have marked them with a special sign repeated throughout the catalogue. Special retrospective sections are the programmes of and by jury members Katarina Lillqvist and Anna Solanas, as well as The Family Elephant III programme, the documentary *Kings of the Time* (*Aja meistrid*), feature-length animated films *The Emperor's Nightingale* and



STOP-MOTION RETROSPEKТИVA

naj izbranega zgodovinskega pregleda, smo katalog opremili s posebno oznako, ki označuje filme, narejene v stop-motion tehniki. Posebni deli retrospektive so programi žirantk Katariine Liilqvist in Anne Solanas, program Družinski Slon III, dokumentarni film *Prava mojstra (Aja meistrid)*, celovečerna filma *Cesarjev slavček* in \$9.99 ter razstava Špela Čadež.

Igor Prassel

Retrospektivo stop-motion animiranega filma je podprt Oddelek za kulturo Mestne občine Ljubljana

STOP-MOTION RETROSPECTIVE

\$9.99, and last but not least the exhibition of Slovenian animator Špela Čadež.

Igor Prassel

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Za več informacij obiščite / Suggested web page:

<http://stopmotionanimation.com>

125



PRAVA MOJ STRA AJA MEISTRID KINGS OF THE TIME

Estonija/Estonia, 2008, digiBeta, barvni in čb/
colour and b&w, 72'
V estonskem jeziku z angleškimi podnapisi. / In
Estonian language with English subtitles.

Režija, grafična podoba / Directed, Graphic Design

by: Mait Laas

Scenarij / Screenplay: Mait Laas, Peep Pedmanson

Animacija / Animation: Märt Kivi, Andres Tenusaar,

Marili Toome, Raivo Möllits, Leo Läti

Kamera / Camera: Kristjan-Jaak Nuudi, Erik

Norkroos, Raivo Möllits, Jevgeni Kokusev, Kullar

Viimne, Erko Kuld

Montaža / Editing: Kersti Miilen, Erik Norkroos,

Mait Laas

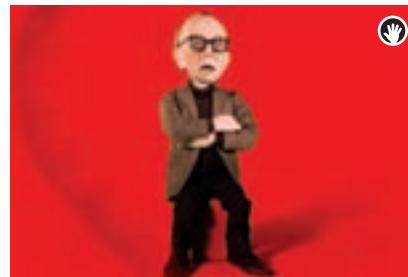
Glasba / Music: Tõnu Kõrvits

Zvok / Sound: Horret Kuus

Produkcija / Production: Exitfilm OÜ, Nukufilm OÜ

STOP-MOTION RETROSPEKTIVA I

STOP-MOTION RETROSPECTIVE I



Dokumentarni film z animiranimi sekvencami o dveh animatorjih in umetnikih, ki sta postala mojstra lutkovne animacije. Elbert Tuganov in Heino Pars sta avtorja prvega stereoskopskega lutkovnega filma in številnih drugih mednarodno nagrjenih animiranih filmov. Leta 1957 sta postavila temelje tako imenovane estonske šole animacije.

»Bila sta že odrasla moška, ko sta se začela igrati z lutkami. A pol stoletja kasneje lahko z zadovoljstvom gledamo v njuno preteklost. Pred 50 leti sta estonska lutkarja namreč ustanovila estonsko šolo animiranega filma v Tallinu. Spoznala pa sta se povsem po naključju. Tuganov se je leta 1920 rodil v mestu Baku, odraščal pa je v

A documentary film with animated sequences about two animators and artists who became masters of puppet animated film. Elbert Tuganov and Heino Pars are the creators of the world's first stereoscopic puppet film and many international award-winning animated films. They laid the foundation for the so-called Estonian school of animation back in 1957.

"They were grown men when they started playing with dolls – but half a century later Elbert Tuganov and Heino Pars could look back on their past with satisfaction. 50 years ago the two puppeteers founded the Estonian school of animated film in Tallinn. It was a coincidence that the two men had met at all. Tuganov was born in 1920 in Baku and



Berlinu, kjer se je kasneje preživljal kot animator pri studiu Döring-Film-Werke. Po letu 1940 je vstopil v sovjetsko Rdečo armado. Pars, rojen leta 1925 v estonski vasici, pa je bil vpoklican v nemški Wermacht. Polpretekla zgodovina je stalna tema več kot 70 lutkovnih filmov, ki sta jih ustvarila v treh desetletjih. Tuganov in Pars sta v svoj lutkovni film pogosto vnašala dokumentarne prvine. Ta tehnika pospremi tudi pričujoči filmski portret njunega življenja in dela.« *Nordische Filmatage Lübeck*

Mait Laas (1970, Talin) je pisatelj, animator in režiser dokumentarnega filma, delajoč v rojstnem mestu Talin. Študiral je vizualne medije na dunajski Akademiji likovne umetnosti, po poklicu je profesor umetnosti, svoja dela pa je razstavljal že v Estoniji, Nemčiji in na Švedskem. Leta 2000 je za vzhodnoevropsko kompilacijo kratkih filmov *Izgubljeno in najdeno* (*Lost and Found*) prispeval svoj kratkometražec *Gene+Ratio*.

Izbor festivalov in nagrad: nagrada Združenja estonskih filmskih kritikov za film leta 2008, nagrada Estonskega kulturnega sklada za najboljši dokumentarni film leta 2008, Recontres Audiovisuelles Lille, Festival dokumentarnega filma Vilna, Filmski festival Black Nights Talin (nagrada Fipresci), Nordic Film Days Lübeck, MFF Asolo ArtFilm (najboljša biografija umetnika), Mednarodni festival animiranega filma London, MFF Melbourne, Stuttgart ITFS, MFF Sofija

grew up in Berlin, where he earned his living as an animator with Döring-Film-Werke. After 1940 he served in the Red Army. Pars, born in 1925 in an Estonian village, was drafted into the Wehrmacht. Contemporary history is a recurring theme in more than 70 puppet films, which the two men shot in 30 years. Tuganov and Pars often mixed representational and documentary film with their puppet animations. The same technique underlies this filmic portrait of their life and work.« *Nordische Filmatage Lübeck*

Mait Laas (1970, Tallinn) works as an author, animator and director of documentary films in Tallinn, his place of birth. He is a trained art teacher, his work has been exhibited in Estonia, Germany and Sweden and he studied visual media at the Academy of Fine Arts in Vienna. In 2000 he contributed the episode *Gene+Ratio* to the Eastern European short film compilation *Lost and Found*.

Selected Festivals and Awards: Estonian Film-Critics Association (Film of the Year 2008), Estonian Cultural Endowment (Best Documentary of the Year 2008), Rencontres Audiovisuelles Lille, Vilnius Documentary Film Festival, Tallinn Black Nights Film Festival (Fipresci Prize), Nordic Film Days Lübeck, Asolo ArtFilm IFF (Prize for the Best Artist's Biography Film), London International Animation Film Festival, Melbourne IFF, Stuttgart ITFS, Sofia IFF



SANJE O DEŽELI IGRAC / DREAMS OF TOYLAND

Arthur Melbourne Cooper (Alpha Trading Company)
VB/UK, 1908, 35mm, 7'12"



Deček sanja, kako njegove igrače oživijo.

A young boy dreams that his toys come to life.

STOP-MOTION RETROSPETIVA II: PIONIRJI

ELEKTRIČNI HOTEL / EL HOTEL ELÉCTRICO / THE ELECTRIC HOTEL

Segundo de Chomón (Pathé Frères)
Francija/France, 1905, 35mm, 4'32"



Pravkar poročena turista prispeta v hotel, kjer se po zaslugi tehnologije vse zgodi avtomatično.

Married tourists arrive at a revolutionary hotel where thanks to technology everything is done automatically.

STOP-MOTION RETROSPEKTIVE II: PIONIRJI

MURATTI NAPADA / MURATTI GREIFT EIN! / MURATTI ATTACKS

Oskar Fischinger (Tolirag Berlin)
Nemčija/Germany, 1934, 16mm, 3'



Cigarette korakajo v vojaških formacijah. Oglas za cigarete znamke Muratti je mojstrovina v tehniki piksilacije, v kateri cigarete korakajo, plešejo in drsajo.

A series of cigarettes marching in mad formation. A commercial made for Muratti cigarettes, it is a tour de force of pixillation composed of marching, dancing and ice-skating cigarettes.



STOP-MOTION RETROSPETKVA II: PIONIRJI

SOSEDJE / VOISINS / NEIGHBOURS

Norman McLaren (NFB Canada)
Kanada/Canada, 1952, Beta SP (35mm), 8'10"



Načela, ki jih navadno uporabimo, ko želimo slike ali lutke spraviti v gibanje, Norman McLaren v filmu *Sosedje* uporabi za animacijo pravih igralcev. Zgodba o dveh osebah, ki se spretja zaradi rože.

Norman McLaren here employs the principles normally used to put drawings or puppets into motion to animate live actors. The story is a parable about two people who come to blows over the possession of a flower.

STOP-MOTION RETROSPEKTIWA II: PIONIERY

VELIKA PHILIPSOVA REVJJA / LA GRAND REVUE PHILIPS / PHILIPS BROADCAST

George Pal (Philips)
Nizozemska/The Netherlands, 1938, 35mm, 4'58"



Čudovit reklamni oglas uporablja lutke, sestavljene iz številnih zamenljivih lesenih delov in posnete sličico po sličico. V filmu nastopa britanski dirigent Ambrose s svojim orkestrom. Pravi sen v technicolorju!

This astonishing advertisement film uses puppets, composed of numerous interchangeable wooden parts and filmed image by image. Featuring the famous British bandleader Ambrose and his orchestra. A dream in Technicolor!

NAVIDH / INSPIRACE / INSPIRATION

Karel Zeman (Krátký Film Praha)
Českoslovaška (Češka)/Czechoslovakia (Czech Republic), 1949, 35mm, 11'



Mladi pihalec stekla opazuje okno, po katerem polzi dež, in predstavljalci si začne življenje v kapljici vode, ki bingla z lista. Drobne steklene ribice plavajo skozi steklena vlakna podvodne favne.

A young glassblower, gazing at a window down which rainwater slides, begins to perceive or imagine life in a single drop of water clinging to a leaf. Minuscule glass fish swim through glass filaments of aquatic plantlife.



KOZARČEK VEČ / O SKLENIČKU VÍC / A DROP TOO MUCH

Břetislav Pojar (Krátký Film Praha)
Českoslovaška (Češka)/Czechoslovakia (Czech Republic), 1953, 35mm, 19'



Film o motoristu, ki se ne more zadržati, da ne bi spil še enega kozarčka, in povzroči nesrečo. Zgodba prepleta lirične trenutke z dramatično napetostjo, medtem ko zaljubljeni, vinjeni motorist vztrajno tvega svoje življenje.

A film about a motorcyclist who could not resist to have one glass of liquor too much, and has an accident. The story combines lyrical moments with high drama, as the lovesick and tipsy motorcyclist is determined to risk his life with reckless behaviour.

STOP-MOTION RETROSPEKТИVA II: PIONIRJI

NOVOLETNA JELKA / VÁNOČNÍ STROMEČEK / THE CHRISTMAS TREE

Hermína Tyrlová (Krátký Film Praha)
Českoslovaška (Češka)/Czechoslovakia (Czech Republic), 1968, 35mm, 8'



Otoci si želijo novoletno jelko, ta pa ima še veliko dela, saj mora najprej poskrbeti za vse gozdne živali. In zakaj ne bi medtem še naučila otrok, da le tisti, ki daje, tudi dobi.

Children are determined to bring home a christmas tree. But the tree must first take care of all the forest animals. And while doing that, why not teach the children that giving is what it's all about.

STOP-MOTION RETROSPEKТИVA II: PIONIRJI

ROKA / RUKA / THE HAND

Jiří Trnka (Krátký Film Praha)
Českoslovaška (Češka)/Czechoslovakia (Czech Republic), 1965, 35mm, 19'



Tragikomična zgodba o malem človeku, ki hoče svoji ljubljeni cvetlici narediti lonček, in o vsemogočni, vseprisotni roki, ki ga prisili, da namesto svojega lončka izdela njen spomenik. Grozljiv protest proti vsakršnemu nasilju, ki zatira človekovo svobodo, čustva, ustvarjalnost ali življenje samo.

A tragicomic story of a little man who wishes to make a flower-pot for his beloved flower and an almighty and always present hand that forces the man to create a portrait celebrating it. It is a horrifying protest against any violence restraining human freedom, emotions, creative force or life.



STOP-MOTION RETROSPEKТИVA II: ПIONIRJI

DEMON / ONI / THE DEMON

Kihachiro Kawamoto (Kawamoto Productions)
Japonska/Japan, 1970, 35mm, 7'40"



Zgodba o dveh lovcih, ki živita z ostarelo materjo, po zgodbi iz antologije japonskih mitov in legend *Konjaku monogatari* iz enajstega stoletja.

Inspired by a ghost story from the eleventh-century anthology of Japanese myths and legends *Konjaku monogatari*, *The Demon* tells the story of two hunters who live with their aged mother.

STOP-MOTION RETROSPEKТИВА II: ПIONIRJI

OB PONEDELJKIH ZAPRTO / CLOSED MONDAYS

Will Vinton, Bob Gardiner (Vinton Studios)
ZDA/USA, 1974, 35mm, 7'22"



Umetniška dela oživijo pred očmi muzejskega obiskovalca.

A man visiting a museum sees the works of art come to life.

TEMA, SVETLOBA, TEMA / TMA-SVĚTLO-TMA / DARKNESS, LIGHT, DARKNESS

Jan Švankmajer (Krátký Film Praha)
Češkoslovaška (Češka)/Czechoslovakia (Czech Republic), 1989, 35mm, 7'13"



Mož napolni prazno sobo s svojim telesom, čuti, obstojem. A njegov obstoj je krhek in bežen. Tako kot je v temo vstopil, se bo vanjo tudi vrnil.

A man fills an empty room with his body, senses, his existence. But his existence is fragile and temporary and as he came to the darkness he leaves for the darkness.



ŽEBELJ / NAEI / NAIL

Heino Pars (Nukufilm OÜ)
SSSR (Estonija)/USSR (Estonia), 1972, Beta SP
(35mm), 8'



Štiri kratke komične zgodbe, katerih protagonisti so navadni žebelji. Odnosi med žebelji satirično komentirajo človekove številne preokupacije.

Four short comical tales with regular nails as main characters. Several human strains get ridiculed through the relations between nails.

STOP-MOTION RETROSPEKTIVA III: KLASIKI 1

PEŠČENI GRAD / LE CHÂTEAU DE SABLE / THE SAND CASTLE

Co Hoedeman (NFB Canada)
Kanada/Canada, 1977, digiBeta (35mm), 13'17"



Kratki animirani film o peščenem možu in malih bitjih, ki jih ustvarja iz peska. Skupaj postavijo grad, njihovo praznovanje ob postavljiv novega doma pa zmoti nepovabljen gost. Domiselnost sestavljen film prepriča gledalcu svobodno interpretacijo. Dobitnik oskarja 1977.

A short animated film about the sandman and the creatures he sculpts out of sand. They build a castle and celebrate the completion of their new home, only to be interrupted by an uninvited guest. Cleverly constructed, the film leaves interpretation open to the viewer. Oscar winner 1977.

STOP-MOTION RETROSPEKTIVA III: KLASIKI 1

GLAVNIK / THE COMB

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



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

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



STOP-MOTION RETROSPEKТИVA III: KLASIKI 1

VRATA / DOOR

David Anderson (Redwing Production)
VB/UK, 1990, 35mm, 6'



Film se ukvarja s človekovo silovito in nepopustljivo radovednostjo ter posledicami dejstva, da gre vedno korak predaleč. Preiskuje našo sposobnost, da si pred temi posledicami zatisnemo oči. Film kombinira tehnike animacije, piksilacije, animacije fotografij in kserografije.

Door concerns man's relentless and impetuous curiosity and the results of his actions when he takes one step too far. It examines our ability to shut our eyes to what those results are, or may yet be. The film employs a mix of animation, pixillation in outdoor locations, animation of photographic images and xerography.

STOP-MOTION RETROSPEKТИVA III: KLASIKI 1

ADAM

Peter Lord (Aardman Animations)
VB/UK, 1992, digiBeta (35mm), 6'



Šestminutno brskanje po tistih detajlih mita o stvaritvi, ki jih svetopisemska Geneza ni upala obelodaniti!

A six minute romp through the bits of the Creation Myth the Book of Genesis dared not print!

ISKANJE / QUEST

Tyron Montgomery (Thomas Stellmach Production)
Nemčija/Germany, 1996, 35mm, 11'30"



V iskanju vode peščena lutka zapusti svet peska in za zvokom vodnih kapelj odtava skozi svetove iz papirja, kamna in železa. Nazadnje ji le uspe priti do vode ... tam pa jo čaka tragičen konec.

In a quest for water a sand puppet leaves the sand world in which it lives. It wanders through other worlds made of paper, stone and iron, following the sound of dripping water. In the end the sand puppet manages to reach the water...in a very tragic way.



STARO ŽELEZO / FERRAILLES / SCRAPMETAL

Laurent Pouvert (Folimage Valence Production)
Francija/France, 1996, 35mm, 6'30"



Ljudje se na vse pretege trudijo, da bi staro tovarno spet spravili v obratovanje. Nekega dne pa se pojavi mala zelena rastlinica, ki jim prinese same težave.

Strange people spend all their time and effort making an old factory operate. One day a little green plant arrives and trouble starts.

STOP-MOTION RETROSPEKTIVA III: KLASIKI 1

AHIL / ACHILLES

Barry Purves (Bare Boards Productions)
VB/UK, 1996, 35mm, 11'1"

Foto/Photo: Achilles, A Bare boards production for Channel Four television 1995, still Paul Smith



Straten pogled na odnos med Ahilom in Patroklosom je posvetilo grški dramatiki in umetnosti.

A passionate look at the relationship between Achilles and Patroclus, set in an homage to Greek drama and art.

STOP-MOTION RETROSPEKTIVA III: KLASIKI 1

ZAŠITA USTA / LA BOUCHE COUSUE / KEEPING MUM

Jean-Luc Gréco, Catherine Buffat (Folimage Valence Production)
Francija/France, 1998, 35mm, 3'30"



Žalostna postava, ki je videti nekam izgubljeno, s pizzou v rokah vstopi v avtobus. Ko ravno hoče sesti, voznik nenadoma divje pritisne na zavoro.

A sad and lost-looking character gets on the bus with a pizza in his hands. He is at the point of sitting down when the driver violently brakes.



STOP-MOTION RETROSPEKТИVA III: KLASIKI 1

ARIJA / ARIA

Pjotr Sapegin (Pravda Productions/NFB Canada)
Norveška, Kanada/Norway, Canada, 2001, 35mm,
10'45"



Animirani kratkometražec po navdihu Puccinijeve opere *Madame Butterfly*. Lutka Butterly živi na osamljenem otoku, dokler ji nekega dne ladja ne pripelje postavnega mornarja Pinkertona. Strastno se zaljubita, nato pa Pinkerton odide. Madam Butterfly rodi otroka in čaka na vrnitev svojega mornarja.

An animated short inspired by Puccini's opera *Madame Butterfly*. The puppet Butterfly lives alone on an island, until a white ship brings the handsome sailor Pinkerton along. Their love affair grows until Pinkerton has to leave with his ship. The Butterfly gives birth and waits for her sailor to return.

STOP-MOTION RETROSPEKТИVA III: KLASIKI 1

V DARWINOVIH SANJAH / WHILE DARWIN SLEEPS

Paul Bush (Ancient Mariner Production)
VB/UK, 2004, 35mm, 5'



V filmu se pojavi več kot 3000 žuželk, vsaka le v eni sličici. Med spremenjanjem barv nijihovih teles in kril se zdi, kot bi se v nekaj minutah odvil genetski program milijonov let. Ta divja stvaritev se upira razlagam evolucionizma in kreativizma. Kot halucinacija iz Darwinovih sanj.

More than 3000 insects appear in this film each for a single frame. As the colours glow and change across their bodies and wings it seems that a genetic program of millions of years is taking place in a few minutes. It is a rampant creation that seems to defy the explanations of evolutionists and fundamentalists. Like a mescaline vision dreamt by Charles Darwin.



RAVNovesje / BALANCE

Wolfgang & Christoph Lauenstein (HBK Hamburg/Gesamthochschule Kassel)
ZRN (Nemčija)/FRG (Germany), 1989, 35mm, 8'



Na lebdeči ploščadi živi skupina previdno postavljenih mož. Vsi se zavedajo, da ploščad ni stabilna, in če nočejo zgrmeti v smrt, morajo obdržati to krhko ravnovesje. Njihovo razmeroma harmonično razumevanje pa razpade, ko eden od njih na ploščad potegne težak tovor. In ravnovesje se poruši v več kot nem pomenu.

On a floating platform lives a group of evenly and carefully placed men. Each man is aware that the platform is unstable and in order not to fall to their deaths, they maintain a careful balance. This reasonably harmonious understanding is lost when one man pulls up a heavy trunk. In the ensuing struggle, balance is lost in more ways than one.

136

STOP-MOTION RETROSPEKТИVA IV: KLASIKI 2

PADEC / PÁD / THE FALL

Aurel Klimt (Krátký Film Praha/Studio FAMU/Česká Televize)
Češka/Czech Republic, 1999, 35mm, 14'07"



Prizorišče filma je pusta mestna ulica. Identične ženske postave v dolgi vrsti čakajo pred trgovino, da bi lahko kaj nakupile. Med njihovi čakanjem s strehe stavbe visi mož.

The setting is a bleak city street – a long line of identical women waits outside a store for their chance to buy merchandise. As they wait, a man hangs from the top of a building.

STOP-MOTION RETROSPEKТИVA IV: CLASSICS 2

PES / DOG

Suzie Templeton (RCA London)
VB/UK, 2001, 35mm, 5'40"



Deček hrepeni po tem, da bi mu nekdo razložil, zakaj je izgubil mamo. Da bi obvarovala drug drugega, oče in sin svoj srd in žalost zadržujeta v sebi, kar ju vse bolj greni.

A young boy longs for reassurance about how his mother died. To protect each other, he and his father hold their agony inside, where it festers.



STOP-MOTION RETROSPEKТИVA IV: KLASIKI 2

DO KOSTI / HASTA LOS HUESOS / DOWN TO THE BONE

René Castillo (Calavera Films/IMCINE/Roberto Rochin)
Mehika/Mexico, 2001, 35mm, 11'47"



Mož se zbudi v svoji krsti, igrati začne glasba in okostnjaki zaplešejo. Protagonist ugotovi, da kljub manjšim neprijetnostim smrt le ni tako slaba stvar. Film ilustrira mehiška kulturna prepričanja o smrti in posmrtnem življenju.

A man awakens in his coffin, the music begins and the skeletons begin to dance. The main character discovers that despite minor inconveniences, being dead is not so bad. This film features Mexican cultural beliefs about death and the afterlife.

STOP-MOTION RETROSPEKТИVA IV: KLASIKI 2

GRAD DRUGIH OTROK / LE CHÂTEAU DES OTRES / THE OTHER KIDS' CASTLE

Pierre Luc Granjon (Folimage Valence Production) Francija/France, 2003, 35mm, 5'38"



Skupina šolskih otrok obišče ogromen grad. Eden od učencev se za hip zagleda v kip, medtem pa ostali že nekam izginejo.

A group of pupils visits an immense castle. One of the children lingers a few seconds in front of a statue and gets split off from the rest of the group.

GOSPA TUTLI-PUTLI / MADAME TUTLI-PUTLI

Chris Lavis, Maciek Szczerbowski (NFB Canada) Kanada/Canada, 2007, digiBeta (35mm), 17'14"



Gospa Tutli-Putli se vkrca na nočni vlak, ki jo povleče v vratolomno metafizično pustolovščino, polno skrivnosti in suspense.

Madame Tutli-Putli boards the night train and finds herself drawn into a desperate metaphysical adventure with an undertow of mystery and suspense.





ZAJEC SLUGA / ZAYATS-SLUGA / HARE THE SERVANT

Elena Chernova (Pilot Moscow Animation Studio)
Rusija/Russia, 2007, Beta SP, 13'



Hakim in žena sta marljiva delavca. Ko pa jima požar uniči domačo hišo, Hakim prelisiči krivce za tragedijo in jim proda svojega slugo zajca. Zajec je v resnici preoblečena žena, ki možem izpolni vse njihove želje.

Hakim and his wife work hard – but a fire destroys their house. Hakim tricks the three men responsible for the tragedy into buying his servant, the hare, played by his wife who performs miracles and fulfills every wish.

STOP-MOTION RETROSPEKТИVA IV: KLASIKI 2

MALI ZMAJ / LE PETIT DRAGON / THE LITTLE DRAGON

Bruno Collet (Vivement Lundi!/Nadasdy Film)
Francija, Švica/France, Switzerland, 2009, 35mm,
8'30"



Petintrideset let po smrti Brucea Leeja njegova duša najde utelešenje v mali lutki. Gumijasta igračka se polna samozavesti odpravi odkrivat orjaški svet okoli sebe.

Thirty-five years after Bruce Lee's death, his soul reincarnates in a little doll. With self-confidence, the rubber-made toy leaves to discover the great-scaled world all around him.

STOP-MOTION RETROSPEKТИVA IV: KLASIKI 2

NEDELJSKA VOŽNJA / PASSEIO DE DOMINGO / SUNDAY DRIVE

José Miguel Ribeiro (Zeppelin Filmes/S.O.I.L./il Luster Productions/Folimage Valence Production)
PT, BE, NL, FR, 2009, 35mm, 21'



Lahko obdržiš skrivnost? To nedeljo bo drugače. Ne bomo sedli v avto. Mama in oče se ne bosta kregala. In igrali se bomo na gredi orjaških zeljnih glav.

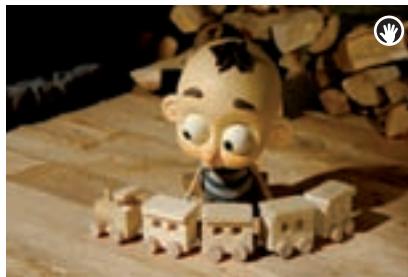
Can you keep a secret? This Sunday will be different. We will not get into the car. Mom and dad will not argue and we will play in a garden of gigantic cabbages.



STOP-MOTION RETROSPEKТИVA V: ZVEZDE PRIHODNOSTI

MOST / LE PONT / THE BRIDGE

Vincent Bierrewaerts (La Boîte,... Productions/Les Films du Nord/Vivement Lundi!/CRRAV)
Belgija, Francija/Belgium, France, 2007, 35mm,
13'



Bridka zgodba o dečku, ki zgradi most, da bi pobegnil iz osame gorske koče, v kateri živi s svojim zaščitniškim očetom.

A poignant tale of a young boy who builds a bridge to escape the isolated mountain top retreat he has shared with his over-protective father.

STOP-MOTION RETROSPECTIVE V: STARS OF THE FUTURE

BOŽIČ PRED VRATI / CHRISTMAS TIME IS HERE

Sébastien Lasserre
Francija/France, 2007, DVD, 2'22"



Smešne postavice navdušeno odigrajo svojo verzijo uspešnice legendarne rocksteady skupine iz šestdesetih The Heptones.

Funny little characters enthusiastically interpret a hit from the legendary rocksteady group from the 60's, The Heptones.

RДЕЧКО ИН НА ВИДЕЗ СИМБОТИЧНА ДРУЖБА / RED-END AND THE SEEMINGLY SYMBIOTIC SOCIETY

Robin Noorda, Bethany de Forest (Rocketta Film)
Nizozemska/The Netherlands, 2009, 35mm,
14'38"



Mravlje zbirajo sladkorne kocke, da bi v svoji lapornati votlini zgradile veliko palajo. Ta pa je pravzaprav valilnica, kjer hrani svoje čudaške, požrešne ličinke. Mravljinec Rdečko, ki je drugačen od ostalih, pa poskusi izvesti eksperiment.

Ants gather sugar cubes in an icy marl cave in order to build a big palace. This turns out to be a nursery to cultivate larvae, bizarre, marching gluttons. The ant Red-end is different and tries an experiment.



ZGODBA O MALEM DEČKU-LUTKI / SAGA OM DEN LILLE DOCKPOJKEN / THE TALE OF LITTLE PUPPETBOY

Johannes Nyholm (Joclo)
Švedska/Sweden, 2008, 35mm, 18'



Z dečka-lutke tečejo hudourniki glinenega potu, saj čaka obisk posebne gospodične. In ko ta pride, nervosa samo še narašča.

Puppetboy is sweating floods of clay, preparing for a lady's visit. It gets even more nervous when she arrives.

140

STOP-MOTION RETROSPEKTIVA V: ZVEZDE PRIHODNOSTI

PROFESOR PRODNIK / PROFESSOR PEBBLES

Pierce Davison (Davison Bros. & Papercut Media)
Avstralija/Australia, 2007, digiBeta, 12'35"



Naveličan posmehovanja, češ da je navaden piflar, se naš antijunak povzpne na površje preklete zemlje. Odločen je zatrepišti nekaj resnih hudodelstev nad prav zoprnio nedolžnimi človeškimi bitji. Sodni dan je na obzorju in usoda sveta je v demonovih rokah. Po današnjem dnevu se ne bo nihče več smejal profesorju Prodniku.

Tired of being taunted as a goody two-shoes, our antihero ascends to the surface of a damned earth, determined to unleash some serious wrongdoing on the annoyingly innocent humans, and maybe pick up some spring rolls while he's at it. Judgement day is looming, and the fate of the world rests on one demon. After today, nobody's ever going to laugh at Professor Pebbles again.

STOP-MOTION RETROSPEKTIVA V: STARS OF THE FUTURE

IGRA / PLAY

Eva Cvijanovic (Concordia University)
Kanada/Canada, 2008, digiBeta, 7'50"



Kako bi bilo, če bi ljudje življeno razumeli kot igro, tako kot otroci? Film skuša na to vprašanje odgovoriti tako, da nam dovoli pokukati v Frankov nenavadno urejen in nekoliko melanholičen ročno izdelani svet.

What would it be like if people played life the way kids do? *Play* tries to answer this question by giving you a glimpse of Frank's strangely organized and somewhat melancholic hand-crafted world.



STOP-MOTION RETROSPEKTIVA V: ZVEZDE PRIHODNOSTI

FAR EAST FILM FESTIVAL TRAILER

Špela Čadež (CEC Udine)

Italija, Slovenija/Italy, Slovenia, 2009, 35mm, 40"



Animirani napovednik za 11. Far East Film Festival Udine.

Animated trailer for the 11th edition of the Udine Far East Film Festival.

STOP-MOTION RETROSPEKTIVA V: STARS OF THE FUTURE

LJUBEZEN JE BOLEZEN / LIEBESKRANK / LOVESICK

Špela Čadež (KHM Köln)

Nemčija, Slovenija/Germany, Slovenia, 2007, 35mm, 8'30"



Težko je pozdraviti bolečino v srcu, neusahljive solze in zmešano glavo ... K sreči pa ne tudi nemogoče.

Pain from the heart, never drying tears and turned around heads are difficult to treat, but fortunately not incurable...

SLUŽKINJA Z MOTORKO / CHAINSAW MAID

Takena Nagao

Japonska/Japan, 2007, DVD, 6'51"



Prišli bodo po vašo KRI in vaše MESO! Zadnje upanje družine je zvesta seksni SLUŽKINJA!

They are coming for your FLESH and BLOOD! Now the last hope of the family rests on a sexy, faithful MAID!





PRŠICA / MILBE / MITE

Karl Tebbe (FH Dortmund)
Nemčija/Germany, 2008, 35mm, 6'



Kratki animirani film o moji babici Grete in orjaških pršicah, zaradi katerih grozi uničenje sveta.

Mite is a short animation film about my grandmother, Oma Grete, and gigantic house dust mites that threaten to destroy the world.

STOP-MOTION RETROSPEKТИVA V: ZVEZDE PRIHODNOSTI

TANGO LOLA

Izabela Rieben, Sami Ben Youssef (Tarantula Suisse SA)
Švica/Switzerland, 2008, 35mm, 6'



Ko Lola zadane na loteriji, si predstavlja svoje novo življenje: kako potuje okoli sveta, kako se njen neotesani mož spremeni v popolnega gentlemana. Po drugi strani pa bi se lahko preprosto ločila od brezbržnega moža in obdržala denar zase. A omenjeni mož ima drugačna načrte.

After winning the lottery, Lola imagines her new life: Travelling all over the world, that boor of a husband turning into a perfect gentleman. On the other hand, she could just end the relationship with her ignorant husband and keep it all for herself. But the aforesaid husband has other plans.

STOP-MOTION RETROSPEKТИVA V: ZVEZDE PRIHODNOSTI

VREMENAR / THE WEATHER MAN

Will Becher (Seven Animation Ltd.)
VB/UK, 2007, 35mm, 3'



Kratek film z dežjem in drugimi vremenskimi pojavili.

A short film with rain, and other weather systems.



STOP-MOTION RETROSPEKTIVA V: ZVEZDE PRIHODNOSTI

STOP-MOTION RETROSPECTIVE V: STARS OF THE FUTURE

**OBRUŠENA STRAST / AMOURETTE / LUST
TO DUST**

Maja Gehrig (Swiss Effects)
Švica/Switzerland, 2009, 35mm, 5'20"



Leseni lutki seksata na smirkovem papirju. Zaradi stalne menjave položajev postajata vse bolj obrušeni. Njuna strast se preliva med prerivanjem in ljubezensko igro. Dokler se ljubezenski akt ne sprevrže v bitko s časom.

Two wooden dolls are having sex on a sand-paper. By the constant change of positions they sand themselves off by rubbing the floor. The mood varies between wrestling and amorous play. Finally the love act turns into a race against time.





MOTORITIS / SCOOTERITHIS

Saša Dobrila (Triglav film)

Jugoslavija (Slovenija)/Yugoslavia (Slovenia), 1959,
35mm, 8'



Prvi iz serije filmov, katerih glavni junak je dober, a nekoliko okoren fant Bučko in katerih snov so težave sodobnega življenja doma in v svetu. Bučko je tako zaljubljen, da vse prodá za nakup motorja, s katerim namerava očarati izbranko. A dekle se odloči za snubca z avtomobilom.

The first in a series featuring the main hero Bučko, a good-hearted yet somewhat awkward boy. Bučko is so infatuated with a girl, that he sells everything he owns to buy himself a scooter and win her over. But the girl prefers cars, so she dumps him.

STOP-MOTION RETROSPEKTIVA VI: SLOVENSKI VČERAJ IN DANES 1

ZASPANE / SLEEPYHEAD

Črt Škodlar (Triglav film)

Jugoslavija (Slovenija)/Yugoslavia (Slovenia), 1959,
35mm, 8'



Komične dogodivščine malega Mihca, ki se mu ne ljubi v šolo. Nihče ga ne more spraviti iz postelje, z izjemo zdravnika, ki pride z veliko injekcijo. Po vrtoglavem pobegu pred injekcijo skozi mesto Mihec resnično zbolí in mora v posteljo.

Funny adventures of little Miha who does not like school. No one can get him out of bed, except for the doctor with a big syringe. After the giddy escape through the city, running away from the needle, Miha really gets sick and has to stay in bed.

STOP-MOTION RETROSPEKTIVA VI: SLOVENIAN PIONEERS VS. CONTEMPORARIES 1

POROKA / THE WEDDING

Janez Menart (Triglav film)

Jugoslavija (Slovenija)/Yugoslavia (Slovenia), 1962,
35mm, 10'20"



Neuspešni poskusi lačnega mačka, ki hoče pojesti pravkar poročeni mišji par. Zajubljeni par srčno živi dalje, maček pa se mora zadovoljiti z mišmi v prahu.

Unsuccessful attempts of one hungry cat trying to eat a newlywed mice couple. As the couple lives happily ever after, the cat has to satisfy its appetites with powder mice.



STOP-MOTION RETROSPEKTIVA VI: SLOVENSKI VČERAJ IN DANES 1

KITARIST / THE GUITAR PLAYER

Dušan Hrovatin (Triglav film)
Jugoslavija (Slovenija)/Yugoslavia (Slovenia), 1964,
35mm, 11'45"



Psa boli zob, zato njegov lastnik v sobo zaklene slavnega pevca in namesto njega nastopi na prireditvi. Denar si s pevcem razdelita in deček lahko plača zobozdravnika za svojega psa.

A boy locks a famous singer in his room and goes on stage himself in order to help his dog, who has a toothache. The boy splits the money he collected with the singer and this way he pays for his dog's visit at the dentist's.

STOP-MOTION RETROSPEKTIVA VI: SLOVENIAN PIONEERS VS. CONTEMPORARIES 1

NAREDI SI SAM / DO IT YOURSELF

Saša Dobrila (Viba film)
Jugoslavija (Slovenija)/Yugoslavia (Slovenia), 1976,
35mm, barvni, 9'45"



Profesor Bučko živi sam, zato si tudi sam pere perilo. Ker mu pranje ne gre od rok, ustvari pralni stroj v obliki robota. Toda robot pri pranju perilo raztrga. Bučko je obupan in robot mu pomaga tako, da se preprogramira v šivalni stroj ter zašije preluknjana oblačila.

Professor Bučko lives alone, so he does his laundry alone as well. He's no good at it, so he invents a washing machine robot instead. But the robot tears up his underwear. Bučko is distraught so the robot reprograms itself into a sewing machine and mends his clothes.

EN PRIŠPARAN TOLAR / A TOLAR SAVED

Eka Vogelnik (KUD Cineast/KUD Kinetikon)
Slovenija/Slovenia, 1998, 35mm, 6'30"



Vizualnost filma se opira na fresko mrtvaškega plesa iz hrastoveljske cerkve. Pesem govori o graščakinji, ki tlačana vrže v ječo, ker ji je dolžan en sam tolar. Njegova smrt se ji maščuje.

The film's visuality draws on the Danse Macabre mural from Hrastovlje church in Slovenia. The lyrics tell the story of a lady aristocrat who throws a peasant in the dungeons because he owes her a single thaler. But his death comes back to haunt her.



OBRAT / THE SWITCH

Janko Mandić, Srdan Prodanović
Slovenija/Slovenia, 2005, Beta SP, 2'30"



Zgodba spreobrne realnost, ko bik napade nič hudega slušetega mesarja.

The story inverts reality when a bull turns against an unsuspecting butcher.

STOP-MOTION RETROSPEKTIVA VI: SLOVENSKI VČERAJ IN DANES 1

KOYAA: MELTJA, KOJOGA, PALAČINKE / KOYAA: BROOM, KOGOGA, PANCAKES.

Kolja Saksida (ZVVIKS)
Slovenija/Slovenia, 2005, Beta SP, 4'30"



Koyaa, glavni in edini lik v seriji animiranih filmov, živi sam, odmaknjen od civilizacije na zakotnem hribu. Ker ne uporablja takšnih in drugačnih tehnoloških igač, si vsak dan izmisli novo odbitno prigodo ali pa se znajde v povsem nadrealistični situaciji, s katero popestri svoje življenje.

Koyaa, the main and only character of this animated series, lives alone on a remote hill top, distanced from civilization. Because he doesn't own any of the usual technological gadgets, each day he comes up with new trippy adventures or finds himself in totally surreal situations which make his life more colourful.

STOP-MOTION RETROSPEKTIVA VI: SLOVENIAN PIONEERS VS. CONTEMPORARIES 1

ZASUKANEK / MATE TO MEASURE

Špela Čadež (KHM Köln)
Nemčija, Slovenija/Germany, Slovenia, 2004,
35mm, 7'



Vsakdanjik v krojaški delavnici je lahko tako živahan, da je včasih treba improvizirati, a fantazija in spontanost ništa vedno rešitev. Ko je krojaček sam, delo rad opravlja s pomočjo svojih misli. Toda kaj se zgodi, ko v igro stopi ljubezen in misli uidejo nadzor?

The daily routine in the tailor's shop is so turbulent that in order to cope with it, it is sometimes necessary to trick a little. Fantasy and spontaneity are not always enough. When the tailor thinks he is alone he likes to let his thoughts do the work. But what happens when love comes into play, and his thoughts can no longer be controlled?



STOP-MOTION RETROSPEKТИVA VII: SLOVENSKI VČERAJ IN DANES 2

7 NA EN MAH / 7 AT ONCE

Saša Dobrila (Triglav film)

Jugoslavija (Slovenija)/Yugoslavia (Slovenia), 1952,
35mm, 10'



O iznajdljivem krojačku, ki nekoga dne ubije sedem muh z enim udarcem. Novica o njegovem »podvigu« se kot blisk razširi po vsem kraljestvu in krojaček se bo moral postaviti po robu velikanu, ki nadleguje mesto in njegove prebivalce.

One day the clever little tailor kills seven birds with one stone. The news of his "feat" spreads across the kingdom with the speed of light and now the tailor must face the giant who is pestering the local inhabitants.

STOP-MOTION RETROSPEKТИVA VII: SLOVENIAN PIONEERS VS. CONTEMPORARIES 2

ŠUSODEN STREL / FATAL SHOT

Mile de Gleria (Triglav film)

Jugoslavija (Slovenija)/Yugoslavia (Slovenia),
35mm, 9'



Šaljiva zgodba o nasilnem lovcu, ki ga organizirano pričakajo ptice in druge živali ter ga premagajo.

A humorous story about a violent hunter ambushed and defeated by a flock of birds and other animals.

BRIHTNE BUČE / WISE GUYS

Saša Dobrila (Triglav film)

Jugoslavija (Slovenija)/Yugoslavia (Slovenia), 1957,
35mm, 7'20"



Zgodba o nespretnih kmetih, ki vse naredijo narobe, in o gasilcih, ki niso nič boljši od njih.

A story about clumsy farmers who do everything wrong and the firemen who are no better.



JURČEK V JEČI / GEORGIE IN JAIL

Zone Sintič (Triglav film)
Jugoslavija (Slovenija)/Yugoslavia (Slovenia), 1964,
35mm, 9'



Jurček se napoti v mesto. V pekarni hoče dobiti kruh, da bi ga nesel partizanom. Med potjo ga ujamejo Nemci in vržejo v ječo, a Jurček pobegne in partizanom z mulo prinese kruh.

Little Georgie goes to the town bakery to buy bread for the partisans. The Germans catch him and put him in jail, but Georgie escapes and manages to bring the bread to the partisans on his mule.

STOP-MOTION RETROSPEKТИVA VII: SLOVENSKI VČERAJ IN DANES 2

MODRI MEDVEDEK / THE BLUE BEAR

Matej Lavrenčič
Slovenija/Slovenia, 2003, Beta SP, 1'35"



Bizarne dogodivščine Modrega Medvedka.

Blue Bear's bizarre adventures.

STOP-MOTION RETROSPEKТИVA VII: SLOVENIAN PIONEERS VS. CONTEMPORARIES 2

EMILY

Luka Bajt
Slovenija/Slovenia, 2009, DVcam, 3'40"



Zgodba deklice, rojene v krutem in nerazumevajočem svetu, nas spominja na umetniški potencial vsake osebe in na družbo, ki ta potencial prepozna ali zavrže.

The story of a young girl, born into a cruel world devoid of empathy, reminds us of the creative potential of each individual and of society that either acknowledges or discards it.



STOP-MOTION RETROSPEKTIVA VII: SLOVENSKI VČERAJ IN DANES 2

DVORIŠČE / THE COURTYARD

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



STOP-MOTION RETROSPEKTIVE VII: SLOVENIAN PIONEERS VS. CONTEMPORARIES 2

MULC: FRAČA / KIDDO: SLINGSHOT

Kolja Saksida (A Atalanta/Zviki Production)
Slovenija/Slovenia, 2009, 35mm, 10'20"



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

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

Trinajstletni Mulc živi v majhni vasici pod Slovenskimi Alpami. Svoj čas preživilja z najboljšim prijateljem Mačkom. Vsako jutro se na triciklu odpeljata na bližnji hrib, na katerem raste veličastno drevo. V drevesu je duplina in v njej stara knjiga, v kateri so načrti za igrake in predmete, ki si jih Mulc že od nekdaj želi izdelati ...

The thirteen-year-old Kiddo lives in a small village at the foot of the Slovenian Alps. Every morning he and his best friend, Mr. Cat, ride a tricycle to a nearby hill, where a magnificent tree grows. There is a hole in this tree containing an old book of plans for making different toys and objects, which Kiddo has been dreaming of...





NAJBOLJŠI FILMI MEDNARODNEGA FESTIVALA ANIMIRANEGA FILMA STUTTGART 2009

NAJBOLJŠI FILMI MEDNARODNEGA FESTIVALA ANIMIRANEGA FILMA STUTTGART 2009

Program Najboljši filmi Mednarodnega festivala animiranega filma Stuttgart št. II je zbirka najboljših mednarodnih animiranih kratkometražev z zadnje edicije Mednarodnega festivala animiranega filma v Stuttgartu. Vključen je cel spekter trenutne filmske produkcije na področju animacije – od 3D računalniške animacije do cestne umetnosti. V programu ne manjka letošnji festivalski zmagovalec, film *Muto*, drzna nadrealistična animacija na zidovih in stavbah Badna in Buenos Airesa s prav tako izvirno elektronsko glasbeno spremljavo. Film *Da Vincijseva časovna koda – Gibljiva slika* (*Der DaVinci Time-Code – Ein bewegtes Bild*), ki ga je navdihnila Zadnja večerja Leonardo Da Vincija, je uspešna kombinacija slike in glasbe. Avtor glasbe Alexander Zlamal je na festivalu prejel nagrado GEMA fundacije za najboljšo glasbo v animiranem filmu. Vključeni so tudi filmi drugih zmagovalcev iz Stuttgarta, na primer zmagovalec v kategoriji »Mlada animacija«, film *O nogavicah in ljubezni* (*O ponožkách a lásku*) Michaela Čopíkove in dobitnik nagrade mednarodne promocije *Udarec po tilniku* (*Rabbit Punch*) Kristiana Andrews.

Tudi vsebina filmov je zelo raznolika: od minimalističnega humorja madžarskega kratkometražca *KJFG št.5* (*KJFG No.5*) do kompleksne drame o odnosih, kitajskega filma *Zimski solsticij* (*The Winter Solstice*). Vsak film – pa naj gre za klasično ali računalniško animacijo, komično ali kontemplativno vzdušje – razvija svoj lasten umetniški univerzum, ki kar kliče, naj ga odkrijemo. Domišljija ustvarjalcev animiranega filma ne pozna meja ...

Prvi program Baden-Württemberg vključuje animirane filme iz pokrajine Baden-Württemberg, ki so nastali v preteklem

BEST OF STUTTGART INTERNATIONAL FESTIVAL OF ANIMATED FILM 2009

BEST OF STUTTGART INTERNATIONAL FESTIVAL OF ANIMATED FILM 2009

The second programme in this selection entitled Best of Animation Festival is a collection of the best international animated short films from Stuttgart International Festival of Animated Film 2009. The programme includes the whole spectrum of current animated films – from 3D computer animations to animated street art. *Muto*, this year's Grand Prix winner at the festival, is also included in the programme. It is a bold surreal animation on walls and buildings in Buenos Aires accompanied by equally ingenious electronic music. The film *The Da Vinci Time Code – A Moving Picture* (*Der DaVinci TimeCode – Ein bewegtes Bild*) is not only inspired by Leonardo Da Vinci's famous Last Supper painting, but is also a successful combination of images and music. The composer of that music, Alexander Zlamal, was awarded the GEMA Foundation's award for the best music in an animated film at the festival. The works of other winners at the Stuttgart Festival of Animated Film 2009 are also included in the compilation; for example the winner of "Young Animation" – *bout Socks and Love* (*O ponožkách a lásku*) by Michaela Čopíková and the winner of the international promotion award *Rabbit Punch* by Kristian Andrews.

The film content is extremely diverse, too; it includes everything from minimalist humour, for example in the short Hungarian film *KJFG No.5*, to a complex drama about relationships *The Winter Solstice* by Xi Chen and Xu An from China. Every film – whether it is classic animation or computer animation, humorous or contemplative – develops its own artistic universe ready to be discovered. The fantasy of animation filmmakers knows no boundaries...

The BW Reel programme, the first of the two slots, com-



NAJBOLJŠI FILMI MEDNARODNEGA FESTIVALA ANIMIRANEGA FILMA STUTTGART 2009

letu, in predstavlja raznolikost animacijske scene v tej nemški deželi. Obsegajo študentske filme iz BW Filmske akademije v Ludwigsburgu in Medijske univerze v Stuttgartu. Veliko je tudi predstavnikov stuttgartske studijske scene, po zaslugu vključitve studia Soi in studia Film Bilder, dveh mednarodno uspešnih produkcijskih hiš. V selekciji najdemo film *Tri sestre in Andrej* (*Three Sisters and Andrey*), prejemnika nagradnega fonda Robert Bosch. Drugo zvezne ime je Jürgen Haas, priznani režiser stop-motion animacije. *Železni stolp* (*Der Eisenturm*) je še ena vrhunska umetniška animacija, ki krasí pričujočo selekcijo. Film je delo avtorja Christopha Horcha, diplomanta filmske akademije. Daljše filme povezujejo in prepletajo krajiški spoti z družbeno tematiko ter festivalski napovedniki za Festival animiranega filma v Stuttgartu.

Ulrich Wegenast

Programski direktor Mednarodnega festivala animiranega filma Stuttgart

BEST OF STUTTGART INTERNATIONAL FESTIVAL OF ANIMATED FILM 2009

prises animated films from Baden-Württemberg which were produced last year and shows the diversity of the Baden-Württemberg animation scene. It includes student works from the BW Film Academy in Ludwigsburg and from the Media University in Stuttgart. The Stuttgart region's studio scene is also well represented thanks to the inclusion of Studio Soi and Studio Film Bilder – two internationally successful companies. The BW-Reel contains the film *Three Sisters and Andrey*, the winner of the Robert Bosch sponsorship award. Another important name from the BW scene is Jürgen Haas, a well-known stop motion animation filmmaker. *Ferric Tower* (*Der Eisenturm*) is another top-class artistic animated film included in the programme. The film is the work of Christoph Horch, a graduate of the Film Academy. The longer films are interspersed with (social) spots and various trailers for the Festival of Animated Film.

Ulrich Wegenast

Programme Director of Stuttgart International Festival of Animated Film





PTIČJI TRK / BIRDSTRIKE

Johannes Schiehs (Filmakademie Baden-Württemberg)
Nemčija/Germany, 2008, DVD, 6'



Ko v zraku trčita ptič in letalo, ptič ponavadi potegne kratko. Kaj pa se zgodi, če je letalo manjše od ptice?

In case of a mid-air collision between airplanes and birds, the birds are usually the ones to get the short end of the stick. But what if the airplane is smaller than the bird?

NAJBOLJŠI FILMI MEDNARODNEGA FESTIVALA ANIMIRANEGA FILMA STUTTGART 2009 I

SKLADATELJEVA KOLIBA / THE SONGWRITER'S SHACK

Rainer Bez, Rosario Squillace, Helena Lauber, Natalie Meffert, Monika Christner, Roland Gundling, Carolin May (Hochschule der Medien, Stuttgart), Nemčija/Germany, 2008, DVD, 3'30"



Film pripoveduje zgodbo neuspešnega glasbenika na poti v Skladateljevo kolibo.
Po motivih Kafka in s pesmimi Boba Dylan-a.

The film tells the story of an unsuccessful musician on his way to Songwriter's Shack.
Based on Kafka and with Bob Dylan songs.

BEST OF STUTTGART INTERNATIONAL FESTIVAL OF ANIMATED FILM 2009 I

TRI SESTRE IN ANDREJ / THREE SISTERS AND ANDREY

Boris Despodov, Andrey Paunov (Act-Pik/Grein/Leutner Filmproduktion GbR)
Bolgarija, Nemčija/Bulgaria, Germany, 2008, DVD, 14'



Andrej skrbí za duševno in telesno zdravje svojih sester s pomočjo različnih tehničnih naprav, dokler nekega dne komar ne obrne vsega na glavo.

Andrej is taking care of his sisters and keeps them sane and healthy with the help of various technical devices, until the day a mosquito turns everything upside down.



NAJBOLIŠI FILMI MEDNARODNEGA FESTIVALA ANIMIRANEGA FILMA STUTTGART
2009 I

**PLES S HUDIČEM / DANCE WITH THE
DEVIL**

Viola Bayer (Filmakademie Baden-Württemberg)
Nemčija/Germany, 2008, DVD, 5'



Billy Jacobs je majhna riba med gangsterji, ki sanja o tem, kako se bo nekoč prebil med glavne šefe.

Billy Jacobs is a small-time thug dreaming of making it big, of winning the respect of the big-time gangsters.

BEST OF STUTTGART INTERNATIONAL FESTIVAL OF ANIMATED FILM 2009 I

POZABI / FORGET

Michael Fragstein (Büro Achter April)
Nemčija/Germany, 2009, DVD, 3'43"



Glasbeni video za pesem *Forget* (*Pozabi*) skupine Vânia and the Master je abstraktna črno-bela interpretacija besedila pesmi.

The music video of Vânia and the Master's song *Forget* presents an abstract black and white visual interpretation of the song's contents.

**ŽELEZNI STOLP / DER EISENTURM /
FERRIC TOWER**

Christoph Horch (Filmakademie Baden-Württemberg)
Nemčija/Germany, 2008, DVD, 11'



Fant in dekle sedita v stari, razpadajoči hiši. Najpobegneta ven, kjer divja strašna nevihta?

A boy and a girl are sitting in an old, derelict house. Should they dare go outside into the storm that is threatening to tear the house away bit by bit?



PEŠ ANGEL / ENGEL ZU FUSS / ANGEL A FOOT

Jakob Schuh, Saschka Unseld (Studio Soi)
Nemčija/Germany, 2008, DVD, 6'27"



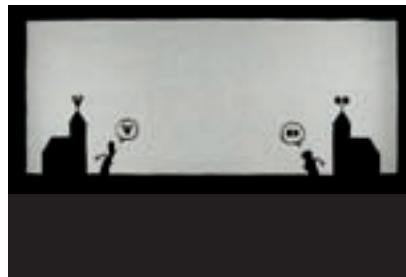
Waltraut je bilo ime angelu - deklici, ki je padla z neba. Njena krila so bila premajhna in sploh ni mogla razumeti, kako je to mogoče.

Waltraut was the name of an angel who had fallen from the sky. Her wings were too small and she just couldn't see how this had happened.

NAJBOLJŠI FILMI MEDNARODNEGA FESTIVALA ANIMIRANEGA FILMA STUTTGART 2009 I

V IMENU BOGA / GOTT UND DIE WELT / IN THE NAME OF GOD

Julia Ocker (Filmakademie Baden-Württemberg)
Nemčija/Germany, 2008, DVD, 4'



Dva človečka se znajdeta pred božjim obličjem, pa tega nista nikoli pričakovala. Odločita se ustanoviti novo cerkev, da bi lahko v njej častila boga.

Two little men happen to face God – something they had never expected. They decide to found a new church to worship him.

BEST OF STUTTGART INTERNATIONAL FESTIVAL OF ANIMATED FILM 2009 I

BRUNO

Jürgen Haas
Nemčija/Germany, 2008, DVD, 2'30"



Pajkovka obožuje glasbo in velike, debele muhe. Ko se ena zaplete v njeno mrežo, se pajkovka ne more odločiti: naj se posladka ali skupaj z muho ustvari glasbo?

The spider loves both music and big, fat flies. When one lands in her net, the spider can't make up her mind: Should she satisfy her appetite or make music together with the fly?



NAJBOLIŠI FILMI MEDNARODNEGA FESTIVALA ANIMIRANEGA FILMA STUTTGART
2009 I

**PIRATI IVERK / SPERRHOLZPIRATEN /
PLYWOOD PIRATES**

Stefan Schomerus (Filmakademie Baden-Württemberg)
Nemčija/Germany, 2008, DVD, 17'



Konstantin se bo preselil. Seveda pa ne more oditi pred zadnjo popoldansko avventuro s svojima priateljema Laurinom in Diggerjem.

Konstantin is moving away. Of course he can't leave without one last afternoon adventure with his best friends Laurin and Digger.

BEST OF STUTTGART INTERNATIONAL FESTIVAL OF ANIMATED FILM 2009 I

VSE NAJBOLJŠE / HAPPY BIRTHDAY

Agnieszka Kruczak, Kathi Käppel (Lobocito Film)
Nemčija/Germany, 2008, 30"



Vse najboljše. Svet s pesmijo praznuje 60 let Deklaracije o človekovih pravicah.

Congratulations. The world celebrates 60 years of Human Rights with a song.

**NAKLJUČEN VZOREC / STICHPROBE /
RANDOM INSPECTION**

Florian Stanger (Hochschule der Medien, Stuttgart)
Nemčija/Germany, 2008, DVD, 8'



Film nas popelje v mikroskopski svet hišne pršice Milberta.

The film leads us into the microscopic world of Milbert, the house dust mite.



ZGODILO SE BO / THEY WILL COME TO TOWN

Thilo Ewers (Filmakademie Baden-Württemberg)
Nemčija/Germany, 2008, DVD, 1'



Okoljevarstveni spot opiše scenarij, ki nas čaka, če ne bomo nič ukrenili proti globalnemu segrevanju.

This social spots describes a scenario of what could happen if we don't fight against global warming.

NAJBOLJŠI FILMI MEDNARODNEGA FESTIVALA ANIMIRANEGA FILMA STUTTGART
2009 I

**TOM & REZINA KRUHA Z JAGODNO MARMELADO IN MEDOM: TOM DETEKTIV /
TOM & DAS ERDBEERMARMELADEBROT MIT HONIG: TOM AUF HEISSEER SPUR / TOM & THE SLICE OF BREAD WITH STRAWBERRY JAM & HONEY: TOM, THE DETECTIVE**

BEST OF STUTTGART INTERNATIONAL FESTIVAL OF ANIMATED FILM 2009 I



Andreas Hykade (Studio Film Bilder/SWR)
Nemčija/Germany, 2008, DVD, 5'

Ravnokar je bila rezina kruha z jagodno marmelado in medom še na svojem mestu, zdaj pa je ni več ...

Not a minute ago a slice of bread with strawberry jam and honey was lying on the wooden post. Now it has gone...



NAJBOLIŠI FILMI MEDNARODNEGA FESTIVALA ANIMIRANEGA FILMA STUTTGART
2009 II

TA STRAN JE ZGORAJ / THIS WAY UP

Smith and Foulkes (Nexus Productions)
VB/GB, 2008, DVD, 9'
www.nexusproduction.com



A. T. Shank & sin preživljata grozen dan v svojem pogrebnem zavodu, ko jima na mriški voz prileti velika skala.

A.T. Shank & Son have a bad day at the parlour when a falling boulder flattens their hearse.

BEST OF STUTTGART INTERNATIONAL FESTIVAL OF ANIMATED FILM 2009 II

MUTO

Blu (Mercurio Film SRL)
Italija/Italy, 2008, DVD, 7'



Dvoumna surrealistična animacija, naslikana na notranje zidove Badna in zunanje zidove Buenos Airesa.

An ambiguous surrealististic animation painted on public walls in-door in Baden, out-door in Buenos Aires.

KJFG ŠT.5 / KJFG NO.5

Alexei Alexeev (Studio Baestarts)
Madžarska/Hungary, 2008, DVD, 2'



Trije »profesionalni« glasbeniki, Medved, Zajec in Volk, v gozdu vadijo na svojih inštrumentih, nenadoma pa se na sceni pojavi lovec ...

Three "professional" musicians, the Bear, the Rabbit and the Wolf are practicing their art in the forest but suddenly the hunter turns up on the scene...



GOSPOD COK / MONSIEUR COK / MISTER COK

Franck Dion (PAPY3D)
Francija/France, 2008, DVD, 9'45"



Gospod Cok je lastnik velike tovarne za izdelavo bomb. Da bi povečal njeno učinkovitost in dobiček, se odloči delavce zamenjati z vrhunskimi roboti.

Mister Cok is the owner of a large bomb factory. Looking for efficiency and profit, he decides to replace his workers by sophisticated robots.

NAJBOLJŠI FILMI MEDNARODNEGA FESTIVALA ANIMIRANEGA FILMA STUTTGART 2009 II

PISARNIŠKI HRUP / OFFICE NOISE

Mads Johansen, Torben Søttrup, Karsten Madsen, Lærke Enemark (The Animation Workshop)
Danska/Denmark, 2008, DVD, 3'45"



Kratki film o dveh zelo različnih pisarniških sosedih.

A short film about two different cubicle neighbours.

BEST OF STUTTGART INTERNATIONAL FESTIVAL OF ANIMATED FILM 2009 II

DA VINCIJEVA ČASOVNA KODA - GIBLJIVA SLIKA / DER DA VINCI TIMECODE - EIN BEWEGTES BILD / THE DA VINCI TIME CODE - A MOVING PICTURE

Gil Alkabetz (Sweet Home Studio)
Nemčija/Germany, 2009, DVD, 2'48"



Če razstavimo eno samo sliko, lahko iz njenih delcev naredimo animirani film. Različni deli slike nam prek podobnosti oblik razkrivajo obstoj skrivnostnih gibov.

One picture is taken apart in order to create an animated film from its fragments. Different parts of this one picture, based on similar forms, allow us to discover secret movements.



NAJBOLIŠI FILMI MEDNARODNEGA FESTIVALA ANIMIRANEGA FILMA STUTTGART
2009 II

**ZIMSKI SOLSTICIJ / THE WINTER
SOLSTICE**

Xi Chen, Xu An

Kitajska/China, 2008, DVD, 11'



Malo preden je umrl, sta se znova našla z nekdanjo ljubeznijo.

Shortly before he died, he had dated his old lover once again.

BEST OF STUTTGART INTERNATIONAL FESTIVAL OF ANIMATED FILM 2009 II

VROČI PES / HOT DOG

Bill Plympton (Plympton Studio)

ZDA/USA, 2008, DVD, 5'50"



Tretji del Plymptonove Pasje serije, v katerem se naš drzni junak pridruži gasilcem, da bi rešil svet pred domačimi požari in osvojil srce svoje izvoljenke, ki si ga tako zelo zaslужi.

This is the third in the DOG series. In this episode our plucky hero joins the fire company to save the world from house fires and gain the affection he so richly deserves.

DOBRO PRAŽENA KAVA / FRENCH ROAST

Fabrice O. Joubert (Pumpkin Factory/Bibo Films)

Francija/France, 2008, DVD, 8'15"



V imenitni pariški kavarni naduti poslovnež ugotovi, da je izgubil denarnico in ne more plačati svoje kave.

In a fancy Parisian café, an uptight businessman finds out that he's lost his wallet and that he can't pay the check.





NE VOZI, KO SI MRTEV / NEVER DRIVE A CAR WHEN YOU'RE DEAD

Gregor Dashuber (HFF Konrad Wolf)
Nemčija/Germany, 2009, DVD, 10'



Nerodni protagonist naleti na zdavnaj pozabljen klavir. Glasba ga potegne iz bednega životarjenja v mestno življenje.

The clumsy hero stumbles across a long forgotten piano. The music leads him away from his shabby existence into the city.

NAJBOLJŠI FILMI MEDNARODNEGA FESTIVALA ANIMIRANEGA FILMA STUTTGART 2009 II

UDAREC PO TILNIKU / RABBIT PUNCH

Kristian Andrews (RCA London)
VB/UK, 2008, digiBeta, DVD, 5'34"



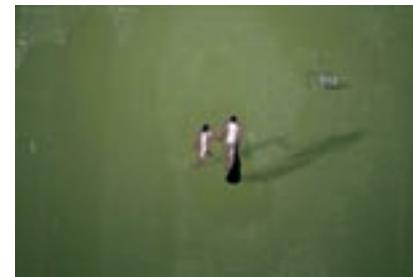
Tam, kjer živiva, se nič ne dogaja, zato se igrava posebne enote ...

Nothing happens where we live so we do special ops...

BEST OF STUTTGART INTERNATIONAL FESTIVAL OF ANIMATED FILM 2009 II

O NOGAVICAH IN LJUBEZNI / O PONOŽKÁCH A LÁSKE / ABOUT SOCKS AND LOVE

Michaela Čopíková (VŠMU Bratislava)
Slovaška/Slovakia, 2008, DVD, 6'35"



Kratki film o nenavadnem odnosu med moškim in žensko.

Short movie about an usual relationship of man and woman.



EVROPSKE ŠOLE ANIMIRANEGA FILMA: MOME BUDIMPEŠTA

EVROPSKE ŠOLE ANIMIRANEGA FILMA: UNIVERZA ZA UMETNOST IN OBLIKOVANJE MOHOLY-NAGY (MOME), BUDIMPEŠTA

MOME že več kot 135 let zaseda izjemno pomembno, vodilno vlogo v akademski umetniški izobrazbi na Madžarskem. Izobrazbeni model univerze vključuje multidisciplinarni sistem, ki združuje teorijo in praks. Skozi tak program študentje spoznavajo strokovne metode reševanja problemov na primeru specifičnih, praktičnih projektov, ki spodbujajo k nenehnemu dialogu med študenti in njihovimi profesorji znotraj disciplin arhitekture, oblikovanja in medijev.

Izobraževalne in ustvarjalne aktivnosti: animacija

Oddelek za animacijo na univerzi deluje od leta 1980. Soustanovitelj in partner študija animacije je bil filmski studio Pannonia, državni (in edini) animacijski studio v času madžarskega komunističnega režima. Čeprav se je Pannonia v devetdesetih letih umaknila iz programa, izobraževanje novih »oblikovalcev-umetnikov« na področju animacije od leta 1980 nemoteno poteka.

MOME v študiju animacije združuje tradicionalne metode ustvarjanja animiranih filmov s prednostmi in učinkovitostjo digitalnih orodij. Študentje imajo vsak semester priložnost ustvariti lastne izdelke, bodisi kratke animirane filme, televizijske prispevke, animacije po naročilu, interaktivne aplikacije, igre, komunikacijska orodja ali dela drugačnega formata.

Pomembno vlogo znotraj izobraževalnih programov igrajo tako tradicionalne animacijske tehnike (animacija lutk, ročno risana animacija) kot animacijske metode novih medijev (digitalna animacija, nelinearna pripoved).

Ti modularni programi vključujejo praktične naloge, ki se medsebojno nadgrajujejo, njihovo glavno vodilo pa je ustvarjal-

EUROPEAN ANIMATION SCHOOLS: MOME BUDAPEST

EUROPEAN ANIMATION SCHOOLS: MOHOLY-NAGY UNIVERSITY OF ART AND DESIGN (MOME), BUDAPEST

For over 135 years, MOME has played a leading and influential role in Hungarian academic art education. The MOME educational model incorporates a multi-disciplinary system, merging theory and practice. Our program introduces students to professional problem solving methods through specific practice-based projects, which encourage continuous dialogue between students and faculty in the disciplines of architecture, design, and media.

Educational and Creative Activities: Animation

Animation education has been ongoing at the University since 1980. The co-founder and partner of the animation course of study was Pannonia Filmstudio, a state owned (and sole) animation studio during the communist era in Hungary. Although Pannonia stopped supporting the animation program in the early 1990s, the professional education of animation "designer-artists" has been going on continuously since 1980.

The courses in animation at MOME merge traditional methods of creating animation with the efficiencies of digital tools. During their studies each semester, students have the opportunity to produce their own content, such as animated shorts, TV specials, commissioned animations, interactive applications, games, communication tools and other formats.

Both traditional animation techniques (puppet animation, hand-drawn animation) and animation methods applied in new media (digital animation, non-linear storytelling) play important roles in our educational programs.

These modular programs consist of practical tasks that build upon one another, in which creative practice is para-

EVROPSKE ŠOLE
ANIMIRANEGA FILMA:
MOME BUDIMPEŠTA
EUROPEAN ANIMATION
SCHOOLS: MOME
BUDAPEST

161



EVROPSKE ŠOLE ANIMIRANEGA FILMA: MOME BUDIMPEŠTA

EUROPEAN ANIMATION SCHOOLS: MOME BUDAPEST

na praksi. Študentje rešujejo naloge tako, da se postavljajo v vloge režiserjev ali »glavnih oblikovalcev«. Naloge vključujejo celoten spekter od razvijanja kreativnega koncepta do prema-govanja izvedbenih težav.

Trenutni petletni program animacije, ki študentom zagotovi univerzitetno diplomo, se počasi umika iz ustaljene prakse. Njegovo mesto od jeseni 2007 prevzema vzporeden triletni diplomski program, leta 2010 pa bodo na univerzi začeli izvajati tudi magistrski študij animacije.

Diploma na področju animacije prinaša študentom znanje ustvarjanja likov, oblikovanja ozadij, storyboardov, animiranja in razvijanja vizualnih podob. Pridobljena izobrazba in ustvarjalne veščine jih usposobijo za individualno in teamsko delo, s svojim poglobljenim strokovnim in teoretskim znanjem pa so primerni kandidati za magistrski študij.

József Fülöp

Predstojnik katedre za animirani film na Univerzi MOME v Budimpešti

József Fülöp

Je režiser animiranih filmov, oblikovalec na področju vizualnih komunikacij, na Univerzi za umetnost in oblikovanje Moholy-Nagy pa deluje kot redni profesor in predstojnik katedre za animacijo. Kot svobodni oblikovalec se posveča animiranemu filmu, razstavljanju, animiranim reklamam, grafičnemu oblikovanju, gibaljivim slikam in ilustraciji. Med njegovimi na-ročniki najdemo Cartoon Network Europe, Johnson & Johnson ter Volkswagen.

mount. Students solve tasks by taking on the roles of a director or a "lead designer". Such tasks range from elaborating the creative concept to overcoming obstacles of execution.

The present 5-year animation program – delivering a uni-versity degree – is phasing out, but in parallel with it we have started the 3-year BA course in autumn 2007. MA in Animation education will be started at 2010.

With a BA in animation, students are capable of creating character and BG design, storyboards, animating and developing visuals. Due to their education and creative skills they are able to work individually or as part of a team. Due to their in-depth professional and theoretical knowledge, they qualify for MA training.

József Fülöp

Head of the Animation Department at MOME, Budapest.

József Fülöp

József is an animation film director and visual communication designer. He leads the Animation Department at the Moholy-Nagy University of Art & Design in Budapest and is a senior lecturer. József is also a freelance designer specializing in animated films, exhibitions, animation commercials, graphic designs, moving images and illustrations. His clients include Cartoon Network Europe, Johnson & Johnson and Volkswagen.

[Read more at www.mome.hu](http://www.mome.hu)



EVROPSKE ŠOLE ANIMIRANEGA FILMA: MOME BUDIMPEŠTA

MONDÓKÁK / NURSERY RHYMES

Alexei Alexeev (Studio Baestarts)
Madžarska/Hungary, 2007, DVD, 2'30"



Prvi del animirane televizijske serije, predvajane na madžarskem otroškem kanalu med različnimi oddajami. Gre za adaptacijo poznanih in priljubljenih madžarskih otroških pesmic, ki povezujejo sodobnost s preteklostjo in tradicijo, urbano mentaliteto pa s podeželsko. Film je oblikoval József Fülöp.

First part of the animation TV specials, presented between different programmes on a children's channel in Hungary and based on different nursery rhymes known by anybody in the country. These rhymes connect today's world to past and tradition, and the urban mentality to that of folk. Designed by József Fülöp.

EUROPEAN ANIMATION SCHOOLS: MOME BUDAPEST

GYEREKDALOK / NURSERY SONGS

Magdolna Hegyi (Studio Baestarts)
Madžarska/Hungary, 2008, DVD, 5'2"

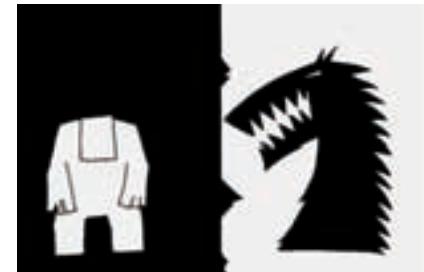


Gyerekdalok je nastal zaradi velikega uspeha svojega predhodnika Mondókák. Uporablja pesmi iz podeželskega sveta, ki povezujejo sodobnost s preteklostjo in tradicijo, urbano mentaliteto pa s podeželsko. Film je oblikoval József Fülöp.

Gyerekdalok was made following the success of Mondókák. It is based on nursery songs known by anybody in the country. These songs connect today's world to past and tradition, and the urban mentality to that of folk. Designed by József Fülöp

MEJE / HATÁRVONALAK / BORDERS

Ervin B. Nagy
Madžarska/Hungary, 2006, DVD, 1'15"



Divji trikotnik in odločni kvadrat se srečata v razdvojenem svetu.

The hectic triangle and the deliberate square meet in a divided world.



**KOGA IMAŠ RAJE, MAMICO ALI OČKA?
/ WHO DO YOU LOVE MORE, MUMMY OR
DADDY?**

Dániel Huszár

Madžarska/Hungary, 2005, DVD, 3'35"



Film se ukvarja s problematiko pravic otrok.

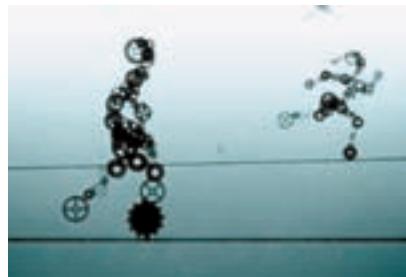
The film is concerned with the problems of children's rights.

EVROPSKE ŠOLE ANIMIRANEGA FILMA: MOME BUDIMPEŠTA

**ČRTA ŽIVLJENJA / ÉLETVONAL / LIFE
LINE**

Tomek Ducki

Madžarska/Hungary, 2007, DVD, 6'30"



Bližnje srečanje v svetu, kjer so pravila začrtana, poti ozke, napake usodne, poti nazaj pa ni. Vam je kaj znano?

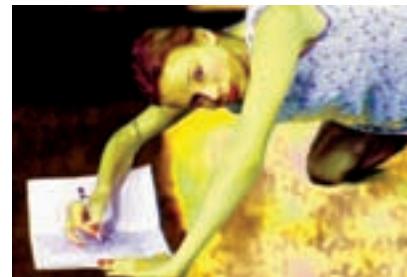
A close encounter in a world where rules are set, the paths are narrow, mistakes fatal, and there's no way back. Sounds familiar?

EUROPEAN ANIMATION SCHOOLS: MOME BUDAPEST

HANNE

Éva Magyarósi

Madžarska/Hungary, 2005, DVD, 7'



Zgodba o dekletu na pol poti med otroštvom in odraščanjem. V obmorsko mestecu, kjer živi, nekoga dne pride fant, ki njeno življenje postavi na glavo. Medtem ko se med njima spleta globoka, čudaška ljubezen, počneta vse bolj grozljive stvari.

The story about a girl, somewhere between childhood and adulthood. She is living in a little sea town. One day, a boy comes to town and her life is not simple and easy anymore. They are falling in a deep, strange love, and start to do terrifying things.



EVROPSKE ŠOLE ANIMIRANEGA FILMA: MOME BUDIMPEŠTA

STOPNIŠČE / LÉPCSÖHÁZ / STAIRCASE

Anna Wonhaz, Virág Kiss, Julcsi Gál, Zsolt Korai,
Nándor Lőrincz, Balázs Tóth
Madžarska/Hungary, 2007, DVD, 3'38"



Starka se vrne s tržnice in se pripravlja na dvig po stopnišču, ki je zanjo kot Mount Everest. Kdo bo zmagovalc tega boja na smrt in življenje?

An old lady back from the market prepares to start her way up the stairs, challenging like Mount Everest. In this battle of life and death, who will be the winner?

EUROPEAN ANIMATION SCHOOLS: MOME BUDAPEST

**PRAVLJICA ZA LAHKO NOČ / ESTI MESE /
BED TIME STORY**

Panna Horváth-Molnár
Madžarska/Hungary, 2007, DVD, 1'9"



Kratki film o noči in sanjah. Resnične stvari, kot je nočni klub ali jezero, na katerem se lesketa polna luna, se mešajo z grotesknimi figurami, da bi prikazale tanko linijo med resničnostjo in deželo sanj.

This short movie is about the night and dreams. Real things like a night club or a lake reflecting the image of the Moon are presented together with grotesque figures to express the line between reality and the land of dreams.

POSTELJA / BÜDÖSKÉ / BED

Árpád Hermán
Madžarska/Hungary, 2007, DVD, 2'20"



Ostareli par dela na polju, ko starec nenadoma opazi, da nekaj pada z neba.

An old couple is working in the fields when the old man catches sight of something falling from the sky.



RAJ ZA KITE / WHALE PARADISE

Barbara Bakos
Madžarska/Hungary, 2007, DVD, 1'39"



Nočno popotovanje v tehniki »morphinga«.

A night ride with morph technique.

EVROPSKE ŠOLE ANIMIRANEGA FILMA: MOME BUDIMPEŠTA

KOLINE / TOR / PIG SLAUGHTER

Zsolt Bukta
Madžarska/Hungary, 2007, DVD, 1'35"



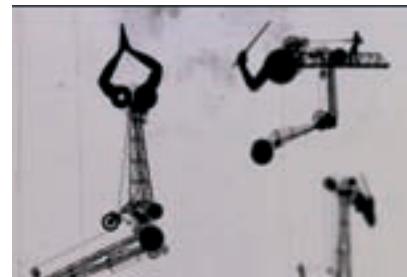
Kravovo vaško klanje prašiča. Gostitelj zvečer poskusni meso in se spremeni v pujsa.

A bloody pig slaughter in a village, where the host tastes the meat at the end of the day and becomes a pig himself.

EVROPSKE ŠOLE ANIMIRANEGA FILMA: MOME BUDAPEST

ČISTO TAKO / JUST LIKE

András Szabó
Madžarska/Hungary, 2007, DVD, 3'8"



Animirani glasbeni video za madžarsko pop skupino Beat Dis. Črno-bele podobe upodobijo različne dele človeškega telesa kot orjaške strojne konstrukcije.

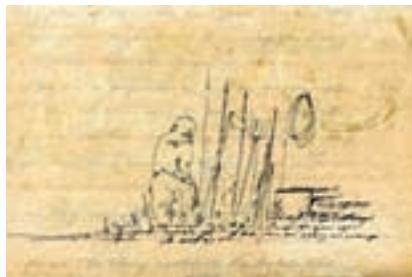
Just Like is an animated music video, based on the music of the Hungarian pop group Beat Dis. The black and white visuality uses different parts of the human body as giant machine constructions.



EVROPSKE ŠOLE ANIMIRANEGA FILMA: MOME BUDIMPEŠTA

PISMA / LEVELEK / LETTERS

Dávid Ringeisen
Madžarska/Hungary, 2008, DVD, 1'24"



Dečkova pričevanje o družinski preteklosti in življenju starih staršev.

The film tells a family history and the story of the grandparents' lives with a young boy's narrative.

EUROPEAN ANIMATION SCHOOLS: MOME BUDAPEST

HIŠA RAVNOVESJA / MÉRLEGHAZ / THE HOUSE OF BALANCE

Éva Taskovics
Madžarska/Hungary, 2007, DVD, 8'55"

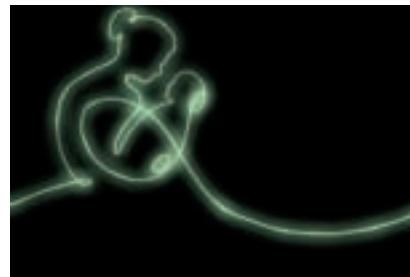


Film se odvija v livarni, kjer čistijo človeška srca. Takšno početje spreminja tovarno v transcendentni prostor, v našem primeru v katoliško cerkev. Glavna junakinja je ženska, katere srce niha med odtujenostjo in toplino.

The film is based on a story of an iron foundry, where human hearts can be cleansed. This kind of work transforms the factory into a transcendent space. In this case a catholic church. The main character is a woman whose heart vacillates between a disaffected and a warm state.

VALOVI / HULLÁMOK / WAVES

László Ruska
Madžarska/Hungary, 2008, DVD, 1'52"



Film pričuje zgodbo tragične smrti mladega dekleta s pomočjo najpreprostejših vizualnih elementov, linije in metamorfoze.

The film tells the story of a young girl, who died tragically a year ago, with the simplest visual elements, the line and the tools of metamorphosis.



ORSOLYA

Bella Szederkényi
Madžarska/Hungary, 2009, DVD, 7'20"

EVROPSKE ŠOLE ANIMIRANEGA FILMA: MOME BUDIMPEŠTA

EUROPEAN ANIMATION SCHOOLS: MOME BUDAPEST



Nekoga dne Orsolya na svojem telesu opazi pretresljivo spremembo, ki obrne ves svet na glavo. Kako se sooči s to situacijo? Kako se prilagodi?

One day, Orsolya discovers a sad change in her body that turns her world upside down. How does she handle this situation? How does she adapt?



**CELOVEČERNI ANIMIRANI FILMI
ANIMATED FEATURE FILMS**





CELOVČERNI ANIMIRANI FILMI

ANIMATED FEATURE FILMS

JELENČEK NIKO NIKO - LENTÄJÄN POIKA NIKO & THE WAY TO THE STARS

Finska, Danska, Nemčija, Irska / Finland,
Denmark, Germany, Ireland, 2008, 35mm, barvni/
colour, 80'

Sinhroniziran v slovenski jezik; primeren za otroke.
/ Dubbed in Slovene language; suitable for children.

Režija / Directed by: Kari Juusonen, Michael
Hegner

Scenarij / Screenplay: Hannu Tuomainen, Marteinn
Thorisson

Montaža / Editing: Per Risanger

Glasba / Music: Stephen McKeon

Glasovi / Cast: Olli Jantunen, Hannu-Pekka
Björkman, Vuokko Hovatta, Vesa Vierikko

Producija / Production: Animaker Oy, Anima Vitae
Oy, Cinemaker Oy

Koprodukcija / Co-Production: Ulysses GmbH, A.
Film, Magma Films

Distribucija v Sloveniji / Distribution in Slovenia:
Karantanija Cinemas



Glavni junak animirane pustolovščine, primerne za vso družino, je jelenček Niko, ki trdno verjame, da je njegov očka eden izmed slavnih junakov Božičkeve letalske flote. Čeprav očeta nikoli ni spoznal, ga občuduje in sanja, da bi letel takoj kot on. Nekega dne se skrivoma odpravi iz varne doline, v kateri živi, da bi vadiil letenje. Opazi ga zlobni Črni volk in mu sledi do njegove črede. Po napadu volkov se Niko zave napake in pobegne v divjino, da bi poiskal očeta in postal heroj kot on. Na nevarni poti ga spremljata zvesti prijatelj, štorasta leteča veverica Julius in drzna pojča podlasica Wilma. Pogumno trio pa kmalu ugotovi, da na tej poti niso sami ...

An adventure animation for the whole family, *Niko & The Way to the Stars*, is about a reindeer boy called Niko who believes his father is one the world famous heroes of Santa's Flying Forces. He has never met his father but his greatest wish is to learn to fly like him. He sneaks out to do his own flight rehearsals beyond the safety of the home valley. But the notorious Black Wolf pack notice Niko and he accidentally leads them to his herd. Following the wolves' attack, Niko heads off on a desperate, dangerous mission to find his father and save Christmas. On his heroic journey he is accompanied by his constant friend and surrogate father, the clumsy flying squirrel called Julius and a sassy young singing weasel called Wilma. But soon the brave trio realizes they are not alone on this journey ...



CELOVEČERNI ANIMIRANI FILMI

Kari Juusonen (1967) se kot režiser animiranih filmov že od začetka svoje kariere ukvarja s stop-motion animacijsko tehniko, nedavno pa se je podal tudi v računalniško animacijo. Njegovi kratki filmi so bili prikazani na 120 filmskih festivalih, prejeli pa so številne nagrade, vključno z nagrado žirije v Cannesu leta 2001. Po triletnem delu je bil decembra 2008 premierno prikazan njegov celovečerni animirani prvenec *Jelenček Niko*. Film, ki ga je Juusonen režiral z Michaelom Hegnerjem iz danskega studia A.Film, je odkupil že več kot sto držav, ogledalo pa si ga je že 1,5 milijona gledalcev. Letos bo doživel med drugim svojo premiero v Nemčiji, Španiji, Italiji, Sloveniji in vrsti drugih držav. Ob tem je *Jelenček Niko* eden treh nominirancev za najboljši evropski animirani celovečerec leta 2009, ki jo podeljuje Evropska filmska akademija. Kari se trenutno v svoji domači garaži posveča novemu kratkemu filmu, za marec 2010 pa načrtuje snemanje novega animiranega celovečerca.

Michael Hegner (rojen leta 1964 na Danskem) je začel svojo kariero kot animator pri televizijski seriji *Quark* (1987–88). Kasneje je delal reklame za podjetja Lego, Fazer, Carlberg, Coca Cola in Tuborg. Režiral je televizijski oglas *Organ Donation*, za katerega je prejel Grand Global Award v kategoriji oglaševanja in komunikacij na svetovnem zdravstvenem področju. Njegov prvi celovečerni animirani film *Na pomoč! Jaz sem riba* (*Hjælp! Jeg er en fisk*, 2000) v srežiji s Stefanom Fjeldmarkom je bil na Danskem prava festivalska in kino uspešnica, pa tudi zmagovalec festivala v Chicagu. Leta 2006 je sledil drugi animirani celovečerec *Grdi raček in jaz* (*The Ugly Duckling and Me*).

Izbor festivalov in nagrad: Cinekid Amsterdam 2008 (Cinekid lev – nagrada žirije in publike), Mednarodni festival otroškega filma Oulu 2008 (posebna omemba žirije), Cinemagic Northern Ireland 2008, MFF Hongkong 2009, Stuttgart ITFS 2009, FF Giffoni 2009, KidsFest Džakarta 2009, Festival evropskega filma Dar es Salaam 2009, FF Gdynia 2009

ANIMATED FEATURE FILMS

Kari Juusonen (1967) is an animation director who started with stop-motion and has more recently worked with computer animation also. His short films have been seen at 120 festivals and have received numerous awards, including Prix de Jury in Cannes 2001. After a three years' work his first animated feature, *Niko & the Way to the Stars*, had its premiere in December 2008. *Niko* was a co-direction with Michael Hegner from A.Film, Denmark. The film was sold to more than 100 countries and has so far attracted 1,5 million viewers. In 2009 *Niko* will premiere in Germany, Spain, Italy, Slovenia and several other countries. The film is also one of the three European Film Academy nominees for Best European Animated Feature 2009. At the moment Kari is making another short film in his garage, and starting with a new animated feature in March 2010.

Michael Hegner (born in 1964 in Denmark) began his animation career as assistant animator on the TV series *Quark* (1987–88). He then went on to make commercials for Lego, Fazer, Carlsberg, Coca Cola and Tuborg. He was the director of the TV spot *Organ Donation*, which won the Grand Global Award in the category Best Healthcare Communications Worldwide. His first feature animation *Help! I'm a Fish* (*Hjælp! Jeg er en fisk*, 2000) was co-directed with Stefan Fjeldmark. It was a domestic box office and festival hit, and winner at Chicago. His next feature-length animation *The Ugly Duckling and Me* was released in 2006.

Selected Festivals and Awards: Cinekid Amsterdam 2008 (Cinekid Lion Jury Award and Audience Award), Oulu International Children's Film Festival 2008 (Jury Special Mention), Cinemagic Northern Ireland 2008, Hong Kong IFF 2009, Stuttgart ITFS 2009, Giffoni FF 2009, KidsFest Jakarta 2009, Dar es Salaam European Film Festival 2009, Gdynia FF 2009

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171



CELOVČERNI ANIMIRANI FILMI

ANIMATED FEATURE FILMS

ČESARJEV SLAVČEK CÍSARŮV SLAVÍK THE EMPEROR'S NIGHTINGALE

Češkoslovaška (Češka)/Czechoslovakia (Czech Republic), 1948, 35mm, barvni in čb/colour and b&w, 70'

Brez dialogov; primeren za otroke. / No dialogue; suitable for children.

Režija, grafična podoba / Directed, Graphic Design
by: Jiří Trnka

Režija igranega dela / Live Action Direction: Miloš Makovec

Zgodba / Story: Hans Christian Andersen

Scenarij / Adapted for the Screen by: Jiří Trnka,
Jiří Brdečka

Animacija / Animation: Zdeněk Hrabě, Jan Kašpar,
Stanislav Látlá, Břetislav Pojar, Bohuslav Šrámek,
Jiří Trnka

Kamera / Camera: Ferdinand Pečenka

Montaža / Editing: Helena Lebedušková, Jiří Trnka

Glasba / Music: Václav Trojan

Zvok / Sound: Josef Zavadil

Igrata / Cast: Jaromír Sobota, Helena Patočková

Produkcija / Production: KF a.s. - Jiří Trnka Studio



Mali deček živi sredi puščobnega blišča meščanske grăščine. Na voljo ima vse vrste igrăč, mehanske igrăčke, kitajske figurice in celo klavir, ne more pa se igrati z majhno dekliko, ki svobodno kot ptiček teka na drugi strani ograje, ki ločuje dečka od zunanjega sveta. Ko deček nekega dne zbolí se mu v vročičnih sanjah poraja zgodba, ki jo je bral v Andersenovih pravljicah, vanjo vplete delce svoje lastne izkušnje.

A little boy lives surrounded by the gloomy splendour of a grand town house. He has all kinds of playthings, mechanical toys, Chinese figures and a piano to play on, but he cannot play with a little girl, who runs about, free as a bird, outside the gate which separates the boy from the world. He falls ill and, in a fever, dreams the story he has been reading in his Andresen's fairy-tales, in which he interwines the elements of his own experience.



CELOVEČERNI ANIMIRANI FILMI

»Trnka je bil neverjetno nadarjen umetnik in obenem izjemno marljiv človek. Slikal je in pisal, rezbaril, kiparil in ilustriral. Ni bil le pisatelj in grafični oblikovalec svojih filmov, pač pa je opravil tudi montažo, oblikoval in izdelal svoje lutke ter lutkovne kostume. Čeprav so ga kritiki pogosto narobe razumeli in napadali, se ni uklonil nobenemu pritisku. Njegovo delo je bilo venomer domišljeno, polno topline, nežnosti, modrosti, humorja in miline. Lutkovni film je uspel dvigniti iz periferije na ugledno mesto uveljavljene umetnosti. Literarne mojstrovine je potegnil v sfero lutkovnega filma ter filozofske koncepte in čustva izražal s takšno zavzetostjo, da so njegovi filmi postali ne le mejniki ustvarjalne preteklosti, pač pa tudi merilo in standard lutkovnega filma prihodnosti.« *Vladimír Opěla*

Jiří Trnka se je rodil leta 1912 v češkem mestu Plzeň. Od trenutka, ko je znal prijeti pero, je vsak hip posvetil risbi. Kmalu ga je očaral še svet lutkovnega gledališča. Študiral je na praški Univerzi uporabnih umetnosti ter se preživil kot ilustrator, a vedno je sanjal o tem, kako bi svoje risbe spravil v gibanje. Nekaj časa je vodil gledališče lesenih lutk na praškem Václavovem trgu. Takoj ko se je uspel uveljaviti kot animator, pa je skupaj z najtesnejšimi sodelavci, kot je bil Břetislav Pojar, ustanovil lasten studio lutkovnega filma. Studio Bratři v triku (Bratje v majicah, v češčini pa gre za besedno igro, ki pomeni hkrati brate v (filmskem) triku) je postal rojstni kraj prvega češkega animiranega filma. Trnka je delal dan in noč in le dve leti po ustanovitvi studia s sodelavci zaključil prvo celovečerno lutkovno animacijo, *Cesarjevega slavčka*. Deset let pozneje je Trnka ustvaril film, ki velja za njegovo največjo mojstrovino, lutkovno adaptacijo Shakespearovega *Sna kresne noči*. Skozi naslednjih dvajset let je njegov studio produciral na desetine filmov, na žalost pa je imel Trnkov neverjeten delovni tempo svoje posledice. Jiří Trnka je umrl leta 1969, v 57. letu starosti. In vendar je v nekaj desetletjih ustvaril in dosegel več, kot je večina ljudi sposobna v vsem življenju. Tudi danes, v dobi računalniške ani-

ANIMATED FEATURE FILMS

»Trnka was an extraordinarily talented and hard-working individual. He painted and wrote and was a woodcutter, a sculptor, and an illustrator. In all his films he was not only a writer and graphic artist but also an editor, a designer and builder of puppets, and a designer of puppet costumes. Often misunderstood and attacked by the critics, he never bent to any pressures. The work he produced was well-rounded, full of human warmth, tenderness, wisdom, humor, and grace. He succeeded in bringing the puppet film out of the periphery and into mature prominence. He brought the masterworks of literature into the purview of the puppet film and expressed philosophical ideas and emotions with such urgency that his films have become not only a landmark but also a yardstick for puppet films yet to be made.« *Vladimír Opěla*

Jiří Trnka was born in 1912 in Pilsen and as soon as he could hold a pen in his hand he spent every spare minute drawing. He was also enchanted by the world of puppet theatre. Trnka studied at the University of Applied Arts in Prague and afterwards made a living by illustrating books. But he always dreamt of setting his drawings in motion. For a while, he ran a wooden puppet theatre on Prague's Wenceslas Square. As soon as Trnka established himself as an animator, he and his closest colleagues, including Břetislav Pojar, moved on to set up their own studio of puppet film. The Bratři v triku (or Brothers in T-shirts) Studio, as it was called, became the birthplace of the very first Czech animated film. Trnka worked literally days and nights. Only two years after establishing the puppet film studio, Trnka and his friends completed their first puppet feature, *The Emperor's Nightingale*. And ten years later Trnka produced what is regarded as his masterpiece - a puppet adaptation of Shakespeare's *A Midsummer Night's Dream*. Within the next twenty years, his studio produced dozens of films. Unfortunately, Trnka's remarkable work tempo took its toll. He died in 1969 at the age of only 57. Yet, in a span of just a few decades, he



CELOVEČERNI ANIMIRANI FILMI

macije, njegovi filmi s svojo neponovljivo poezijo in nežnostjo očarajo in začarajo gledalca.

Izbor festivalov in nagrad: Pariški filmski festival 1950 (nagrada Méliès), MFF Edinburg 1951 (nagrada francoskih filmskih kritikov), MFF Locarno 1955 (glavna nagrada)

ANIMATED FEATURE FILMS

managed to do what others don't achieve in a lifetime. Even today, in the age of computer animation, his films continue to capture viewers with unmatched poetry and tenderness.

Selected Festivals and Awards: Paris Film Festival 1950 (Méliès Prize), Edinburgh IFF 1951 (The prize of the French film critics), Locarno IFF 1955 (First Prize)





CELOVEČERNI ANIMIRANI FILMI

ANIMATED FEATURE FILMS

SITA POJE BLUES SITA SINGS THE BLUES

ZDA/USA, 2008, 35mm, barvni/colour, 90'
V angleškem jeziku s slovenskimi podnapisi. / In
English language with Slovene subtitles.

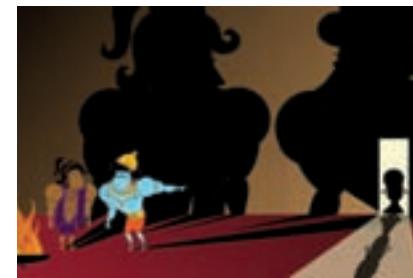
Režija, animacija, montaža / Directed, Animated,
Edited by: Nina Paley

Scenarij / Screenplay: Nina Paley (na osnovi /
based on Valmiki)

Glasba / Music: Todd Michaelson, Rudresh
Mahanthappa, Masala Dosa, Nik Phelps, Rohan
Zvok / Sound: Greg Sextro

Glasovi / Cast: Annette Hanshaw (Sitino petje/
Singing Sita), Sanjiv Jhaveri, Nina Paley, Carrie
Keranen, Aladdin Ulah, Reena Shah, Deepa
Gupta, Pooja Kumar, Aseem Chhabra, Bhavana
Nagulapally, Manish Acharya

Producenkta / Produced by: Nina Paley



Sita je hindujska boginja, prva dama indijskega epa Ramajana in uslužna žena, ki svojemu možu Rami med 14-letnim izgnanstvom zvesto sledi v gozd. Tam pa jo ugrabi zlobni kralj iz Šrilanke. Čeprav ostaja možu zvesta, mora premagati številne preizkušnje ...

Sita is a Hindu goddess, the leading lady of India's epic the Ramayana and a dutiful wife who follows her husband Rama on a 14-year exile to a forest, only to be kidnapped by an evil king from Sri Lanka. Despite remaining faithful to her husband, Sita is put through many tests...



CELOVEČERNI ANIMIRANI FILMI

Nina Paley v svojem prvem celovečercu z uporabo številnih narativnih in vizualnih stilov ustvari izjemno zabavno, a presunljivo vizijo Ramajane. Glasbene točke, katerih koreografijo navdihuje jazzovska pevka iz dvajsetih Annette Hanshaw, upirarja številčna zasedba: leteče opice, zlobne pošasti, bogovi in boginje, bojevniki, modreci in krilata zrkla. To je zgodbu o resnici, pravici in ženskem boju za enakopravnost. *Sita poje blues* si vsekakor zasluži svoj opis kot 'Največja zgoda o neuspešni ljubezni'.

Nina Paley (1968, Champaign, ZDA) je stara veteranka časopisnih stripov, avtorica stripovskih serij *Fluff* (Universal Press Syndicate), *The Hots* (King Features) in svojega neodvisnega tedenskega stripa *Nina's Adventures*. Leta 1998 je začela snemati neodvisne animirane filme za festivalsko publiko. Med temi so: kontroverzen, a uspešen okoljevarstveni kratkometražec *Štorklja* (*The Stork*, 2002), *Lubezn je...* (*Luv Is...*, 1998), *Pandorama* (2000) in *Aport!* (*Fetch!*, 2001). Leta 2002 je Nina s svojim takratnim možem odšla v indijski Trivandrum, kjer je prvič spoznala Ramajano. Srečanje z indijskim epom je navdihnilo njen prvi celovečerni animirani film *Sita poje blues*, katerega je pet let samostojno animirala in producirala na domačem računalniku. Nina Paley je profesorica na Parsonsovi šoli oblikovanja na Manhattnu, leta 2006 pa je bila Guggenheimova štipendistka.

Izbor festivalov in nagrad: Berlinale (posebna omemba žirije), Mednarodni festival animiranega filma Annecy (cristal za najboljši celovečerni film), Mednarodni festival animiranega filma Ottawa (posebna omemba žirije), MFF Atene (najboljši scenarij), MFF Leeds, MFF Seattle, Anima Mundi, Stuttgart ITFS, Nizozemski festival animiranega filma, Anima Bruselj, Anifest, Animafest Zagreb

ANIMATED FEATURE FILMS

In her first feature length film, Paley juxtaposes multiple narrative and visual styles to create a highly entertaining yet moving vision of the Ramayana. Musical numbers choreographed to the 1920's jazz vocals of Annette Hanshaw feature a cast of hundreds: flying monkeys, evil monsters, gods, goddesses, warriors, sages, and winged eyeballs. A tale of truth, justice and a woman's cry for equal treatment. *Sita Sings the Blues* earns its tagline as »The Greatest Break-Up Story Ever Told.«

Nina Paley (1968, Champaign IL, USA) is a longtime veteran of syndicated comic strips, creating *Fluff* (Universal Press Syndicate), *The Hots* (King Features), and her own alternative weekly *Nina's Adventures*. In 1998 she began making independent animated festival films, including the controversial yet popular environmental short, *The Stork* (2002). Her other films include: *Luv Is...* (1998), *Pandorama* (2000), and *Fetch!* (2001). In 2002 Nina followed her then-husband to Trivandrum, India, where she read her first Ramayana. This inspired her first feature, *Sita Sings the Blues*, which she animated and produced single-handedly over the course of 5 years on a home computer. Nina teaches at Parsons School of Design in Manhattan and is a 2006 Guggenheim Fellow.

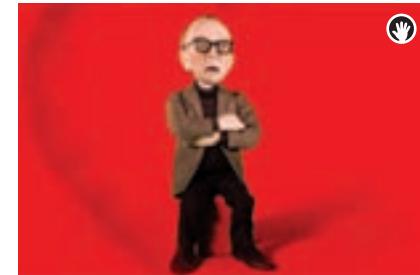
Selected festivals and awards: Berlinale (Jury Special Mention), Annecy International Animation Film Festival (Cristal for Best Feature), Ottawa International Animation Festival (Jury Honorable Mention), Athens IFF (Best Script), Leeds IFF, Seattle IFF, Anima Mundi, Stuttgart ITFS, Holland Animation Film Festival, Anima Brussels, Anifest, Animafest Zagreb.



CELOVČERNI ANIMIRANI FILMI

ANIMATED FEATURE FILMS

**PRAVA MOJ STRA
AJA MEISTRID
KINGS OF THE TIME**



Mait Laas (Exitfilm OÜ/Nukufilm OÜ)
Estonija/Estonia, 2008, digiBeta, barvni in čb/
colour and b&w, 72'
V estonskem jeziku z angleškimi podnapisimi. / In
Estonian language with English subtitles.

Film je del Stop-motion retrospektive, glej str. 126

The film is part of Stop-Motion Retrospective, see
page 126



\$ 9.99

Izrael, Avstralija/Israel, Australia, 2008, 35mm,
barvni/colour, 78'
V angleškem jeziku s slovenskimi podnapisi. / In
English language with Slovene subtitles.

Režija / Directed by: Tatia Rosenthal

Zgoda / Story: po kratkih zgodbah Etgarja Kereta /
based on the short stories by Etgar Keret

Scenarij / Screenplay: Etgar Keret, Tatia Rosenthal

Animacija / Animation: Daniel Alderson, Yonatan
Bereskin, Darren Burgess, Steven Cox, Anthony
Elworthy, Jan-Erik Maas, Sharon Parker, Andrew
Spilsted, Norman Yeend

Kamera / Camera: Susan Stitt, James Lewis and
Richard Bradshaw

Glasba / Music: Christopher Bowen

Zvok / Sound: Chen Harpaz

Glasovi / Cast: Geoffrey Rush, Anthony LaPaglia,
Samuel Johnson, Claudia Karvan, Joel Edgerton,
Barry Otto, Leanna Walsman, Ben Mendelsohn,
Jamie Katsamatas, Brian Meagan

Producenta / Produced by: Emile Sherman, Amir
Harel

Produkcija / Production: Sherman Pictures, Lama
Films



»Ste se kdaj vprašali, kaj je smisel življenja? Zakaj smo tu? Odgovor na to večno vprašanje imate zdaj pred nosom! Našli ga boste v mali, a neverjetni knjižici, ki vam bo na enostaven način pojasnila, zakaj ste tu! Knjižica, natisnjena na najboljšem papirju je lahko vaša že za pičilih \$9.99.«

To je oglas, ki popolnoma spremeni življenje brezposelnega 28-letnika Davea Pecka, ki še vedno živi pri starših. V prevpraševanju postmodernističnega pomena upanja njegova pot kriza poti nenavadnih sosedov: starca in njegovega nezadovoljnega angela čuvaja, zadolženega čarovnika, mikavne dame, ki so ji všeč še posebej gladki moški, potrtega moža, ki se spoprijatelji s skupino miniaturnih študentskih žurerjev, in malega dečka, ki svoj šparovček v obliki prašička spusti na svobodo.

“Have you ever wondered ‘What is the meaning of life? Why do we exist?’ The answer to this vexing question is now within your reach! You’ll find it in a small yet amazing booklet, which will explain, in easy to follow, simple terms your reason for being! The booklet, printed on the finest paper, could be yours for a mere \$9.99.”

This is the ad that alters the life of the unemployed 28-year-old who still lives at home, Dave Peck. Examining the post-modern meaning of hope Dave's surreal path crosses with those of his unusual neighbours: an old man and his disgruntled guardian angel, a magician in debt, a bewitching woman who likes her men extra smooth, a broken-hearted man who befriends a group of hard partying two inch tall students, and a little boy who sets his piggy bank free.



CELOVEČERNI ANIMIRANI FILMI

\$9.99 je celovečerni prvenec v Tel Avivu rojene **Tatia Rosenthal**. Danes živi in dela v New Yorku, kjer je leta 1998 diplomirala na Tischevi šoli umetnosti Univerze v New Yorku, na oddelku za film in televizijo. Njeni kratki stop-motion animaciji *Za en dolar* (*A Buck's Worth*, 2005) in *Sekundno lepilo* (*Crazy Glue*, 1998) sta prepotovali svet in prejeli številne nagrade. *Za en dolar*, interpretacijo uvodnega prizora filma \$9.99, je sprva posnela kot samostojen kratki film, da bi z njim zbrala finančno podporo za celovečerec. Film je bil premierno prikazan na Filmskem festivalu Sundance. Tatia Rosenthal je zaradi prejela nagrado Producijnskega sklada Richard Vague v vrednosti 100.000 \$, nagrado Kluba marylandskih producentov ter scenaristično in režijsko štipendijo v Sundanceu.

Etgar Keret je eden najuspešnejših izraelskih pisateljev. Njegove knjige izhajajo v petindvajsetih jezikih in so priznane po vsem svetu. Leta 2007 je Keret soreanžiral svoj prvi celovečerni film *Meduza* (*Meduzot*), ki je na filmskem festivalu v Cannesu prejel kar tri nagrade, vključno s prestižno Camera D'Or. Istega leta je ameriški celovečerec *Izgubljene duše – Ljubezenska zgodba* (*Wristcutters - A Love Story*), posnet po Keretovi knjižni predlogi, prejel nominacijo za nagrado Independent Free Spirit za najboljši celovečerni režijski in scenariistični prvenec. Po Keretovih zgodbah je nastalo že več kot petdeset kratkih filmov. Njegov kratkometražec *Pod kožo* (*Malka Lev Adom*) je postal zmagovalec številnih mednarodnih filmskih festivalov, leta 1996 pa je prejel tudi izraelskega oskarja. Keret je poleg koscenarista tudi avtor kratkih zgodb, ki sestavljajo film \$9.99.

Izbor festivalov in nagrad: Anima Bruselj (najboljši animirani celovečerec), Monstra Lizbona (najboljši animirani celovečerec), MFF Mexico City (nagrada občinstva in nagrada za najboljšo režiserko), MFF Toronto, MFF Pusan, MFF Rim, Mednarodni festival animiranega filma Annecy

ANIMATED FEATURE FILMS

\$9.99 is **Tatia Rosenthal's** feature debut. Born in Tel Aviv, Rosenthal is based in New York where she graduated from the NYU Tisch School of Arts with a BFA Hons in Film & Television in 1998. Her short, stop-motion animations *A Buck's Worth* (2005) and *Crazy Glue* (1998) have screened around the world and won numerous awards. Rosenthal made *A Buck's Worth*, an interpretation of the opening scene of \$9.99, as a stand-alone film to raise finance for the feature. The film premiered at Sundance Film Festival. Rosenthal has been a recipient of the Richard Vague \$100,000 Production Fund Award, the Maryland Producers' Club Award and a Fellow of both the Sundance Writers' and Directors' Labs.

Etgar Keret is one of Israel's bestselling authors. His books are published in twenty-five languages and have won acclaim world wide. In 2007 Keret co-directed his first feature film *Jellyfish* (*Meduzot*) which won three prizes in the Cannes Film Festival, including the prestigious Camera D'Or. In the same year *Wristcutters - A Love Story*, an American feature film based on a novella written by Keret, was nominated for the Independent Free Spirit Award for Best First Feature and Best First Screenplay. Over fifty short films have been based on Keret's stories. His short film *Skin Deep* (*Malka Lev Adom*) won First Prize at several international film festivals and was awarded the Israeli Oscar in 1996. As well as co-writing the script for \$9.99, Keret is also the author of the short stories on which the film is based.

Selected Festivals and Awards: Anima Brussels (Best Animated Feature), Monstra Lisboa (Best Animated Feature), Mexico City IFF (Audience Award and Best Female Director), Toronto IFF, Pusan IFF, Rome IFF, Annecy International Animation Film Festival



CELOVČERNI ANIMIRANI FILMI

ANIMATED FEATURE FILMS

KRIZA MESOJEDCEV LA CRISIS CARNÍVORA ANIMAL CRISIS

Španija/Spain, 2007, 35mm, barvni/colour, 78'
V španskem jeziku z angleškimi podnapisi. / In Spanish language with English subtitles.

Režija / Directed by: Pedro Rivero

Scenarij / Screenplay: Pedro Rivero, Egoitz Moreno

Animacija / Animation: Nikodemo Animation

Montaža / Editing: Harbitz Zubillaga, Guillermo Represa

Glasba / Music: Daniel Tejerina

Zvok / Sound: Jose Luis Vázquez

Glasovi / Cast: Enrique San Francisco, José Coronado, Pablo Carbonell, Pedro Reyes, Álex Angulo, Mario Pardo, Carlos Sobera, Kandido Uranga, Gorka Otxoa

Producen / Produced by: Pancho Casal, Jordi Mendieta, Pedro Rivero

Produkcija / Production: Abrakam Estudios, Continental Animación, Dream

Tehnika / Technique: 2D, Flash Animation



Po zaslugu vegetarijanskega pakta živali živijo v »mirnem sožitju«. Vse razen ene: smrdljiva hijena Crevel, ki je naveličana te dnevne rutine brezveznega sadja in zelenjave, komaj čaka, da zagrise v katerega izmed sočnih soprebalcev sveta. Crevel se neke noči, odločen, da dobi svoje zadoščenje in poruši obstoječo »dobro karma«, odpravi na pokopališče. Namerava se dodobra nasiliti s trupli mrtvih živali, a ne bo mu uspel: nekdo ga je že prehitel! Pérsicus, levji vladar, in njegova desna roka tiger Altaucus sta organizirala celo kriminalno mrežo za tihotapljenje trupel, da bi lahko nasilita svojo slo po mesu. Ko ju živali razkrinkajo, krivdo za surovo oskrunjene grobov zvrneta na Crevela, ki je tako prisiljen pobegniti pred srdom rastljinojedcev.

Thanks to the Vegetarian Pact, all animals live together in "peace and harmony". All but one: stinky hyena Crevel, who is sick of his crappy-daily-fruit-and-vegetable ration and is desperate to sink his teeth into some tender co-inhabitant of the world. Determined to get his fill and to wreak havoc in the prevailing "good karma" atmosphere, one night Crevel goes to the cemetery planning to stuff himself with stiffs, but he can't do it: Someone has beat him to it! Pérsicus, the president lion, and his consigliere, tiger Altaicus, have set up a perverse food smuggling network with the bodies in order to secretly fulfil their hunger for meat. When they are discovered, they blame Crevel for the brutal profanation, forcing him to escape from the herbivores' fury.



CELOVEČERNI ANIMIRANI FILMI

Pedro Rivero (1969, Bilbao) je od leta 2002 predsednik baskovskega Združenja scenaristov. V devetdesetih je kot scenarist sodeloval pri številnih animiranih serijah in celovečercih. Razočaran nad to izkušnjo se je odločil vzeti stvari v svoje roke in ustanovil produkcijski studio Abrakam Estudio. Pod njegovim okriljem je produciral film *Kriza mesojedcev*, nastal po predlogi stripov, ki jih je petnajst let prej objavljala v časopisu *El Diario Vasco*. Trenutno se ukvarja s produkcijskim delom, poučevanjem in občasnim sodelovanjem pri filmu in gledališču, kar pa je prav tako eno samo razočaranje ...

Izbrani festivali: MFF Sitges, MFF Ourecine, Future Film Bologna, Animabasauri, Rec Tarragona, MFF San Sebastian, MFF Varšava, Animacor, MFF Zlin, MFF Transilvanija

ANIMATED FEATURE FILMS

Pedro Rivero (1969, Bilbao) has been the president of the Basque Screenwriters Guild since 2002, and he worked as a writer on several animation series and feature films during the nineties. Disgusted by the experience, he decides to take control of his work through the company Abrakam Estudio and the production of the feature film *Animal Crisis*, based on some comic strips that he published fifteen years ago in the newspaper *El Diario Vasco*. Currently he combines his work heading said project with teaching and occasional collaborations in film and theatre, which are also disgusting to him...

Selected Festivals: Sitges IFF, Ourecine FF, Future Film Bologna, Animabasauri, Rec Tarragona, San Sebastian IFF, Warsaw IFF, Animacor, Zlin IFF, Transilvania IFF





**S L O N: VZGOJNO IZOBRAŽEVALNI PROGRAM
ANIMIRANIH FILMOV ZA ŠOLE IN DRUŽINE
THE ELEPHANT: EDUCATIONAL ANIMATION FILM
PROGRAMME FOR SCHOOLS AND FAMILIES**



SLON: VZGOJNO IZOBRAŽEVALNI PROGRAM ANIMIRANIH FILMOV ZA ŠOLE IN DRUŽINE

S L O N : V Z G O J N O I Z O B R A Ž E V A L N I P R O G R A M A N I M I R A N I H F I L M O V Z A Š O L E I N D R U Ž I N E

Animirani filmi že od nekdaj preplavljajo otroška srca in misli. In od nekdaj velja zmotna misel, da je vse, kar je narisano in animirano, lahko svobodno del otrokove izkušnje. In to brez vodstva, brez pogovora, brez odgovora. Vzgojno-izobraževalni program animiranega filma Slon za šole in družine z dejavnostmi čez celo leto in na festivalu Animateka želi ponuditi različnim starostnim skupinam otrok in mladostnikov kakovosten vpogled v svet animiranih podob, prilagojen z vsebinsko in pogovorom. Na tem področju je edinstven, teži pa k celostnemu razumevanju te magične zvrsti s filmskim programom, praktičnimi delavnicami, razstavami, pedagoškimi gradivi za učitelje in starše ter drugimi aktivnostmi. Glavni cilji vzgojno-izobraževalnega programa animiranega filma Slon so spodbujati ustvarjalnost, empatijo in kritični odnos do vseh medijskih vsebin ter povezovati različna znanja in življenjske izkušnje.

Naša skupna naloga pa je, da animirane filme skrbno izberemo, prilagodimo starostnim skupinam in razvoju otrok ter jih ponudimo v kar najbolj razumljivi obliki. Dajmo otrokom možnost, da spoznajo razliko, in možnost, da izberejo kakovost animiranih stvaritev, pa čeprav zgoščenih v enem tednu festivalskega dogajanja.

Otroški program Slon na Animateki 2009

Otroški program Slon na Mednarodnem festivalu animiranega filma Animateka 2009 se tokrat predstavlja z mednarodnim tekmovalnim programom animiranih filmov za otroke in mladostnike, vpetim v štiri šolske projekcije, imenovane **Slonov tekmovalni program I – IV**. Vsak izmed programov je prilagojen različnim starostnim skupinam otrok, najboljšega izmed prika-

THE ELEPHANT: EDUCATIONAL ANIMATION FILM PROGRAMME FOR SCHOOLS AND FAMILIES

THE ELEPHANT: EDUCATIONAL ANIMATION FILM PROGRAMME FOR SCHOOLS AND FAMILIES

Animation has played an important and powerful role in children's hearts and imagination for a long time now. Yet for a long time we have also been wrong in thinking that all that is drawn and animated can freely become part of a child's experience. Without guidance, discussion, explanation. The Elephant Educational Animation Film Programme for Schools and Families, whose activities take place the year round and at Animateka festival, wishes to provide children and youth of various ages with an in depth insight into the world of animated images, with careful thought as to content and discussion matter. Unique in its field, the programme strives toward an encompassing understanding of this magical medium through film screenings, practical workshops, exhibitions, pedagogical materials for parents and teachers, and other activities. The main goal of our educational animation programme is to stimulate creativity, empathy and a critical approach toward all media contents, to combine different sets of knowledge and skill with life experience.

It is our common task to carefully select the animated films according to children's age groups and development, and to offer these in the most understanding form possible. Let's give the children a chance to discover variety, and an opportunity to recognize quality animation during this action packed week of festival gatherings.

The Elephant Children's Programme at Animateka 2009

The Elephant comes back for the 2009 International Animated Film festival Animateka with an international competition programme of animated films for children and youth,





SLON: VZGOJNO IZOBRAŽEVALNI PROGRAM ANIMIRANIH FILMOV ZA ŠOLE IN DRUŽINE

THE ELEPHANT: EDUCATIONAL ANIMATION FILM PROGRAMME FOR SCHOOLS AND FAMILIES

zanih filmov pa bo tudi letos nagradila **otroška žirija** v zasedbi petih otrok, v starosti od 7 do 13 let.

Otroški program Slon se letos poleg šolskega programa postavlja še s kar štirimi družinskim programi in z enim tematskim pod naslovom **Jaz, moje telo in mediji**, ki je nastal v sodelovanju z newyorškim Mednarodnim festivalom filmov za otroke ter festivalom Animafest v Zagrebu, dotika pa se problematike odrasčanja, sprememb ter dojemanja lastnega telesa, samopodobe znotraj zapletenega obdobja, ko smo še otroci in hkrati že odrasli.

Celovečerno poslastico za družine v **Družinskem Slonu I** predstavlja animirani film **Jelenček Niko (Niko - Lentäjän poika)**, ki je sinhroniziran v slovenski jezici in na Animateki štarta sočasno z distribucijo po slovenskih kinodvoranah. **Družinski Slon II** se postavlja s celovečernim lutkovnim animiranim filmom **Cesarjev slavček (Císařův slavík)** znamenitega češkega avtorja Jiříja Trnka, nastalem po istoimenski pravljici Hansa Christiana Andersena. **Družinski Slon III** bo v znamenju anima-tečne retrospektive lutkovnih animiranih filmov, medtem ko bo zadnji, **Družinski Slon IV**, prikazal bisere novejše produkcije, animacije, nastale na delavnicah v času festivala, ter predstavil zmagovalni film mednarodnega tekmovalnega programa Slon.

Ker se v naslednjem letu pripravlja nov sklop, in sicer mednarodni tekmovalni program otroškega animiranega filma, smo letos sestavili pilotske urice, poimenovane **Otroci se predstavljajo**, izbor kratkih animiranih filmov, ki so jih naredili otroci. To je tudi uvod v mednarodni simpozij na področju filmske vzgoje, ki se bo drugo leto zgodil v sklopu festivala Animateka.

Otroški program Slon na Animateki že vrsto let spodbuja otroke tudi k ustvarjanju animiranih filmov in aktivnemu spoznavanju čarobnega sveta animacije prek različnih delavnic. Letos znova ponujamo dvourno vikend delavnico za otroke, ki jo bodo vodili naši mentorji, posebna gosta pa bosta dva španska avtorja, **Anna Solanas in Marc Riba**. Novost je tedenska produkcijska delavnica za otroke, ki jo bosta vodili belgijski

presented in four school screenings under the heading **The Elephant in Competition I – IV**. Each of the programmes is adjusted ad intended for different age groups, and the winner will once again be selected by our **Children's Jury**, composed of five children, aged 7 to 13.

In addition to school screenings this year's Elephant also brings no less than four **Family Elephant** programmes and one thematic programme **My Body and Me(dia)**, presented in co-operation with Animafest Zagreb and the New York International Children's Film Festival (NYICFF), and centred upon issues of growing up, changing and perceiving our own bodies, of self-image during this complex period when we are still children yet also adults.

The feature-length treat for families in **The Family Elephant I** is the Finnish **Niko & The Way to the Stars (Niko - Lentäjän poika)**, dubbed in Slovene language and bought for cinematic distribution in Slovenia. **The Family Elephant II** presents the feature-length puppet animation **The Emperor's Nightingale (Císařův slavík)** by world-renowned Czech animator Jiří Trnka and based on the tale by Hans Christian Andersen. **The Family Elephant III** will bring a retrospective of puppet animation shorts, while **The Family Elephant IV** will screen the recent jewels produced at animation workshops during the festival, as well as a screening of The Elephant in Competition winning film.

Because we are preparing to launch a new competition programme of animated films made by children next year, we have already compiled pilots of animated shorts entitled **Animations by Children**. This presents a prelude to an international symposium on film education, planned for next year's festival edition.

For some years The Elephant Children's Programme has been encouraging children to create animated films and to actively discover the enchanting world of animation through workshops. This year we offer a weekend with a two-hour workshop



SLON: VZGOJNO IZOBRAŽEVALNI PROGRAM ANIMIRANIH FILMOV ZA ŠOLE IN DRUŽINE

avtorici in mentorici iz studia Camera-etc, **Delphine Hermans** in **Louise-Marie Colon**. Delavnice se bodo odvijale v Mediateki knjižnice Otona Župančiča, Mestna knjižnica Ljubljana. Posebno skupino italijanskih otrok z Vidma, ki pridejo k nam po nova znanja na področju animiranega filma, bo vodil animator in lutkar **Brane Solce**.

Brane Solce bo z **LG Papelito** za družinske aktivnosti v kavarni Kinodvora premierno predstavil novo lutkovno predstavo **Muhica Žuža**, sledila pa ji bo še kratka delavnica papirnatih lutk za najmlajše.

V prostorih Mednarodnega grafičnega centra Ljubljana si lahko ogledate scenografske detajle in skice za lutkovne animirane filme slovenske avtorice **Špela Čadež**. Na razstavi bomo spoznali lutke, zakulisje in delovno okolje nastajanja njenih vrhunskih lutkovnih animiranih filmov *Zasukanec* in *Ljubezen je bolezen*.

Slonov letošnji program, ki sega od čarobnosti zgodovinskih lutkovnih filmov do nove vrhunske produkcije tako kratkih kot celovečernih animiranih filmov za otroke, je vsekakor nov in edinstven festivalski dosežek, ki ga ne gre zamuditi.

Hana Repše

THE ELEPHANT: EDUCATIONAL ANIMATION FILM PROGRAMME FOR SCHOOLS AND FAMILIES

under the guidance of our mentors and two very special guests, the Spanish artists **Anna Solanas** and **Marc Riba**. We have also prepared a novelty, namely a week-long production workshop for children under the mentorship of Belgian authors from studio Camera-etc **Delphine Hermans** and **Louise-Marie Colon**, which will take place at Oton Župančič Library in Ljubljana. We are also happy to host a group of Italian children from Udine, who will discover new knowledge of animation under the guidance of animator/puppeteer **Brane Solce**.

Together with his **Puppet Theatre Papelito** Brane will also present a premiere showing of their newest puppet play **Žuža The Little Fly** in the Kinodvor Café, followed by a short paper puppet workshop for our tiniest audiences.

We also invite you to visit the displayed set designs, puppets and sketches by Slovenian author **Špela Čadež** at the International Centre for Graphic Arts MGLC. The exhibition will take us through the characters, background and work process behind her animated masterpieces *Mate to Measure* (*Zasukanec*) and *Lovesick* (*Liebeskrank*).

This year's Elephant programme, ranging from magical puppet animation classics to recent topnotch productions, from shorts to feature-length animations, is definitely a new and unique festival achievement, which should not be missed.

Hana Repše





OTROCI SE PREDSTAVLJajo
IZBOR KRATKIH ANIMACIJ Z DELAVNIC VGOJNO-
IZOBRAŽEVALNEGA PROGRAMA SLO
ANIMATIONS BY CHILDREN
A SELECTION OF ANIMATED SHORTS FROM THE
ELEPHANT EDUCATIONAL PROGRAMME WORKSHOPS



186

Volk in lisica na motorju / Wolf and Fox Ride the Motorcycle

SLON: OTROCI SE PREDSTAVLJajo

**LONEC BI ŠEL, PA NIMA NOG /
THE POT WOULD LEAVE, IF IT
HAD LEGS**

Več avtorjev; mentorice/Collective work; mentors: Hana Repše, Tatjana Urbič, Tina Puntar
Delavnica animiranega filma v Kinodvoru 2009/Animation Workshop, Kinodvor 2009
Slovenija/Slovenia, 2009, DVD, 1'33"
jezik/language SLO, podnаписи/subs EN

Otroški animirani film je nastal po motivih istoimenske belokraňanske ljudske pravljice v sklopu Počitniškega programa Slon, ki sta ga februarja 2009 pripravila Slon in Kinobalon. Na delavnici je sodelovalo 12 otrok, starih od 6 do 12 let. Zgodba govori o možu in ženi, ki si sposodita sosedin lonec.

The animated film made by children, based on a folk tale from Bela Krajina region, was made at the Summer School Elephant Programme in February 2009. The programme was organized by The Elephant and Kinodvor's Kinobalon. The workshop involved 12 children, aged 6 to 12. In this story a couple borrows their neighbour's pot.

THE ELEPHANT: ANIMATIONS BY CHILDREN

**VOLK IN LISICA NA MOTORJU /
WOLF AND FOX RIDE THE
MOTORCYCLE**

Več avtorjev; mentorice/Collective work; mentors: Hana Repše, Tatjana Urbič, Tina Puntar
Delavnica animiranega filma v Kinodvoru 2009/Animation Workshop, Kinodvor 2009
Slovenija/Slovenia, 2009, DVD, 57"

Kratki animirani film je nastal po istoimenski rezijanski ljudski pravljici. Volk povabi lisico na vožnjo z motorjem. A neprimerna hitrost lahko privede do nepričakovanih nesreč. Delavnico sta pripravila vzgojno-izobraževalna program Slon in Kinobalon.

This short animated film is based on a folk tale from the Resia region. The Wolf invites the Fox for a ride, but high speed can lead to unexpected accidents. The workshop was organized by The Elephant educational programme and Kinodvor's Kinobalon.



SLON: OTROCI SE PREDSTAVLJajo

ZDRAVO Z NARAVO / NATURE'S HEALTH

Več avtorjev, učenci osnovne šole Pivka; mentorice/Collective work, Pivka Elementary School students; mentors: Hana Repše, Tatjana Urbič Slovenia/Slovenia, 2009, DVD, 45"

Kako naj bivamo, kako naj se prehranjujemo ali preživljamo prosti čas? Z naravo lahko živimo zelo zdravo.

How should we live, eat and spend our free time? With nature's help our lives can become much healthier.

THE ELEPHANT: ANIMATIONS BY CHILDREN

ZAKAJ SE SPRAŠUJEMO ZAKAJ? / WHY DO WE WONDER WHY?

Več avtorjev; mentorice/Collective work; mentors: Hana Repše, Tatjana Urbič

Delavnica risanega filma v Kinodvoru 2009/Animation Workshop, Kinodvor 2009 Slovenia/Slovenia, 2009, DVD, 3'21" jezik/language SLO, podnаписи/subs EN

Zakaj so živali takšne, kakršne so? Zakaj spuščajo glasove in se ne pogovarjajo kot mi? Zakaj se sprašujemo zakaj? Stokrat zakaj in stokrat zato. Izhodišče za animacijo so otroci našli v slikanici *Zakaj?* avtorice Lile Prap.

Why are animals such as they are? Why do they make sounds instead of words like us? Why do we wonder why? A hundred times why and a hundred times because? The children found the inspiration for their animated film in Lili Prap's picture book *Why?*

NEKEGA LEPEGA DNE V PUŠČAVI / ONE FINE DAY IN THE DESERT

Več avtorjev; mentorice/Collective work; mentors: Hana Repše, Tina Puntar

Delavnica animiranega filma v knjižnici Otona Župančiča, Ljubljana/ Animation Workshop at Oton Župančič Library, Ljubljana Slovenia/Slovenia, 2009, DVD, 37"

Slon se boji miši. Dobro da ima prijatelja kačo, ki mu v stiski pomaga.

The Elephant is afraid of the Mouse. Thankfully, his friend the Snake is there to get him through trouble.

SLOVENIJA / SLOVENIA

Dan Sebastian Zorko, Erazem Poljanšek; mentorja/mentors: Ira Zorko, Hana Repše

Mednarodna kolonija animiranega filma za otroke Pantelej, Niš / International Animation Summer School in Pantelej, Niš Slovenia, Srbija/Slovenia, Serbia, 2009, DVD, 53"

Kaj je bilo prej, kokoš ali jajce? *Slovenija* je v zanko zapeta animacija, o jajcu, kokoši, človeku in državi.

What came before, the chicken or the egg? *Slovenija* is an enigmatic animation about the egg, the chicken, man and state.



ANIMIRANI FILMI: LUKA IVARTNIK ANIMATED FILMS BY LUKA IVARTNIK



188

Film za osnovno šolo Jurija Vege / The Film for Jurij Vega Elementary

SLON: OTROCI SE PREDSTAVLJAO

ANIMIRANI FILM BREZ NASLOVA / "UNTITLED" ANIMATED FILM

Luka Ivarnik; mentorica/mentor:
Maja Škorjanc
Slovenija/Slovenia, 2007, DVD, 4'17"

Pomembno je občutiti pripadnost skupini, a pomembno je biti tudi sam svoj, drugačen, razpoznaven.

It is important to have a sense of belonging, but it is also important to be yourself, different and distinct.

THE ELEPHANT: ANIMATIONS BY CHILDREN

ENERGIJA JE POVSOD / ENERGY IS EVERYWHERE

Luka Ivarnik; mentorica/mentor:
prof. Marina Trost
Slovenija/Slovenia, 2009, DVD, 1'15"
jezik/language SLO, podnаписи/subs EN

Film za natečaj Sklada za financiranje razgradnje NEK in odlaganje radioaktivnih odpadkov iz NEK na temo SPREMINJAM NAVADE, VEDENJE IN PRIHODNOST. V filmu dobi glavni lik položnico za pretekli mesec. Zaradi visoke cene omesti. Med sanjam se pogovarja z nekašnjim »višjim bitjem energije«. Ta ga navdihne z idejo, kako do cenejše in varnejše energije.

The film was created for the contest launched by the Fund for Financing Decommissioning of the Krsko Nuclear Power Plant and Disposal of Radioactive Waste, entitled I CHANGE MY HABITS, BEHAVIOUR AND FUTURE. Our hero receives an astronomic energy bill and faints. In his dreams a "higher being – energy" inspires him how to find safer and cheaper energy sources.



SLON: OTROCI SE PREDSTAVLJajo

**FILM ZA OSNOVNO ŠOLO
JURIJA VEGE / THE FILM FOR
JURIJ VEGA ELEMENTARY**

Luka Ivarnik

Slovenija/Slovenia, 2009, DVD, 2'
v slovenskem jeziku z angleškimi
podnapiši/in Slovene language with
English subtitles

V risanki srečamo junaka, ki se
ukvarja z *windskejtanjem*. Ko se
za hip zagleda v punco na levi, se
mu zmaj zaplete v drevo in vrv se
pretrga. S pomočjo punce naredi
načrt, kako priti do zmaja. Ko jima
uspe zmaja spraviti z drevesa, se
odpeljeta proti OŠ Jurija Vege v
Moravčah.

Our hero is a wind skater. As he
notices the girl on the left, his kite
gets caught up in a tree and the rope
breaks. But the girl helps him get his
kite back and once it's down on the
ground again they leave together for
the Jurij Vega Elementary School in
Moravče.

THE ELEPHANT: ANIMATIONS BY CHILDREN

**I. OSNOVNA ŠOLA CELJE
ELEMENTARY SCHOOL, CELJE**

mentorica/mentor: Tina Puntar

EKO / ECO

Filip, Urh & Nal
Slovenija/Slovenia, 2009, DVD, 43"

Eko človek = Eko svet.

Eco human = Eco world.

HIŠKA / THE SMALL HOUSE

Flora, Per & Maja
Slovenija/Slovenia, 2008, DVD, 42"

Živa tabla je ponorela. Na njej se
dogajajo čudne stvari, ki so lahko
kdaj pa kdaj zelo prirčne.

The blackboard comes alive and goes
berserk. Strange things happen on its
surface, but sometimes these can be
really cute.



Hiška / The Small House



MLADINSKI CENTER JEDRO, MEDVODE JEDRO YOUTH CENTRE, MEDVODE

SLON: OTROCI SE PREDSTAVLJAJO

THE ELEPHANT: ANIMATIONS BY CHILDREN

FINDULINOVO POTOVANJE / FINDULIN'S VOYAGE

Otroci in mentorji počitniške delavnice »Pravljično Medvodje« v MC Jedro/Children and mentors of summer workshop »Fabulous Medvodje« at Jedro Youth Centre Slovenia/Slovenia, 2009, DVD, 7'09" v slovenskem jeziku z angleškimi podnapisi/in Slovene language with English subtitles

Findulin sestavlja čarobni napoj.
Pri zbiranju sestavin mu pomagajo prebivalci Pravljičnega Medvoda, zato sklene pripraviti čarobni napoj tudi njim.

Findulin is making a magical concoction. The citizens of Fabulous Medvodje help him gather the ingredients, so he decides to make enough of the beverage to treat them all.



190 *Findulinovo potovanje / Findulin's Voyage*



SLON: OTROCI SE PREDSTAVLJajo

THE ELEPHANT: ANIMATIONS BY CHILDREN

DZMP KRŠKO SOCIETY OF ALLIES FOR SOFT LANDING

mentorica/mentor: Dženi Rostohar

V okviru video krožka na Osnovni šoli Leskovec pri Krškem se učenci enkrat tedensko za eno šolsko uro pod mentorstvom Dženi Rostohar med drugim seznanjajo s procesom nastajanja stop-motion animacije. Tako otroci vsako leto ustvarijo več deset kratkih animacij.

As part of the video workshop at the Leskovec pri Krškem Elementary School, the students once a week meet for an hour with mentor Dženi Rostohar to learn the process of making stop-motion animation films, producing tens of animated shorts each year.

PREOBRAZBA / METAMORPHOSIS

Teja Volčanjk (OŠ Leskovec pri Krškem)

Slovenija/Slovenia, 2009, DVD, 49"
igrano-animirani film/live action,
animation

START GAME

Uroš Marinčič & Klemen Mirt (OŠ Leskovec pri Krškem)

Slovenija/Slovenia, 2009, DVD, 36"

BOBEK, SLAMICA IN KAMENČEK / THE BEAN, THE STRAW AND THE FLINT

Klemen Oblak (OŠ Leskovec pri Krškem)

Slovenija/Slovenia, 2009, DVD, 50"

Animacija je nastala pri dodatnih urah za učence s težavami pri branju ali pisanju. Skozi nastajanje animacije smo vadili tudi pripovedovanje zgodbe, branje in pisanje.

This animation was made during after school preparatory lessons for children with reading and writing difficulties and involved exercises in story-telling, as well as reading and writing exercises.

KAOS / CHAOS

Žiga Vene (OŠ Leskovec pri Krškem)
Slovenija/Slovenia, 2009, DVD, 33"

AEIOU

Učenci 3. a razreda/Class 3a (OŠ Leskovec pri Krškem)
Slovenija/Slovenia, 2009, DVD, 1'14"

Animacija je nastala kot zaključek in dopolnilo spoznavanja pesmice AEIOU in kot prispevek k razstavi ob kulturnem dnevu.

The animation came about as a conclusion and addition to the learning of the song AEIOU, as well as a contribution to the school's Day of Culture exhibition.





LUKSUZ PRODUKCIJA NA DRUGIH OSNOVNIH ŠOLAH LUKSUZ PRODUCTION AT OTHER ELEMENTARY SCHOOLS

Mentorji Luksuz produkcije so bili povabljeni na osnovne šole, predvsem v okviru dnevov dejavnosti ali krajšega tabora. Z učenci so v nekaj urah ustvarili animirane filme.

The mentors of Luksuz Production were invited to various elementary schools for daily activites or shorter camps. Together with them the students created animated films within hours.

SLON: OTROCI SE PREDSTAVLJajo

GOOL / GOOAL

Alen Gabrič, Luka Krajnc & Tomaz Kozmus (OŠ Brestanica/Luksuz produkcija Krško) Slovenija/Slovenia, 2009, DVD, 30"

FAMOUS SUPERBAG WITH FILM DIRECTOR

Amadej Petan (Luksuz produkcija) Slovenija/Slovenia, 2009, DVD, 1'

Animacija je nastala v okviru Mladinskega filmskega tabora na Trški gori pri Krškem.

This animation was made at the Youth Film Camp on Trška gora near Krško.

LJUBEZEN BOLI / LOVE HURTS

Fabian Smolnik, Gregor Trap, Jana Trap, Miriam Smolnik, Tatjana Merva (Luksuz produkcija/KINOdvorana) Slovenija/Slovenia, 2009, DVD, 1'

Animacija je nastala v okviru Mladinskega filmskega tabora na Trški gori pri Krškem.

This animation was made at the Youth Film Camp on Trška gora near Krško.

THE ELEPHANT: ANIMATIONS BY CHILDREN

ŠOLSKI AVTOBUS / SCHOOL BUS

Valentina Kragelj, Nina Kermc, Katja Perme, Nives Lužar, Jaka Perme, Manca Zorko, Klara Zajc (OŠ Šmarjeta/Luksuz produkcija Krško) Slovenija/Slovenia, 2009, DVD, 36" snemal/camera: Klemen Dežman glasba/music: DATAROCK

IN KAKO SE VI POZDRAVLJATE? / AND HOW DO YOU GREET EACH OTHER?

Amadej Petan, Živa Divjak, Katarina Brajdič, Jagoda Brajdič, Ksenija Kovačič, Maja Hudorovič, Aleš Hudorovič, Sebastijan Brajdič, Lana Meh (Luksuz produkcija) Slovenija/Slovenia, 2007, DVD, 3'23"

Dokumentarno-animirani film je rezultat delavnice na temo kulturne raznolikosti. Dokumentarni posnetki so bili predstavljeni otrokom, ki so jih po svojih zamislih oblikovali v animacije.

This documentary-animation film was made as part of a workshop on cultural diversity. Documentary footage was presented to the children, who then employed their own ideas for their composition in the final result.



SLO: OTROCI SE PREDSTAVLJajo

**IZBOR ANIMIRANIH
FILMOV IZ DELAVNIC
ATELJEJA CAMERA-ETC
A SELECTION OF ANIMATED
FILMS FROM CAMERA-ETC
STUDIO WORKSHOP**

THE ELEPHANT: ANIMATIONS BY CHILDREN

**YOUSSOU NOSAČ VODE / YOUSSOU
L'ENFANT D'EAU / YOUSSOU THE
WATERBOY**

Jean-Luc Slock & 14 otrok/children
Belgija/Belgium, 2000, DVD, 6'45"
jezik/language FR, podnapisi/subs SLO, EN



Voda, osnovna človekova pravica.

Water, a human right for everybody.

**DRUŽBA SVINČNIKOV / MINE DE RIEN /
PENCILS SOCIETY**

Louise-Marie Colon, Mathieu Labaye, Siona
Vidakovic & 28 otrok/children
Belgija/Belgium, 2006, DVD, 11'
jezik/language FR, podnapisi/subs SLO, EN



Otroci govorijo o demokraciji. Po predsednikovi
smrti v deželi pisal priredijo volitve ...

Children talking about democracy. After the
President's death, elections are organised in the
world of pens and pencils...





LEILA

Louise-Marie Colon & 16 otrok iz Burkine Fasso/
children from Burkina Fasso
Belgija/Belgium, 2007, DVD, 3'45"
jezik/language FR, podnаписи/subs SLO, EN



Nekoč je živela deklica po imenu Leila. Živila
je na vasi s svojimi sedmimi brati, starša pa sta
bila revna kmeta. Družina ni imela več kaj jesti, a
proso je bilo na trgu izjemno draga. Oče se je tako
odločil, da bo Leilo zamenjal za vrečo prosa ...

Once upon a time, there was a little girl called
Leila. She lived in a village with her seven brothers
and her parents who were poor farmers. Leila's
family had nothing left to eat and, at the market,
millet was very expensive. Her father decided to
exchange Leila for one bag of millet...

SLON: OTROCI SE PREDSTAVLJajo

WARDA

Delphine Hermans, Louise-Marie Colon & 12
palestinskih otrok/Palestinian children
Belgija/Belgium, 2008, DVD, 5'
jezik/language AR, podnаписи/subs SLO, EN



Kaj pa če se je Rdeča kapica rodila v Palestini?

What if the Little Red Riding Hood was born in
Palestine?



JAZ, MOJE TELO IN MEDIJI, ZA MLADOSTNIKE OD 14. LETA STAROSTI

MY BODY AND ME(DIA), PROGRAMME FOR YOUTH AGE 14 AND OVER

"JAZ, MOJE TELO IN MEDIJI", ZA MLADOSTNIKE OD 14. LETA STAROSTI "MY BODY AND ME(DIA)", PROGRAMME FOR YOUTH AGE 14 AND OVER

Program predstavljamo v sodelovanju s festivalom Animafest Zagreb in Mednarodnim festivalom filmov za otroke New York (NYICFF). My Body and Me(dia) je blagovna znamka NYICFF. / This programme is presented in cooperation with Animafest Zagreb and the New York International Children's Film Festival (NYICFF). My Body and Me(dia) is a trademark of NYICFF.

Zavedanje lastnega telesa raste z nami od začetka. Z leti se spreminja, dobiva nove razsežnosti, zahteva nove poglede. V obdobju mladostništva postane telo ena izmed središčnih tem vsakodnevnega življenja, ki jo pomembno sooblikujejo tudi mediji. Ti narekujejo trende, določajo merila, hkrati pa ponujajo ogledalo in razmislek o lastnih občutkih, potrebah in željah. Pogovorov o telesnih spremembah v mladostništvu, ki prinesejo vrsto drugih novosti, ni nikoli dovolj. Naj nam bodo izbrani animirani filmi v pomoč pri premagovanju tabuiev in širjenju obzorja pri mladih.

Martina Peštaj

The awareness of our own body grows with us from the beginning. It changes through the course of the years, takes on new dimensions and demands new points of view. In the adolescence, the body becomes one of the central themes of everyday life, and is also shaped by the media. The media set trends and criteria, and present us with a mirror and a possibility of thinking about our feelings, needs and desires at the same time. Conversations about the changes of the body in the adolescence, which bring up a number of other new things, are always welcome. Let these chosen animated films help the young with breaking the taboos and widening their horizons.

Martina Peštaj





ŠESTNAJSTLETNICE / SEXTEENS

Juan Pablo Zaramella (fundacion huesped & jpztudio)
Argentina, 2007, Beta SP, 5'16"



Tri mladostnica in tri zgodbe, ki bodo vsaki izmed njih zaznamovale življenje. Pogovarjajmo se z mladimi o vstopu v obdobje mladostništva. Kako doživljamo svet, starše v prijatelje? Kako se počutimo v prvih intimnih druženjih s simpatijami? Izmenjajmo si zgodbe, ki jih poznamo, pogovarjajmo se o nadaljevanju zgodb treh deklet v filmu.

Three teenage girls and three stories that will mark their lives. We should talk with the young about entering adolescence: What are all the things that change? How do we perceive the world, our parents, our friends? How do we feel when we first experience intimacy? Exchange our stories, and talk about the possible endings for the stories of the three girls.

196

JAZ, MOJE TELO IN MEDIJI, ZA MLADOSTNIKE OD 14. LETA STAROSTI

PLAVAJOČI LED / BANQUISE / ICE FLOE

Cédric Louis, Claude Barras (Helium Films)
Švica/Switzerland, 2005, 35mm, 6'50"



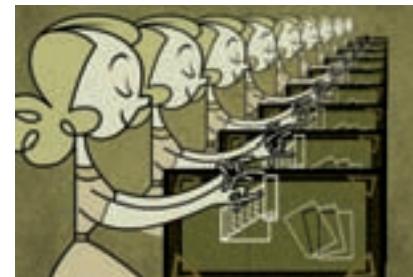
Pretresljiva zgodba dekleta, ki se sramuje svojega telesa in žirsko oblečena sredi vročega poletja sanja o pingvinih v daljnjih, mrzlih krajih. Pogovarjajmo se o naših telesih: kakšna so, v čem se po videzu razlikujemo med sabo? Kdo je tisti, ki postavlja merila, kakšno telo je lepo in kakšno ne?

A shocking story of a girl who is ashamed of her own body, and dreams of penguins in cold, far-off places, while she is wrapped in winter clothes in the middle of a scorching summer. We can talk about our bodies: What are they like, what are the differences between them in appearance? Who sets the criteria which determine whether a body is beautiful or not?

MY BODY AND ME(DIA), PROGRAMME FOR YOUTH AGE 14 AND OVER

LEPOTA DANES / BEAUTY NOW

Paul O'Flanagan (Boulder Media)
Irsko/Ireland, 2007, Beta SP, 5'



Duhovit film prikaže nesmisel sodobne »instant lepote«, ki jo (so)oblikujejo umetni posegi v telo. Razmišljajmo o pojmu lepote: kaj so merila in kdo jih določa? Kdo je lep človek, kakšne so njegove značilnosti? Kakšno je sporočilo filma? Je Betty, ki ni želela biti povprečna, res postala posebna po operaciji?

An amusing film that presents the unreasonable phenomenon of the modern "instant beauty", which is (co-)created by artificial changing of the body. Think about the concept of beauty: Which criteria are used to determine it, and who specifies them? Who do we call a beautiful person, and what are their characteristics? Has Betty, who did not want to be average, really become extraordinary after the operation?



JAZ, MOJE TELO IN MEDIJI, ZA MLADOSTNIKE OD 14. LETA STAROSTI

RAZGALJENI: TEŽA / NAKED: HEAVY

Mischa Kamp (Submarine)

Nizozemska/The Netherlands, 2006, digiBeta, 6'



Prva iz serije osebnih in ganljivih zgodb mladostnikov, ki se z vstopom v adolescenco soočajo s številnimi telesnimi in psihološkimi spremembami. Prva zgodba govori o debelosti. Kakšen je zaključek zgodbe, sporočilo, ki ga prinaša? Preverimo naš odnos do ljudi, ki na videz odstopajo od »idealnih mer«, ki jih narekuje družba.

The first from the series of personal and touching stories of young people, who are confronted with physical and psychological changes when entering the adolescence. The first story talks about fatness. What is the end of the story like, and what is the moral that it brings? We should renew our attitude towards people who visually deviate from the "ideal measures" that are set by the society.

MY BODY AND ME(DIA), PROGRAMME FOR YOUTH AGE 14 AND OVER

RAZGALJENI: POT / NAKED: SWEAT

Mischa Kamp (Submarine)

Nizozemska/The Netherlands, 2006, digiBeta, 6'



V drugi zgodbi se predstavi fant, ki mu povzroča preglavice pretirano potenje. Se to dogaja tudi nam? Kaj opazujemo pri sebi in pri drugih? Je to tipična moška težava ali se z njo spopadajo tudi dekleta? Kakšne so rešitve in katero je izbral junak filma?

In the second story, we see a boy who has a problem with excessive perspiration. Does that happen to us too? What do we notice on ourselves, and what on others? Is this a typical male problem, or do girls face the same one? What are the solutions, and which one of them did the hero of the film choose?

RAZGALJENI: PRSI / NAKED: BREASTS

Mischa Kamp (Submarine)

Nizozemska/The Netherlands, 2006, digiBeta, 6'



Iz deklice se je naenkrat razvilo mlado dekle, kar je s seboj prineslo veliko vprašanj in potrebo po novih znanjih: kako izbrati ustrezni modrček, kako se odzivati na opazke in poglede? Po ogledu vseh treh filmov zaključimo pogovor z vprašanjem: je prav, da mladigovijo o svojih težavah? Kdo bi jih moral še posebej slišati in zakaj?

The girl has suddenly changed from a child into an adolescent girl, which brought along a series of questions and a need for new knowledge: How to pick a fitting bra, how to react to comments and looks? At the end of all three films, we can finish the talk with a question: Is it right for young people to talk about their problems? Who should be the one to listen most carefully, and why?





PRIDNA PUNČKA / SNILL / GOOD GIRL

Astrid Aakra (Microfilm AS)
Norveška/Norway, 2006, 35mm, 4'15'



Poetična zgodba o deklici, ki je utelešenje želja in pričakovanj svojih staršev: pridna, čista, lepa in tiha. Tako tiha, da je vrstniki sploh več ne opazijo. Pogovarjajmo se o tem, kakšna so pričakovanja naših staršev. Razumemo njihove želje? Razumejo oni naše? Kakšni smo bili kot otroci in kakšni smo zdaj, ko vstopamo v obdobje mladostništva?

A poetic story of a girl who is the embodiment of her parents' expectations: pleasant, clean, pretty and quiet. So quiet that her peers fail to notice her. Talk about our parents' expectations. What do they want from us? Do we understand their wishes? Do they understand ours? What were we like as children and what are we like now, when we are entering the time of adolescence?

198

JAZ, MOJE TELO IN MEDIJI, ZA MLADOSTNIKE OD 14. LETA STAROSTI

SLONICA / PILA / THE ELEPHANT

Milena Klebanov (Bezalel Academy of Art and Design)
Izrael/Israel, 2006, Beta SP, 6'4"



Bo slonica res našla srečo in prijatelje, ko jim bo podobna ter njenega videza ne bodo kazila plahujoča ušesa in rilec? Bo takrat končno našla tudi pravo ljubezen? Film ponuja svoje odgovore, kakšni pa so naši? Kako pomemben je videz za srečo človeka? Je to, da je vsak posameznik poseben, čudovit in neponovljiv, samo prazna fraza?

Will the elephant really find friends only when she is just like them and when her appearance will not be spoiled by her flapping ears and her trunk? Will she find her true love then? The film offers its own answers, but what would we say about it? How important is the appearance for the happiness of a person? Each individual is special, brilliant and unique – is this only an empty phrase?

MY BODY AND ME(DIA), PROGRAMME FOR YOUTH AGE 14 AND OVER



DRUŽINSKI SLON I: CELOVEČERNI ANIMIRANI FILM ZA STARŠE IN OTROKE OD 6. LETA

**DRUŽINSKI SLON I:
CELOVEČERNI ANIMIRANI
FILM ZA STARŠE IN
OTROKE OD 6. LETA**
**THE FAMILY ELEPHANT
I: FEATURE ANIMATED
FILM FOR PARENTS AND
CHILDREN AGE 6 AND OVER**

THE FAMILY ELEPHANT I: FEATURE ANIMATED FILM FOR PARENTS AND CHILDREN AGE 6 AND OVER

**JELENČEK NIKO / NIKO - LENTÄJÄN
POIKA / NIKO & THE WAY TO THE STARS**



Michael Hegner, Kari Juusonen
(Animaker/Anima Vitae/Cinemaker/A. Film/Ulysses
GmbH/Magma Films)
Finska, Danska, Nemčija, Irska/Finland, Denmark,
Germany, Ireland, 2008, 35mm, barvni/colour, 80'

Sinhroniziran v slovenski jezik; primeren za otroke.
Dubbed in Slovene language; suitable for children.

Glej str. / See page 170

199



**DRUŽINSKI SLON II:
CELOVEČERNI ANIMIRANI
FILM ZA STARŠE IN
OTROKE OD 6. LETA
THE FAMILY ELEPHANT
II: FEATURE ANIMATED
FILM FOR PARENTS AND
CHILDREN AGE 6 AND OVER**

DRUŽINSKI SLON II: CELOVEČERNI ANIMIRANI FILM ZA STARŠE IN OTROKE OD 6. LETA

CESARJEV SLAVČEK / CÍSAŘŮV SLAVÍK /



THE EMPEROR'S NIGHTINGALE

Jiří Trnka (KF a.s. – Jiří Trnka Studio)
Češkoslovaška (Češka)/Czechoslovakia (Czech Republic), 1948, 35mm, barvni in čb/colour and b&w, 70'

Brez dialogov; primeren za otroke.
No dialogue; suitable for children.

Glej str. / See page 172



DRUŽINSKI SLON III: IZBOR ANIMIRANIH FILMOV ZA STARŠE IN OTROKE OD 6. LETA

DRUŽINSKI SLON III: IZBOR ANIMIRANIH FILMOV ZA STARŠE IN OTROKE OD 6. LETA

THE FAMILY ELEPHANT III: SELECTION OF ANIMATED FILMS FOR PARENTS AND CHILDREN AGE 6 AND OVER

CIRKUS / CYRK / CIRCUS

Włodzimierz Haupe (Wytwórnia Filmów Fabularnych)
Poljska/Poland, 1954, 35mm, 14'10"

Lutkovni film o petih otrocih v cirkusu – eden prihaja s Poljske, drugi pa iz Indije, Polinezije, Afrike in Kitajske.

A puppet film about five children in a circus – a Chinese, an Indian, a Polynesian, an African and a Polish boy.

THE FAMILY ELEPHANT III: SELECTION OF ANIMATED FILMS FOR PARENTS AND CHILDREN AGE 6 AND OVER

PRESNEČENJE / NIESPODZIANKA / THE SURPRISE

Teresa Badzian (Studio Miniatur Filmowych)
Poljska/Poland, 1965, 35mm, 11'



Film mlado publiko uči, kako pravilno operirati s stroji. Animirane igrače se splazijo v škatlo, v kateri najdejo nekaj gradbenih orodij. Ko enega narobe uporabijo, se znajdejo v nevarnosti, a pogumni harlekin pravočasno pritisne na pravi gumb.

This film instructs young audiences how to handle machines properly. Some animated toys sneak into a box, in which they find building implements. A builder's lift, which they have started in the wrong way, threatens their safety, but the brave little harlequin manages to press the proper switch.

KVARTETEK / KWARTECIK / THE LITTLE QUARTET

Edward Sturis (Studio Se-Ma-For)
Poljska/Poland, 1965, 35mm, 7'5"



Majhna deklica vsak dan vadi klavir; celo figurice na klavirju začne monotono njenih vaj dolgočasiti, zato nestrpo čakajo, da bo nehala igrati in se bodo lahko same zavrtale v svojem živo ritmičnem in veseljem plesu.

A little girl practices music and even the figures standing on the baby grand piano become bored with the monotony of her exercises and wait eagerly for her to stop playing so that they can begin their vivacious rhythmic and merry dance.



MEŠANČEK / KUNDELEK / THE LITTLE MONGREL

Lidia Hornicka (Studio Se-Ma-For)
Poljska/Poland, 1969, 35mm, 6'18"



Zgodba o malem jazbečarju, ki ima edini v leglu zavihani repek. Zaradi tega hudo trpi, saj ga celo čistokrvna mati, bratje in sestre odganjajo proč. A solze sočutne deklice na koncu zravnajo kužkov rep.

A story of a little dachshund, the only one among his brothers and sisters who has a twisted tail. The little dog suffers a lot because of it, as even his mother brothers and sisters, pure-bread as they are, chase him away. However, the tears of a sympathetic girl straighten the dog's tail up.

DRUŽINSKI SLON III: IZBOR ANIMIRANIH FILMOV ZA STARŠE IN OTROKE OD 6. LETA

PAT IN MAT: SЛИКА / A JE TO!: OBRAZ / PAT & MAT: PICTURE

Lubomír Beneš (Československá televize Bratislava)
Češkoslovačka (Slovačka)/Czechoslovakia
(Slovakia), 1979, 35mm, 8'20"



Uokvirjanje slike je lahko velika naloga, še zlasti če okvir najprej razžagate.

Framing a photo can be a huge undertaking, especially if you first saw the frame.

THE FAMILY ELEPHANT III: SELECTION OF ANIMATED FILMS FOR PARENTS AND CHILDREN AGE 6 AND OVER

OSAMLJENA POTNICA / SYLISTÄ SYLIIN / HOME AWAY FROM HOME AKA LITTLE TRAVELLER

Marika Väisänen (Kinotar Oy)
Finska/Finland, 2008, digiBeta, 15'



Delno animiran otroški dokumentarni film o devetletni Ooni z ločenima staršema. Odkar se je njen očka preselil v drugo mesto, Oona vsak drugi konec tedna sama potuje k njemu, da bi ga obiskala, med potjo pa razmišlja o tem, kako je odraščati v dveh hišah in zakaj starši nočejo biti več skupaj.

A partially animated children's documentary film about nine-year-old Oona whose parents are divorced. Since her father's move to another town, Oona has traveled alone to see him every other weekend. During the train ride Oona ponders what it is like to be raised in two homes and why grownups don't want to be together.



DRUŽINSKI SLON IV: ANIMIRANI FILMI ZA STARŠE IN OTROKE OD 6. LETA

**DRUŽINSKI SLON IV:
IZBOR ANIMIRANIH
FILMOV ZA STARŠE IN
OTROKE OD 6. LETA +
ZMAGOVALNI ANIMIRANI
FILM SLONOVEGA
TEKMOVALNEGA PROGRAMA
THE FAMILY ELEPHANT IV:
SELECTION OF ANIMATED
FILMS FOR PARENTS AND
CHILDREN AGE 6 AND
OVER + THE ELEPHANT IN
COMPETITION WINNER**

THE FAMILY ELEPHANT IV: ANIMATED FILMS FOR PARENTS AND CHILDREN AGE 6 AND OVER

PALČICA / THUMBELINA

Boris Dolenc (Forum Ljubljana/Qollective)
Slovenija/Slovenia, 2009, digiBeta, 15'



Priredba istoimenske pravljice Hansa Christiana Andersena govorji o majhnji junakinji, ki se odpravi iskat deželo sebi enakih palčic v palčkov. Na svoji poti sreča Grdega račka, Kositrnega vojaka, Kitajskega slavčka in Podgano iz drugih Andersenovih pravljic. Med njimi se spletejo prijateljske vezi in tako Palčica uspe odkriti deželo, ki jo išče.

The adaptation of the fairy tale with the same title by Hans Christian Andersen depicts a miniature heroine searching for a land of little people like her. During her exciting journey she meets the Ugly Duckling, Tin Soldier, Chinese nightingale and Rat, coming from other fairy tales by Andersen. They become friends and Thumbelina succeeds in finding the land she has been looking for.

**MIŠKINE IZMIŠLJOTINE / LE MULOT
MENTEUR / THE MOUSE WITH A MOUTH**

Andrea Kiss (Ambiances... asbl, Les Médias associés – Studio Elsanime, Kecskemetfilm Ltd.)
Belgia, Francija, Madžarska/Belgium, France,
Hungary, 2008, 35mm, 19'25"



V gozdu se živali vsak večer zberejo, da bi poslušale pripovedovanje miškinih zgodb.

In the woods at dusk, the animals gather to listen to the stories of the Mouse.



URŠKA IN ZMAJ / URŠKA AND THE DRAGON

Andraž Kržič, Boris Beguš
Slovenija/Slovenia, 2008, digiBeta, 4'



3d animacija, narejena za razstavi Slovenski Impresionisti ter Nova umetnost in družba v Sloveniji. Animacija prikazuje, kako Ljubljanski Zmaj reši Urško pred povodnjem možem!

This 3D animation was made for the exhibitions Slovenian impressionist painters and Art Noveau & Society in Slovenia. The film shows Ljubljana's Dragon rescuing Urška from the Water Spirit.

DRUŽINSKI SLON IV: ANIMIRANI FILMI ZA STARŠE IN OTROKE OD 6. LETA

GOZDNI IMPRO: LUNA / LOG JAM: THE MOON

Alexei Alexeev (Studio Baestarts)
Madžarska/Hungary, 2008, digiBeta, 1'



V animirani seriji *Gozdni impro* nastopajo trije »professionalni« glasbeniki, medved, zajec in volk, ki poskušajo vaditi svoj nastop, ne glede na okoliščine. Naj pride dež, noč ali lovec, naj kača pogoltnje pol glasbene zasedbe, šov se mora nadaljevati!

Log Jam is an animation series that shows us how three "professional" musicians, the Bear, the Rabbit and the Wolf, try to rehearse in the forest regardless of the circumstances. May the rain, the night or the hunter come or may a snake eat half of the group: the show must go on!

THE FAMILY ELEPHANT IV: ANIMATED FILMS FOR PARENTS AND CHILDREN AGE 6 AND OVER

MULC: FRAČA / KIDD: SLINGSHOT

Kolja Saksida (A Atalanta/Zvviks Production)
Slovenija/Slovenia, 2009, 35mm, 10'20"



Trinajstletni Mulc živi v majhni vasici pod Slovenskimi Alpami. Svoj čas preživlja z najboljšim priateljem Mačkom. Kot vsako jutro se z Mačkom odpeljat s tricikлом na bližnji hrib, na katerem raste veličastno drevo. V drevesu je duplina in v njej stara knjiga, v kateri so načrti za igrače in predmete, ki si jih Mulc že od nekdaj želi izdelati ...

The thirteen-year-old Kiddo lives in a small village at the foot of the Slovenian Alps. Every morning he and his best friend, Mr. Cat, ride a tricycle to a nearby hill, where a magnificent tree grows. There is a hole in this tree containing an old book of plans for making different toys and objects, which Kiddo has been dreaming of...



SLONOVE DELAVNICE

THE ELEPHANT WORKSHOPS

SLONOVE DELAVNICE THE ELEPHANT WORKSHOPS

TEDENSKA PRODUKCIJSKA
DELAVNICA: ZA OTROKE OD 8.
DO 12. LETA

A WEEK-LONG PRODUCTION
WORKSHOP: FOR CHILDREN
AGED 8 TO 12



Delavnica animiranega filma Slon / The Elephant Animation Workshop, CID Ptuj

Tedenska produksijska delavnica animiranega filma se bo odvijala v prostorih Mestne knjižnice Ljubljana, knjižnice Otona Župančiča (Kersnikova 2). V dvajsetih urah bodo otroci izdelali kratek animirani film pod vodstvom belgijskih avtoric in mentoric iz studia Camera-etc, **Delphine Hermans** in **Louise-Marie Colon**.

Število mest je omejeno, zato so potrebne predprijave. Kotizacija za udeležbo na delavnici je 20 €.

A week-long workshop with practical experience in animated film production will be held at Ljubljana City Library – Oton Župančič Library (Kersnikova 2). Over the period of 20 hours the children will create an animated film under the mentorship of Belgian authors and mentors from studio Camera-etc **Delphine Hermans** and **Louise-Marie Colon**.

The number of participants is limited, therefore sign up in advance. Participation fee: 20 €.



DVOURNI DELAVNICI ANIMIRANEGA FILMA: ZA OTROKE OD 4. DO 14. LETA

Dvourni delavnici optičnih igrač in animiranega filma vabita vse zainteresirane, da se jih udeležijo v soboto, 12. decembra (Mestna knjižnica Ljubljana, knjižnica Otona Župančiča), in nedeljo, 13. decembra (Kavarna Kinodvora), ter spoznajo delček animiranega sveta še iz drugega zornega kota. Delavnici bosta letos gostili posebna gosta, španska avtorja **Anno Solanas in Marca Riba**, ki bosta poleg naših mentorjev predstavila ta čarobni svet. Število mest je omejeno, zato so potrebne predprijava. Delavnici sta brezplačni.

TWO TWO-HOUR ANIMATION WORKSHOPS: FOR CHILDREN AGED 4 TO 14

The two-hour workshops on optical toys and animated film invite you to join them during the festival weekend, on Saturday, December 12th in Ljubljana City Library and on Sunday, December 13th in Kinodvor Café, to discover this part of the world of animation from a different perspective. The workshops will host very special guests this year, namely the Spanish animators **Anna Solanas and Marc Riba**, who will lead the way into this magical universe. The number of participants is limited, therefore sign up in advance. Participation is free of charge.

SLONOVE DELAVNICE

ANALIZA FILMA: ZA MLADOSTNIKE OD 14. LETA



THE ELEPHANT WORKSHOPS

FILM ANALYSIS: FOR YOUTH AGE 14 AND OVER

Predmet analize/Subject of analysis:
V deželi glav / Au pays des têtes / Land of the heads
Cédric Louis, Claude Barras (Hélium Films/NFB Canada/TSR, Télévision Suisse Romande/SRG SSR Idée Suisse), Švica, Kanada/Switzerland, Canada, 2009, 35mm, 5'55"

Glej str. / See page 32

The Elephant Children's Programme introduces its first and somewhat more analytical workshop for teenagers. During one hour professional mentors and high school students will view a short puppet animation and then discuss their in depth analysis of the film



**SPREMLJEVALNI PROGRAM
ACCOMPANYING PROGRAMME**





SPREMLJEVALNI PROGRAM

ACCOMPANYING PROGRAMME

DELOVNI ZAJTRK WORKING BREAKFAST

**TOREK, 8. 12.**11.00 Kinodvor Kavarna
Animirani film na Finskem

Ljubljano bo v času šeste edicije festivala Animateka obiskala skupina desetih finskih avtorjev in avtoric ter predstavnica Finske filmske fundacije Marja Pallassalo, brez katere ne bi mogli organizirati letošnjega fokusa na finski film. V sproščenem pogovoru bomo spoznali produksijske pogoje ustvarjanja kratkega in celovečernega animiranega filma na Finskem, predstavili se nam bodo posamezni avtorji in neodvisni studiji animiranega filma.

SREDA, 9. 12.11.00 Kinodvor Kavarna
Festivali v regiji

Mednarodni festival animiranega filma Animateka že od vsega začetka predstavlja sorodne festivale v regiji. Na okrogle mizi se bomo pogovarjali o finančnih, programskih in promocijskih aktivnostih posameznih festivalov ter skušali stekati novo mednarodno mrežo festivalov animiranega filma. V pogovoru bodo sodelovali predstavniki naslednjih festivalov: Animateka Ljubljana, Animafest Zagreb, anim'est Bukarešta, Vienna Independent Shorts Dunaj, Mednarodni festival animiranega filma Banja Luka, Piccolo Festival dell'Animazione Videm, Balkanima Beograd, Fest Anča Žilina. V sodelovanju z MEDIADESK Slovenija.

TUESDAY, 8.12.11.00 Kinodvor Café
Animation in Finnland

This year Animateka festival is more than happy to welcome a group of ten Finnish animation filmmakers together with the representative of the Finnish Film Foundation Marja Pallassalo, without whom our current Focus on Finland would not see the light of day. This relaxed debate with presentations by individual authors and independent animation studios will give us an insight into the production conditions of short and feature-length animation filmmaking in Finland.

WEDNESDAY, 9.12.11.00 Kinodvor Café
Regional Festivals

Animateka International Animated Film Festival has been presenting kindred regional festivals from its very beginning. This round table debate will delve into matters of festival financing, programming and promotion, but it will also present a chance to take our first steps in establishing an international network of animation film festivals. Representatives from the following festivals will take their seats at the round table: Animateka Ljubljana, Animafest Zagreb, anim'est Bucharest, Vienna Independent Shorts, International Festival of Animated Film Banja Luka, Piccolo Festival dell'Animazione Udine, Balkanima Belgrade, Fest Anča Žilina.

In co-operation with MEDIADESK Slovenia.



SPREMLJEVALNI PROGRAM

ACCOMPANYING PROGRAMME

ČETRTEK, 10. 12.

11.00 Kinodvor – Mala dvorana
Evropske šole – MOME Budimpešta

Animateka z letošnjo edicijo zagaja nov programski sklop, imenovan **Evropska študentska panorama**. Poleg tega bomo v Ljubljano vsako leto povabili tudi eno izmed evropskih akademij umetnosti, ki bo predstavila lastno produkcijo in študijske ter delovne metode. Kot prva je bila izbrana Univerza za umetnost in oblikovanje Moholy-Nagy (MOME) iz Budimpešte. Predstavitev: **József Fülöp**, predstojnik katedre za animirani film.



PETEK, 11. 12.

11.00 Kinodvor Kavarna
Matti Hagelberg o stripu

Z mednarodno najbolj uspešnim finskim stripovskim avtorjem in profesorjem stripa na helsinski akademiji se bo o stripu, ilustraciji, animiranem filmu in življenju v obče pogovarjal finski novinar in stripovski kritik Heikki Jokinen.

THURSDAY, 10.12.

11.00 Kinodvor - Small Hall
European Schools - MOME Budapest

This year the Animateka festival launches a new programme called **European Student Panorama**. Each year we will also invite to Ljubljana one EU school to present its productions and study methods. The first choice went to the Moholy-Nagy University of Art & Design (MOME) in Budapest. Presentation: **József Fülöp**, Head of Animation Department.



FRIDAY, 11.12.

11.00 Kinodvor Café
Matti Hagelberg on comics

Internationally acclaimed Finnish comics artist and professor at the University of Art and Design in Helsinki will join Finnish journalist and comics critic Heikki Jokinen in a discussion on comics, illustration, animation and life in general.





SPREMLJEVALNI PROGRAM

ACCOMPANYING PROGRAMME

SREČANJA Z AVTORJI

MEET THE FILMMAKERS



Na festivalu bo prisotnih okoli **60 gostov**, med njimi največ avtorjev in avtoric s filmi v tekmovalnem programu. Od **srede 9. decembra do sobote 12. decembra** vas ob **12.30** vabimo na pogovore s festivalskimi gosti v Kinodvorovi Kavarni.

The festival will host around **60 guests**, mostly the authors of films in competition. At **12.30 p.m. from Wednesday December 9th to Saturday December 12th** we invite you to come meet the filmmakers and festival guests at the Kinodvor Café.



SPREMLJEVALNI PROGRAM

AVDIO-VIZUALNI KONCERT: "ANIMIRANA KATALENA"

SREDA, 9. 12.

22.00 Stara mestna elektrarna – Elektro Ljubljana

Kot pove že ime, se Društvo za oživljjanje zgodbe 2 koluta ukvarja z zgodbo. Ta pogosto na tak ali drugačen način izhaja iz ljudskega izročila. Tudi skupina Katalena nam je znana po svojih unikatnih priredbah iz zakladnice domače kulturne dediščine, zato se zdi vabilo do neke mere neizogibno. Pesmi skupine Katalena so mladim slovenskim avtorjem služile kot navdih za animirano interpretacijo ljudskega izročila.

Katalena so: Vesna Zornik (vokal), Polona Janežič (klaviature, spremjevalni vokal), Boštjan Gombač (klarinet, flavte, tolkala, spremjevalni vokal), Tibor Mihelič Syed (bas kitara, spremjevalni vokal), Boštjan Narat (kitara, mandolina, spremjevalni vokal), Robert Rebolj (bobni, tolkala)

Video: Jurij Meden, Anka Kočevar, Gaja Moderndorfer, Small But Dangers, Anja Tolar, Tjaša Žurbi, Živa Moškič, Vid Moškič, Branko Bradaška, Boris Divjak, Timon Leder, Jaka Kramberger, Urban Breznik

Produkcija: Društvo za oživljjanje zgodbe 2 koluta

ACCOMPANYING PROGRAMME

AUDIOVISUAL CONCERT: "KATALENA ANIMATED"

WEDNESDAY, 9.12.

22.00 Stara mestna elektrarna – Elektro Ljubljana

As its name reveals, the Association for the Reanimation of Storytelling 2 Reels is dedicated to the life of stories, those which spring up anew and those eternal folk stories we've always known. Slovenian music group Katalena is first and foremost known for its unique rearrangements of songs originating from the local cultural heritage. Therefore, it seems almost inevitable that the two should come together at Animateka festival. Katalena's songs serve as an inspiration and starting point for this animated interpretation of folk tradition.

Katalena are: Vesna Zornik (vocals), Polona Janežič (keyboards, backing vocals), Boštjan Gombač (clarinet, flutes, percussion, backing vocals), Tibor Mihelič Syed (bass, backing vocals), Boštjan Narat (guitar, mandolin, backing vocals), Robert Rebolj (drums, percussion)

Video: Jurij Meden, Anka Kočevar, Gaja Moderndorfer, Small But Dangers, Anja Tolar, Tjaša Žurbi, Živa Moškič, Vid Moškič, Branko Bradaška, Boris Divjak, Timon Leder, Jaka Kramberger, Urban Breznik

Production: Association for the Reanimation of Storytelling
2 Reels





SPREMLJEVVALNI PROGRAM

RAZSTAVA KATJE TUKIAINEN

8. – 28. december, KUD France Prešeren
Otvoritev v torek, 8. decembra ob 22.00



Katja Tukiainen v decembru 2009 v Ljubljani razstavlja originalna dela iz svojega stripovskega albuma *Sveta nebesa II* (*Hyväät Hyssykät II*). Razstavni prostor KUD-a bo Katja spremnila v prostor Svetih nebes, kakor se imenuje glavna junakinja njenih stripov, ki jih ustvarja od leta 1992. »Hyväät Hyssykät je dekla, ženska, ki ni moj alter ego, pač pa le podaljšek moje osebnosti,« pravi Katja Tukiainen. V razstavni prostor bo Tukiainenova postavila svojo 'site-specific' razstavo, ki jo sestavljajo povečane in dodelane reprodrukcije stripov na platnu, animacije in stenske poslikave.

Katja Tukiainen je priznana slikarka in ustvarjalka stripov, katera dela so bila razstavljena po vsem svetu. Kot gostujča umeđnica je sodelovala v Italiji, New Yorku in na Japonskem. Sama trdi: »Moje delo je moj užitek.« Zase pravi, da je idealistka, post-feministka, romantik in estet.

www.katjat.net

V sodelovanju z revijo Stripburger.

ACCOMPANYING PROGRAMME

KATJA TUKIAINEN EXHIBITION

8th – 28th December, KUD France Prešeren
Opening on Tuesday, December 8th at 22.00

Katja Tukiainen exhibits her *Good Heavens II* (*Hyväät Hyssykät II*) graphic novel in Ljubljana December 2009. She transforms the KUD gallery into a realm of *Good Heavens*, which is the name of the main character of her graphic novels since year 1992. "Good Heavens is a girl, a woman, who is not my alter ego, but the extension of my personality," says Katja Tukiainen. Katja Tukiainen builds her site-specific exhibition into the KUD gallery with her bigger than original sized pimped reproductions on canvases, animation and wall painting.

Katja Tukiainen is an acclaimed painter and comic artist whose works have been exhibited around the world. Tukiainen has participated in artist-in-residence programs in Italy, New York and Japan. Her statement is: "*My work is my pleasure.*" She says she is an idealist, post-feminist, romanticist and aesthete.

www.katjat.net

In co-operation with Stripburger Comics Magazine.



SPREMLJEVALNI PROGRAM

RAZSTAVA ŠPELE ČADEŽ

29. november – 31. december, Mednarodni grafični likovni center (MGLC)

Prvi slovenski animirani filmi so bili narejeni v stop-motion tehniki lutkovnega animiranega filma. Pionirji slovenskega animiranega filma Saša Dobrila, Dušan Hrovatin, Mile de Gleria in Črt Škodlar so se lutkovne animacije sami učili, po kakovosti in številčnosti produkcije pa se uvrščajo ob bok produkcijam iz ostalih socialističnih držav. V zadnji generaciji sodobnih slovenskih avtorjev je tudi v svetovnem merilu med najbolj prepoznavnimi Špela Čadež, ki se prav tako izraža prek lutk. Čadeževa je za svoja filma *Zasukanec* in *Ljubezen je bolezen* (*Liebeskrank*) prejela številne nagrade na festivalih po vsem svetu. Oba filma s pretanjeno rahločutnostjo govorita o ljubezni in v univerzalno pripoved vpletata detajle, ki sežejo v srce gledalca.

Na razstavi v Mednarodnem grafičnem likovnem centru bo Špela Čadež predstavila zakulisje dela na svojih treh lutkovnih animiranih filmih: *Zasukanec*, *Ljubezen je bolezen* in *Far East Film Festival Trailer* (Udine, 2009). Na vpogled bo proces nastajanja animiranega filma, skice, storyboardi, scenografije, rekviziti in lutke.

Špela Čadež je študirala na Akademiji za likovno umetnost v Ljubljani, na oddelku vizualnih komunikacij. Po diplomi (2002) je nadaljevala s študijem na Akademiji medijskih umetnosti v Kölnu, kjer se je usmerila v animirani film. V času študija je posnela filma *Zasukanec* (2004) in *Ljubezen je bolezen* (2007), ki je tudi njeno diplomsko delo.

www.spelacadez.com

ACCOMPANYING PROGRAMME

ŠPELA ČADEŽ EXHIBITION

November 29th – December 31st, International Centre of Graphic Arts (MGLC)

The first Slovenian animated films were stop motion puppet animations. The pioneers of Slovenian animation Saša Dobrila, Dušan Hrovatin, Mile de Gleria and Črt Škodlar, learned the art and craft of animating puppets on their own, yet the quality and quantity of their work came side by side with productions from other socialist states. Špela Čadež, the internationally most recognized animation artist from the youngest generation of contemporary Slovenian authors, also found her expression in puppet films. Her short animated films *Mate to Measure* (*Zasukanec*) and *Lovesick* (*Liebeskrank*) have garnered several awards at international festivals around the globe. Both films contemplate matters of love with delicate sensitivity and intertwine universal stories with details which reach deep into their audiences' hearts.

At the exhibition Špela Čadež will present the behind the scenes story of her three puppet animation films: *Mate to Measure*, *Liebeskrank* and *Far East Film Festival Trailer* (Udine, 2009). We will get a glimpse into the making of animated films through her sketches, storyboards, sets, props and puppets.

Špela Čadež studied at Academy for Fine Arts at University of Ljubljana from 1997-2002. After her diploma degree in Visual Communication Design (2002) she continued her studies at Academy of Media Arts Cologne, department of Media Design, where she created the short animation *Mate to Mesure* (2004) and her graduation film *Lovesick* (2007).

www.spelacadez.com





SPREMLJEVALNI PROGRAM

ACCOMPANYING PROGRAMME

LUTKOVNA PREDSTAVA MUHICA ŽUŽA, LUTKOVNO GLEDALIŠČE PAPELITO

NEDELJA 13.12.

15.30 (Kinodvor Kavarna)

Muhica Žuža je senčna predstava o mušici, ki jo nezadržno privlači svetloba. Ogenj, svetlenje zvezd, plamen sveče, luna, sonce, eksplozije vulkana, ognjemeti ... povsod mora biti zraven muhica Žuža. Njena radovednost in strastna želja po svetlobi jo večkrat pripelje v nevarne zaplete.

Kot v vseh preteklih predstavah gledališča Papil oz. gledališča Papelito, bo predstava tudi tokrat brez besed, ritmična in dramaturška osnova ji bo avtorska glasba in zvočna oprema Braneta Solceta.

Tehnično bo uporabljena že uspešno preizkušena kombinacija abstrahirane in stilizirane računalniške 2d animacije, ki bo ozadje za animiranje papirnatih senčnih figur. Traja približno 30 minut. Po predstavi sledi še kratka interakcija s publiko: vsakdo si lahko po navodilih sam naredi svojo preprosto papirnato lutkico-muhico.



PAPELITO PUPPET THEATRE PRESENTS ŽUŽA THE LITTLE FLY

SUNDAY 13.12.

15.30 (Kinodvor Caf  )

  u  a The Little Fly is a shadow puppet show about a fly, irresistibly attracted to the light. Fire, the twinkling of stars, a candle's flame, the moon, the sun, a volcano eruption, and fireworks...she can't miss out on any of these. But her curiosity and desire for light often leads her into perilous scenarios. As in all previous puppet shows by Papelito or Papil Puppet Theatre, this one is again without words, while its rhythm and plot follow Brane Solce's music and sound design.

The performance employs the efficient and tested technique of combining abstract, stylized 2D computer animation as a backdrop to animated paper shadow puppet figures. Approximately 30 minutes of performance will be followed by a short interaction with the audience, during which everyone will be able to make his or her own simple little puppet fly.



**ZAČETEK IN KONEC
FROM BEGINNING TO END**





OTVORITEV FESTIVALA

POSEBNE PROJEKCIJE SPECIAL SCREENINGS

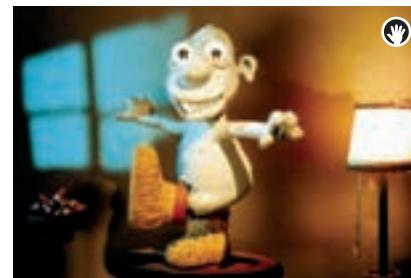
S filmskimi projekcijami na otvoritvi festivala napovedujemo Stop-motion retrospektivo ter predstavljamo mednarodno žirijo in mentorici producijske delavnice za otroke.

Opening Night's special screenings will offer a sneak preview into the Stop-Motion Retrospective, introduce our International Jury and the mentors of our animation production workshop for children.

OPENING NIGHT

HARVIE KRUMPET

Adam Elliot (Melodrama Pictures)
Avstralija/Australia, 2003, 35mm, 23'



Nenavadna biografija moža s Tourettevim sindromom, kronično smolo, nudističnimi tendencami, pritlehnimi deli in knjigo dejstev okoli vrata.

The odd biography of a man who has Tourette's Syndrome, chronic bad luck, menial jobs, nudist tendencies, and a book of "fakts" hung around his neck.

OTVORITEV FESTIVALA
OPENING NIGHT

216



OTVORITEV FESTIVALA

LES RELIGIONS SAUVAGES

Matti Hagelberg, Katja Tukiainen (Le Dernier Cri)
Francija/France, 2006, DVD, 2'



Hipno-epileptičen animirani ritual. *Les Religions Sauvages* posili gledalca z grozljivo dieto greha po receptu, muči ga z vizualnim pobožništvom, sprevrženim črno črnim humorjem in perverzijo celo za vajene oči. Predstavljamo animirani segment Mattija Hagelberga in Katje Tukiainen iz omnibusa tridesetih kamikaze bojevnikov *undergrounda*.

A Hypno-Epileptic Animated Ritual. *Les Religions Sauvages* tube-feeds its audience a horrific diet of sin prescription, visual saintliness torture, twisted pitch black humor, and perversion for initiated eyes. From a collective work of 30 Kamikazes from the International underground scene, we present the animated segments of Matti Hagelberg and Katja Tukiainen.

OPENING NIGHT

DALEČ OD URALA / URALIN PERHONEN / FAR AWAY FROM URAL

Katarina Lillqvist (Camera Cagliostro)
Finska/Finland, 2008, 35mm, 27'



Mitični Ulanec na svoji odpravi po Kirgiziji sreča lepo mlado dekle. Gospodarja in služabnico spremljamo na prelepem popotovanju, dokler se na pragu finske državljanke vojne njuni poti ne ločita. Dramatični trikotnik, v katerem ni nihče zmagovalec.

On his expedition in Kirghizia, a mythical Uhlan meets a beautiful young man. The master and servant make a lovely journey together until their ways part at the bonfires of the Finnish civil war. A drama triangle in which no one seems to come out a winner.

KABARET KADNE / CABARET KADNE

Marc Riba & Anna Solanas (I+G Stop Motion)
Španija/Spain, 2008, 35mm, 5'



Stara kabaretna mačka Otto in Lola, katerih nekdanja slava je že dodobra zbledela, si krajšata dneve s svojo edino ljubeznijo: igranjem. Vse do pričakovanega, bridkega konca.

Otto and Lola, two old cabaret artists that have seen better days fill their lives with their passion: Acting. Right to the predictable and tragic end.



OBLAKI, ROKE / NUVOLE, MANI

Simone Massi (Sacrebleu Productions)
Italija, Francija/Italy, France, 2009, 35mm, 8'



Opazujem roke svojega četa, oblake svoje matere; vidim čas, ki mineva in nas obarva z rumeno barvo cvetov. Čudovito animirana grenko-sladka meditacija o mladeniču, njegovem psu in naši nezmožnosti ali nepripravljenosti, da bi uživali v drobnih, a dragocenih življenskih radostih.

I watch the hands of my father, the clouds of my mother; I see the passing of Time that colours us with the yellow of flowers. A beautifully animated bitter-sweet meditation about a young man, his dog and our inability, or unwillingness, to take the time to enjoy life's small and precious pleasures.

OTVORITEV FESTIVALA

KRIŽIŠČE / DIE KREUZUNG / CROSSROADS

Raimund Krumme
Nemčija/Germany, 1991, 35mm, 9'30"



Človek prispe na križišče in se ne more odločiti, v katero smer naj krene. Ljudje, ki jih sprašuje za smer, pa ga še bolj zmedejo.

A person comes to a crossroads and cannot decide which way to take. People he asks confuse him more than they help.

OPENING NIGHT

WARDA

Delphine Hermans, Louise-Marie Colon & 12 palestinskih otrok/Palestinian children
Belgia/Belgium, 2008, DVD, 5'
jezik/language AR, podnаписи/subs SLO, EN



Kaj pa če se je Rdeča kapica rodila v Palestini?

What if the Little Red Riding Hood was born in Palestine?



ZAKLJUČEK FESTIVALA

CLOSING NIGHT

POSEBNA PROJEKCIJA SPECIAL SCREENING

**WALLACE & GROMIT: GRE ZA ŽEMLJE ALI
SMRTI / WALLACE & GROMIT: A MATTER
OF LOAF AND DEATH**

Nick Park (Aardman Animations)
VB/UK, 2008, digiBeta, 29'



©Aardman Animations Ltd. 2008

ZAKLJUČEK FESTIVALA
CLOSING NIGHT

Wallace in Gromit imata novo podjetje. Velika prezidava njune hiše na ulici West Wallaby št. 62 je končana. Hiša se je spremenila v žitnico, polno peči in mehanskih mesilnih strojev. Povsod ležijo orjaške sklede in vse prekriva plast bele moke. Na strehi stoji zastareli mlin na veter, ki ga je dal Wallace ravno patentirati. Preobrazba je popolna. A čeprav posel odlično teče, Gromita skrbi novica, da je v zadnjem letu »izginilo« že 12 mestnih pekov. Wallace pa nima časa za skrbi, saj vso svojo pozornost posveča mestni lepotici, navdušenki nad kruhom Pielli Bakewell. A da bi obvaroval svojega gospodarja pred skrivnostno morilsko epidemijo, mora Gromit razvozlati skrivnostne umore. Zdaj gre za žemlje ali smrti.

Wallace and Gromit have a brand new business. The conversion of 62 West Wallaby Street is complete and impressive, the whole house is now a granary with ovens and robotic kneading arms. Huge mixing bowls are all over the place and everything is covered with a layer of flour. On the roof is a "Wallace patent-pending" old-fashioned windmill. The transformation is perfect. Although business is booming, Gromit is concerned by the news that 12 local bakers have "disappeared" this year – but Wallace isn't worried. He's too distracted and "dough-eyed" in love with local beauty and bread enthusiast, Piella Bakewell, to be of much help. While they enjoy being the "Toast of the Town", Gromit, with his master's life in jeopardy, must be the sleuth and solve the escalating murder mystery - in what quickly becomes A Matter of Loaf and Death.

219



NAGRADA AWARDS

Velika nagrada mednarodne žirije Maestro®

Maestro® Jury Grand Prix

Glavno nagrado festivala Animateka v višini 2.000 evrov podeljuje MasterCard Europe / Animateka Festival Grand Prix in the amount of 2.000 Euros is presented by MasterCard Europe

Nagrada občinstva Maestro®

Maestro® Audience Award

Denarno nagrado v višini 1.000 evrov podeljuje MasterCard Europe / Monetary award in the amount of 1.000 Euros is presented by MasterCard Europe

Nagrada NLB Vite za otroški program Slon

NLB Vita's Award for the Elephant Children's Programme

Denarno nagrado v višini 1.000 evrov podeljuje NLB Vita / Monetary award in the amount of 1.000 Euros is presented by NLB Vita

ZAKLJUČEK FESTIVALA

PROJEKCIJA ZMAGOVALNIH FILMOV IN PREDSTAVITEV ZMAGOVALNEGA FILMA NATEČAJA ANIMAWEB 09 THE SCREENING OF AWARDED FILMS AND PRESENTATION OF THE ANIMAWEB 09 CONTEST WINNING FILM

CLOSING NIGHT

DELAVNICE WORKSHOPS

Predstavitev rezultatov produkcijske delavnice za otroke in delavnice v koprodukciji s Šolo uporabnih umetnosti Famul Stuart.

Presentation of the results from the festival's production workshop for children and the workshop made in co-production with the School for Applied Arts Famul Stuart.



ZAKLJUČEK FESTIVALA

AVDIO-VIZUALNI KONCERT AUDIOVISUAL CONCERT

CLOSING NIGHT

DECEIVING LIGHT



DECEIVING LIGHT



V svetu, kjer se smrt lahko skriva za prvim vogalom in mikro dogodki dosegajo nevzdržno intenzivnost moči, naslov dogodka sporoča »kako velike so lahko majhne stvari«. Mrka in mračna zgodba o svetlobi in njeni odnosnosti! Skozi smrtno nevarnost ali izkustvo evforične ljubezni hrošč nosorožec niha med heroiko in patetiko, med močjo hitinskega oklepa in smešno nespretnostjo slabega vida. *Deceiving Light* je prava avdio-vizualna izkušnja, ustvarjena posebej za to priložnost. Konceptualni mix koncerta, animiranega filma, interaktivne instalacije in scenografije, v katerem igrata vizualni in glasbeni del enakovredni vlogi kot komplementarna dela animiranega eksoskeleta.

In a place where death can lurk around the corner and where micro-scaled events can exhibit an overwhelming intensity, the "title" conveys the notion of "how big small things can be." A gloomy, dark story about light and its absence! Through hecatomb survival or the experience of electrified love Oryctes oscillates between the heroic and the pathetic, the armored strength of Coleoptera and the ridiculed clumsiness of nearsightedness. A true audio-visual experience, prepared especially for this occasion in a concept mixture of concert, animated film, interactive installation and scenography, where the musical and visual roles have equal importance and are complementary parts of this animated exoskeleton.





ZAKLJUČEK FESTIVALA

CLOSING NIGHT

Glasba in Zvok: **Eduardo Raon** (Portugalska)

Kljub svoji klasični glasbeni izobrazbi na harfi se Raon ni nikoli dobro počutil z obema nogama na prepoznavnih, trdnih tleh. Rock, sodobna, eksperimentalna glasba, noise, pop, retro in elektronika, vse to je del kalejdoskopske ropotarnice, ki jo Eduardo pripelje s seboj na oder. V nihanju med brutalno telesnim ter neznatnim in delikatnimi se njegova harfa topi, razteza, stiska, žari, cveti, se pusti pobožati in pozirati. Eduardo Raon je v Sloveniji že nastopil leta 2006 na Mednarodnem festivalu sodobne umetnosti Mesto Žensk (s svojim duetom *She Is Not French He Is Not Spanish*) in na letošnjem festivalu Jazz Cerkno v zasedbi *POWERTRIO*.

www.myspace.com/eduardoraon

Vizualije: **Akaša Bojič, Neja Engelsberger in Luka Umek** (Slovenija)

Skupno ali posamezno delujejo na širokem polju grafičnega oblikovanja, sodelovali so že s številnimi ustvarjalci z različnih področij in poskrbeli za vizualizacije dogodkov na glasbenih, gledaliških, plesnih odrih ter v televizijskih in filmskih produkcijah.

www.nejaaka.com, www.lukaumek.com

Produkcija: **Društvo za oživljjanje zgodbe 2 koluta**

Music & Sound: **Eduardo Raon** (Portugal)

Although he has a classical harp education, Raon has always been unsatisfied standing with both feet on a recognizable ground. Rock, contemporary, experimental, noise, pop, retro and electronic music are all part of a kaleidoscopic baggage brought by Eduardo Raon onstage. With a mixed attitude that oscillates between the visceral and the delicate/minute, his harp is squelched, stretched, melted, lit, consumed, blossomed, caressed. He performed in Slovenia with his duo *She Is Not French He Is Not Spanish* at the 2006 City of Women International Festival of Contemporary Arts and with his *POWERTRIO* at 2009 festival Jazz Cerkno.

www.myspace.com/eduardoraon

Visuals: **Akaša Bojič, Neja Engelsberger and Luka Umek** (Slovenia)

Often formed as a group, they are visual artists situated in Ljubljana. They are working in a wide range of projects from graphic design to motion graphics and collaborating with many different artists in various art fields, especially music, theatre and film.

www.nejaaka.com, www.lukaumek.com

Production: **Assosiation for the Reanimation of Storytelling 2 Reels**



ZAKLJUČEK FESTIVALA

PROJEKT MONOPOLY

Spremljevalni VJ dogodek

Srđan Prodanović (Some1Else) in **Janko Mandić** (Oknai) predstavljata svojo avdio/vizualno uprizoritev, s katero želita publiki podariti poglobljeno izkušnjo svojih stvaritev.

Uporabila bosta odprtokodne in lastnoročne rešitve, ki temeljijo na programirjanju kontrolnih površin s stotinami gumbov (Momonome, Max/MSP, PureData). Te jima omogočajo trenutno najbolj interaktivno in ekspresivno interpretacijo glasbe, s časovno usklajeno montažo pripadajočih video posnetkov.

Na prvi pogled je njun nastop kriptično sprožanje osvetljenih tipk; a kaj kmalu postanejo opazovalcu telesna govorica in pozicije v dvodimenzionalni mreži sinonim za trenutno predvajana zvok in sliko. Tako avtorja pozornost usmerita na vsebino, ne pa na prenosni računalnik, ki marsikaterega elektronskega glasbenika na održ navidez spremeni v pisarniškega delavca.

Zvočni razpon obsega: eksperimentalne digitalne sinteze in obdelave; melanholične harmonije, zaigrane na intuitiven dvodimenzionalni notni sistem; ritmične skladbe, opremljenete s prodornim basom in elementi digitalne dekompozicije.

Vizualni razpon obsega: projekcije trenutnih potez na kontrolni površini; kreativne, a dosledne vizualizacije zvočnega zapisa; animirane interpretacije posameznih elementov glasbe; video posnetke igranja na uporabljeni glasbene inštrumente in ostale kontekstualno kompatibilne mikro-fragmente iz množice rastopčih internetnih video virov.

CLOSING NIGHT

PROJECT MONOPOLY

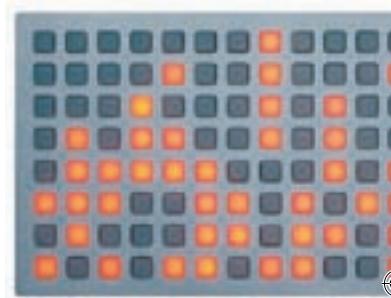
After VJ set

Srđan Prodanović (Some1Else) and **Janko Mandić** (Oknai) present the premiere of their audio/visual performance, with which they attempt to give the audience a highly involved experience of their creations.

They use both open-source and home-brew solutions, which are based on control surfaces with hundreds of buttons (Mononome, Max/MSP, PureData). These enable the most interactive and expressive realtime composition of music and video to this date.

At first glance, the performance appears to consist of cryptic tapping on backlit buttons, but soon after the spectator begins to link body language and positions in a two-dimensional grid to the currently output audio and video. Therefore, attention is directed towards the content, and not the portable computer, which often seemingly transforms performing electronic musicians into office workers.

Soundscapes consist of: experimental digital synthesis and manipulation; melancholic harmonies, played in an intuitive two-dimensional note pattern; rhythmic compositions, embellished with massive bass lines and elements of digital decomposition. Visuals consist of: projections of artists' current moves on the control surfaces; creative but factual visualizations of sonic properties; animated interpretations of music; videos of performance on musical instruments used and other contextually compatible micro-fragments from a myriad of growing internet video sources.





INDEKS
INDEX





INDEKS AVTORJEV
FILMOV
INDEX OF
FILOMMAKERS

INDEKS AVTORJEV FILMOV

A

- Aakra, Astrid **198**
Agnetti, Giacomo **19**
Alexeev, Alexei **29, 42, 157, 163, 204**
Alkabetz, Gil **158**
Ammer, Michael **32**
An, Xu **159**
Anderson, David **133**
Andersson, Jan **100**
Andrews, Kristian **53, 160**
Aronowitzsch, David **62**
Aškinis, Valentas **44**
Auersalo, Teemu **106**

B

- Babouche, Cédric **83**
Badzian, Teresa **201**
Baillod, Anne **30**
Bajt, Luka **48, 148**
Bakliža, Darko **28**
Bakos, Barbara **166**
Barras, Claude **32, 196, 206**
Bassovskaja, Mari-Liis **79**
Bašić, Zdenko **21**
Baumane, Signe **19**
Bayer, Viola **153**
Becher, Will **142**
Beguš, Boris **204**
Ben Youssef, Sami **142**
Beneš, Lubomír **202**
Bertóti, Attila **49**
Bešir, Jelena **47**

INDEX OF FILMMAKERS

C

- Calissoni, Christophe **64**
Castillo, René **137**
Chen, Xi **159**
Chernova, Elena **138**
Christner, Monika **152**
CHRZU 102, 107
Collet, Bruno **138**
Colon, Louise-Marie **36, 193, 194, 218**
Constantin, Alina **56**
Craste, Marc **40**
Cvijanovic, Eva **140**

Č

- Čadež, Špela **141, 146**
Čopíková, Michaela **160**

Bez, Rainer **152**
Bierrewaerts, Vincent **139**
Billotte, Gautier **83**
Björklund, Maria **109**
Błaszczyk, Anna **19**
Blu **157**
Brađić, Jagoda **192**
Brađić, Katarina **192**
Brađić, Sebastijan **192**
Brandner, Eni **24**
Bruckmayr, Didi **49**
Buffat, Catherine **134**
Bukta, Zsolt **166**
Bush, Paul **135**

D

- Dashuber, Gregor **160**
Davies, Jonathan **113**
Davison, Pierce **140**
de Chomón, Segundo **128**
de Dios Marfil Atienza, Juan **18**
de Forest, Bethany **139**
de Gleria, Mile **147**
Dębski, Paweł **27**
Della Calce, Raimondo **39**
Despodov, Boris **18, 152**
Dion, Franck **62, 158**
Divjak, Živa **192**
Dobrila, Saša **144, 145, 147**
Dolenc, Boris **203**
Dovniković, Borivoj – Bordo **39**
Driessens, Kaj **61**
Driessens, Paul **61**
Dubois, Bastien **84**
Ducki, Tomek **164**
Dyens, Ron **83-85**

E

- Elliot, Adam **216**
Ellis, Heli **103**
Enemark, Lørke **55, 158**
Epiney, Mathieu **50**
Ewers, Thilo **156**

F

- Favez, Isabelle **25**
Fischinger, Oskar **128**
Foulkes, Adam **157**
Fragstein, Michael **153**

G

- Gabič, ALEN **192**
Gál, Julcsi **165**
Gardiner, Bob **131**
Geffenblad, Lotta **36**
Geffenblad, Uzi **36**
Gehrig, Maja **143**
Geller, Clara **82**
Girlič, Jelena **79**
Glaser, Katalin **24**
Gorzadek, Agata **49**
Gottschalk, Bert **64**
Granjon, Pierre-Luc **82, 137**
Gréco, Jean-Luc **134**
Griffin, George **59**
Gromskaya, Julia **22**
Gundling, Roland **152**
Gutjahr, Yves **27**

H

- Haas, Jürgen **154**
Hagelberg, Matti **217**
Härkönen, Mariko **99**
Haupe, Włodzimierz **201**
Hauru, Hannaleena **113**
Hegner, Michael **170, 199**
Hegyi, Magdolna **163**

225



INDEKS AVTORJEV FILMOV

- Heidmets, Rao **23**
Heilborn, Hanna **62**
Hermán, Árpád **165**
Hermans, Delphine **36, 59, 194, 218**
Hoedeman, Co **132**
Hokkanen, Jouni **117**
Holm, Kristjan **18**
Horch, Christoph **153**
Hornicka, Lidia **202**
Horváth-Molnář, Panna **165**
Hrovatin, Dušan **145**
Hudorovič, Aleš **192**
Hudorovič, Maja **192**
Hughes, Aaron **59**
Hunt, Philip **38**
Huszár, Dániel **164**
Hykade, Andreas **156**
- I**
Imhoff, Igor **29**
Infuso, Gerlando **54**
Irwin, Stephen **66**
Ivanovski, Ivan **28**
Ivarčnik, Luka **188, 189**
- J**
Jääskeläinen, Leena **104, 109**
Jancis, Kaspar **26**
Jaworski, Alicja **35**
Jobczyk, Andrzej **56**
Johansen, Mads **55, 158**
- 226
- Kachanov, Roman **80**
Kaczmarek, Adela **31**
Kalnællis, Reinis **35**
Kamp, Mischa **197**
Käppel, Kathi **155**
Kastelic, Dušan **23**
Kawamoto, Kihachiro **131**
Keaton, Vergine **60**
Keresztes, Dóra **45**
Kermc, Nina **192**
Kettu, Katja **101**
Kiss, Andrea **203**
Kiss, Virág **165**
Klebanov, Milena **198**
Klimt, Aurel **136**
Knific, Miha **37**
Ko, Ji-ye **60**
Kočevar, Anka **30**
Kofmel, Anja **22**
Kokić, Darko **47**
Konczewicz, Grzegorz **20**
Korai, Zsolt **165**
Korhonen, Mikko **40**
Koskinen, Pietari **98**
Kovačič, Ksenija **192**

INDEX OF FILMMAKERS

- Kozmus, Tomaž **192**
Kragelj, Valentina **192**
Krajnc, Luka **192**
Kruczek, Agnieszka **155**
Krumme, Raimund **88-91, 218**
Kržič, Andraž **204**
Kukkonen, Janne **40**
Kuosmanen, Juho **114**
Kýrová, Aneta **29**
- L**
Laakso, Antti **101, 104**
Laas, Mait **126, 177**
Laasonen, Pauli **107**
Labaye, Mathieu **63, 193**
Lahtinen, Sanni **107**
Lajunen, Hannu **116**
Lasserre, Sébastien **139**
Lauber, Helena **152**
Lauenstein, Christoph **136**
Lauenstein, Wolfgang **136**
Lavis, Chris **137**
Lavrenčič, Matej **148**
Lehtinen, P.V. **116**
Leikaté, Júraté **44**
Lenkkeri, Kaisa **107**
Leschiov, Vladimir **25**
Lia **31**
Lillqvist, Katarina **72-74, 217**
Lin, Jung-Hsien **41**
Lindblad, Christian **105**
Lindholm, Ami **101, 102,**
Mizue, Mirai **67**
Moilanen, Milla **117**
Montgomery, Tyron **133**
Morgan, Robert **79**
Mosler, Eike **53**
- N**
Nagao, Takena **141**
Nagy, Ervin B. **163**
Nassir, Mazzdak **114**
Neittaanmäki, Reetta **109**
Neuvonen, Laura **100, 105**
Nikki, Teemu **117**
Noorda, Robin **139**
Nyholm, Johannes **63, 140**
Nyström, Jan-Eric **97**
- O**
Oblak, Klemen **191**
Ocker, Julia **154**
Offrédo, Eva **64**
O'Flanagan, Paul **196**
Okawara, Ryo **63**
Oreilly, David **65**
Orosz, István **28**
Osińska, Magdalena **38**
- P**
Paakkonen, Heikki **97**
Pal, George **129**
Paley, Nina **175**
Pällijeff, Katja **118**
Palosaari, Laura **110**
Park, Nick **219**



Pars, Heino **132**
Partanen, Heikki **96**
Pastor, Rodolfo **79**
Paulins, Martins **46**
Paunov, Andrey **18, 152**
Penttilä, Kaisa **103, 104**
Perme, Jaka **192**
Perme, Katja **192**
PES 38, 67
Petan, Amadej **192**
Philibert, Frédéric **41**
Plympton, Bill **66, 159**
Pohjavirta, Tatu **103, 112**
Pojar, Břetislav **130**
Poljanšek, Erazem **187**
Pouvatet, Laurent **134**
Prepula, Heikki **97**
Prewencki, Paweł **23**
Proch, Robert **44**
Prodanović, Srđan **146**
Purves, Barry **134**

Q
Quay, Stephen **132**
Quay, Timothy **132**

R
Rainous, Youlia **57**
Rajh, Livio **44**
Rasch, Justin **37**
Rasch, Shel **37**
Rauch, Mike **40**
Rauch, Tim **40**

INDEKS AVTORJEV FILMOV

Rautoma, Riitta **96**
Reichert, Michael **64**
Reutemann, Jeanine **34**
Riba, Marc **77, 78, 217**
Ribeiro, José Miguel **138**
Rieben, Izabela **142**
Riihineimo, Tomi **116**
Rimminen, Marjut **98, 113**
Ringbom, Antonia **98, 99**
Ringeisen, Dávid **167**
Rivero, Pedro **180**
Rofusz, Kinga **30**
Rosenthal, Tatia **178**
Röthlin, Claudia **36**
Roze, Sophie **41**
Ruippo, Simojukka **117**
Ruotsalainen, Simo **108**
Ruska, László **167**
Ruutsalo, Eino **96**

S

Saari, JP **40**
Sacido-Martin, Célia **54**
Saje, Nejc **149**
Saksida, Kolja **34, 149, 204**
Saepgin, Pjotr **135**
Sassi, Pekka **115**
Savitie, Anne **108**
Schiehs, Johannes **152**
Schomerus, Stefan **155**
Schuh, Jakob **154**
Schuster, Falk **42**
Senjanović, Ivan Mirko **46**
Sepe, Polona **34**

Seto, Momoko **55**
Setola, Anton **65**
Sintič, Zvone **148**
Skučas, Antanas **48**
Slock, Jean-Luc **193**
Smith, Alan **157**
Smolnik, Fabian **192**
Smolnik, Miriam **192**
Solanas, Anna **77, 78, 217**
Sommerhalder, Rafeal **53**
Šítrup, Torben **55, 158**
Squillace, Rosario **152**
Srebrnič, Robert **26**
Stíhle, Mark **103, 111**
Stanger, Florian **155**
Stenner, Chris **78**
Sturlis, Edward **201**
Suo-Anttila, Seppo **96**
Suominen, Niina **110**
Sutherland, Malcolm **65**
Szabó, András **166**
Szczerbowski, Maciek **137**
Szederkényi, Bella **168**
Sznableb, Maciej **25**

Š

Šíma, Boris **22**
Škodlar, Črt **144**
Šubic, Miha **47**
Švankmajer, Jan **131**

T

Taanila, Mika **114**

INDEX OF FILMMAKERS

Takala, Päivi **113**
Taskovics, Éva **167**
Tebbe, Karl **142**
Templeton, Suzie **136**
Tender, Pritt **35**
Théry, Camillelvius **66**
Thüring, Jan **78**
Tolar, Anja **52**
Tóth, Balázs **165**
Tóth, Géza M. **32**
Trap, Gregor **192**
Trap, Jana **192**
Traub, Viktória **26**
Trnka, Jiří **130, 172, 200**
Tukiainen, Katja **217**
Tyrová, Hermína **130**

U

Uibel, Arvid **78**
Ulmi, Ursula **37**
Ulrich, Gábor **20**
Unseld, Saschka **154**
Unt, Riho **31**

V

Väätänen, Tarja **98**
Väisänen, Marika **202**
van Ingen, Sami **116**
Vartiainen, Hannes **118**
Veikkolainen, Pekka **118**
Vene, Žiga **191**
Vervacke, Robbe **52**
Vidačković, Darko **20**

Vidakovic, Siona **193**
Villoresi, Virgilio **24**
Vilmusenaho, Sanna **108, 111**

Vinton, Will **131**
Virtanen, Anna **102, 111**
Virtanen, Ismo **99**
Vogele, Carlo **55**
Vogelnik, Eka **145**
Volčanjk, Teja **191**

W

Wahlforss, Jaana **99**
Wittlinger, Heidi **78**
Wonhaz, Anna **165**
Wrake, Run **61**
Wroński, Jakub **50**

Z

Zajc, Klara **192**
Zaramella, Juan Pablo **196**
Zeman, Karel **129**
Zorko, Dan Sebastian **187**
Zorko, Manca **192**

Ž

Žeknytė, Monika **45**
Žurga, Tjaša **50**



INDEKS FILMOV

123 ...
\$9.99 **178**
1000 žerjavov za mir **52**
19084 **97**
6778 **115**
69 aastat armastust **56**
7 na en mah **147**

A

AEIOU **191**
A je tol!: Obraz **202**
A sellő és a halász **30**
About Love **19**
Achilles **134**
Adam **133**
Afternoon **60**
Ahneen palkka **110**
Aina kunnollinen **118**
Aja meistrid **126, 177**
Álommalom **45**
Amourette **143**
Animal Dance **63**
Animation Revolution **104**
Animiraní film »Brez
naslova« **188**
Ankkuri **102**
Ardent Martyr **103**
Aria **135**
Ariadné fonala **49**
AST **91**
Au pays des têtes **32, 206**
Aurora **108**

INDEKS FILMOV
INDEX OF FILMS

228

INDEX OF FILMS

B
Backwards **59**
Balance **136**
Banquise **196**

Beauty Now **196**
Bildfenster – Fensterbilder
64

Bird's Song **23**
Birdstrike **152**
Birth **19**
Black and Decker **91**
Bobek, Slamica in Kamenček
191
Booo **35**
Boris **61**
Brihtne buče **147**
Bruno **154**
Brzytwa **20**
Büdöske **165**

C

Cabaret Kadne **78, 217**
Capelito Papá **79**
Chainsaw Maid **141**
Cheburashka **80**
Chrigi **22**
Christmas Time Is Here **139**
Chybíčka se vloudí **29**
Chyťte ho! **22**
Císařův slavík **172, 200**
Closed Mondays **131**
Communication **46**
Cyrk **201**

Č
Čardak **47**

D
Dance with the Devil **153**
Das Rad **78**
Debi in ogledalo **50**
Deep Six **116**
Der Da Vinci Timecode – Ein
Bewegtes Bild **158**
Der Eisenturm **153**
Deželica Pimpan: Pimpan
teleban **34**
Die Kinder im Mond **37**
Die Kreuzung **90, 218**
DMZ **117**
Dochki-materi **67**
Dog **136**
Door **133**
Dopolnitel'nye vozmozhnosti
Pyatachka **60**
Dreams of Toyland **128**
Drömmar frín skogen **63**
Du also bist mein Bräutigam
90
Dvorišče **149**

E

Egyedül **27**
Eko **189**
El hotel eléctrico **128**
El negre és el color dels
déus **77**

Eläköön markkinatalous
105
Életvonal **164**
Emily **48, 148**
En ole feministi, mutta... **98**
En prišparan tolar **145**
Endstation: Paradies **78**
Energija je povsod **188**
Engel zu Fuß **154**
Erszébet **52**
Eső **26**
Esti mese **165**
Euro RSCG **91**
Ex passu **30**

F

Famous Superbag with
Filmdirector **192**
Far East Film Festival Trailer
141
Faust ili o padu **45**
Ferrailles **134**
Film za osnovno šolo Jurija
Vege **189**
Fin **24**
Findulinovo potovanje **190**
Flowerpots **53**
For Sock's Sake **55**
Forget **153**
Format **28**
Fouding or Not Fouding **57**
French Roast **159**

**G**

Gefangenenchor 91
Gerald's Last Day 37
Gool 192
Got Milk 91
Gott und die Welt 154
Granica 24
Guliver 21
Gyerekdalok 163

H

Hanašaari A 118
Hanne 164
Happy Birthday 155
Harvie Krumpet 216
Hasta los huesos 137
Határvonalak 163
High Hopes 114
Hiilisangolla ratsastaja 72
Hilton 1 91
Hilton 2 91
Hiška 189
Homeland 18
Horn Dog 66
Hot Dog 159
Hullímok 167

I

Idoli 111
Il Re dell'Isola 39
Ilo irti 107
Imago... 83
Impressio 96

INDEKS FILMOV

In kako se vi pozdravljate? 192
Inspirace 129
Inukshuk 66
Invisible Loneliness 41

J

J 24
Ja 52
Jääkarhu soitti kerran
Afrikkaan 99
Jače do života 44
J'ai faim 36
Jam 67
Jano 112
Jazzed 65
Je crais contre la vie. Ou
pour elle 60
Jos kaadun 113
Jurček v ječi 148
Just Like 166

K

Kaasasündinud kohustused
23
Kad äboli ripo 35
Kala 113
Kamarihaiaka 72
Kaos 191
Katiska 40
Kaukosaaren kirous 102
Kaveri 117
Keidas 116

INDEX OF FILMS

Keppostelija 108
Kestomerkitäjät 114
Kineettisiä kuvia 96
Kitarist 145
KJFG No.5 157
Kleit 79
Koiran ja suden ystävys 96
Koyaa: Kojoga 146
Koyaa: Meltyja 146
Koyaa: Palačinke 146
Krokodill 26
Ksenia pietarilainen 73
Kundelek 202
Kuolema keltaisessa talossa
111
Kutoja 100
Kwartecik 201
Kylmää asfalttia 101

L

L'anima Mavi 22
L'enveloppe jaune 59
L'homme torche 85
La bouche cousue 134
La crise carnívora 180
La flamme 83
La Grand Revue Philips 129
La Lupe i en Bruno 77
La memoria dei cani 82
La passagçre 83
Laufende Geschäfte 42
Laulu suihkussa 107
Le château de sable 132
Le château des otres 137

M

Maalaislääkäri 73
Madagascar, carnet de
voyage 84
Madame Tutli-Putli 137

Mala zvezda 26
Mama 32
Man reikia! 44
Maschinenmärchen 32
Matopos 84
Me and My Monster 36
Mensch Maschine 46
Merivuokkojen taistelu 101
Mérleghaz 177
Milbe 142
Milovan Circus 54
Mine de rien 193
Mire Bala Kale Hin:
Romanian Peili 74
Miriami katkine pilt 35
Mobitel Mania 20
Möbleeraaja 105
Mon petit frère de la lune 41
Mondókák 163
Monsieur Cok 62, 158
Motoritis 144
Mulc: Frača 34, 149, 204
Mummo 103
Muratti Greift Ein! 128
Murto 107
MUTO 157

N

Nachtschatten 53
Nael 132
Naked: Breasts 197
Naked: Heavy 197
Naked: Sweat 197
Naredi si sam 145

229



INDEKS FILMOV

- Nasday **91**
Nekega lepega dne v puščavi
187
Nenäliinoja myytävänä **100**
Never Drive A Car When
You're Dead **160**
Niespodzianka **201**
Niko - Lentäjän poika **170**,
199
Noćna mora **47**
Nuvoile, mani **218**
- O**
o68 **31**
O ponožkách a lásku **160**
O skleničku víc **130**
O'Moro **64**
Office Noise **55, 158**
One Minute Fly **64**
Oni **131**
Opekozlagalec **47**
Oppe & nere **89**
Optinen ääni **114**
Orgesticularismus **63**
Orsolya **168**
- P**
Pád **163**
Palčica **203**
Paroles paroles **84**
Passage **90**
Passeio de domingo **138**
Peau neuve **82**
- 230

INDEX OF FILMS

- Percoro#0008-0209 **29**
Pila **198**
Pink Nanuq **34**
Pizza Passionata **100**
Planet A **55**
Play **140**
Please Say Something **65**
Poroka **144**
Powrót **19**
Preobrazba **191**
PrePost **117**
Prick och Fläck snöar in **36**
Professor Pebbles **140**
Przypadek zajaca **50**
Puzzle **88**
- Q**
Q & A **140**
Quest **133**
- R**
Rabbit Punch **53, 160**
Radostki **38**
Ranas **54**
Red-end and the Seemingly
Symbiotic Society **139**
Renu **91**
Reszta świata **49**
Ruka **130**
Ruusutarhankatu **110**
- S**
Sagan om den lille
Dockpojen **140**
Sarkanais jätnieks **46**
Seiltänzer **89**
Sexteens **196**
Shrug **56**
Sinä vuonna leikkasin
hiukseni **101**
Sita Sings the Blues **175**
Slavar **62**
Slovenija **187**
Snill **198**
Sopeutujat **109**
Spaghetti **88**
Spanri un Airi **25**
Sperrholzpiraten **155**
Stage Fright **106**
Start Game **191**
Stichprobe **155**
Sydämeen kätketty **113**
Systä syliini **202**
Syntymäpäivä **105**
Syötti **106**
- Š**
Šolski avtobus **192**
- T**
Talven jälkeen tulee keväät
109
Tango Finlandia **116**
Tango Lola **142**

INDEX OF FILMS

- Tarinoita matkan takaa **73**
The 7 Brothers **61**
The Astronomer's Dream **65**
The Bather **59**
The Black Dog Progress **66**
The Blue Bear **148**
The Comb **132**
The Conquerors **48**
The Control Master **61**
The Kidnapping **97**
The Message **91**
The Separation **79**
The Songwriter's Shack **152**
The Switch **146**
The Weather Man **142**
The Winter Solstice **159**
They Will Come To Town
156
This Way Up **157**
Three Sisters and Andrey
18, 152
Tišina **39**
Trma-světlo-trma **131**
Toinen huone **102**
Tom & das
Erdbeermarmeladefrot mit
Honig – Tom auf heißer
Spur **156**
Tor **166**
Trendfollower **49**
Trois notes de clarinette **30**
Trottoir **50**
Turilas ja Jäärä **99**
Tyhjiön täytyymä **110**
Tytö ja Sotamies **72**
- U**
Und der Sessel Fliegt Durchs
Fenster **89**
Uralin Perhonen **217**
Urs **54**
Urška in Zmaj **204**
Usoden strel **147**
Útvesztők **28**
Uutisten jälkeen **111**
- V**
Vagis **45**
Vaihdokas **109**
Väike Maja **18**
Vaikystés Dienoraštis **48**
Valise **25**
Vánoční stromeček **130**
Varjoleikki **108**
Varmints **40**
Verta ja luita **98**
Veturi **97**
Viimeinen elefantti **104**
Violeta, la pescadora del mar
negro **77**
Virus **44**
Vnatre **28**
Voi sentäään, eikö jostakin...
99
Voisins **129**
Volk in lisica na motorju **186**
- W**
Wallace & Gromit: A Matter



INDEKS FILMOV

INDEX OF FILMS

of Loaf and Death **219**
Warda **194, 218**
Western Spaghetti **38, 67**
Whale Paradise **166**
While Darwin Sleeps **135**
Who do you love more,
Mummy or Daddy? **164**
Winter Sonata **29**
Wujek **25**
Wywias **56**

Y

Youssou l'enfant d'eau **193**

Z

Zakaj se sprašujemo zakaj?
187
Zaspane **144**
Zasukanec **146**
Zatoka **31**
Zayats-sluga **138**
Zdravo z naravo **187**
Zid vzdihljajev **23**
Zupeňnie inna historia **27**
Zuschauer **89**





**O FESTIVALU
THE FESTIVAL**



O FESTIVALU THE FESTIVAL

O FESTIVALU

PROGRAMSKI SELEKTORJI / PROGRAMME SELECTORS

Tekmovalni program / Competition Programme: Igor Prassel
Otroški program Slon / The Elephant Children's Programme:

Martina Peštaj, Igor Prassel, Hana Repše, Petra Slatinšek
Ostali programske selektorji / Other Programme Selectors:

Igor Prassel (Svetovni jagodni izbor / Best of the Rest,
Panorama, Evropska študentska panorama / European
Student Panorama, Fokus na Finsko / Focus on Finland,
Stop-motion retrospektiva / Stop-Motion Retrospective);
Anna Solanas (Program Anne Solanas / Anna Solanas
Selection); Ron Dyens (Sacrebleu Productions predstavitev
/ Presentation); József Fülop (Evropske šole animiranega
filma: MOME Budimpešta / European Animation Schools:
MOME Budapest); Ulrich Wegenast (Najboljši filmi
festivala / Best of ITFS).

FESTIVALSKA EKIPA / FESTIVAL TEAM

Programski direktor in producent / Programme Director and
Producer: Igor Prassel

Izvršna producentka / Executive Producer: Urška Jež
Asistentki produkcije / Production Assistants: Jasmina
Jerkovič, Maša Peče

Koordinacija kopij / Print Traffic: Igor Prassel
Vzgojno-izobraževalni program animiranega filma Slon /
Educational Animation Film Programme Elephant: Hana
Repše, Martina Peštaj

AnimaWeb: Ondra Maršiček

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Koordinacija gostov / Guest Hospitality: Katja Hohler

Koordinacija žirije / Jury Secretary: Mina Bergant

Koordinacija nagrade publike / Audience Award Coordinator:
Gaja Vidali

Koordinacija razstave MGLC / MGLC Exhibition Coordinator:
Barbara Polajnar

Festivalski spletni časopis / Festival Online Newspaper: Maja

THE FESTIVAL

Krajnc

Festivalski butik / Festival Boutique: Mateja Babnik, Tjaša
Križnar

Vozniki / Drivers: Božo Pogačar, Andrej Hozjan

Fotografinja / Photographer: Nada Žgank

Video dokumentacija / Video Documentation: Matija Dolenc,
Gaja Moderndorfer, Tone Poljanec, Katja Goljat

Prostovoljska brigada / Volunteer Brigade: Saša Bach, Teja
Bernetič, Staša Jager, Liljana Jerinič, Nina Pahor, Vito
Scagnetti, Maša Vajs, Iris Vindiš, Kaja Vrhovec Andrič

Avtor plakata / Festival Poster: Matti Hagelberg
Celostna podoba festivala / Festival Identity Design: Maja
Rebov

Festivalski napovednik / Festival Trailer: Hana Repše, Matej
Lavrenčič, Mateja Starič

KINODVOR

Nina Peče (Direktorica / Director), Koen Van Daele
(Pomočnik direktorice / Assistant Director), Ana Cimerman
(Poslovna sekretarka / Office Assistance), Petra Slatinšek
/ Barbara Kelbl (Filmska vzgoja in program za otroke in
mlade Kinobalon / Young Audience & Film Education),
Nina Milošič / Samo Klemenčič (Stiki z javnostjo / Public
Relations Service), Ana Seta Pucihar (Trženje in vodenje
projektov / Marketing & Project Management), Renata
Ribežl (Vodenje projektov / Project Management), Maja
Zrim (Blagajna / Box Office), Aleš Ogorevc (Kavarna /
Kinodvor Café)

Operaterji / Projectionists: Bojan Bajsič, Marko Horvat, Marko
Makuc, Rok Kukec, Maja Švara

Ekipa Kinodvora / Kinodvor Team: Mateja Babnik, Mojca
Pagon, Tina Dolinšek, Matija Dolenc, Katja Goljat, Kristina
Širca, Jernej Koren, Špela Grmek, Tina Perić, Danaja
Grešak, Danaja Batinič, Ksenija Zubković, Bor Pleteršek,
Nika Gričar, Mistral Majer, Andrej Mihevc, Iztok Koren,





O FESTIVALU

Maja Krajnc, Irena Salobir

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Nagrada občinstva Maestro® / Maestro® Audience Award
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Slonova žirija / Elephant Jury: Vid Svetina, Lucija Mihič Zidar,
Luna Woelle, Dan Sebastian Zorko, Maj Aleksej Zorko
Skulpture / Sculptures: Gorazd Prinčič

DELAVNICE WORKSHOPS

Producjska delavnica / Production Workshop: Delphine
Hermans & Louise-Marie Colon
Otroške delavnice / Children's Workshops: Anna Solanas &
Marc Riba, Brane Solce, Tatjana Urbič, Marko Šebrek,
Tina Puntar, Nina Kojc, Eva Metlikovič, Andreja Goetz,
Katja Šušteršič, Zarja Menart
Izvedbo otroške delavnice so omogočili / The Children's
Workshop was made possible by: Filmski sklad RS – javni
sklad

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(NLB Vita), Nina Šarabon (Renault Nissan Slovenija),
Breda Škrjanc (MGLC), Rene Rusjan, Boštjan Pototkar (Šola
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Ljubljana), Katerina Mirović (Strip Core), Paola Bristot (Viva
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Chris Robinson (Ottawa International Animation Film
Festival), Emily Shapiro (New York International Children's
Film Festival), Helen McCarthy, Marina Kožul (25 FPS),
Olinka Vištica/Vjera Matković/Marija Ratković (Animafest
Zagreb), Karel Zima (Narodny filmovy archiv), Kamila
Bilman (Filmoteka Narodowa), David Anderson, Barry
Purves, Jane Colling (Royal College of Art), Andreas Fock
(Swedish Film Institute), Arna Marie Bersaas (Norwegian Film
Institute), Ines Seifert & André Eckardt (Deutsches Institut
für Animationsfilm), Salette Ramalho (Portuguese Short Film
Agency), Viktor Bertoncelj (Slovenska kinoteka), Marta Rau,
Roman Marinko (Slovenski Filmski Arhiv), Slavica Karan
(GEM), Gorazd Trušnovec (Ekran), Ines Markovič (Mladina),
Ika Prušek (Muska), Igor Krasnik (Radio Študent), Marko
Požin (Radio Center), Nina Jagodic (Vest.si), Barbara Jarc &
Darja Zadnikar (PIL), Tina Kumelj (Ljubljanske mlekarne),
Barbara Kotlušek (Lenovo), Peter Zupanc (Metropol), Alenka
Veler & Irena Matko (Ciciban), Matjaž Manček & Simon
Kardum (Kino Šiška), Selman Čorović, Samo Fabčič, Martin
Bricej (Codeep), Igor & Barbara Černe, Barbara Prassel
& David Rezancev, Domen Rupnik, Niko Novak, Boris &
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Foundation), Nje. eksc. ga. veleposlanica Laura Kakko &
Leena Jerončič (Veleposlanstvo Finske, Ljubljana / Embassy
of Finland, Ljubljana).



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Festivali so izjemna priložnost za sestanke, izmenjave in nova odkritja v živahnem okolju, kjer se predstavljajo najrazličnejši talenti, zgodbe in čustva, ki so sestavni del evropske kinematografije.

Cilj programa MEDIA Evropske Unije je promocija evropske avdiovizualne dediščine, spodbujanje mednarodnega kroženja filmov in konkurenčnosti avdiovizualne industrije. Program MEDIA priznava kulturno, izobraževalno, socialno in ekonomsko vlogo festivalov, zato je leta 2009 sofinancira 95 festivalov po vsej Evropi.

Te festivala odlikuje bogat in raznolik evropski program ter možnosti za navezovanje

stikov in srečevanje tako profesionalcev kot občinstva, poleg tega pa podpirajo mlade profesionalce, njihovo izobraževanje in krepitev medkulturnega dialoga. V letu 2009 je bilo na festivalih s podporo programa MEDIA prikazanih več kot 20.300 evropskih del, ki si jih je ogledalo več kot 2,9 milijona ljubiteljev filmov.

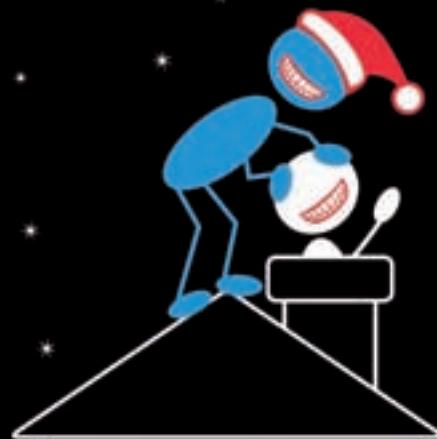
MEDIA s ponosom podpira 6. edicijo Mednarodnega festivala animiranega filma Animateka in vsem obiskovalcem festivala želi prijeten in navdiha poln dogodek.

A privileged place for meetings, exchanges and discovery, festivals provide a vibrant and accessible environment for the widest variety of talent, stories and emotions that constitute Europe's cinematography.

The MEDIA Programme of the European Union aims to promote European audiovisual heritage, to encourage the trans-national circulation of films and to foster audiovisual industry competitiveness. The MEDIA Programme acknowledged the cultural, educational, social and economic role of festivals by co-financing 95 of them across Europe in 2009.

These festivals stand out with their rich and diverse European programming, networking and meeting opportunities for professionals and the public alike, their activities in support of young professionals, their educational initiatives and the importance they give to strengthening inter-cultural dialogue. In 2009, the festivals supported by the MEDIA Programme have screened more than 20 300 European works to more than 2.9 million cinema-lovers.

MEDIA is pleased to support the 6th edition of the Animateka International Animated Film Festival and we extend our best wishes to all of the festival goers for an enjoyable and stimulating event.



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www.upfan.org
vivacomix@yahoo.com

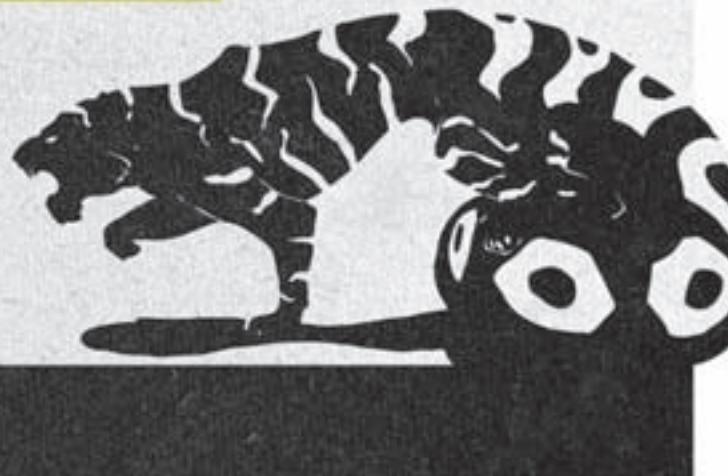
VISIONARIO **WCOMIX**



17. INTERNATIONALES TRICKFILM FESTIVAL FESTIVAL OF ANIMATED FILM STUTTGART '10

MAY 04 – 09, 2010

www.ITFS.de



design: idbuero.de // animation: j. schielzl

Veranstalter / Organizer:



Kooperationspartner / Cooperation Partners:





ANIMAFEST



World Festival of Animated Film – Animafest Zagreb 2010
– short film edition

01–06 June 2010

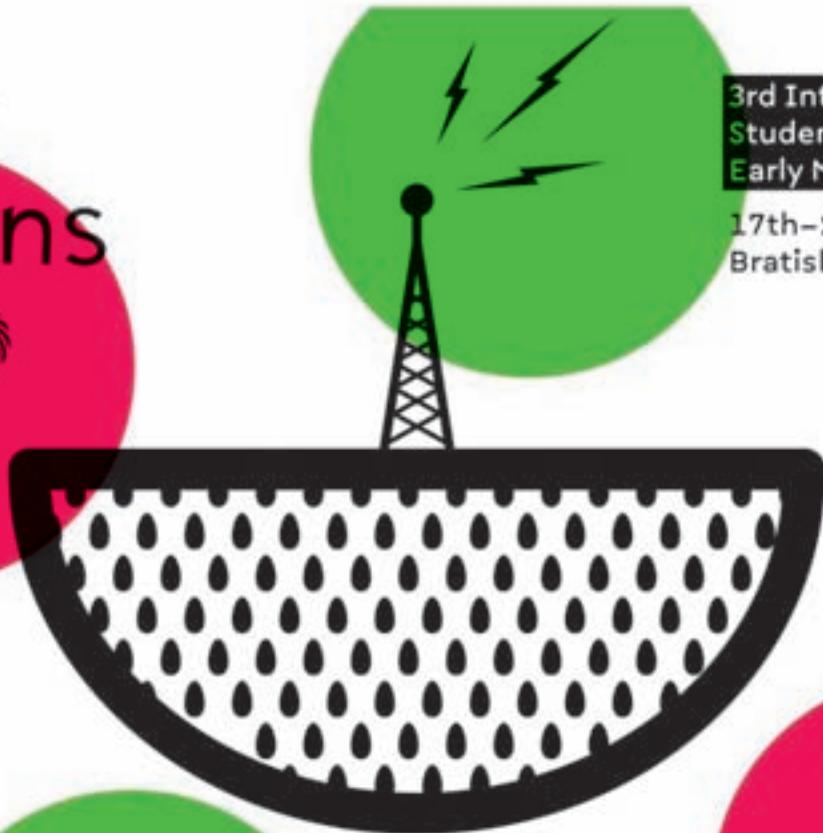
Submission deadline: 31 January 2010

www.animafest.hr

ZAGREB 2010



early melons 2010



3rd International
Student Film Festival
Early Melons 2010

17th–20th March 2010
Bratislava, Slovakia

CALL
FOR
ENTRIES!

Deadline:

31st Dec 2009

www.earlymelons.com



CALL FOR ENTRY

Practical information

anim'est 2010 competitive festival

no entry fee

FESTIVAL DATES

October 8-17, 2010 Bucharest Romania

Deadline for receiving the DVDs plus entryforms:

JULY 1st, 2010 available on www.animest.ro



anim'est

INTERNATIONAL
ANIMATION
FILM FESTIVAL



40TH ANNIVERSARY

TAMPERE FILM FESTIVAL MARCH 10TH TO 14TH 2010

INTERNATIONAL COMPETITION FILM MARKET SEMINARS OVER 100 SCREENINGS
SAUNA PARTY OVER 800 GUESTS FINNISH COMPETITION DISCUSSIONS PARTIES
EXPERIMENTAL FICTION DOCUMENTARY ANIMATION

www.tamperefilmfestival.fi

40TH INTERNATIONAL SHORT FILM FESTIVAL TAMPERE FINLAND





THE RECIPIENT OF AN EQUINE
BENEFACTION SHOULD NOT UNDERTAKE
FURTHER OESOPHAGEAL
EXAMINATION TO DETERMINE
ITS HEALTH STATUS.



Some things can be said shorter.

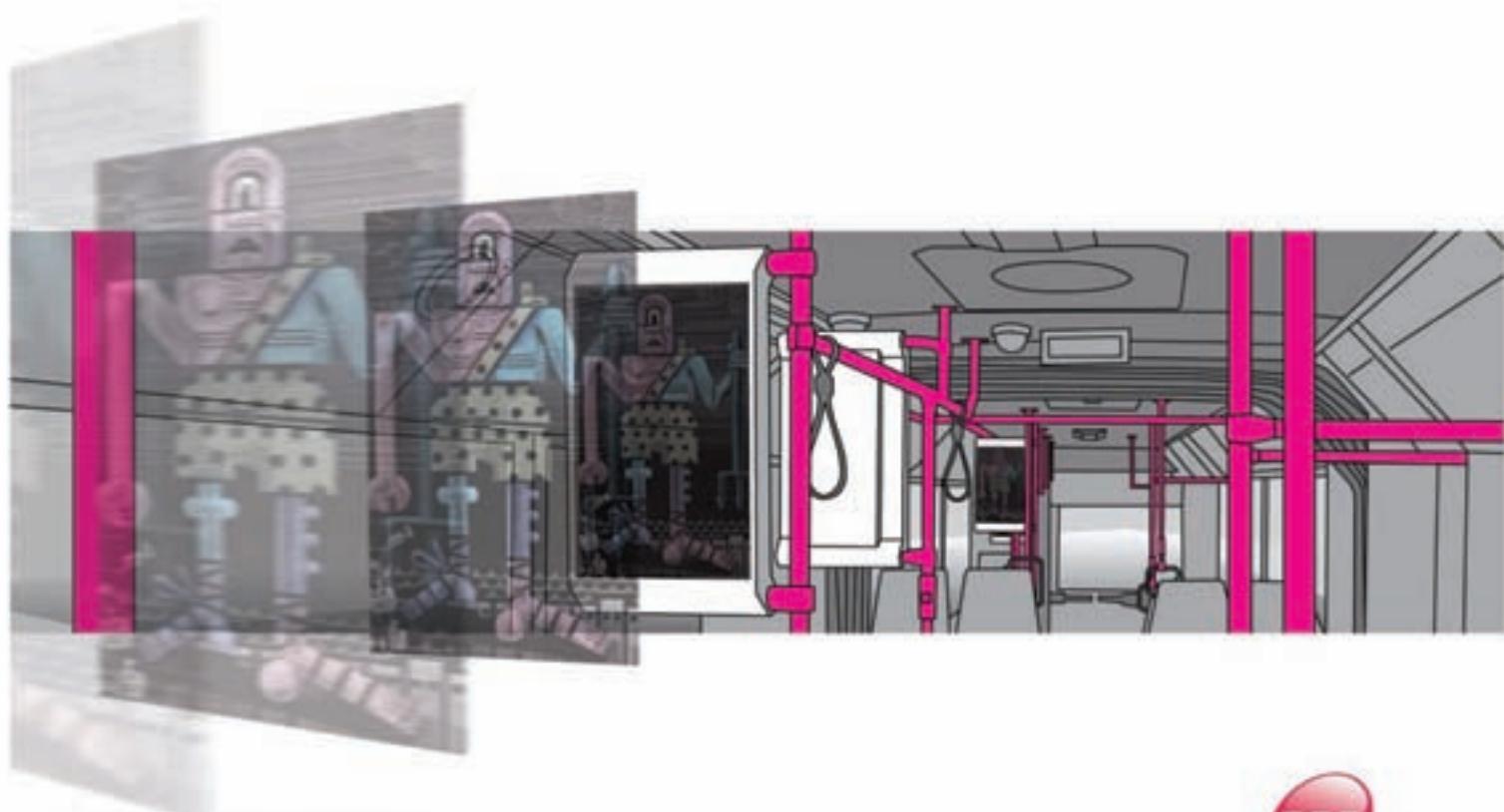
7th Festival Edition: 27th May - 2nd June 2010

Submission Deadline: 8th January 2010

www.viennashorts.com







Multimedijski partner Animateke
www.gem.si





Ekan

Revija za film in televizijo



VSAK MESEC PRI VAŠEM PRODAJALCU ČASOPISOV!



PIL
www.pil-on.net

POMEMBNO OBVESTILO!

PILov stripovski natečaj.

Vsi v Pilu do 2.2.2010

Prva nagrada:
svetovna slava +
super priročna
digitalna kamera

Prispevke pošljite do 2. 2. 2010
na PIL, 1536 LJUBLJANA
Ocenjujeta avtorja Pilovega stripa
Matej de Cecco in Boštjan Gorenc – Pitam.

RADIO CENTER

Najbolj glasbeni rádij za vašo domačino

www.radiocenter.si

VSAKO JUTRO
MED 5.00 IN 9.00 URO

POLONA POŽGAN
SAŠO PAPP



*Prostor
urbane
kulture*

www.kinosiska.si

INFO BLAGAJNA 030 310 110

Blagajna v Kino Šiška je odprta

- od ponedeljka do petka od 15:00 do 20:00
- ob sobotah od 10:00 do 13:00

Blagajna je odprta tudi ena uro pred vsakim dogodkom.

www.kinosiska.si

Predprodaja vstopnic za dogodke v Kino Šiška je poteka 24 ur na dan preko spleta na eventima.in na koncerti.net. Nakup je možen tudi preko klicnega centra Eventima vsak dan med 8:00 in 20:00 na telefonski številki 01/ 420 5000 ter v podavalničnih Peneola, Bighungu, Kompsu in E-ljudenskem centru. Eventima po Slovensiji.



KinoDvor. Mestnikino. Festivalско сredišče.

Ljubljana, Slovenia.
www.kinodvor.org

KinoDvor, the city's first and only municipal cinema dedicated to showcasing quality films, hosting international festivals and offering pedagogical and educational programs related to the audiovisual culture.

KinoDvor. City Cinema.
Festival centre.

Bookshop
Café
Party
Gallery
Kinobalon
Kinodvor & Kinobalon Workshops
Children and youth program

KinoDvor & Kinobalon
Otroški in mladinski program
Kinobalon.

KinoDvor, prvi in edini Ljubljanski mestni kino posvečen predvajanjju kakovostnih filmov, mednarodnim festivalom in pedagoškim ter izobraževalnim programom na področju avdiovizualne kulture.





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NOTES

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