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Mednarodni festival animiranega
filma Animateka 2008
International Animation Film
Festival Animateka 2008

Uvodne besede ob otvoritvi 5. Mednarodnega festivala animiranega filma Animateka

Spošтовани Ljubljčani in Ljubljčanke, spošтовani mali in veliki ljubitelji animiranega filma!

V veliko veselje in ponos mi je, da vas lahko v imenu Mestne občine Ljubljana pozdravim ob otvoritvi jubilejne, pete izdaje Mednarodnega festivala animiranega filma Animateka v Kinodvoru.

Mestna občina Ljubljana festival Animateka podpira že od samega začetka, izdatneje pa zadnji dve leti, saj smo v njem prepoznali izjemno kakovost, ki že peto leto zapored dodatno bogati pestro decembrsko ponudbo kulturnih prireditev v mestu. Še posebej me veseli vsakoletna nadgradnjena programa, namenjena najmlajšim obiskovalcem festivala, in velik pou-darek, ki ga organizator posveča kulturni vzgoji na področju filmske umetnosti skozi animirani film. Menim, da je paleta raznolikih programskih sekcij, ki ljubljanskemu občinstvu predstavljajo najpomembnejša imena svetovne animacije, od prizanega švicarskega umetnika Georges-a Schwizgebla, do izjemne portugalske avtorice Regine Pessoa, izjemno dobrodošla, saj organizator s tem na celovit način predstavlja nastanek animiranega filma in dejavnosti, ki so z njim povezane.

Veseli me, da festival Animateka poteka v Kinodvoru, saj smo umetniški kino v Ljubljani letos znova vzpostavili prav z namenom, da prebivalcem in obiskovalcem Ljubljane zagotovimo kakovostne in zahtevnejše filmske produkcije ter izvedbo pedagoških programov s področja filmske vzgoje in promocije filma. Festival Animateka po mojem prepričanju sodi med

Greetings at the opening of the 5th Animateka International Animation Film Festival

Distinguished citizens of Ljubljana, dearest big and small animation enthusiasts!

I take great pleasure and pride in welcoming you, in the name of the Municipality of Ljubljana, to the opening of the fifth jubilee edition of the International Animation Film Festival Animateka in Kinodvor.

The Municipality of Ljubljana has been supporting the Animateka festival from its very beginnings. In the last two years we have strengthened our support even further, recognizing the exceptional quality of this festival, which for the fifth year running brings a rich and valuable contribution to the colourful array of cultural events the city offers in December. I am especially pleased that each year the festival expands and elaborates the programme section designed for the youngest festival audiences, and to see the great emphasis which the festival's organizers put on cultural education in the sphere of film art through animation. I find the plethora of varied programme sections, introducing the most prominent names of world animation in visual and musical creativity to Ljubljana's audiences - this year ranging from the world-renowned Swiss author Georges Schwizgebel to the exceptional Portuguese artist Regina Pessoa – most welcome, since it presents a well-rounded and comprehensive introduction into the making of animated films and all the aspects of artistic work involved in this process.

I am glad to see that Animateka is again taking place in

POZDRAV

najbolj izbrane dogodke v sicer izjemno kakovostni ponudbi Kinodvora, saj je zanimiv za generacijsko zelo raznoliko publiko.

Obisk Kinodvora je v prvem mesecu od ponovnega odprtja presegel naša sicer visoko zastavljena pričakovanja, ne dvomim pa tudi v visok obisk Animateke 2008. Festivalu želim veliko ustvarjalne energije in navdušuječe zagnanosti, ki je za izpeljavo takšnega projekta nujno potrebna, Ljubljjančanom pa, da v njem uživajo.

Zoran Janković

Župan Mestne občine Ljubljana

WELCOME

Kinodvor, since we have reopened this arthouse cinema, Ljubljana's City Cinema, this past year especially with the intention of offering the citizens and visitors of Ljubljana a choice of quality and more demanding film productions, as well as pedagogical programmes in the fields of film education and promotion. I believe that Animateka festival certainly presents one of the top quality events within the otherwise excellent programme plan of Kinodvor cinema, since it holds interest for a wide range of audiences of all generations.

The attendance at Kinodvor has during the first month after its reopening already exceeded our otherwise high expectations, and I have no doubts that Animateka 2008 will do the same. I wish the festival an abundance of creative energy and enthusiastic drive, necessary to carry out such an ambitious project, and I wish the citizens of Ljubljana to enjoy it

Zoran Janković

Mayor of Ljubljana

Kinodvor. Festivalsko središče.

Vsako leto festival animiranega filma Animateka prinese kaj novega, nespremenjena ostaja le izbira osrednjega festivalskega prizorišča, pravljične kinodvorane v bližini ljubljanskega kolodvora.

Ko so aprila letos vrata art kino postaje Kinodvor ostala zaprta, je bila prav ustvarjalna ekipa Animateke med najbolj dejavnimi sogovorniki Mestne občine Ljubljana pri iskanju rešitev za ponovno odprtje kina. Le nekaj mesecev pozneje je **Kinodvor. Mestni kino.** slavil svojo odprtje, filme za najmlajše pa je v otvoritenem tednu zastopal prav animatečni program Slon. Skupaj s Kinobalonom, rednim programom filmov za otroke in mladino, festival Animateka zagotovo predstavlja tisti programski segment novega Kinodvora, ki bo uresničeval njegove filmsko-vzgojne in izobraževalne cilje za najmlajše gledalce ter vse generacije ljubiteljev animacije seznanjal z najnovejšo domačo in svetovno animirano produkcijo.

Prizadevanje Kinodvora, da postane filmsko središče, je uspešno skozi povezovanje z različnimi akterji na področju filma in prav zato imajo filmski festivali pomembno mesto v programskem načrtovanju kinematografske dejavnosti. Kinodvoru prinašajo obsežnejši pregled sodobne produkcije in retrospektiv določenih avtorjev ter zagotavljajo dinamičnost repertoarja. Festival je vedno tudi druženje obiskovalcev s filmskimi gosti, za te posebne priložnosti pa je kot nalač čisto prava filmska kavarna v Kinodvoru. Prednovotletni čas je idealen čas želja, novih odkritij, srečnih obdarovanj in čarobnih trenutkov, zato je Animateka vedno ob pravem času

Kinodvor. Festival Centre.

Each year the Animateka Festival of Animation Film brings something new, what remains constant, however, is the main festival location, the magical cinema next to Ljubljana's central train station.

When the doors of the Art Cinema station Kinodvor closed this past April, the creative team of Animateka was among those who took an active part in discussions with the Ljubljana City Hall in finding a solution for the reopening of the cinema. Only months later, **Kinodvor. City Cinema.** celebrated its reopening, and at the opening week Animateka's Elephant Programme presented films for the youngest audiences. Together with Kinobalon – the cinema's regular film programme for children and youth – the Animateka festival certainly presents that programme segment of the new Kinodvor, which will carry out the cinema's film-educational goals when it comes to the youngest viewers, as well as introduce the most recent local and international animation production to all generations.

Kinodvor's efforts and endeavors to become a cinematic epicentre can only be successful by interconnecting and cooperating with various other members of the cinematic community. This is why film festivals hold an important position in the programme planning of our cinematographic activities. These festivals enrich Kinodvor with comprehensive overviews of the current production and retrospectives of individual authors, ensuring a dynamic repertoire. Each festival also presents an opportunity for the gathering of viewers and filmmakers, and Kinodvor's truly cinematic café

POZDRAV

tudi na pravem mestu.

Prepričana sem, da bosta Kinodvor in Animateka sodelovanje že v naslednjem letu nadgrajevala tako, da bo festival ob koncu leta kot prepoznavni dogodek zaokrožil dosežke celoletnega povezovanja. Čeprav ima animacija v Sloveniji močne korenine in velik ustvarjalni potencial, je festival Animateka na nenehni preizkušnji glede svojega obstanka. Pomisliš bi, zakaj le, ko gre vendarle za kulturni dogodek, kjer ne moreš usekat mimo. Prav animacija je namreč umetnost, tako vsestranska, interdisciplinarna in medgeneracijska, da je vsak festival že sam po sebi čaravnija umetniških stvaritev in raznolikih ustvarjalnih značajev.

Zato smo veseli, da ustvarjalci Animateke kljub mačehovski podpore Filmskega sklada še naprej skrbijo za razvoj filmske kulture, s tem pa se tudi v Kinodvoru odprejo vrata za velik krog novih obiskovalcev, ki se bodo s kinom srečali prvič, morda le prvič v središču mesta, morda pa sploh čisto prvič življenu ...

Čestitke Animateki za prvih pet svečk in nasvidenje decembra v Kinodvoru!

Nina Peče

V. d. direktorice Kinodvora

WELCOME

is just the place for these special occasions. The festive mid-December is an ideal season for wishes and discoveries, a time of gift giving and magical moments, therefore, Animateka is always in the right place at the right time.

I firmly believe that already in the year to come Kinodvor and Animateka will expand their mutual collaboration so that the festival in December will as an established event conclude the achievements of our cooperation throughout the year. Although animation in Slovenia has strong roots and a great creative potential, Animateka festival is constantly put to the test and struggles for its survival. We cannot help but wonder why, since it present the type of cultural event where you just can't go wrong. That is to say, animation is such a versatile, interdisciplinary and trans-generational art form, that each animation film festival as such is a magical encounter of diverse artistic creations and creative personalities.

Thus, we take great joy in the persistence of Animateka's creators who, despite the neglectful attitude of the Slovenian Film Fund, continue to foster the development of film culture and education, and by doing so open up Kinodvor's doors to a large number of new audiences, who might encounter film and cinema for the first time – maybe for the fist time in city centre, perhaps for the first time in their lives...

Congratulations and Happy 5th Birthday to Animateka, and see you in December in Kinodvor!

Nina Peče

Acting Director of Kinodvor

Ob jubilejni peti Animateki

Ko neki mednarodni filmski festival doživi peto zaporedno edicijo, je ponavadi čas za iskreno veselje in jubilejno zdravico. Mesec dni pred začetkom se festivalska ekipa širi in koncentriра, kinodvorana in njeni zaposleni so pripravljeni in tehnično je vse pod kontrolo. Župan že napisal pozdravni nagovor in mesto s finančiranjem potrjuje prepoznavnost in pomembnost festivala; ministrstvo za kulturo prek filmskega sklada poskrbi, da so razpisi strokovno vodenici in zneski pravočasno izplačani, glavni sponzor pa je zadovoljen s strategijo promocije.

Upam, da bi se takšna, normalna veriga omogočanja razvoja filmskega festivala (v svetu je ob tem normalno tudi sofinanciranje s strani regij, turističnih organizacij, pošte, loterije itd.) v Sloveniji lahko sestavila že v letu 2009. V nasprotnem primeru bo Animateka le težko preživelva morebitne dodatne nizke udarce s strani tistih, ki jim davkoplačevalci namenjamamo sredstva zato, da bi strokovno opravljali svoje delo. O kulturi sponzorjev pri nas pa raje na kakšnem drugem mestu ...

Na srečo gornja pozitivna projekcija velja vsaj na ravni mesta, kar nam je sploh omogočilo pripravo letošnjega festivala. Pravo čudo je, da vam lahko ponudimo kakovosten in koherentni filmski program, ki ga bodo spremljale številne zanimive vsebine. Letos bo še posebej v ospredju vzgojno-izobraževalni program **Slon** s celodenskimi delavnicami za najmlajše, lutkovnimi predstavami, novim pedagoškim gradivom o animiranem filmu in **prvič z mednarodnim**

On the occasion of the fifth jubilee edition of Animateka

When an International Film Festival reaches its fifth consequent edition, it is usually time to rejoice and make a jubilee toast. One month before the opening, the festival team grows in number and concentrates its endeavours, the cinema theatre and staff is ready and waiting, all technical aspects are under control, the Mayor has already written the opening allocution and by financially supporting the festival the City has recognized its importance, the Ministry of Culture has through the National Film Fund made sure that the calls for applications for the funding of festivals are being conducted professionally and the amounts paid out on time, while the main sponsor is pleased with the festival's promotion strategy.

Hopefully, this normal chain of enabling the development of a film festival (not mentioning, that elsewhere co-financing on the part of regions, tourist organizations, postal agencies, lotteries etc. is also common practice) will be implemented in Slovenia as 'soon' as 2009. If not, Animateka will hardly survive any additional low blows coming from those, who are paid out of taxpayers' pockets to perform their duties professionally. And I would rather not get started on our private sponsoring culture at this point...

Fortunately the above positive expectations hold true at least for the City of Ljubljana, making the preparation of this year's festival even possible. It is therefore a miracle that we are able to offer you a top quality and coherent film programme, accompanied by several interesting events. This year we especially emphasize our **Elephant** Educational Programme

tekmovalnim programom kratkih animiranih filmov za otroke.

Animateka poskuša slediti sodobnim trendom animirane produkcije, zato smo se tokrat odločili ponuditi še dodatni tekmovalni program za kratke animirane filme, namenjene objavi na spletu ali prek mobilne telefonije. Projekt **AnimaWeb** je nekakšen festival znotraj festivala in bo na spletni strani potekal skozi vse leto.

V veliko čast nam je tudi, da letos gostimo enega najpomembnejših ustvarjalcev v svetovnem merilu. **Georges Schwizgebel**, avtor letošnjega plakata in gostujoč rezidenčni umetnik iz Švica, se bo ob retrospektivi svojih filmov v galeriji Kinodvora predstavil tudi z razstavo celuloidnih originalov. Letošnja žirija je sploh posebna, saj bo sestavljena iz štirih avtorjev/avtoric in zgodovinarja. Ob Georgesu Schwizgeblu bodo o glavnem nagajencu presojali še veliki mojster poljske animacije **Jerzy Kucia** – njegova retrospektiva bo kot češnja na torto k obsežni predstavljivosti zgodovine poljskega animiranega filma; portugalska zvezda animiranega praskanja **Regina Pessoa** – ob njenih lastnih bomo gledali tudi filme po njenem izboru in občudovali razstavljenе originale v MGLC; zmagovalka lanskoletne Animateke **Jelena Girlin** nam bo predstavila svoja dela in lutkovne filme slavnega estonskega studia Nukufilm; največji svetovni poznavalec animiranega filma **Giannalberto Bendazzi** pa nam bo približal zapuščino slavnega italijanskega avtorja Osvalda Cavandolja.

Skozi ozko selekcijsko sito za **tekmovalni program** se je letos uspelo prebiti 48 avtorskih animiranih filmov s področja Srednje in Vzhodne Evrope; med njimi bodo znova tako avtorski prvenci in filmi že priznanih avtorjev kot tudi nadpovprečni študentski izdelki. V netekmovalni sekiji **Panorama**, ki smo jo letos razširili na dva programa, predstavljamo kar 30 filmov. Razširjamo tudi program **Svetovni jagodni izbor**, kjer si bo kakovostne animacije lačna

with a whole week of workshops, puppet shows, new pedagogical materials on animation film, and **for the first time with an international competition programme of short animation films for children**. Animateka tries to keep up with contemporary trends of animation production. Therefore, we have decided to include yet another competition programme for short animation films for the Internet and mobile devices. The **AnimaWeb** project is a sort of festival within the festival, taking place on our web site throughout the year.

We are honoured to host one of the most important and worldly-renowned makers of animation films, the Swiss artist **Georges Schwizgebel**, author of this year's Animateka poster and Artist in Residence. Along with a retrospective of his films we will present an exhibition of the celluloid originals at the Kinodvor Gallery. Overall, this year the jury is quite particular, since it consists of no less than four filmmakers and a historian. Along Georges Schwizgebel, those determining the winners are **Jerzy Kucia**, a great master of Polish animation, whose retrospective is a cherry on top of a comprehensive presentation of Polish animation history; **Regina Pessoa**, the Portuguese star of animated engraving – her works will be accompanied by her personal selection of films, and we will also admire the exhibited originals of her films at the MGLC International Centre of Graphic Arts; **Jelena Girlin**, the winner of last year's Animateka, will present her work and puppet films from the famous Estonian Nukufilm Studio; while one of the world's greatest connoisseurs of animation **Giannalberto Bendazzi**, will present the legacy of the famous Italian author Osvaldo Cavandoli.

Among the 48 original animation films from Eastern and Central Europe, which this year managed to trickle through the thick selection sieve into the **Competition Programme**, we can again find debut films and films by recognized authors,

slovenska publike v dveh programih lahko premierno ogledala selekcijo zmagovalnih animiranih kratkometražev zadnjega leta. Lani smo **celovečerne animirane filme** lahko spremljali tudi po festivalu, vendar samo v začasni distribuciji, zato smo letos zelo veseli, da se slovenski distributerji počasi opogumljajo in želijo na Animateki premierno predstaviti svoje nakupe. V sodelovanju z distributerjem Demiurg kot prvo ponujamo kultno celovečerno animirano grozljivko ***Strah(o)l pred temo***, pod katero se je podpisala skupina svetovno priznanih stripovskih avtorjev. **Azur in Asmar**, nova mojstrovina francoskega režisera Michela Ocelota, bo krajši čas razveseljevala mlajšo publiko, z dokumentarnim filmom **Quirino Cristiani: Skrivnost prvih animiranih filmov** pa smo poskrbeli tudi za zgodovinski poklon pionirju. Spomine bomo obujali tudi s slavnim likom še bolj slavnega studia Zagreb film ob predstavitvi digitalizacije **Profesorja Baltazarja**.

Na letošnji Animateki bomo od blizu spoznali **poljski animirani film**. Profesor, programski direktor in avtor Marcin Giłyczki je izbral zgodovinski pregled poljskih animiranih klasik, ki jih bo osebno predstavljal; med njime je uvrstil tudi nekatere bolj eksperimentalne avtorje. V posebnem programu bomo osvetili zgodovino enega najbolj uspešnih poljskih studiev Se-ma-for film, ki je kot koproducent sodeloval pri letošnjem dobitniku oskarja, animiranem filmu *Peter in volk*. **Fokus** bo tokrat posvečen predstavitvi mlade, a zelo prodrorne filmske produkcije španske avtonomne pokrajine **Baskije**. Txema Muñoz iz Baskovske kinoteke nam bo prikazal selekcijo igranih in animiranih kratkometražev ter spregovoril o uspešni strategiji promocije. V programu **Festivali v regiji** se nam bodo predstavili organizatorji mladega, a nadabudnega Mednarodnega festivala študentskega filma Early Melons iz Bratislave. Poskrbeli pa smo tudi za vse ljubitelje izključno računalniške animacije, ki bodo na svoj račun prišli s predstavljivo Mednarodnega festivala računalniške umetnosti

as well as exceptional student works. The non-competitive **Panorama** section, expanded into two programmes, will offer no less than 30 films. We are also expanding our **Best of the Rest** programme, where Slovenian audiences, starving for quality animation, can enjoy two premiere screenings of award winning short animation films of the past year. If last year's **Feature Animated Films** saw only a temporary cinematographic distribution after the festival, this year we are happy to announce that Slovenian distributors have plucked up their courage and wish to present the premiere screenings of their acquisitions at Animateka. First, according to schedule and in collaboration with the distribution company Demiurg, we present the cult feature-length animated horror ***Fear(s) of the Dark***, created by a group of world-renowned comics artists. **Azur & Asmar**, the newest masterpiece by French director Michel Ocelot will delight our younger audiences, while the documentary **Quirino Cristiani: The Mystery of the First Animated Movies** offers a historical tribute to an animation pioneer. We will also reminisce about the past with the famous character from the even more famous Zagreb Film studio, with the presentation of the digitalization process of **Professor Balthazar** cartoon series.

At this year's Animateka we will take a closer look at **Polish animation film**. Professor, programme director and author Marcin Giłyczki has selected and will personally present a historical overview of Polish animation classics, including the works of more experimental filmmakers. This special programme will shed light on the history of one of the most successful Polish animation studios Se-Ma-For Film Studio, the co-producer of this year's Oscar winning film *Peter and the Wolf*. The second **focus** will be on a recent, yet extremely talented film production from the Spanish autonomous region **Basque Country**. Txema Muñoz from the Euskadiko Filmategia-Filmoteca Vasca will present a selection of live

SIGGRAPH.

S festivalskimi gosti se bomo vsak dan pogovarjali v predverju Kinodvora ob 13. uri. Na *Delovnih zajtrkih* bomo podrobno predstavili digitalno produkcijo animiranih filmov in prisluhnili načrtom slovenskih avtorjev, producentov in distributerjev. V nočnih urah se bo festivalska karavana sproščala ob prijetnih zvokih in dobrem vinu iz ankaranske kleti Černe. Posebej vas moram opozoriti še na **dva audio-visualna dogodka**. *Anti-Vatican Coalition Against the Hippies Resistance* je projekt slovenskih in italijanskih glasbenikov in vizualcev, ki improvizirano godbo uporabljajo kot igrivo protutež manipuliranim fantazijskim podobam. Kvartet *Od Vlasova prijatu* se bo ob zaključku festivala z originalno glasbeno spremljavo poklonil pionirju lutkovnega animiranega filma Ladislasu Starewitchu.

Zahvaljujem se za vašo pozornost in vas iskreno vabim, da se udeležite festivala ter skupaj s festivalsko ekipo nazdravite jubilejni peti izdaji Mednarodnega festivala animiranega filma Animateka 2008.

Igor Prassel

Programski direktor festivala Animateka

action and animation short films and discuss the elements of successful promotional strategies. The **Regional Festivals** programme section will welcome the organizers of a young and promising student film festival Early Melons from Bratislava. And we will cater for the computer animation enthusiasts with the Best of SIGGRAPH Computer Animation Festival.

We will meet the filmmakers and festival guests each day at 1 p.m. in the Kinodvor lobby. The daily *Working Breakfasts* will offer a detailed presentation of the digital production of animation films and reveal the future plans of Slovenian authors, producers and distributors. By night the festival café will relax with pleasant rhythms and excellent wine from the winery Černe in Ankan. Also be sure not to miss the two festival **audio-visual events**. *Anti-Vatican Coalition Against the Hippies Resistance* is a project of a Slovenian-Italian collective of musicians and visual artists, who use their improvised musical expression as a playful counterbalance to the manipulated fantasy images. At the closing awards ceremony *Od Vlasova prijatu* quartet will pay homage to the pioneer of puppet animation Ladislav Starewitch with an original musical accompaniment.

Thank you for your time and attention and let me cordially invite you to attend our festival and join the festival team in toasting the fifth jubilee edition of the International Animation Film Festival Animateka 2008.

Igor Prassel

Animateka Festival Programme Director



Žirija
Jury

Georges Schwizgebel

Švica

Georges Schwizgebel se je rodil leta 1944 v Reconvillieru, v Bernski Juri. Pri petnajstih letih in pol se je začel na Šoli likovnih umetnosti pod vplivom staršev (paradoksalno) učiti slikarstva. Nato je spoznal Daniela Suterja in kmalu sta začela razmišljati o lastni produkciji risanih filmov – studiu GDS (kratica njunih začetnic: Georges-Daniel-Schwizgebel/Suter). Oba sta delala v oglaševalski agenciji, v prostem času pa so se Georges, Daniel in Claude (Luyet) v starem urarskem ateljeju lotili svojih prvih animacijskih poskusov. Leta 1970 je naročilo za izdelavo animiranega dela dveh dokumentarnih filmov animatorskim vajencem omogočilo vzpostavitev lastne produkcije. Ekipa je začela izdelovati napise za švicarsko televizijo v francoskem jeziku. Film *Ikarjev let (Le vol d'Icare)* je Schwizgeblu prinesel študijsko štipendijo, *Perspektive (Perspectives)* pa nagrado, ki mu je omogočila produkcijo filma *Ofsajd (Hors-jeu)*. Tako se je začela kariera neodvisnega filmskega ustvarjalca. Filmi so si sledili hitro in brez finančne izgube, prav tako razstave, in Georges Schwizgebel je kmalu postal eden najbolj poznanih filmskih ustvarjalcev v svetu animacije. O njegovih osebnosti in delu pričajo številni dokumentarni filmi, posvetila in retrospektive.

Vsestranski avtor petnajstih kratkih filmov je bil nagrajen na festivalih v Cannesu, Annecyju, Zagrebu, Hirošimi, Stuttgatu, Ottawi in Espinhu. Njegova filma *78 stolpov (78 tours, 1985)* in *Pot v brezno (La course à l'abîme, 1992)* je festival v Anneciju leta 2006 uvrstil na seznam stotih najvplivnejših animiranih filmov. Človek brez sence (*L'homme sans ombre, 2004*), prvo sodelovanje s Kanadskim filmskim skladom, je požel sedemnajst mednarodnih nagrad. Čeprav je sprva

Georges Schwizgebel

Switzerland

Georges Schwizgebel, born in 1944 in Reconvillier in the Bernese Jura. Paradoxically, it is the influence of his parents which, at the age of 15 and a half, leads him to start training in painting at the School of Fine Arts. He meets Daniel Suter at the School for Decorative Arts. They soon dream of producing cartoons in their future studio – GDS, named after their initials (Georges-Daniel-Schwizgebel/Suter). Both are employed in an advertising agency. Alongside this bread and butter work, Georges, Daniel and Claude (Luyet) undertake their first attempts at cartoons in an old watch-making studio. In 1970, an order for an animated part for two documentaries leads to the three apprentice animators turning self-employed. The team starts to produce credits for French-speaking Swiss television. *The Flight of Icarus (Le vol d'Icare)* earns Schwizgebel a study prize and *Perspectives* a quality prize of sufficient importance to enable him to produce *Off-side (Hors-jeu)*. His career as an independent film maker takes off. Films follow one after the other, recompensed, as do exhibitions. Georges Schwizgebel soon becomes one of the best known film makers in the world of animation, his personality is relayed by documentaries and tributes.

This well-rounded author of 15 short films has seen his work pick up prizes at Cannes, Annecy, Zagreb, Hiroshima, Stuttgart, Ottawa and Espinho. His films *78 R.P.M. (78 tours, 1985)* and *The Ride to the Abyss (La course à l'abîme, 1992)* rank among the hundred most influential animated films on a list published by the Festival d'Annecy in 2006. *The Man Without a Shadow (L'homme sans ombre, 2004)*, his first collaboration with the National Film Board,



uporabljal rotoskopiranje, je to orodje kasneje zamenjal za svobodnejši pristop, ki ga zaznamuje prosto nanašanje barv in pogosta uporaba geometrijskih likov. Poleg filmov je ustvaril tudi gledališke scenografije in televizijsko grafiko, oblikoval plakate in stenske poslikave ter sodeloval na številnih umetniških razstavah.

garnered 17 international awards. Though he first used rotoscoping, Schwizgebel later traded in this tool for a freer approach marked by the gestural application of colour and the frequent use of geometric shapes. In addition to his films, he has also created theatre sets, television graphics, designed murals and posters and participated in numerous art exhibitions.

Več o avtorju na: www.swissfilms.ch/portraits.asp in v monografiji *Des peintures animeés / Die laufenden Farbbilder / Animated paintings*; Olivier Cotte, Editions Heuwinkel, 2004.

More about the author at:
www.swissfilms.ch/portraits.asp and in the monograph:
Des peintures animeés / Die laufenden Farbbilder / Animated paintings; Olivier Cotte, Editions Heuwinkel, 2004.

Regina Pessoa

Portugalska

Regina Pessoa se je rodila leta 1969 v portugalskem mestu Coimbra. »Do svojega 17. leta sem živila na podeželju, v mali vasici blizu Coimbre. Ves moj kozmos je bil izključno ruralen. Nismo imeli televizije, kar me je zelo dolgočasio ..., a če se ozrem nazaj, če še enkrat premislim, me je to morda rešilo, saj smo ves čas brali in poslušali pripovedovanja starejših.«

Regina Pessoa je končala Visoko šolo za likovne umetnosti v Portu in leta 1992 začela svojo animacijsko kariero pri produksijski hiši Filmógrafo, kjer je sodelovala pri animaciji filmov *Banditi* (Os Saltadeiros, 1993), *Usoda Luzitanije* (Fado Lusitano, 1995) in *Slepi potnik* (Clandestino, 2000) režiserja Abija Feija. Bila je tudi soavtorica filmov *Začarani krog* (Ciclo Vicioso, 1996) in *Božične zvezde* (Estrelas de Natal, 1998).

Leta 1999 je animirala in režirala svoj prvi samostojni film *Noč* (A Noite) v tehniki gravure na mavčne plošče. V letu 2005 je sledil njen drugi kratkometražec *Tragična zgodba s srečnim koncem* (História trágica com final feliz) v koprodukciji francoškega studia Folimage, portugalskega Ciclope Filmes in Kanadskega filmskega sklada, narejen v isti animacijski tehnični: »Ko sem bila majhna, je stric z ogljem ves čas risal po stenah in vratih babičine hiše. To nam je vlivalo občutek svobode, saj nismo nikoli imeli svinčnikov in papirja, vedno pa so bila tam vrata in stene – morda se mi je to za vedno vtisnilo v podzavest, saj je danes, toliko pozneje, to že moj drugi film, narejen v tehniki gravure.«

Oba filma sta od svojega nastanka prejela številne nagrade po vsem svetu. Regina Pessoa se trenutno ukvarja s svojim novim animiranim filmom *Kali*, ki bo spet portugalsko-kanadsko-francoska koprodukcija.

Regina Pessoa

Portugal

Regina Pessoa was born in Coimbra (Portugal) in 1969: “*I lived in the countryside in a small village near Coimbra until I was 17 years-old. My entire universe was rural. We didn't have television, which was very boring... but in retrospect, thinking things over, maybe it saved me as we read and listened to our elders telling stories.*”

She graduated from Oporto School of Fine Arts. In 1992, she embarked on her career in animation film by working at Filmógrafo, where she worked on the animation of the films *The Outlaws* (Os Saltadeiros, 1993), *Fado Lusitano* (1995) and *Stowaway* (Clandestino, 2000) by Abi Feijó and was also co-author of the films *Vicious Cycle* (Ciclo Vicioso, 1996) and *Christmas Stars* (Estrelas de Natal, 1998).

In 1999, she directed and animated her first independent film *The Night* (A Noite), using the technique of engraving on plaster plates. In 2005 she directed her second short animation film *Tragic Story with Happy Ending* (História trágica com final feliz), co-produced by the French studio Folimage, the Portuguese studio Ciclope Filmes and the National Film Board of Canada, and again employing an engraving method: “*When I was a child, my uncle used to draw on the walls and doors of my grandmother's home with pieces of coal. Seeing him do this gave us a sense of freedom because we didn't have paper and pencils but we always had walls and doors - maybe this stayed with me unconsciously because now, much later, it's already the second film that I've made in engraving technique.*”

These two films have since gone on to win a number of awards worldwide. Regina Pessoa is currently involved with the production of her new animation project *Kali, the Little Vampire* (Kali), again a Portuguese, Canadian and French co-production.



Giannalberto Bendazzi Italija



Giannalberto Bendazzi je profesor zgodovine animiranega filma na Univerzi v Milalu (Italija). Je filmski kritik in zgodovinar, ki se s študijem animiranega filma ukvarja že od svojega 19. leta (danes jih ima 62). Njegovo najbolj poznano delo je knjiga *Cartoons, 100 Years of Cinema Animation*, pregled svetovne zgodovine tega medija, ki je bil preveden v številne jezike. Še ena dobra knjiga je *Alexeieff – Itinerary of a Master* (v angleškem in francoskem jeziku, izdana leta 2001), posvečena znamenitemu avtorju eksperimentalnih kratkometražcev.

Da bi prispeval k širjenju in promociji animiranega filma v vseh kotičkih sveta, Giannalberto ves čas sodeluje pri številnih publikacijah, festivalih, retrospektivah, člankih, esejih, predavanjih, študijskih predmetih in drugje. Takole pravi: »Animacije ne ljubim tako, kot filatelist ljubi svoje znamke ali navijač svoj nogometni klub. Občudujem to umetnost, ki je bila venomer podcenjavana in ji gre zato še posebno priznanje.«

Giannalberto Bendazzi Italy

Giannalberto Bendazzi is a professor of History of Animation at the Università degli Studi di Milano (Italy). He is a film critic and historian and has been studying animation since the age of 19 (today he is 62). His best known work is *Cartoons, 100 Years of Cinema Animation*, a world history of the medium that has been translated into various languages. A good book is also *Alexeieff – Itinerary of a Master* (in English and French, 2001), which is devoted to the famous *auteur* of experimental short films.

In order to promote animation in every part of the planet Giannalberto got involved in many more books, festivals, retrospectives, articles, essays, lectures, classes and so on. He puts it this way: *“I don’t love animation in a way a collector loves his stamps or a fan loves his football team. I admire this art that has always been underestimated and therefore deserves a special praise.”*

Jerzy Kucia

Poljska

Jerzy Kucia se je rodil leta 1942 v poljskem mestu Soltsy. Ta resnično vsestranski umetnik deluje izmenično kot režiser, scenarist, oblikovalec, animator, producent animiranih filmov, grafik in slikar. Med letoma 1961 in 1967 je obiskoval študij slikarstva, grafičke in animiranega filma pri profesorjih Waclawu Taranczewskem, Konradu Srzednickem in Włodzimierzu Kunzu na Akademiji za likovne umetnosti v Krakovu. Po diplomi se je v svojem umetniškem delu posvetil grafični in slikarstvu. Sodeloval je na več kot 150 razstavah in prejel številne nagrade. Danes je tudi sam profesor na Akademiji likovnih umetnosti v Krakovu, kjer od leta 1980 vodi studio animiranega filma. Kot predavatelj je gostoval v Vancouveru, Londonu, Munsteru, Ljubljani, Mumbaju in drugod. Od leta 1996 vodi vsakoletni projekt Mednarodne delavnice animiranega filma v Krakovu, ki je namenjen mladim umetnikom iz vsega sveta.

»Z animiranim filmom, kot medijem in izraznim sredstvom, sem se srečal čisto po naključju. Nikoli nisem nameraval biti filmař. Na pobudo priateljev sem se preizkusil v nekaj kratkih vajah z animacijskimi tehnikami in takrat sem ugotovil, da se lahko z uporabo časa in gibanja veliko laže izrekam o sodobnih problematikah, o ljudeh, ki me obkrožajo in se ubadajo z enakimi težavami kot jaz sam, o njihovi psihologiji in zahtevnih vprašanjih tistega časa (konec šestdesetih let). Zaradi težav z iskanjem produkcijskih možnosti za svoje filmske zamisli ter dolgotrajnega in napornega postopka ustvarjanja teh filmov sem skušal tovrstno delo preprosto obesiti na klin. A priložnost ustvarjanja z uporabo gibanja in časa je prevesila tehnico na svojo stran ...« Jerzy Kucia

Jerzy Kucia

Poland

Jerzy Kucia was born in 1942 in Soltsy (Poland). A truly multi-faceted artist, he is variously, a director, scriptwriter, designer, animator and producer of animated films, a graphic artist and painter. From 1961 to 1967 Jerzy Kucia studied painting, graphic arts and animated film at the Academy of Fine Arts in Cracow under Professors Waclaw Taranczewski, Konrad Srzednicki, Włodzimierz Kunz. After graduation his artistic activities concentrated on printmaking and painting. He participated in over 150 exhibitions and received many awards. He also teaches at the Academy of Fine Arts in Cracow. Professor Jerzy Kucia has been the head of the Animated Film Studio at the Cracow Academy of Fine Arts since 1980. He has been invited to lecture in Vancouver, London, Munster, Ljubljana, Bombay, Lisbon etc. Since 1996, he has been running the annual International Krakow Animated Film Workshops organized for young artists from all over the world.

“I arrived at animated films as a medium and a way of expressing myself quite accidentally. I never intended to be a filmmaker. At the urging of friends, I did some short exercises using animation techniques, and I found that, with the use of time and movement, I could more easily express myself on contemporary matters, on the people around me who were dealing with the same problems I was, on the psychologies of these people, and the painful issues of those times (the end of the 60's). Due to the difficulties in finding production opportunities for my film concepts, and the time-consuming and tiring procedure of making these films, I tried to give up working in this field, but the chance to create using movement and time had turned out to be decisive...”
Jerzy Kucia



Več o življenju in delu Jerzyja Kucie v poljskem jeziku na:
www.culture.pl/pl/culture/artykuly/os_kucia_jerzy

More on his life and work in Polish language at:
www.culture.pl/pl/culture/artykuly/os_kucia_jerzy

Jelena Girlin
Estonija/Estonia



Rodila sem se nekoga temačnega novembrskega večera leta 1979, ko je padal prvi sneg. Moji domovini so rekli Sovjetska zveza, a takšna država ne obstaja več. Vedno sta me privlačila film in kostumografija. Hotela sem biti modna oblikovalka, a sem se, hvala bogu, srečala z animacijo. Konec junija 2001 sem diplomirala na Estonki akademiji za umetnosti in nekaj tednov pozneje rodila svojega prvega otroka. Z animacijo sem se začela ukvarjati v tretjem letniku študija na akademiji pod močnim vplivom bratov Quay in Jana Švankmajerja. Pravkar končujem svoj peti film, pred njim pa so se zvrstili: *Lasje* (Volosõ, 2000), *Guf – katedrala nerojenih duš* (*Guf - katedraal sündimata hingedele*, 2001), *Miza* (*Laud*, 2003) in *Obleka* (*Kleit*, 2006). Zdaj s krasno partnerico in res dobro prijateljico Mari-Liis Bassovskaja delava novi film *Oranus*, ki bo predvidoma končan leta 2009. Neverjetno je, da lahko dve osebi razmišljata na tako podoben in širok način, a nama to uspeva. Upam, da bodo sijajni ljudje, ki nama resnično pomagajo, še naprej opravljalni to dobro delo, saj brez njih takšnih filmov ne moreva ustvarjati.

Jelena Girlin
Estonija/Estonia

I was born on a very dark November evening of 1979, with the first snow. My motherland was the Soviet Union, but there is no such country any more. I was always interested in film, and costumes. I wanted to be a fashion designer, but thank God I got involved in animation. I graduated from the Estonian Academy of Arts at the end of June 2001, and a few weeks later I gave birth to my first child. I started working in animation during the 3rd year of my studies at the academy, under a strong influence of The Quay Brothers and Jan Švankmajer, and now I am working on my 5th production. But before this one, the first to come was *Hair* (Volosõ, 2000), then *GUF - the cathedral of unborn souls* (*GUF - katedraal sündimata hingedele*, 2001), *The Table* (*Laud*, 2003), and *The Dress* (*Kleit*, 2006). And now me, and my wonderful partner, and a really good friend Mari-Liis Bassovskaja are working on *Oranus*, which will be finished in 2009. It is impossible for two people to think in the same wide way, but here we are. I hope that the great people, who truly help us, will continue their good work, because without them, we can't make such films.



Tekmovalni program
Competition Programme

ANIMATOU

Claude Luyet, G. Schwizgebel, D. Delachaux, C. Barras, R. Andreani, A. Lachavanne (Studio GDS) Švica/Switzerland, 2007, BetaSP, 5'36"



Lov mačke in miši z uporabo petih različnih animacijskih tehnik.

[The chasing of a mouse by a cat, using five different animated techniques.](#)

ZADNJA PREDSTAVA / LÖPUÕHTU**CLOSING SESSION**

Hardi Volmer (Nukufilm)
Estonija/Estonia, 2007, 35mm, 14'40"



Neke noči se na planoti Karahundzi zberejo nenavadne figure, podobe boga, ki jih je človek ustvaril v različnih obdobjih in kulturah. Sočasno v nekem tehničnem središču tiskajo vse kombinacije črk v znanih svetovnih jezikih. Po prepričanju tibetanskih menihov bo zapis vseh različic božjega imena povzročil konec sveta. Pred velikim koncem pa se stvarnik odloči, naj se bogovi spoznajo.

One night weird figures gather at the Karahundzhi Plateau, figures of God created by Man in different times and cultures. At the same time, all letter combinations in all known languages are being printed in some technical centre. According to Tibetan monks if all God's names are written down, this will bring about the end of the universe. Before the end, the Creator decides to introduce the gods to each other.

ZGODAJ ALI POZNO / TÔT OU TARD

Jadwiga Kowalska (Hochschule Luzern)
Švica/Switzerland, 2007, 35mm, 5'



Veverica in netopir. Srečanje različnih svetov in časovnih intervalov ... in še marsičesa drugega. Običajno, vsakdanje življenje se po nesreči nenadno ustavi. In tako se začne skupno popotovanje dveh samotnih postav.

A squirrel and a bat. The convergence of different worlds and times of day...and much more. By accident, the regular everyday life has ground to a halt. And thus begins the mutual journey of two solitary figures.

**MORNARJAVA ZVESTOBA /
SEEMANNSTREUE
SEA DOG'S DEVOTION**

Anna Kalus

Avstrija, Nemčija/Austria, Germany, 2008, 11'



Nemi animirani film je brez besed, čeprav izhaja iz besed. Svojo formo in tematiko ohlапno razvija iz mрачne in rahlo nekrofilne pesmi Joachima Ringelnatzia na naslovom *Seemannstreue*, v kateri prvoosebeni priповедalec priпoveduje o tem, kako je zakopal svojo umrlo nevesto Alwine v mrzlo zemlo, jo nato izkopal in tako dalje.

This silent animation film is wordless, though it is based on words, and develops its form and theme loosely on the basis of the macabre and subtly necrophilic poem *Seemannstreue* by Joachim Ringelnatz, in which the first-person narrator talks about burying his deceased bride Alwine in the cold ground, then digging her up, and so on.

**MOKRE SANJE / VLAZEN SON
WET DREAM**

Ivan Ivanovski

Makedonija/Macedonia, 2007, miniDV, 1'14"



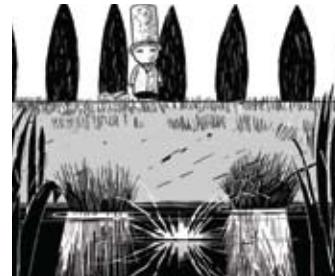
Film v mešani tehniki, ki združuje kiparstvo, risbo in fotografijo v enem samem animacijskem postopku, prikaže notranje, blodnjavo izkustvo dekleta in intenzivno erotično občutje, ki ga izzovejo njene sanje.

The mixed media expression comprising sculpture, drawing and photography joint in a single animated process evokes the inner surreal experience of a girl and her intense erotic sensation provoked by a dream.

TINNITUS #1

Michele Bernardi

Italija/Italy, 2007, miniDV, 3'46"



Zoprn žvižg odzvanja v mojih ušesih: gre morda za utrujene misli, ki naseljujejo celice mojih majhnih možganov?

A tiresome whistle echoes in my head:
Perhaps it is the sound of tired thoughts
which populate the cells of my tiny brain.

SOSLEDJE / SEKWENS SEQUENCE

Robert Sowa (S.T.F.A.E.I.V. Studio A)
Poljska/Poland, 2007, 35mm, 7'53"



Sosledje – položaj, ko ena stvar časovno sledi drugi. Film potuje vzdolž nejasne meje med spomini in sanjami.

Može se ne more osvoboditi spomina na ljubljeno osebo. V mislih obuja pretekle podobe, da bi pustvaril skupne doživljaje. Resnična opazovanja se mešajo z neresničnim in metaforičnim. Film z uporabo izrazito vizualnih sugestivnih podob prikaže študijo osamljenosti in ločitve.

Sequence - a following of one thing after another in time. The film travels along the blurred line between memory and dream.

A man is unable to part with the memory of a lost person dear to him. He evokes images trying to reconstruct their experiences. Realistic observations mix with the unreal and the metaphorical. Using suggestive images with strong visuality, the film shows a study of loneliness and separation.

PRAVLJICA ZA LAJKO NOČ / ESTI MESE BEDTIME STORY

Kassay Réka (Filmtett)
Romunija, Madžarska/Romania, Hungary, 2008,
BetaSP, 2'18"



Zgodba o zastrupljenih medenjakih. Animirani film po kratki zgodbi Őrkényja Istvána je narejen s pomočjo medenjakastih likov, ki jih je na koncu treba tudi pojesti.

*The story of some poisoned honey cookies.
Animation made with cookie characters, which are to be eaten at the end as well. Based on the short story by Őrkény István.*

SVETA BRADA SAINTE BARBE

Claude Barras, Cédric Louis (Hélium Films/TSR)
SSR idée suisse/Cinémagination/National Film Board of Canada); Švica, Kanada/Switzerland, Canada, 2007, 35mm, 8'

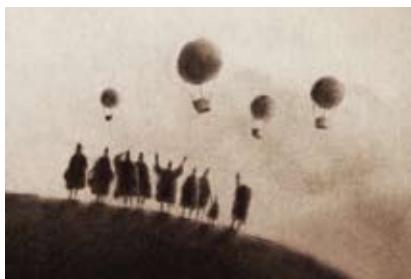


Mali Leon ima rad svojega dedka in njegovo gosto črno brado s čarobnimi močmi, ki zna celo gosenice spremirjati v metulje. A Leonova babica bi rada divjo brado postrigla in pod njo spet našla urejenega gospoda, s katerim se je poročila in ki je nosil le lične brčice. Ko starec spi, se babica s škarjam v rokah nevarno približuje, a Leon budno pazi na dedka. Dokler bo ta živ, bo imel tudi brado!

Little bald Léon loves his grandfather and his bushy beard, which seems endowed with magic powers. It even turns caterpillars into butterflies. But Léon's grandmother wants to cut off the unkempt beard and regain the distinguished-looking man she married. When the old man's asleep, grandmother prowls, scissors in hand, but Léon's keeping a watchful eye. As long as grandpa lives, the beard stays!

**VODNJAK / STUDNIA
THE WELL**

Andrzej Gosieniecki (Studio Mansarda)
Poljska/Poland, 2008, 9'07"

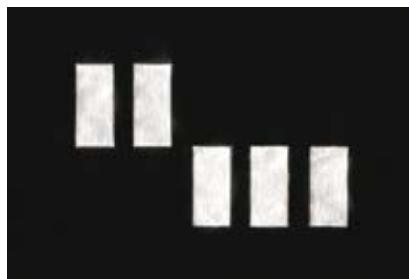


Pravkar se je posušil edini vodnjak v puščavski vasici. Vaščani si izmislijo neverjeten načrt, kako priti do vode ...

The only well in a desert village has just dried. The villagers come up with an incredible idea how to get the water...

**OPTIČNO TOLKALO
OPTICAL PERCUSSION**

Gerd Gockell
Švica, Nemčija / Switzerland, Germany, 2008,
35mm, 4'20"



Tretji del trilogije izmišljenih rekonstrukcij. Leta 1937 sta se Oskar Fischinger in John Cage sestala v Los Angelesu, da bi razvila filmski projekt, za katerega bi Cage napisal glasbo. Zaradi nesrečnega dogodka ni bil projekt nikoli izpeljan, a Fischingerjeve ideje o zvoku so močno zaznamovale poznejše Cageovo skladateljsko delo. Ali se pričajoča rekonstrukcija približa njunemu namenu, ostaja odprto vprašanje.

Third part of a trilogy of fictitious reconstructions. In 1937 Oskar Fischinger and John Cage met in Los Angeles to develop a film project with music composed by Cage. Because of an accident this project was never realized, but Fischinger's ideas about sound had a deep influence on Cage's later work as a composer. Whether this reconstruction comes close to their intention remains open.

MUTO

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



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

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

**TISTA, KI MERI / ONA KOJA MJERI
SHE WHO MEASURES**

Veljko Popović (Kenges)
Hrvaška/Croatia, 2008, digiBeta, 6'40"



MAYA: iz korena glagola »ma«; meriti, omejevati, oblikovati.

Maya ("tista, ki meri"); varljiva in zavajajoča moč sveta.

Smo resnično svobodni? So naše želje resnično naše ali le vsiljeni proizvodi družbe, v kateri živimo? Vprašanje, ki si ga film zastavlja, je naslednje: Smo sužnji kulture in družbe, v kateri smo se rodili, ali vendarle obstaja možnost pobega?

MAYA: From the verb root "ma"; to measure, to limit, to give form.

Maya ("she who measures"); the deluding or illusive power of the world.

Are we truly free? Are our desires truly our own or merely imposed products of the society we live in?
The question this film is asking is: Are we slaves to the culture and society we were born to or is there a way to escape?

AUBADE

Pierre Bourrigault
Francija, Italija / France, Italy, 2007, BetaSP, 3'55"



Oseba najde ranjeno ptico in išče primeren prostor za »popravilo«.

A character finds an injured bird and looks for a place to "repair" it.

ALTER EGO

Kuba Gryglicki (Studio Mansarda)
Poljska/Poland, 2007, BetaSP, 7'



Nekje v divjini stoji stolp, v katerem svojo samoto skriva ostareli dvorni norček. Nejevoljni čudak tam sanjari o svoji veličini in odrezan od sveta sploh ne opazi, kako drugačno od njegovih blodenj je resnično življenje. Zadovolji se z malimi užitki, ki mu dajejo občutek, da živi v boljšem svetu. Iluzija je tako resnična, da postane obsedenost, v kateri norček izgubi svojo identiteto.

Somewhere in the wild, a tower shelters an aging Jester's solitude. There, the sullen weirdo feeds on dreams about his greatness. Secluded from the world, he seems not to notice how his life differs from the dream. He derives satisfaction from little everyday pleasures, which give him a delusion of life in a better world. This vision is so real it becomes an obsession in which the Jester loses his identity.

**GONDOLA / DIE SEILBAHN
THE CABLE CAR**

Claudius Gentinetta, Frank Braun (gentinettafilm)
Švica/Switzerland, 2008, 35mm, 7'



Starec se v gondoli na poti v gore odloči, da si bo privoščil malce njuhanca. In glej ga zlomka! Bolj ko kiha, bolj razpada njegova gondola. A mož se ni pripravljen kar tako vdati v usodo.

While traveling by a cable car to a place somewhere in the mountains, an old man treats himself to some snuff tobacco. Et voilà! With every sneeze the cable car cabin is falling more and more apart. The man, however, is far from accepting his fate just like that.

**LOV / MEDIBAS
HUNTING**

Jānis Cimermanis (Animacijas Brigade Film Studio)
Latvija/Latvia, 2007, 35mm, 9'



Stari čuvar gozda živi v svoji hiški globoko med drevesi, v popolnem sožitju z vsemi gozdnnimi bitji. Pretrese ga vest, da se lovci odpravljajo na lov za njegovimi prijatelji – živalmi. Čeprav se zdi, da je situacija neizbežna, vendarle obstaja rešitev – reševalna ekipa.

The old forest guard lives in his house in the middle of the forest in full harmony with all the animals. He is shocked by the news that hunters are planning to hunt his friends – the animals. Although it seems that the situation is hopeless, there is somebody who can help – The Rescue Team.

DIALOGOS

Ülo Pikkov (Eesti Joonisfilm)
Estonija/Estonia, 2008, 4'47"

Dialogos je eksperimentalna animacija v edinstveni tehniki risanja neposredno na filmski trak. Gre



za izvrsten primer paradoksalnega mišljenja in absurdnega humorja. Film prikaže sodobno življenje – tehničko družbo s preobilico znakov, kodov in referenc – na izjemno svoboden in komičen način.

Dialogos is an experimental animation film made in a unique technique – all the visual material has been drawn directly on the film tape. The film is a superb example of paradoxical thinking and absurd humour. It shows modern life – a technological society with too many signs, codes and references – in a very open and extremely funny way.

O NOGAVICAH IN LJUBEZNI / O**PONOŽKÁCH A LÁSCHE**

ABOUT SOCKS AND LOVE
Michaela Čopíková (VŠMU Bratislava)
Slovaška/Slovakia, 2008, 35mm, 7'30"



Film o odnosu med moškim in žensko, predvsem pa o nogavicah.

A film about the relationship between a man and a woman, but mainly about socks.

PRIŽGI OGRENJ V MENI

LIGHT MY FIRE
Martinus Klemet (Estonian Academy of Arts)
Estonija/Estonia, 2007, 35mm, 3'16"



Popotovanje male vžigalice, ki se priže in uniči vse, na kar naleti.

The journey of a little matchstick that catches fire and destroys all it encounters.

**MEDVEDJA ŠAPA / LA MAIN DE L'OURS
THE BEAR'S HAND**

Marina Rosset (Hochschule Luzern)
Švica/Switzerland, 2008, 35mm, 4'27"



Trije bratje živijo na odročni gozdnici jasi. Ko se mora najmlajši nekega dne odpraviti v gozd, si od strahu ne upa niti odpreti oči in tako se spotakne čez medveda.

Three brothers live on a remote forest clearing. One day, when the youngest of the three has to go into the forest, his fear is so great that he keeps his eyes closed and trips over a bear.

KIZI MIZI

Mariusz Wilczyński (Culture Channel" TVP
KULTURA" of Telewizja Polska S.A.)
Poljska/Poland, 2007, 20'45"



Tudi če imamo to srečo, da ljubimo in smo ljubljeni, globoko v sebi ostajamo nekoliko osamljeni. Film govori o tem, kako drago moramo plačati za svojo nezmožnost, da bi prenesli to osamljenost. O tem, da moramo za ljubezen pazljivo skrbeti, saj se vrnitev k ljubljeni osebi lahko izkaže za nemogočo, tudi če na obeh straneh tli žareče hrepenenje. Razbitega diamanta ne moremo več zlepiti.

Even if we are lucky enough to love and be loved, deep inside we always feel a bit lonely. *Kizi Mizi* is about the price we pay for being unable to handle that loneliness, about the need to take very good care of love, since a return to the nearest and dearest may turn out to be impossible even if there is a big paralyzing yearning on both the sides. A broken diamond cannot be glued back together.

ŠTIRI / ŠTYRI FOUR

Ivana Šebestová (feel me film)
Slovaška/Slovakia, 2007, 35mm, 15'44"



Pripoved o ljubezni in usodi skozi pogled štirih žensk.

Melodramatična zgodba filma se odvije na nostalgičen pomladni dan leta 1937. Koncert priljubljene pevke v obmorskem mestcu se sprevrže v smrtonosno tragedijo, ki prizadene življenja štirih žena in pokaže, da te štiri osebe druži še kaj drugega kot golo naključje.

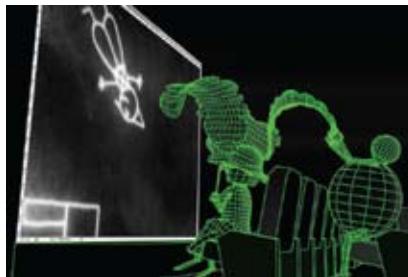
A story about love and destiny, seen through the eyes of four women.

The melodramatic story of *Four* takes place on a nostalgic spring day of 1937. A seaside concert of a popular singer changes into a fatal tragedy that impacts the lives of the four women and demonstrates that there is a lot more than just coincidence connecting these four characters.

TEKMOVALNI PROGRAM III

FANTASMAGORIE 2008

Rastko Ćirić (Rastko Ćirić & Metamorf, Beograd) Srbija/Serbia, 2008, 35mm, 8'20"



3D računalniška variacija filma *Fantasmagorie* režiserja Emila Cohlja (Pariz, 1908) je bila narejena kot obeležje stoti obletnici prvega risanega filma. Film poveže dve stoletji in ponudi sintezo tradicionalne ter računalniške animacije. Obstaja tudi stereoskopska verzija (rdeče-zelena očala).

A computer 3D retake of Emile Cohl's *Fantasmagorie* (Paris, 1908), made on the 100th anniversary of the first cartoon. The film connects two centuries and provides a synthesis of traditional and computer animation. A stereoscopic version (red & green glasses), also exists.

COMPETITION PROGRAMME III

PANOPTIKUM

PANOPTICUM

Gábor Ulrich (Kecskemétfilm) Madžarska/Hungary, 2008, beta SP, 6'50"

- Se ti ne zdi ljubezen nekaj tako čudovitega?

- Zdajle res nočem govoriti o delu.

Film po Tristanovi legendi.

- Don't you find that love is such a beautiful thing?

- I don't feel like talking about work now.

Based on the Tristan legend.

**STRPNOST / TOLERANTIA
TOLERANCE**

Ivan Ramadan

BiH/Bosnia and Herzegovina, 2008, 35mm, 6'30"



Junak naše zgodbe, Bosanec, se ob koncu ledene dobe prebudi iz dolgega spanca in začne graditi svetovno čudo. Njegov razum ni na zavidljivi ravni, a hkrati ni tako zelo različen od nas. Globoko v sebi imamo veliko skupnega.

Ice Age is ending and the hero of our story, a Bosnian, awakes from the ice and starts building a wonder. His mind is not at an enviable level but he is not very different from us, either. Deep inside we have some things in common.

**NOĆNA TIŠINA
NIGHTSTILL**

Elke Groen

Avstrija/Austria, 2007, 35mm, 9'



Film je bil posnet na gori Dachstein v času dveh zim. Medtem ko je masiv videti dvakrat bolj statičen, so gibi vse bolj dinamični in spremenljivi. Oblaki dirajo prek gorskih vrhov. Za okni kot znaki Morsejeve abecede mitgetajo luči. Gondole švigajo po nebu kot leteči predmeti. Ljudje kot fantomi postavljajo v snegu. Luna vzhaja, sveti, zahaja in izgine za zidovi megle.

NightStill was filmed over the course of two winters on the Dachstein mountain. While the massif appears to be twice as static, the movements gain in dynamics and transience: Clouds drift over the mountain tops like hasty swarms. Behind windows lights flash like Morse symbols. Gondolas whoosh past like flying objects. Humans stand in the snow like phantoms. The moon rises, glows and disappears behind walls of fog.

**VILMA DANES NE DELA / ŠODIEN VILMA
NESTRĀDĀ**

VILMA DOESN'T WORK TODAY

Anete Melece (Latvian Academy of Arts)

Latvija/Latvia, 2007, BetaSP, 8'32"



Zgodba o Varisu z velikimi podočnjaki, njegovih starih pljučih, ki so pljunila ževečilni naravnost Nesramni rokavici v obraz, o Mirdzi, ki prodaja kislo smetano in daljinske upravljalnike za najrazličnejše naprave, in o Megapixelu, ki počasi digitalizira ves svet. Vilma pa s tem nima nič skupnega – danes ne dela, zato je malo verjetno, da boste v svoji juhi našli kakšen las.

A story about a man with bags under his eyes called Varis, his old Lung who spat chewing gum into the face of one Nasty Mitten, Mirdza who sells sour cream and remote controls for various devices and Megapixel, who is slowly digitalizing the World. Vilma has nothing to do with all this – she just doesn't work today, so there is a slim chance of finding hair in your food.

MEDIJSKI KAOS**THE MEDIUM IS THE MESS**

Marlies Pöschl

Avstrija/Austria, 2008, miniDV, 0'34"



DVD skoči iz toasterja. Tako se začne celotna godlja: oko se razreže na koščke, sladoled se stopi, Muybridgev konj postane dinozaver. Posvetilo DVD mediju, absurdna glorifikacija snovnosti filma.

A DVD plops out of a toaster. This is where the whole mess starts: An eye is cut into pieces, an ice-cream remains uneaten, and Muybridge's horse turns out to be a dinosaur. An homage to the DVD medium, an absurd glorification of the materiality of film.

**URBANI MANIFEST / MANIFESTE URBAIN
URBAN MANIFEST**

Cristina Koszti (National University of Arts

Bucharest)

Romunija/Romania, 2008, BetaSP, 6'25"



Film predstavlja mestno življenje v absurdni in brezbržni potrošniški družbi. Konformističnega človeka, ki pokorno sledi družbenim pravilom, vsak dan zasipa na tone nesmiselnih podatkov. Zaradi svoje občutljive in krhke narave neprilstano išče svoj osebni prostor, varno zavetišče, kamor bi pobegnil pred zlorabo in osamljenostjo.

The film is a representation of the city man's life in an absurd, uncaring, and consumerist society. Conformist and obedient towards society's rules, he is bombarded every day with tons of meaningless information. Because of his sensitive and fragile nature he is in constant search of a personal space, a safe space, where he will not be abused and alone.

**OBRAZ / ARC
FACE**

Ferenc Cákó (C.A.K.Ó. Studio)

Madžarska/Hungary, 2008, 35mm, 6'



Ljudje brez obrazov v bizarni, razpadajoči družbi birokratom oddajajo prošnje, da bi vendarle smeli nositi obraze. Lahko z nosovi, očmi in ustji res postanejo srečni?

In a bizarre, disintegrating society faceless people jostle about submitting their appeals to bureaucrats to permit them getting faces after all. Does putting on noses, eyes and mouths bring happiness?

NOTE**NOTES**

Marko Meštrović (Kreativni Sindikat)
Hrvatska/Croatia, 2008, BetaSP, 12'19"



Tri zgodbe o odnosu med očetom in sinom,
postavljene v različne družbene kontekste.

*Three stories about the relationship between father
and son, placed in different social contexts.*

KJFG ŠT. 5**KJFG NO.5**

Alexei Alekseev (Studio Baestarts)
Madžarska/Hungary, 2008, digiBeta, 1'52"



Trije »profesionalni« glasbeniki – Medved, Zajec in Volk – v gozdu vadijo svoj nastop. Nenadoma pa nastopi lovec ...

Three "professional" musicians, the Bear, the Rabbit and the Wolf are practicing their art in the forest, but suddenly the hunter shows up...

HLADILNIK / LEDNICE**THE FRIDGE**

Lucie Štamfestová (Punk Film)
Češka/Czech Republic, 2007, BetaSP, 7'



Hladilnik, kratki film o globalnem segrevanju. Metaforična zgodba o hladilniku in treh neprevidnih piščancih. Film je nastal s podporo programa Global Climate Change norveškega filmskega festivala NUFF.

The Fridge, a short film about global warming. A metaphoric story about one fridge and three careless chickens. The film was supported by the Norwegian film festival NUFF's Global Climate Change programme.

PANTA RHEI**Marcin Giżycki**

Poljska/Poland, 2008, BetaSP, 3'45"



Improviziran abstraktni film, naslikan s čopiči in vodo ob spremljavi glasbe Jellyja Rolla Mortona.

An improvised abstract film, painted with brushes and water, set to Jelly Roll Morton's music.

DELO WORK

Urban Breznik, Timon Leder (ALU Ljubljana)
Slovenija/Slovenia, 2008, BetaSP, 5'20'



Spremljamo trojico delavcev na vsakdanji poti v službo. Pa je res tako zelo vsakdanja?

We follow three workers on their routine everyday trip to work. But is it really so routine?

VSE TEČE / WSZYSTKO PLYNIE EVERYTHING FLOWS

Edyta Turczanik (S.T.F.A.E.I.V. Studio A)
Poljska/Poland, 2007, 35mm, 7'35"



Ljudje, ptice, drevesa, svetloba, zvok, čas – vse teče ...

Gibljiva podoba čudežev življenja in časa, ki beži ... Ekspresivna vizualna plat filma in brida glasba klezmerja skupine Kroke ustvarita intenzivno filmsko sliko.

People, birds, trees, light, sound, time - everything flows...

A moving impression of life's fascination and the time which is passing by...An expressive visual side together with the poignant music of klezmer band Kroke add up to create an intense film image.

ROTATORJI / ROTATORI ROTATORS

Tomislav Findrik (Ars Animata Studio)
Hrvaška/Croatia, 2007, 35mm, 4'05"

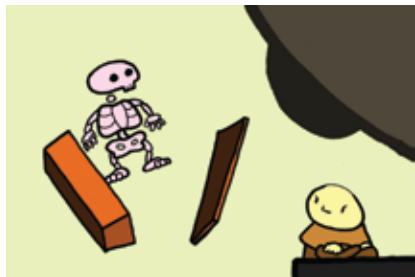


Animirani film sledi razlagam teorije mrež v svetu virtualnih junakov skozi analizo medsebojnih odnosov harmonije in nesoglasja, konfliktov in koeksistence.

Rotators is an animated film that follows the path of the networks theory in the world of virtual characters, analyzing interrelations of harmony and disharmony, conflicts and coexistence.

**ZVONAR
THE BELLRINGER**

Dustin Rees (HGK Luzern)
Švica/Switzerland, 2007, 35mm, 3'51"



Če je človek vezan na čas, je to lahko še kako naporno!

Being controlled by time can take its toll!

**NA VODI / VIZEN
ON WATER**

Fruzsina Gaál (Studio Baestarts)
Madžarska/Hungary, 2007, digiBeta, 4'02"



Z obilico ironije in humorja film govori o težavah odnosa med moškim in žensko. Protagonista med enim od običajnih prepirov o njunem odnosu sedita v colnu, medtem ko ljubosumje spreminja ribe in ptičje v moške ...

The film shows the difficult topics of a relationship between a man and a woman with lots of irony and humour. The two characters are sitting in a boat having their everyday arguments about their relationship, while jealousy turns fish and birds into men...

**BODI LUČ / NIECH STANIE SIE JASNOSC
LET THERE BE LIGHT**

Krzysztof Niemezczyki
Połska/Poland, 2007, BetaSP, 1'50"



Kratek film o težnji po ustvarjanju in doseganjу popolnosti, o neuspelih poskusih, ponovnih priložnostih in polomijah, večnem prizadevanju in dejanskem nazadovanju.

A short film about the need to create and achieve perfection, about the attempts that failed, about further chances and failures, about the immanent struggle and virtual set-back.

REPETE
REPEAT

Aleš Jána (Film School Zlin)
Češka/Czech Republic, 2008, 6'52"



V neki hiši živi moški, ki se vsak dan bojuje z demonom alkohola. Zaenkrat mu to uspeva, a bitka je vedno nekoliko ... grozljiva.

In a house there lives a man, who every morning battles with the alcohol demon. So far he is managing to win, but it's always a bit of a...horror.

MORANA

Simon Bogojević Narath (Kenges)
Hrvaška/Croatia, 2008, 35mm, 12'40"

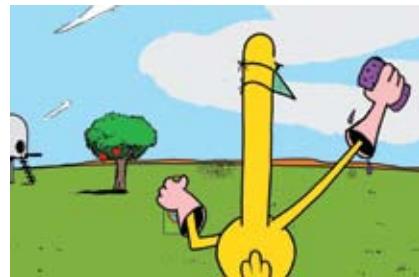


Po dolgem teku prek meglene, opustošene pokrajine se samotni lovec v deževni noči zateče v zavetje na vrhu strme pečine. In sanja ... V orjaškem vojnem velemestu se poslovnež zateče v natrpano zaklonišče. Na klopi v zakajenem hodniku zagleda skrivenostno rdečelasko. Kaj povezuje lovca in poslovneža?

*After running through a misty, desolate landscape, a solitary hunter spends a rainy night in a shelter on top of a steep cliff. He dreams...
In a war-torn megalopolis, a business man runs to a crowded shelter. Sitting on a bench in a smoke-filled hallway, he notices an intriguing red-haired woman. Do the hunter and the business man have something in common?*

BIZGECI: HIGIENIČNO ČISTO
THE BEEZES: HYGIENICALLY CLEAN

Grega Mastnak (Casablanca/RTV SLO)
Slovenija/Slovenia, 2008, BetaSP, 1'48"



Pretirana higiena s pomočjo kemičnih preparatov povzroča neodpornost in trajno zasvojenost.

Extreme hygiene with chemical detergents causes immune deficiency and sensitivity to allergies.

AMERIŠKI SEN**AMERICAN DREAM**

Jakub Wroński (PWSFTViT Łódz)
Poljska/Poland, 2007, BetaSP, 8'



Kaj se je dogajalo med Harryjem in Scarlet v trenutku, ko se je v vzvratnem ogledalu njunega avtomobila pojavil drveč cadillac? Zgodba, podobna ameriškim sanjam.

What was happening between Harry and Scarlet when the rushing Cadillac appeared in the rear-view mirror of their car? A story resembling the American Dream.

PERJE V PLAMENIH / PERJE U PLAMENU**FEATHERS IN FLAMES**

Igor Ćorić (Freelens Arts)
Srbija/Serbia, 2008, BetaSP, 3'45"



Nemi film o kričanju.

A silent film about screaming.

ERGO

Geza M. Tóth (Kedd Animation Studios)
Madžarska/Hungary, 2008, 35mm, 12'22"



Zgodba o glasbi, ki jo nosimo v sebi. Film je zgodba o dveh. Eden ravno zapušča otroštvo. Gre za monotonijo svobode in svobodo monotonije.

A story about the music in us. The film is an encounter of two, one is just leaving childhood. It is the monotony of freedom and the freedom of monotony.

Vzhodnoevropska in
srednjeevropska panorama
Eastern and Central European
Panorama



LALALA

Danas Bereznickas (Filmu Strichai)
Litva/Lithuania, 2007, DVD, 1'



Zelo kratka opera s slabo prebavo, narejena med delovnim odmorom.

A very short opera with a bad digestion, created during a break at work.

**REŠILNI ČOLN / ČAMAC ŽIVOTA
THE LIFE BOAT**

Neven Petričić (Ars Animata Studio)
Hrvaška/Croatia, 2008, BetaSP, 10'

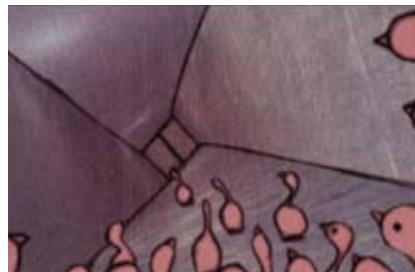


Animirani film je metaforična zgodba o življenju običajnega, malega človeka in njegove družine. Vsi skupaj so v čolnu sredi morja, morja življenja.

This animated film is a metaphoric story about the life of a common, small man and his family who are all in a boat at sea, the sea of life.

**EPIZODA / EPIZOD
EPISODE**

Agata Gorządek (PWSFTViT Łódź)
Poљska/Poland, 2007, digiBeta, 6'



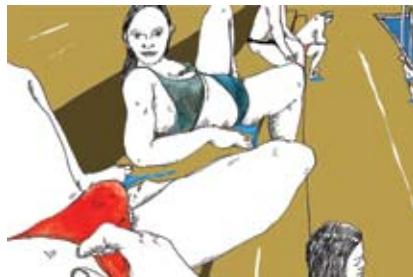
Film pripoveduje zgodbo o schizofreniku, njegovih obsesijah, zdravljenju in nazadnje o vrnitvi bolezni.

This film tells the story about a person experiencing schizophrenia, about his fascinations, treatment and, eventually, recurrence of the illness.

VSTOP V RAJ ZA 3.20 € / EINTRITT ZUM**PARADIES UM 3 € 20****ENTER PARADISE FOR €3.20**

Edith Stauber

Avstria/Austria, 2008, BetaSP, 12'



Skozi zgodovino umetnosti in religije mit o Raju venomer temelji na ideji ekskluzivnosti. Edith Stauber v svojem animiranem dokumentarju temeljito demitologizira to premiso: zunanjji bazen Parkbad v Linzu tu predstavlja bolj demokratičen model Rajskega vrta.

Throughout the history of art and religion the myth of Paradise is based on the notion of exclusivity. Edith Stauber thoroughly demythologizes this premise with her animated documentary: Linz's Parkbad outdoor swimming pool is portrayed as a more democratic model for a Garden of Eden.

FRIZERSTVO**HAIRDRESSING**

Kaoru Ishida

Češka, Japonska / Czech Republic, Japan, 2008, miniDV, 5'20"



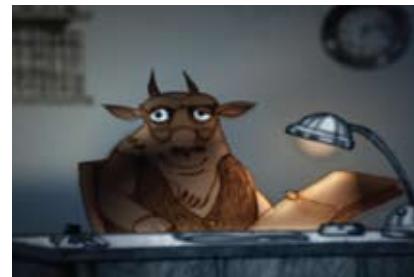
To je zgodba o frizerstvu za tiste, ki jim namesto las na glavi rastejo rastline.

This is the story about hairdressing for people who have plants on their heads instead of hair.

DROBIA, KOZLOVSKI DETEKТИV / DROBIA,**JARAC DETEKТИV****DROBIA, THE GOAT DETECTIVE**

Mileta Poštić (hosteenmindustry)

Srbija/Serbia, 2008, DVD, 3'40"



Drobija je kozlovski detektiv. Njegove stranke so različne živali, vsaka s svojo posebno težavo. Tokrat je to gorila, jazzovski trobentač. Nekdo mu je ukradel trobento in namesto njega postavil banano. Nauk zgodbe je, da resnični umetnik ne potrebuje svetlečega instrumenta. Animacija je nastala kot preprosta, celo banalna zgodba, ki spaja komične risane like s *film noir* pridihom.

Drobija is a Goat detective. All of his customers are animals, every time a different one with a different problem. This time it's Gorilla, the jazz trumpet player. His trumpet was stolen and replaced with a banana.

The moral of the story is that a true artist does not need shiny instruments. The animation was done as a simple, even banal story combining humorous cartoon characters with a sense of *film noir*.

DOMAČA NALOGA

HOMEWORK

Mitja Manček, Verica Kordić, Pavel Vičík (Film School Zlín)

Češka/Czech Republic, 2008, DVD, 3'25"



Mladenič mora za domačo nalogo narisati medveda. Poskuša ga narisati na računalniku, a risba mu ni všeč. Živčno bega z mišjem sem in tja, dokler puščica ne pristane na steni, soba pa nenadoma deluje kot računalnik. Ko končno spravi medvedka nazaj v računalnik, se ta spremeni v pošast in tako ga mora izbrisati.

A young boy has to draw a bear for his homework. He tries to do that on his computer but he is not satisfied with his drawings. He nervously moves the computer mouse back and forth. The arrow suddenly jumps from the computer onto the wall, and the room now functions as a computer. He finally drags the teddy bear back into the computer. But then he changes into a monster and the boy has to delete him.

LOL-CON

Ante Kuduz (Croatian Film Clubs' Association)

Hrvatska/Croatia, 2007, BetaSP, 5'22"



Prevod avtorjeve značilne vizualne umetnosti in pogleda v filmski jezik. Gre za hibrid med klasično, 2D ročno animacijo in digitalno postprodukcijsko obdelavo, ki odraža bistveno značilnost sodobnega filma: namero širiti in razširjati koncept animacije. Zaradi svoje naravne inercije se film bolj približa nečemu, kar bi lahko poimenovali 'gibljiva grafika'.

A translation of the author's distinctive visual-art and point of view into film language. It represents a hybrid between classical, 2D hand animation and digital picture postproduction - an important characteristic of contemporary film which is, after all, the intention to expand and spread the notion of animation. The natural inertia of this piece draws us closer to something that could be characterized as 'moving graphics'.

GLAVO POKONCI, PRIJATELJI / PASMAIDI

DRAUGS! / SMILE, MY FRIEND!

Dace Riduze (Animacijas Brigade Film Studio)

Latvija/Latvia, 2007, 35mm, 10'19"



V gozdu vlada bučno razburjenje: Bobru je nekdo ukradel zobe. Detektiv Sova in njegov pomočnik Kar nekaj gozdnih prebivalcev se izkaže za potencialne osumljence, a pravega krivca ne bo tako lahko najti.

There is a huge uproar in the forest: Beaver's teeth have been stolen. Detective Owl and his assistant Piglet are to figure out this mysterious crime. Several forest inhabitants appear to be possible offenders, but the guilty one is not going to be so easily discovered.

**ELEKTRONSKI PIRAT / ELEKTRONINIS
PIRATAS
CYBER PIRATE**

Ilja Bereznickas (Filmu Strichai)
Litva/Lithuania, 2008, DVD, 7'



Dekle na poti k dedku, ki stanuje na drugi strani zaliva, sreča papigo. Kot vsaka ženska podleže radovednosti in pristane na nenavadni gusarski ladji. Pod prisilo kapitana mora pošiljati elektronska vabila na gusarsko zabavo. V obupu poskusi poslati sporočilo še dedku, ki je za razliko od pirata računalniško pismen. A da bi vzpostavila zvezo mora skrekatи vrsto programov in virusov.

A granddaughter, on the way to her grandfather who lives across the bay, meets a parrot, and like any woman succumbs to curiosity, ending up in a strange ship, owned by a pirate. She has to write e-mails inviting his pirate friends to parties. Desperate, she tries to send a message to her grandfather who, unlike the pirate, is computer-literate. But she has to crack a lot of programs and viruses to get through.

**EKIPA 54 / EKIP 54
CREW 54**

Nedelcho Bogdanov
Bulgarija/Bulgaria, 2008, BetaSP, 15'



To je zgodba o moči resničnega prijateljstva ...

This is the story about the power of true friendship...

**SRČKANO
CUTECUTECUTE**

Clemens Kogler
Avstria/Austria, 2008, BetaSP, 1'50"



Kaj ni to srčkano: male smešne risane kreature – ove, medvedki in hrčki – tekoj sem in tja pred nežno vzorčenimi sivim ozadjem. Teniški copati, penis, dvojni hamburger. Logotipi in računalniški zasloni. Igralne figure in MySpace profili. Moški glas v ozadju prepeva veselo japonsko pesem.

Isn't that cute: funny little cartoon creatures - sheep, teddy bears, and hamsters - totter back and forth before a delicately patterned gray background. Sneakers, penis, double whopper. Company logos and computers screens. A playing piece and MySpace profile. A man's voice from off screen sings a lively Japanese song.

**FANTASTIČNA ODISEJA DOKTORJA
ZODIAKA / FANTASTIČNA ODISEJA
DOKTORA ZODIAKA
DOCTOR ZODIAC'S FANTASTIC ODYSSEY**

Matija Pisačić (Croatian Film Club's Association)
Hrvaška/Croatia, 2008, Betasp, 10'05"



Zaradi poklicnih in osebnih težav doktorja Zodiaka prevzame otroška obsedenost s cirkusom in se na koncu popolnoma odreže od človeštva.

Due to professional and personal problems Dr. Zodiac loses himself to a childhood obsession with the circus and eventually escapes from humanity all together.

**V VICAH
IN LIMBO**

Michèle Ettlin (Hochschule Luzern)
Švica/Switzerland, 2008, digiBeta, 3'45"



Vožnja z vlakom, bežen pogovor, par kramlja o svojem sinu. A med pogovorom njuno popotovanje ubere prenenetljivo smer.

A train ride, an overhead conversation, a couple talking about their son. But as they talk, their journey takes a surprising turn.

EMILY WINTER

Manu Molin (Manu Molin)

Avstrija/Austria, 2007, BetaSP, 5'10"



Emily Winter ima skrivnost, tako kot večina otrok. Pobegniti hoče iz svojega mesta in resnično verjame, da ji bo to uspelo ...

Emily Winter has a secret, like many children do. She wants to break out of her city and truly believes she can make it...

**PRAVLJICA ZA LAHKO NOČ / ESTI MESE
BED TIME STORY**

Panna Horváth-Molnár (MOME Animation)

Madžarska/Hungary, 2007, BetaSP, 1'09"



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.

**RAZDEJANJE / ZÁHUBA
DESTRUCTION**

Petr Janák (Film School Zlin)

Češka/Czech Republic, 2008, BetaSP, 6'24"



Čuten koncept, imenovan po pesmi Charlesa Baudelaира – verjamemo v nesmrtnost duše, a ta ni resnična ...

A sensual concept under the name of the poem by Charles Baudelaire – we believe that the soul is immortal, but this is not true...

**ALI LAHKO POSNAMEMO ENOMINUTNI
FILM NA 27 METROV FILMSKEGA TRAKU? /
JE LI MOGUĆE NAPRAVITI JEDNOMINUTNI
FILM NA 27 METARA FILMSKE VRPCE?
CAN A ONE MINUTE MOVIE FIT 94-FOOT
LONG CINE FILM?**



Darko Bućan (Ars Animata Studio)
Hrvatska/Croatia, 2007, BetaSP, 1'

Enominutni animirani film se poigrava s postulati filmske tehnologije in dramaturgije.

This one-minute animated film plays with the postulates of cinematic technology and dramaturgy.

**ROKE / RUCE
A HELPING HAND**

Adéla Šimová (Film School Zlín)
Češka/Czech Republic, 2008, BetaSP, 5'



Kaj vse se lahko zgodi, če nekdo v pomoč drugemu poda roko ...

What can happen if someone lends a hand to help someone else...

**BEZNICA / KAFANA
TAVERN**

Mina Cvetinović (Akademija umetnosti Novi Sad)
Srbija/Serbia, 2008, BetaSP, 1'50"



Kaj počnejo moški v kafičih? Nič.
Kaj pa se pogovarjajo? Nič posebnega.
Zakaj pa potem sploh hodijo tja? Ravno zato.

What do men do in taverns? Nothing.
What do they talk about? Nothing special.
So why do they go there anyway? That's why.

**VELIKAN IN LOVEC / DIVI DHE GJAHTARI
THE GIANT AND THE HUNTER**

Arta Maku (Maku Ltd.)
Albanija/Albania, 2007, BetaSP, 5'



Ko človeka vodi zlo, ne more prepozнатi dobrega, iskrenega in naivnega. Cinično se maščuje in obsojen je na večno trpljenje.

When man is guided by evil, he cannot discern the good, the sincerity and the naivety. He revenges with cynism and is destined to suffer hell.

**VRNITEV H KORENINAM
RETURN TO ORIGIN**

Theodore Piroglou (Medasset)
Grčija/Greece, 2008, DVD, 1'26"



Film nosi močno okoljevarstveno sporočilo. Gre za prikaz človeškega vedenja in uničujočih posledic za naš planet, pa tudi izzivov, ki nas čakajo, če želimo ohraniti življenje na Zemlji. Glavno vlogo v tem spremetno izdelanem animiranem filmu odigra morska želva, ki nam na svoji življenjski poti pokaže vse morske in kopenske nevarnosti, s katerimi se sooča.

Return to Origin delivers a powerful environmental awareness message depicting the devastating effects human behaviour has on our planet and the challenges we face to help preserve life on earth. This skillfully created animated film stars a sea turtle on its life's journey, showing us the perils it faces on its marine and terrestrial ventures.

**ENA / ÜKS
ONE**

Katri Haarde (Eesti Joonisfilm Studio)
Estonija/Estonia, 2007, BetaSP, 5'21"



Med begom pred neznano pošastjo se Paula končno zateče tja, kamor so zbežali že vsi pred njo – v hišo, globoko v osrčju gozda, v kateri se odvija skrivnostna igra ...

In the course of escaping from an unknown monster, Paula finally reaches the same place as everybody before her - a house in the deep forest, where a mysterious game is being played...

KAJ ŠE PRIDE? WHAT'S NEXT?

Adrian Flückiger, Claudia Röthlin (Hochschule Luzern)
Švica/Switzerland, 2007, 35mm, 3'51"



Ugrabitelj hoče narečiti video posnetek z zahtevno po odkupnini, a nesreča se kar vrstijo.

A kidnapper wants to make a ransom video but misfortunes never come singly.

STANOVALCI MOŽGANOV / FEJLAKÓK HEAD DWELLERS

Eszter Szoboszlai (Kecskemétfilm Ltd.)
Madžarska/Hungary, 2007, BetaSP, 2'30"



Igriva teorija o delovanju človekovih možganov, po kateri nismo nikoli sami. V vsaki glavi obstajajo stanovalci in ti odločajo o naših občutanjih in pogledih na svet.

A playful theory about the working of the human brain. Our head could be opened as a wardrobe or a chamber. According to this theory we are not alone. There are roomers in everyone's head. They decide how we feel and see the world.

NAJDENI PREDMETI / STRATY A NÁLEZY LOST & FOUND

Boris Sverlow (VŠMU Bratislava)
Slovaška/Slovakia, 2008, BetaSP, 3'10"



Moški potuje z vlakom, in ko nekoga dne sreča žensko, se vse postavi na glavo.

A man is travelling with a train, he meets a woman and suddenly everything is upside down.

SIGNALIS

Adrian Flückiger (Hochschule Luzern)
Švica/Switzerland, 2008, BetaSP, 4'50"



Podlasica Erwin stanuje v semaforju. Njegova naloga je vsak dan preverjati in čakati na pravo luč.

Erwin, a weasel, lives in a traffic light. His job is to check and look for the right light every day.

VEN

OUT

Éva Vica Kovács
Madžarska/Hungary, 2008, miniDV, 3'46"



Film govori o notranjem boju med dobrim in zlim, ki vodi v neskončno samouničenje.

The film is about the inner struggle between good and bad that leads to infinite selfdestruction.

VAE SOLI (NESREČEN, KDOR JE SAM) / VAE SOLI

VAE SOLI (WOE TO THE ONE WHO IS ALONE)

Neva Ivanec, Filip Rožić (Tri Ruke)
Hrvaška/Croatia, 2008, BetaSP, 1'55"



Zgodba o minskih poljih se razodene skozi spomine človeka, ki poseda na uničenem planetu, kjer so nekoč živeli prelepi metulji.

A story about mine fields told through the memories of a man sitting on a destroyed planet which was once the home of beautiful butterflies.

**MUHA / MYXATA
THE FLY**

Gospodin Nedelchev (Dido Film)
Bulgarija/Bulgaria, 2008, 35mm, 8'50"



Film o eni zdolgočaseni muhi in številnih težavah
... Usodi nihče ne uide.

This is a film about one bored fly and lots of
troubles...No one breaks out of fate.

**LJUBEZENSKA ZNAMENJA
LOVE SIGNS**

Aleš Žemlja (RTV SLO/Restart Production)
Slovenija/Slovenia, 2007, BetaSP, 11'40"

Sramežljiv študent živi osamljeno življenje s svojim psem, čuvajem in ljubeznijo do romantičnih filmov. V življenju si ne upa upreti težavnemu šefu ali pogledati simpatiji v oči. Toda ponoči ga nosi luna in takrat postane pogumen. Škoda, ker se buden zjutraj ničesar e spomni. Lahko vseeno omreži dekle?

A bashful student is leading a lonely life with his guard dog and his love for romantic films. He never dares to stand up to his boss or look a girl he likes in the eyes. But as he is sleep-walking at night, he plucks up the courage. It's a shame, that he never remembers this in the morning. Can he still get the girl?

Svetovni jagodni izbor
Best of the Rest



MOTORKA**CHAINSAW**

Dennis Tupicoff (Jungle Pictures)
Avstralija/Australia, 2007, 35mm, 24'10"



Frank in Ava Gardner živila na podeželju med govedom in divjimi živalmi. Opravljata pritlehna dela, a po srcu sta prava romantika. Film, ki bega med dejanskim in domišljijškim, Hollywoodom in Španijo, preteklostjo in sedanjoščjo, niza zgodbe o ljubezni in slavi, mačizmu in motorkah, fantaziji in smrti – in o vztrajnem kljubovanju narave.

Frank and Ava Gardner live out in the country, amongst the kookaburras and the cattle. Their jobs are menial, but they are true romantics at heart. Moving between fact and fiction, Hollywood and Spain, past and present, *Chainsaw* is a chain of stories about romance and celebrity, machismo and chainsaws, fantasy and death. And how the natural world endures.

JOHN IN KAREN**JOHN AND KAREN**

Matthew Walker (Arthur Cox Ltd.)
VB/UK, 2007, BetaSP, 3'30"



Pingvinka Karen se prav nič ne razveseli, ko na svojem pragu zagleda severnega medveda Johna. Zaradi sinočnjega prepričila je še vedno slabe volje in John mora biti skrajno previden. A medved je imel čas za razmislek in je pripravil opravičilo, ki bo – upajmo – pomirilo duhove. Potrebuje le priložnost, da ga glasno izreče. Pa tudi skodelica čaja mu ne bi škodila. Karen mu nejevoljno ustreže.

Karen the penguin is not pleased to see John the polar bear on her doorstep. Their argument last night has put her in a very bad mood and John is on egg shells. John has had time to think, however, and has put together an apology that he hopes will appease her bad temper; he just needs an opportunity to say it out loud. And cup of tea and a sit down would also be good. Karen reluctantly obliges.

GLOBALNO SEGREVANJE**GLOBAL WARMING**

Sheldon Lieberman (Bigfish)
Avstralija/Australia, 2007, BetaSP, 1'50"



Jaz ne verjamem v globalno segrevanje. Zdaj zapojet pa še vi! Ooooooooo!

I don't believe in Global Warming. Come and sing it now! Ooooooooo!

HIŠA IZ KOCKIC / LA MAISON EN PETITS CUBES

THE HOUSE OF SMALL CUBES

Kunio Kato (Robot Communications Inc.)
Japonska/Japan, 2008, miniDV, 12'30"



Hiša je videti, kot bi bila narejena iz kock. Dedeček, prebivalec te hiše, je vsakič, ko je narasla gladina vode, postavil novo hišo vrh prejšnje. To je zgodbica njegovih družinskih spominov.

The house is almost like "blocks". A grandpa who lives in the house has been constantly building houses on top, as water level rises. This is the story about his memories of his family.

ASTONOVİ KAMNI / ASTONS STENAR ASTON'S STONES

Uzi & Lotta Geffenblad (Zigzag Animation)
Švedska/Sweden, 2007, 35mm, 8'55"



Astonu se smilijo kamni, ki ležijo na tleh, in tako jih nosi domov. Kmalu pa v hiši zmanjka prostora in Astonova starša predlagata, naj gredo kamni na počitnice. Čeprav se družinica tako reši kamnite zbirke, je videti, da nastaja neka čisto nova ...

Aston picks up stones he feels sorry for and takes them home. Soon it's too crowded at Aston's house and his parents suggest the stones take a vacation. While the stone collection maybe comes to an end a new one seems to begin...

SEKVENCA 01 – POSNETEK 02 / SÉQUENCE 01 – PLAN 02

SEQUENCE 01 – SHOT 02

Remi Durin (ADIFAC – Atelier de production La Cambre)
Belgia/Belgium, 2007, BetaSP, 7'45"



Neke noči na podzemni železnici mož opazi, da se svet okoli njega ustavlja ...

One night, while he is in the subway, a man sees the world stopping around him...

SKHIZEIN

Jérémie Clapin (Dark Prince)
Francija/France, 2008, 35mm, 13'05"



Kaj bi bilo, če bi vas zadel 150.000-tonski meteorit? Prav to je namreč doletelo ubogega Henryja. Pa je šedno tu. No, ne ravno 'tu', nekaj centimetrov dalje. Natančneje: 91 cm od kraja, kjer je bil, kjer bi moral biti, od koder se lahko dotakne sveta okoli sebe. Če pa hoče zdaj odpreti vrata ali dvigniti telefon, mora to storiti z razdalje 91 cm. Morda norost lahko merimo v centimetrih ...

What would happen if you were struck by a 150-thousand ton meteorite? That's precisely what happened to poor Henry. And yet he's still there. Well, not exactly "there". To be precise, he's 91 cm from where he was and from where he can touch the world around him. Now if he wants to open a door or pick up the phone, he has to do so from 91 cm away. And what if madness could be measured in centimetres?

SPOZNAL SEM MROŽA

I MET THE WALRUS
Josh Raskin (I Met the Walrus Inc.)
Kanada/Canada, 2007, digiBeta, 5'10"



Leta 1969 se je Jerry Levitan, 14-letni navdušenec nad Beatlesi, opremljen z magnetofonom in kopico vprašanj, vtihotaplil v hotelsko sobo Johna Lennonja v Torontu. 38 let pozneje je Jerry producirjal film o tem dogodku. Režiser Josh Raskin je s pomočjo originalnega zvočnega posnetka spletel vizualno pripoved, ki nežno zapeljuje vsako Lennonovo besedo v kaskadi mešane animacije.

In 1969, a 14-year-old Beatle fanatic named Jerry Levitan, armed with a reel-to-reel tape deck and a head full of questions, snuck into John Lennon's hotel room in Toronto. 38 years later, Jerry has produced a film about it. Using the original interview recording, director Josh Raskin has woven a visual narrative which tenderly romances Lennon's every word in a cascading flood of multipronged animation.

UPORNIK Z RAZLOGOM

REBEL WITH A CAUSE
Kristian Labusga (Stuttgart Media University)
Nemčija/Germany, 2008, digiBeta, 2'18"



Kratki film skicira družbeno-okoljske posledice sledenja najnovejšim modnim trendom. Z drugimi besedami, ekološko breme majice, ki si jo ravnokar kupil.

This short outlines the socio-environmental impact of chasing the newest fashion trends, or rather the ecological baggage of that new shirt you just picked up.

**VRNITI SE KOT ŽIVAL
RETURN AS AN ANIMAL**

Bruno Dicolla
Brazilija/Brazil, 2008, DVD, 1'31"



Večno vračanje življenja po smrti.

The eternal return of life after death.

**BELA KAČA
WHITE SNAKE**

Yun Ting Ruan (China Academy of Art)
Kitajska/China, 2006, digiBeta, 5'40"

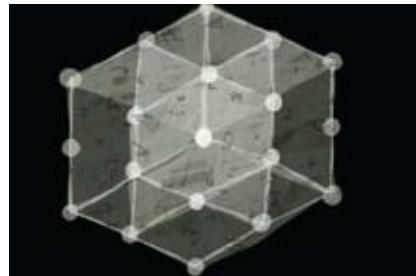


Po več tisoč letih se Bela kača že vešče spreminja v prelepo dekle. Nepričakovano se zaljubi v moškega, ki ga sreča ob Zahodnem jezeru pri mestu Hangzhou.

After practicing for a thousand years, White Snake has perfected being a beautiful woman. She unexpectedly falls in love when she meets a man by Hangzhou's West Lake.

**VRTENJE V KROGU
RETURNING ROUND**

Malcolm Sutherland
Kanada/Canada, 2008, DVD, 2'30"



Preobrazba kroga, polna energije.

The energetic transformation of a circle.

**ORKESTER
ORCHESTRA**

Masaki Okuda, Yutaro Ogawa, Ryo Okawara (Tama Art University)
Japonska/Japan, 2008, miniDV, 6'35"



Preobrazbe linij ustvarajo pravo harmonijo podob.

The harmony of images performed by the metamorphosed lines.

**NE DOVOLI, DA SE SVET RAZPARA
DON'T LET IT ALL UNRAVEL**

Sarah Cox (Arthur Cox Ltd.)
VB/UK, 2007, BetaSP, 2'05"



Ne vlecite niti. Zakrpaite luknjo.

Don't pull the end of the thread. Darn it.

**SLUŽBA / EL EMPLEO
THE EMPLOYMENT**

Santiago Bou Grasso (Opusbou)
Argentina, 2008, BetaSP, 6'19"

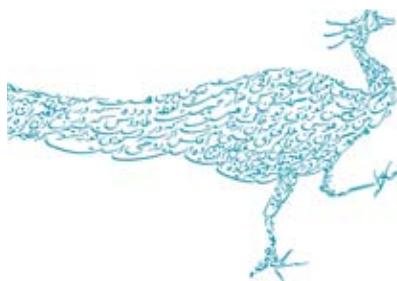


Mož gre kot ponavadi na delo, pogreznjen v sistem, kjer je uporaba ljudi kot predmetov nekaj povsem vsakdanjega.

A man performs his usual trip to work, immersed in a system in which the use of people as objects is part of everyday life.

**JEZIK SKRIVNOSTI
TONGUE OF THE HIDDEN**

David Alexander Anderson (Anderson Films/
Glasworks)
VB/UK, 2007, digiBeta, 5'45"



Pesnik Hafez, pripovedovalec skravnosti, je z jezikom človeške ljubezni ter metaforami vina in opojnosti opisoval svoje hrepenenje po božanskem in slo po skravnostih vesolja. Postavite današnji, omejen pogled medijev na Iran nasproti globini in modrosti perzijske kulture in njenemu vplivu. Krajine in liki filma so narejeni iz perzijske kaligrafije.

The poet Hafez, the Teller of Secrets, used the language of human love and the metaphors of wine and drunkenness to describe his desire for the Divine and intoxication with the mysteries of the Universe. Contrast the current, often narrow, view of the media on Iran with the profundity and sophistication of Persian culture and its influence. The landscapes and characters are all constructed of Persian calligraphy.

**ČLOVEK JE EDINI PTIČ, KI NOSI SVOJO KLETKO / L'HOMME EST SEUL OISEAU QUI PORTE SA CAGE
MAN IS THE ONLY BIRD THAT CARRIES HIS OWN CAGE**


Claude Weiss (Sacrebleu Productions)
Francija/France, 2007, 35mm, 12'

Mrzel svet. Po velemestu se sprehajajo ljudje, ki namesto glav nosijo kletke.

A cold world. People whose heads have been replaced by cages pass each other in a huge city.

**BERNLJEVA LUTKA
BERNY'S DOLL**

Yann Jouette (Dummy Productions)
Francija/France, 2008, 35mm, 11'15"



Žalosten tovarniški delavec Bernie hrepeni po ljubezni in bližini. Nekega dne ga premami televizijska reklama, ki ponuja idealno rešitev za njegovo osamljenost.

Berni, a sad factory employee, is longing for love and a relationship. One day he gets tempted by a TV commercial, which has the perfect solution to his loneliness.

SRCE AMOSA KLEINA THE HEART OF AMOS KLEIN

Michal and Uri Kranot (Les film de L'Arlequin)
Francija, Izrael, Nizozemska / France, Israel,
Holland, 2008, 35mm, 14'40"



Medtem ko se Amos Klein med operacijo presadite srca bojuje za preživetje, se vrača k pomembnim mejnikom svojega življenja. Ti sovpadajo s ključnimi dogodki izraelske preteklosti. Njegovo popotovanje je hkrati premislek o moralni korupciji, militarizmu in indoctrinaciji.

During a heart transplant operation, as he struggles between life and death, Amos Klein returns to his life's significant milestones. These correspond with key moments in Israeli history. His journey is a reflection on moral corruption, militarism and indoctrination.

KABARET KADNE CABARET KADNE

Marc Riba, Anna Solanas (I+G Stop Motion)
Španija/Spain, 2008, 35mm, 4'50"



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.

DESET / DIX TEN

BIF (Autour de Minuit/The Mill)
Francija, VB / France, UK, 2008, 35mm, 7'



Marc se brez tlakovcev ne more niti premakniti, saj se boji stopiti na črte med njimi. M. X. mu pomaga na poti zdravljenja njegove fobije.

Marc needs the paving stones on which he walks to move, for fear of stepping on the lines. With the help of M.X., he starts a treatment to overcome his phobia...

**LAŽI / LÖGNER
LIES**

Jonas Odell (FilmTeckarna F. Animation AB)
Švedska/Sweden, 2008, 35mm, 13'



Tri popolnoma resnične zgodbe o laganju. V treh epizodah na osnovi dokumentarnih intervjujev spoznamo vložilca. Ta se ob razkrinkanju pretvarja za računovodjo, ki dela na črno; dečka, ki v laži prizna zločin, katerega ni zakrivil; in žensko, katere življenje je eno samo nizanje laži.

Three perfectly true stories about lying. In three episodes based on documentary interviews we meet the burglar who, when found out, claims to be a moonlighting accountant, the boy who finds himself lying and confessing to a crime he didn't commit and the woman whose whole life has been a chain of lies.

**LAHKO NOČ
GOOD NIGHT**

Marco Morandi
Nemčija/Germany, 2008, BetaSP, 3'10"



Metuljevo čudežno popotovanje skozi pokrajine življenja, vojne in smrti.

A fantastic journey of a butterfly through life, war and death.

Žirija se predstavlja
Jury Programme



Retrospektiva Georges-a Schwizgebla: Ničevost novega baroka

Pierre Pitiot v svojem pomembnem eseju *Kinematografija smrti* (*Cinéma de mort*) zapiše: »Mnogo bolj kot animacija načrtno posnetega določa baročno kinematografsko gibanje, ki ga režiser ujame v kamero. Namen prikazovanja prostora, ki je obenem zgoščeno in v gibanku, je stopnjevanje občutka predhodnosti in časovnega zaporedja, ki v sebi skrivata idejo pretakanja (...) Zato baročni režiser raje izbere kontinuiteto posnetega gibanja kot pa fragmentarnost, ki jo vsiljuje montaža.« Pitiot, ki išče navdih pri Orsonu Wellesu, Maxu Ophulsi in Josephu Loseyu, med drugim opaža, da je priljubljeno gibanje baročnih avtorjev spiralno in da se v njihovih filmih pogosto znajde otipljivi elementi, kot je npr. stopnišče, in tematski, kot sta veter in sneg.

Ko je Pitiot pisal svojo knjigo, ni poznal Georges-a Schwizgebla. Esej *Kinematografija smrti* je bil objavljen leta 1972, medtem ko je bil prvi kratkometražni film švicarskega filmskega ustvarjanja, *Ikarjev let* (*Le vol d'Icare*), posnet še leta 1974. Poleg tega se zdi, da Pitiotu v eseju zanima film le kot posnetek realnosti, saj v njem ni zaslediti nobenega imena iz sveta animiranega filma. Schwizgeblovo delo se popolnoma sklada s Pitiotovo definicijo baročne kinematografije. Nekateri njegovi najbolj znani filmi, *78 stol/pov* (*78 tours*, 1985), *Pot v brezno* (*La course à l'abîme*, 1992) in *Igra* (*Jeu*, 2006), so zaznamovani s silovitim in nepreklenjenim gibanjem, ki odpravlja montažo in zavzema poseben odnos do časa. V filmu *78 stol/pov* se pogled vrtil v ritmu valčka, gledalca popelje v nebrzdan dir in se prekine s prizorom stopnišča, nekakšno koncentrično spiralo, ki vodi v črno luknjo. Pitiot

Georges Schwizgebel Retrospective: The Vanity of a Neo-Baroque

In his pertinent essay entitled *The Cinema of Death* (*Cinéma de mort*) Pierre Pitiot writes these lines: "What determines baroque cinema is not so much the animation of images captured within a shot, but the movement which a director records with the camera. The purpose of this portrayal of space which is at the same time condensed and in motion is to reinforce the feeling of precedence and succession, evoking the notion of flowing (...) This is why the baroque director prefers the continuity of recorded movements over the fragmentariness imposed by the montage." Finding the illustration of his ideas in Orson Welles, Max Ophuls and Joseph Losey, Pitiot also observes that the baroque authors have a predilection for spiral movement and that their films often include plastic elements such as staircases and thematic elements such as wind and snow.

When Pitiot was writing his book, he did not know Georges Schwizgebel. His essay was published in 1972, while the Swiss filmmaker's first short film *The Flight of Icarus* (*Le vol d'Icare*) was created later, in 1974. In addition, it seems that Pitiot limits himself to film as the portrayal of reality, since not one animated film is mentioned in his essay. Schwizgebel's work, however, exactly corresponds with Pitiot's definition of baroque cinema. We observe in fact in some of his best known works – *78 R.P.M.* (*78 tours*, 1985), *The Ride to the Abyss* (*La course à l'abîme*, 1992) and *Play* (*Jeu*, 2006) – a true frenzy of movement, abundant and uninterrupted movement which abolishes montage and determines a unique approach toward time. In *78 R.P.M.* our view twirls with the rhythm of a waltz, drawing the viewer into a furious race,

gledalca opominja, da v baroku obstaja le ena stran življenja, smrt pa je neizprosna in dokončna. Zato je življenje treba slaviti – od tod nemir in preobilica baroka. »Če želiš uživati, pravi Marcel Brion, se podvijaj, saj nihče ne ve, kaj ga čaka naslednji dan.«

Film *Pot v brezno* (*La course à l'abîme*) črpa navdih iz odlomka Gounodove opere *Faustova poguba*, ki je sicer dobesedna ilustracija Brionovega stavka. Ta konceptualni film zaznamuje spiralno gibanje kamere, v katerem gledalec sledi nizu burnih aktivnosti (konjev galop, vlak, ki prečka pokrajino, ptičji let, otroci, ki skačejo čez elastično itd.), ki dosežejo vrhunec v mrtnavškem plesu, radostnem poveličevanju bežne eksistence, katere poteka ni mogče spremeniti. Sicer pa je vse nakazano že v naslovu: nujnost, gibanje, vendar tudi smrt in propad.

Film *Igra*, posnet leta 2006, nadaljuje motiv iz *Poti v brezno* in ga stopnjuje. Cikel iz prvega filma nadomesti z zaporedjem dvanajstih, jih orkestrira z zapleti *mise en abîme*, ki postajajo metafora za moderni nemir, divjanje proti končnemu umirjenju. Tako kot oba prejšnja filma tudi *Igra* predstavlja nekakšno ničevost, animirano in sodobno različico v holandskem baroku še posebej cenjenih slik, ki ponazarjajo krhkost življenja.

Za Schwizgeblob opus je torej značilna alegorična moč in sporočilo, da je vsakršen poskus preprečitve smrti ničev. *Leto damjaka* (*L'année du daim*, 1995), ki črpa snov iz basni Liuja Zonga Yuana, se loteva teme odstojitve lastne narave. Človek skupaj vzgaja damjaka in psa. Vsakič, ko hoče pes ugrizniti damjaka, psa pretepe. Leto pozneje živali živita v slogi. Nekoga dne damjak pobegne z gospodarjevega ozemlja in sreča tri pse. Ker se jih ne boji, se jim približa, ti pa ga napadejo in požrejo. Najnovejši kratkometražni film *Retuše*

finally interrupted by the shot of a staircase, a concentric spiral leading into a black hole. Pitiot reminds the viewer that there is only one side to life within baroque, that death is merciless and final. Therefore, life must be celebrated – hence the agitation and abundance of baroque. "If you wish to enjoy life, writes Marcel Brion, hurry up, because no one knows what tomorrow has in store."

Inspired by an extract from Gounod's opera *La damnation de Faust*, *The Ride to the Abyss* is a literal illustration of Brion's phrase. This conceptual film is marked by a spiral camera movement in which the viewer follows a series of frenzied actions (a horse's gallop, a train traversing a landscape, a bird's flight, children jumping over the elastic etc.), culminating in a *Dance of Death*, a joyous glorification of the ephemeral existence, the course of which cannot be reversed. Besides, it is all implied in the title: inevitability, movement, but also death and decline.

Made in 2006, *Play* revives the motif from *The Ride to the Abyss* and intensifies it, replacing the cycle from the first film with a succession of twelve cycles, orchestrated within a labyrinth of *mises en abîme*, which turn into a metaphor for contemporary unrest, the race toward a final stillness. As the two previously described films *Play* represents a sort of vanity, an animated and modern variation of the paintings, appreciated particularly during the Dutch Baroque period and representing the life's precariousness.

What is essential to Schwizgebel's opus, therefore, is its allegorical strength and the message that any attempt at averting death is vain. *The Year of the Deer* (*L'année du daim*, 1995), inspired by a fable by Liu Zong Yuan tackles for example detachment from one's own nature. A man is rearing a dog and a deer, beating the dog each time it tries to bite the deer. A year passes and the animals are living in peace.

(*Retouches*, 2008) znova obuja poskus prilaščanja gibanja sveta, tokrat prikazan kot dih, ponavljajoč se item, sledič iz konstantne transformacije in neizgibne entropije, ki – iz metamorfoze v metamorfozo – vodi v ništrc.

Schwizgebel, ki se z zanimanjem loteva tudi mitov o Frankensteinu (*Zamaknjenje Frank N. Steina / Le ravissement de Frank N. Stein*, 1982) in Fastu (*Človek brez sence / L'homme sans ombre*, 2004), je z izjemno koherentnostjo potprežljivo ustvaril delo, ki krasí sodobni animirani film.

Marcel Jean

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Until one day the deer escapes from its master's property and encounters three dogs. Because it doesn't fear them, the deer approaches the dogs, who attack and devour him. In his most recent short film, *Retouches* (2008), the author once again attempts to seize the movement of the world, returning to the idea of breathing, of repetitive rhythms arising from constant transformation and inevitable entropy, which - passing from one metaphor to another - leads to nothingness.

Georges Schwizgebel, interested in the myth of Frankenstein (*The Ravishing Of Frank N. Stein / Le ravissement de Frank N. Stein*, 1982) and that of Faust (*The Man Without a Shadow / L'homme sans ombre*, 2004), has with exceptional coherence patiently constructed an opus which illuminates contemporary animation film.

Marcel Jean

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IKARJEV LET / LE VOL D'ICARE THE FLIGHT OF ICARUS

Georges Schwizgebel (Studio GDS)
Švica/Switzerland, 1974, 35mm, 3'



Pointillistična glasbena ilustracija mita o Ikarju, ki je želel opornašati ptice, dokler se mu niso zaradi sonca stopila krila.

A pointillist musical illustration of the tale of Icarus wishing to imitate the birds right up to burning his wings close to the sun.

RETROSPETKIVA GEORGESA SCHWIZGEBLA

PERSPEKTIVE PERSPECTIVES

Georges Schwizgebel (Studio GDS)
Švica/Switzerland, 1975, 35mm, 1'30"



Postavitev človekove hoje v perspektivo. Zorni koti zahtevajo od gledalca stalno spremenjanje perspektive. Izgublja se v geometriji, naslikani z močnimi potegi čopiča.

The putting into perspective of a person walking. The points of view oblige one to make reversals of perspective, losing the viewer in a geometry brushed in large strokes.

GEORGES SCHWIZGEBEL RETROSPECTIVE

OFSAJD / HORS-JEU OFF-SIDE

Georges Schwizgebel (Studio GDS)
Švica/Switzerland, 1977, 35mm, 6'

Opis igre, v kateri eno izmed moštov spreminja



pravila v svojo korist. Film nanaša različne športe. Igralci, katerih podobe so naslikane, kot bi jih obsegala nizka svetloba, prehajajo med disciplinami skozi postopne preobrazbe.

Description of a game in which one of the two teams changes the rules to its advantage. Several sports are mentioned in the film, the players, whose painting suggests a low-angled light, move from one sport to another via successive metamorphoses.

ZAMAKNjenje FRANK N. STEINA / LE RAVISSEMENT DE FRANK N. STEIN**THE RAVISHING OF FRANK N. STEIN**

Georges Schwizgebel (Studio GDS)

Švica/Switzerland, 1982, 35mm, 9'30



Počasna gradnja podobe ob ritmu korakov končno pripelje do srečanja pošasti in njegove zaročenke. Gledalec je prek subjektivnega pogleda postavljen v vlogo kreature, s katero potuje skozi sobane, polne predmetov in bitij, dokler ne príspe pred obličje svoje drage in ta v grozni zakriči.

The slow construction of an image, to a rhythm of footsteps, ends with the meeting of the monster and his fiancée. Using a subjective vision, the viewer is literally in the position of the monster and crosses several rooms filled with objects and beings along the line of progression until emerging into the face of the loved one who lets off a cry of horror.

78 STOLPOV / 78 TOURS**78 R.P.M.**

Georges Schwizgebel (Studio GDS)

Švica/Switzerland, 1985, 35mm, 4'



Izmenična uporaba subjektivnega snemanja in statične kamere po ritmu harmonike prikliče kratko zgodbo o toku časa. Celoten film temelji na grafičnem konceptu krogov in obročev. Od skodelice kave do otroških igrič v spiralnih stopnišč. V skladu s splošno estetiko filma se vrta tudi sama kamera.

A subjective camera and a fixed framing alternate to an accordion waltz which triggers a short story recalling the passing of time. The entire film is based on the graphic notion of circles and rings. From the cup of coffee to the children's games passing through a spiral staircase. The camera itself whirls round following the general aesthetics.

NAKOUNINE

Georges Schwizgebel (Télévision Suisse Romande)

Švica/Switzerland, 1986, 16mm (BetaSP), 6'



Kolesarsko popotovanje po ulicah Šanghaja med zimo in poletjem ter med centrom in predmestjem. Nekaj diskretnih animacij oživila statične podobe s pomočjo dodajanja celuloida na fotografije neposredno pod kamero.

A bicycle trip through the streets of Shanghai between winter and summer, from the suburbs to the city centre. Some animations, discreet ones, are added to bring to life the still images by adding cellulose to the photos under the caption stand.

PREDMET SLIKE / LE SUJET DU TABLEAU THE SUBJECT OF THE PICTURE

Georges Schwizgebel (Studio GDS)
Švica/Switzerland, 1989, 35mm, 6'10



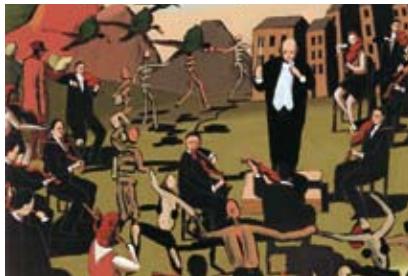
Po zaslugu slikarja, starec ponovno odkrije svojo mladost. Gre za adaptacijo mita o Faustu, v kateri vrážji slikar vodi protagonistu in z njim manipulira. Film hkratno uporablja tehnike neposrednega slikanja pred kamero, slikanja na celuloidni trak (Schwizgeblov običajna tehnika) in animacije na magnetni papir.

Thanks to the painter brushing his portrait, an old man rediscovers his youth. This is an adaptation of the myth of Faust, the character being guided, manipulated by the devilish painter. The film makes simultaneous use of direct painting under the camera, painting on cellulose (the customary technique of Georges Schwizgebel) and animations on magnetised cut paper.

RETROSPEKTTIVA GEORGESA SCHWIZGEBLA

POT V BREZNO / LA COURSE À L'ABÎME THE RIDE TO THE ABYSS

Georges Schwizgebel (Studio GDS)
Švica/Switzerland, 1992, 35mm, 4'30



V povprečnem intervalu šestih sekund animirana slika upodobi delček opere. Avtor si je zamisliš način, kako narediti razmeroma dolg film z uporabo pločih 144 risb. Teh 144 ogromnih slik na celulooidu vidimo le delno, prek gibanja kamere, ki v spiralah potuje od robov do središča slike in postopno razkriva ozadje, dokler ne odkrije umetnine v celoti.

At an average cycle of six seconds, an animated painting illustrates a fragment of an opera. The idea of the film was to use just 144 drawings for a fairly long film, the 144 immense cellulose drawings are seen only partially via a camera movement travelling spirally from the edges to the centre, finally to discover the entire scene and to unveil the artifice.

GEORGES SCHWIZGEBEL RETROSPECTIVE

LETO DAMJAKA / L'ANNÉE DU DAIM THE YEAR OF THE DEER

Georges Schwizgebel (Télévision Suisse Romande/
La sept Arte)
Švica, Francija/Switzerland, France, 1995, 35mm,
5'15



Tragična zgoda mladega damjaka, ki ga zavede varljivi videz. Vizualen, izjemno izpoveden in dodelan film črpa iz razpoloženske motivike štirih letnih časov, ki sovpadajo s štirimi glasbenimi ritmi. Film je narejen s slikanjem na acetatni filmski trak in pastelno animacijo na steklenem papirju.

The tragic destiny of a young deer deceived by appearances. The visual, very illustrative and polished film is inspired by the atmospheres of the 4 seasons corresponding to the 4 musical movements. The film is made up not solely of painted cellulose but also of pastel animations on glass paper.

CIK CAK ZIG ZAG

Georges Schwizgebel (Galerie Papiers Gras)
Švica/Switzerland, 1996, 35mm, 0'36



Cikcakasto potovanje so navdihnile risbe Rodolpha Töpfferja. Film naj bi bil predvajan s kontinuiranim ponavljanjem, saj sta prva in zadnja slika identični. V celoti je ustvarjen s pastelno tehniko na steklenem papirju.

A zigzag journey inspired by the drawings of Rodolphe Töpffer. The film is designed to be shown continuously with the first and last images being identical. The film is produced entirely as pastel animation on glass paper.

FUGA FUGUE

Georges Schwizgebel (Studio GDS/Télévision Suisse Romande)
Švica/Switzerland, 1998, 35mm, 7'12

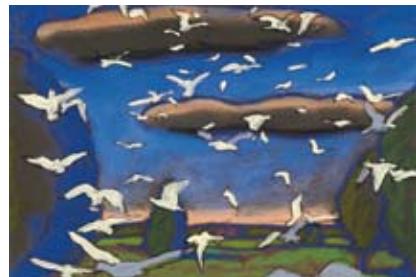


Dremajoč človek v hotelski sobi se prepusti vdoru spominov, ki predstavljajo pobeg v podobi risbe. Gre za enega najbolj kompleksnih avtorjevih filmov. Zaradi uporabe živih barv, kontrapunkta med prepletenimi slikami, animacije nemogočih geometričnih likov in sodobne glasbene podlage je to eden najboljših in najzanimivejših filmov avtorjevega opusa.

A person dozing in a hotel room allows himself to be invaded by memories which form an escape expressed in drawings. The film is one of the most complex by Georges Schwizgebel. The use of vivid colours, the counterpoint of the interwoven images, the animation of impossible geometric figures combined with a contemporary sound tape make this film one of the best and most interesting in the author's filmography.

DEKLICA IN OBLAKI / LA JEUNE FILLE ET LES NUAGES

Georges Schwizgebel (Studio GDS/Télévision Suisse Romande/Arte France); Švica, Francija/Switzerland, France, 2000, 35mm, 4'30



Posodobljena pravljica o Pepelki, v kateri ta sanja o oblakih, nato pa s princem pobegneta z letalom. Prepletajo se animacije na filmskem traku in steklenem papirju. Podobo avtor animira sočasno pri različnih hitrostih (ozadja, dinamični elementi, liki) glede na zvočno ozadje klavirske glasbe, ki jo izvaja Schwizgebel sam. Gre za domiselnou variacijo znane pravljice, s katero se gledalec lahko poistoveti.

The story of Cinderella is modernised. Cinderella dreams of clouds and ends up fleeing by plane with her Prince Charming. The image is animated simultaneously at various speeds (decor, moving elements, characters) in connection with the sound tape played by Georges Schwizgebel on the piano. It is an intelligent variation on a well-known story with which the viewer can identify.

ČLOVEK BREZ SENCE / L'HOMME SANS OMBRE

THE MAN WITHOUT A SHADOW

Georges Schwizgebel (Studio GDS/Télévision Suisse Romande/NFB); Švica, Kanada/Switzerland, Canada, 2004, 35mm, 9'35



Mož zamenja senco za bogastvo. Na njegovo razočaranje pa so to le čudežni škornji. Film izkoristi prednosti produkcije Kanadskega filmskega sklada z uporabo bogatih zvočnih učinkov. Schwizgebel ustvari skrivenost vzdružje s pomočjo enega najdaljših in najlepših uvodnih posnetkov v svoji karieri. Uporaba preobrazb omogoča semantične bližnjice v pripovedovanju zgodbe.

A man exchanges his shadow for richness. Disillusioned, he has to be content with seven-league boots. The film benefits from the quality of the production by the NFB with rich sound effects. Schwizgebel installs the mysterious atmosphere with one of the longest and most beautiful opening sequences of his career. The use of metamorphoses makes it possible to carry out semantic shortcuts in order to deliver the story.

IGRA / JEU PLAY

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



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

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

RETUŠE RETOUCHES

Georges Schwizgebel (Studio GDS/Télévision Suisse Romande/NFB/Arte) Švica, Kanada, Francija/Switzerland, Canada, France, 2008, 35mm, 5'35"



Animirane slike spreminjajo druga drugo med ritmom valov in dihanjem spečega dekleta.

Between a wave's rhythm and the breath of a young woman in her sleep, some animated paintings go on modifying each other.

**KAKŠNA SPOKOJNOST / OH QUE CALMA
HOW CALM IT IS**

Abi Feijó (National Film Board of Canada)
Kanada/Canada, 1985, 16mm (BetaSP), 3'08"



Pesek, pinscreen animacija, plastelin, pasteli,
fotokopije, risba, izrezljanka in gravura na filmskem
traku.

*Pred tem filmom sem poznala samo TV risanke
in animirane serije za otroke. Beseda 'animacija'
mi ni veliko pomenila. To je bilo moje prvo
srečanje z 'drugo platjo' animacije: bilo je nekaj
popolnoma drugačnega od animiranih filmov,
kakšnih sem bila vajena. Ta majhen, preprost
film me je presenetil, saj je pokazal, da lahko v
animaciji izrazimo tudi svoje umetniške predstave.
Prepoznaš sem se v njem in tako mi je odprl
vrata novega medija, v katerem lahko govorimo s
svojim lastnim jezikom.*

Sand, pin-screen animation, plasticine, pastel,
photocopies, paper cut-outs and engraving on film.

*Before seeing this film, I have only seen TV
cartoons and children's series and the word
"animation" didn't mean very much to me. This
was my first contact with the "other side" of
animation: it was something completely different
from the animations that I was used to. Watching
this short, simple film, came as a surprise,
because it proved that people can express artistic
imagery in animation. I recognized myself in
the film, and it opened the door for me to a
new media where we can use our own personal
languages.*

OBLIKE DIALOGA / MOŽNOSTI DIALOGU DIMENSIONS OF DIALOGUE

Jan Švankmajer (KF a.s. - Jiří Trnka Studio)
Češka/Czech Republik, 1982, 35mm, 12'



Modelirna masa in animirani objekti brez besed. Dejanja, strasti, uničenje – pretresljiv triptih, resničen prikaz stanja človeštva. Mojstrovina češkega avtorja Jana Švankmajera, v kateri so prisotne vse njegove obsesije in aluzije. Film je bil Annecyju proglašen za najboljši animirani film vseh časov (Grand Prix 1983).

Ko sem začela z delom kot animatorka pri studiu Filmografo, sem ponoči delala še v nekem baru. Včasih, ko smo okoli štirih, petih zjutraj zapirali, sem bila čisto preveč 'budna', da bi šla domov, in tako sem se ustavila še v studiu (imela sem ključ), kjer sem gledala kratka animacije. Tako sem naletela na Vrste dialoga. Film me je presunil in pogosto sem ga gledala tudi pozneje. Čeprav

je bilo to pred petnajstimi leti, je zame še danes eden najbolj osupljivih filmov sploh.

Modelling clay and speechless animated objects. Action, passion, destruction – a gripping triptych, a realistic portrayal of the human condition. A masterpiece by the Czech author Jan Švankmajer, in which all his obsessions and references can be found, the film was selected as the best animation film of all times at Annecy (Grand Prix 1983).

During the time I started working in animation at Filmografo, I was also working the nightshifts at a bar. Sometimes when the bar closed around 4 or 5 in the morning, I was too "awake" to go home, so I'd pass by the studio (I had a key) to watch animated shorts. That's how I came across Dimensions of Dialogue. I was amazed and I watched the film again and again. This was 15 years ago. I am still amazed by this film...



Slika na mavčnih ploščah.

Fiktivna biografija Franza Kafke po navdihu pisateljevega osebnega dnevnika in fotografij, narejena v tehniki praskanja slike na mavčne plošče.

Film sem videla na svojem prvem festivalu Cinanima leta 1992, kjer je prejel posebno nagrado žirije. Tekstura, kontrast med svetlobo in senco ter posebna atmosfera filma so naredili name velik vtis. Vtisnil se mi je v spomin in kasneje sem svoj prvi film Noč naredila z gravuro na mavec.

VASICA
THE VILLAGE

Mark Baker (Pizazz Pictures)
 VB/UK, 1993, 35mm, 14'

Painting on plaster plates.

A fictional biography of Franz Kafka, inspired by the writer's personal journal and photographs. The film employs the technique of scratching the painting onto plaster plates.

I saw Franz Kafka at my first Cinanima in 1992, where it won the Special Jury Award. I was impressed by the texture, the light/shadow contrast and that particular atmosphere of the film. It remained in my mind and later I realized my first film, The Night engraved on plaster plates.



Animirana risba.

V zakotni vasici vsak kaj skriva. Vaččani porabijo polovico svojega časa, da bi odkrili sosedove skrivnosti, drugo polovico pa, da bi zavarovali svoje lastne.

Odraščala sem na vasi in res je bilo tako: v takšni majhni skupnosti so življenja tako povezana in tako malo zanimivega se pripeti, da ljudje ves čas opazujejo drug drugega in pogosto postanejo nesramni. Ta film sijajno prikaže to resničnost, s humorjem, poetiko ter odlično preprostostjo, eleganco in lepoto svojih vizualnih podob, animacije in zvoka.



Animated drawings.

In a small isolated village everyone has something to hide. The villagers spend half of their time trying to discover their neighbours' secrets, and the other half struggling to protect their own.

I grew up in a village and it was really like this: in such small communities, lives are so closely bound and there so few exciting things happening that people observe each other a lot and often become mean. The film is a perfect portrayal of this, with humour, poetry, an exquisite simplicity, elegance and beauty of its visuals, animation and sound design.

BANDITI / OS SALTEADORES**THE OUTLAWS**

Abi Feijó (Filmógrafo)

Portugalska/Portugal, 1993, 35mm, 14'14"



Animirana risba z ogljem.

Notranjost avtomobila. Noč. Po portugalskih cestah sredi petdesetih let potuje avto. Potniki govorijo o skupini moških, ki so jih pred leti, proti koncu španske državljanke vojne, zajeli in usmrtili.

Trije pogledi se srečujejo v pogovoru, ki razkriva družbeni položaj vsakega izmed govorcev in ideološke predstavke portugalskega fašizma.

Sodelovanje pri tem filmu je bila moja prva zaposlitev v animaciji, zato mi veliko pomeni. Veliko pa pomeni tudi za portugalsko animacijo: to je bil prvi kratki animirani film, narejen s podporo Portugalskega filmskega sklada, in pomeni začetek nove epohe znotraj portugalske umetniške animacije. Hkrati pa je to tudi

MOŽ S PRELEPIMI OČMI**THE MAN WITH THE BEAUTIFUL EYES**

Jonathan Hodgson (Sherbet)

VB/UK, 1999, 35mm, 6'

prepričljiv zgodovinski portret temičnega obdobja portugalske diktature.

Animated charcoal drawings on paper. In the middle of the night a car travels through Portugal in the 1950s. The passengers are discussing the identity of a group of men captured and executed years before, when the Spanish civil war was drawing to a close. Three viewpoints merge in a discourse which reveals the passengers' social identities and the ideological sensibilities of Portuguese fascism.

My first job in animation was on this film, so it means a lot to me. But it also means a lot for Portuguese animation: it was the first short animation film supported by the Portuguese Film Commission, marking the rise of a new era in Portuguese artistic animation. Last but not least, it is a strong historical portrayal of the dark period of Portuguese dictatorship.



Animirana risba.

Skupina otrok se igra na zaraščenem vrtu zazušene hiše. In le enkrat srečajo veselega in svobodnega pijanca, ki v njej živi.

Film idealno združuje animacijo, vizualne podobe in pripoved in uporabo pripovedne poezije, ki ni nikoli odveč, niti v eni sami sličici. Brezhibno se prilega. Navdušena sem nad surovim, skeptičnim portretom človeške narave, ki ga slika pesem, in nad tem, kako podobe plovejo okoli naracije.

**NOĆ / A NOITE
THE NIGHT**

Regina Pessoa (Filmógrafo/RTP)
Portugalska/Portugal, 1999, 35mm, 6'35"



Animated drawings.

A group of children is playing in a wild garden surrounding an eerie house. One day they meet the man who lives in it, an airy free-spirited drunkard, and then never see him again.

This film perfectly combines animation, visuals and narration: using a narrated poem, which is never redundant, not even in a single frame. It fits perfectly, like a glove. I love the crude and sceptical portrait of human nature in the poem, and the way the images navigate around the spoken words.



Gravura na mavčnih ploščah.

Tesnoba male deklice spričo neznanih pokrajin noći in materine odtujenosti.

Engravings on plaster plates.

A little girl's anxiety about the unknown territories of the night and her mother's strangeness and disaffection.

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

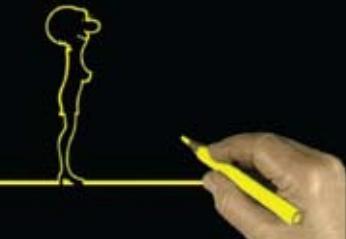
Regina Pessoa (Ciclope Filmes/Folimage/NFB/Arte France); Portugalska, Francija, Kanada/Portugal, France, Canada, 2005, 35mm, 7'46"



Gravura na papirju.

Nekateri ljude so drugačni, pa čeprav proti svoji volji. Nočajo biti podobni ostalim, ne želijo se neopazno izgubiti v množici. Spet drugi si vse življenje prizadevajo, da ne bi zlezli iz nje, zanikajo in skrívajo svojo drugačnost. So pa še tretji, ki se trudijo, da bi našli svoje mesto med drugimi ... v njihovih srcih ... in ti so zares veliki.

Some people are different, against their will. They do not wish to resemble others, delightfully mixing with the crowds. Other people again spend their lives trying to achieve this, denying or hiding their differences. And then there are those who strive to find their place among people... within their hearts.



La linea, Osvaldo Cavandoli (1920–2007)

Let Šanghai–Pariz, tri zjutraj, nekje leta 2001 ali 2002. Sedim že ure in ure, in vsega skupaj imam vrh glave. Odločim se malce pretegniti in si privoščiti sadni sok na račun družbe Air France. V tem drobnem prostoru nočnih popotnikov naletim na nekega gospoda. Rojen je bil v Libanonu, je francoski državljan, zadnjih petnajst let pa je delal na Kitajskem. Zapleteva se v klepet, kar tako, o ničemer.

- In kaj pravzaprav počnete?
- Hm ... filmski zgodovinar sem ... Animirane risanke, saj poznate.
- Aha! Mogoče ste pa videli najlepšo animirano serijo na svetu! Tisto z belo črto in nekakšnim škratom, ki je narisan naravnost iz črte in ves čas hodi gor in dol in nekaj momlja, medtem pa se mu dogajajo najrazličnejše stvari!

Osvaldo Cavandoli. Enajst tisoč metrov nad Sibirijo.

Skok v preteklost. Leto 1970. Gostujem na festivalu animiranega filma. Stojimo na stopnišču kinodvorane. Jaz, Osvaldo Cavandoli in scenarist ter producent Max Massimino-Garnier. Osvaldo je bil pravkar deležen bučnega in povsem prepričanega aplavza po projekciji enega svojih prvih kratkih filmov iz serije *La Linea*. Max pravi:

- Dobro, presneto dobro. Imel si izvirno idejo, ki si jo zelo dobro razvil. Zdaj pa si moraš izmisliti nekaj drugega. Nekaj novega!
 - ... V redu, bom premisliš.
- Max odide, Osvaldo pa se z ironičnim nasmeškom obrne k meni in reče:
- Vidiš? Nič ni razumel.

La linea, Osvaldo Cavandoli (1920–2007)

Flight Shanghai-Paris, three in the morning, around 2001 or 2002. I've been sitting for hours and hours and I'm sick and tired of it. I decide to get up and have a fruit juice at Air France's expense. Next to me, in the minuscule space for night-wanderers, I meet a gentleman. Born in Lebanon, a French citizen, having been working in China for fifteen years. Chats, for the sake of chats.

- And so, what is your job?
- Euh... cinema historian... You know, animated cartoons.
- Aha! Maybe you have seen the most beautiful animated series in the world! There is a white line and there is a dwarf that is drawn literally from that white line, and he goes back and forth mumbling, and all sorts of things happen to him!

Osvaldo Cavandoli. Eleven thousand metres above Siberia.

Flashback. Year 1970. I'm participating at an animation festival. I'm on the staircase of the movie theatre. Me, Osvaldo Cavandoli and scriptwriter and producer Max Massimino-Garnier. Osvaldo has just received many, and utterly convinced applause for one of his first short films with *La Linea*. Max tells him:

- Good, really good. You have had an original idea and you have developed it very well. Now, however, you must invent something else. Something new!
 - ... All right, I'll think of it.
- Max leaves, Osvaldo looks at me with a grin and goes:
- Do you see? He hasn't understood anything.

Max Massimino-Garnier je bil genij. Resnični genij, poleg tega pa še strokovnjak za množične medije. A v tem primeru se je motil. Njegov način razmišljanja so popačila leta obiskovanja filmskih festivalov, kjer vsi venomer iščejo nekaj »novega«. V resnici pa je treba lik, potem ko smo ga ustvarili, ponujati, ponujati in ponujati do onemogočnosti, ker ga publike ljubi in ga hoče vedno znova videti.

Prav tisto leto 1970 je pomenilo resničen začetek sage, imenovane *La Linea*. Škrat-črta (*La Linea*) je postal zvezda številnih televizijskih serij, ki so jih producirali v Nemčiji in prodajali povsod po svetu. Razen v Italiji. (*Nemo propheta in patria*). Nihče ni prerok v lastni domovini, so nekoč rekli modri Rimljani.)

Cavandoli je začel svojo profesionalno pot pri animiranem filmu v polnem razmahu Disneyeve ere (recept: »riši like, kot bi bili resnični«), dozorel pa je v petdesetih letih med revolucionijo studia UPA/United Productions of America (recept: »izdelaj osnovno skico, prosim, odstrani vse odvečno«). Od vsake izmed dogem je obdržal tisto najboljše. Škrat-črta je prepoznavnega in živahnega značaja, pa vendar deluje z uporabo minimalnih sredstev – nima ne oči ne obrvi ali frontalnega pogleda, obstaja le profil, veliki nos in pa usta. Tudi besed ni. Njegov glas je le nepozabno smešno godnjanje, prav toliko izrazno kot nerazumljivo, ki ga je za lik ustvaril igralec Carlo Bonomi.

»Ta lik sem predvsem jaz,« je rekel Cavandoli, »ali vsaj nekateri vidiki mene samega, hkrati pa so v njem tudi številni drugi ljudje, ki jih srečujem v vsakdanjem življenju.« Skratka, v njem se lahko več ali manj prepoznamo vsi in prav to je ena velikih, elementarnih, a težko dostopnih skrivnosti ustvarjanja komičnih junakov svetovnega merila.

Cavandoli je bil in venomer bo animatorjev animator. Tisti, ki

Max Massimino-Garnier was a genius. A true one, and furthermore he was an expert in mass communication. That time he was wrong. His way of thinking was distorted by the habit of going to festivals, where everybody is always looking for something "new." But indeed a character, once invented, must be proposed, proposed and proposed again up to the exhaustion, because audiences love him and never stop wanting him.

It was from that year 1970 on that the real saga of the *Linea* started. The dwarf-line (named *La Linea*) would be the star of many television series, produced in Germany and sold all over the world. With the exception of Italy. (*Nemo propheta in patria*, the wise Romans used to say).

Cavandoli had started his professional experience in animation when the Disney era was in full swing (recipe: "draw the characters as if they were real") and had matured it in the fifties during the UPA revolution (recipe: "make the essential sketch, please eliminate anything superfluous"). He took the best from both. The dwarf-line has a clear and vivacious personality, yet at the same time, he performs with the minimum means – he has neither eyes, eyebrows nor frontal image, only the profile, the big nose and the mouth. Not even words. His voice is provided by the priceless grumbling, as incomprehensible as expressive, invented by the actor Carlo Bonomi.

"The character is mostly myself", said Cavandoli, "or at least some aspects of myself; but he is also many other people that I see around in everyday life." In short, we can all more or less recognize ourselves in him, and this is one of the great, elementary but difficult secrets that make a comic hero of a global calibre.

najbolj ljubijo njegove filme, so ljudje-s-svinčnikom, grafični umetniki. Tem se posreči doumeti njegov svet in vloženo delo. Zamisel, črta, veliko dela, nič pretiravanja. Prepoznaš tudi podobnost s Saulom Steinbergom, enim največjih risarjev 20. stoletja in Cavandolijevim idolom. Nikoli ga nisem vprašal, ali je Steinberga kdaj osebno spoznal. Ta židovski begunec je v letih od 1933 do 1941 živel v Milianu, kjer je na Politehnični fakulteti diplomiral iz arhitekture, bil pa je le šest let starejši od Cavandolija. Steinberg je ljubil Italijo. Rodil se je v Romuniji, uspeh in slavo pa je nazadnje dočakal v Združenih državah. Tudi to je bi prerok, ki so ga bolj ljubili onkraj domačih mej ...

Giannalberto Bendazzi

Cavandoli was and will always be an animator's animator. The ones who love his films most are the men-with-a-pencil, the graphic artists. They find a way to understand this world and the job involved. An idea, a line, big work, no frills. And they evoke the similarity with Saul Steinberg, one of the great draftsmen of the XX century and one of the personal heroes of Cavandoli himself. I never asked him if he had personally met him. Steinberg, a Jewish refugee, had lived in Milan from 1933 to 1941, had graduated in architecture at the Polytechnic of Milan, and was only six years older than him. Steinberg loved Italy. He had been born in Romania and eventually found fame and fortune in the United States. Another prophet who was loved abroad...

Giannalberto Bendazzi

**VRTILJAK / CAROSELLO
CARROUSEL**

Osvaldo Cavandoli (Quipos s.r.l.)
Italija/Italy, 1969–76, BetaSP



V letu 1969 je Cavandoli ustvaril lik La Linea, s katerim je zaslovel po vsem svetu. Lik je nastal kot oglas za podjetje Lagostina (italijanski izdelovalec kuhinjske opreme), predvajan na kulturni televizijski oddaji *Carosello*.

In 1969 Osvaldo Cavandoli created the character that would make him world-famous: La Linea. It was created to advertise Lagostina (an Italian manufacturer of kitchen equipment) in commercials for the cult TV programme *Carosello*.

**SERIJA 200: KLARINET / SERIE 200:
CLARINO**

Series 200: THE CLARINET
Osvaldo Cavandoli (Quipos s.r.l.)
Italija/Italy, 1984, BetaSP, 2'30"



Leta 1972 je *La Linea* zaživelka kot animirana serija. Predvajana je bila v več kot 40 državah po svetu in nagrajena na festivalih v Zagrebu in Annecyju. Ponekod je serija znana kot *Mr. Linea*, drugod po Evropi kot *Balou*, *Linus på linjen* (Linus na črti) na Švedskem, *Badum badum* v Sloveniji, *Złośniczek* na Poljskem, *Menő Manó* na Madžarskem, *Mar Kav* (Gospod Črta) v Izraelu, *Bajram* v Albaniji, *Streken* na Norveškem, *Stregen* na Danskem, *Linan* na Islandiji, *Baljum Baljum* v Makedoniji, *Bay Meraklı* (G. Čuden) v Turčiji, *Barum Barum* v Srbiji in *Lineman* v Združenih državah.

From 1972 onward *La Linea* lived as an animation series. It was shown in more than 40 countries over the world and won prizes in Zagreb and Annecy. It's known as *Mr. Linea* or, in some parts of Europe, *Balou*, as well as *Linus på linjen* (Linus on the Line) in Sweden, *Badum badum* in Slovenia, *Złośniczek* in Poland, *Menő Manó* in Hungary, *Mar Kav* (Mister Line) in Israel, *Bajram* in Albania, *Streken* in Norway, *Stregen* in Denmark, *Linan* in Iceland, *Baljum Baljum* in the Republic of Macedonia, *Bay Meraklı* (Mr. Curious) in Turkey, *Barum Barum* in Serbia and *Lineman* in the U.S.

KORAK 1 / PASSO 1 STEP 1

Leta 1950 je mladi Osvaldo Cavandoli ustanovil lastno produkcijsko hišo Pupilandia ter začel samostojno delati kot režiser in producent lutkovnih filmov za kinematografske oglase.

In 1950 a young Osvaldo Cavandoli established his own company, Pupilandia, and started working independently as a director and a producer of puppet films for cinema commercials.

RETROSPEKTIVA OSVALDA CAVANDOLIA

RDEČA KAPICA / CAPPUCCETTO ROSSO LITTLE RED RIDING HOOD

Osvaldo Cavandoli (Quipos s.r.l.)
Italija/Italy, 1950–57, BetaSP, 1'56"



V tej parodiji na Rdečo kapico si volk raje privošči sladkarije kot malo deklico.

In the *Little Red Riding Hood* parody the Wolf prefers to eat candies better than the girl.

OSVALDO CAVANDOLI RETROSPECTIVE

OSTRŽEK PINOCCHIO

Osvaldo Cavandoli (Quipos s.r.l.)
Italija/Italy, 1950–57, BetaSP, 2'43"



Kratka različica zgodbe o Ostržku v stop-motion tehniki.

A short version of the story of Pinocchio in stop motion.

JACK

Osvaldo Cavandoli (Quipos s.r.l.)
Italija/Italy, 1950–57



V tej gangsterski zgodbi mož tvega življenje za
brivnik.

In a gangster story a man risks his life for a shaver.

KORAK 1 / PASSO 1 / STEP 1

KORAK 1 / PASSO 1
STEP 1

SEKSILINEA

SEXILINEA
Osvaldo Cavandoli (Quipos s.r.l.)
Italija/Italy, 1978, BetaSP, 4' 50"



Vse, kar vas je vedno zanimalo v zvezi s seksom,
Osvaldo Cavandoli pa se tega ne boji pokazati.

*Everything you always wanted to know about sex
and Osvaldo Cavandoli was not afraid to show it.*

TRAZOM-MOZART

Osvaldo Cavandoli (Quipos s.r.l.)
Italija/Italy, 1991, BetaSP, 6'33"

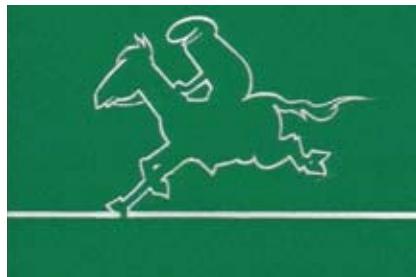


Kratki film, v katerem nastopa gospod Badum
badum, je nastal ob dvestoletnici smrti velikega
avstrijskega skladatelja Wolfganga Amadeusa
Mozarta.

*This short featuring La Linea was made in order to
celebrate the bicentennial of the death of the great
Austrian composer Wolfgang Amadeus Mozart.*

OLIMPIJSKE IGRE OLYMPIC GAMES

Osvaldo Cavandoli (Quipos s.r.l.)
Italija/Italy, 1990, BetaSP, 6'50"



Izjemno komičen kratki film, posvečen olimpijskim igram.

A hilarious short in honour of the Olympics with Mr. Linea.

RETROSPETKIVA OSVALDA CAVANDOLIA

SERIJA 200 / SERIE 200 SERIES 200

Osvaldo Cavandoli (Quipos s.r.l.)
Italija/Italy, 1984, BetaSP, 2'30"



Najbolj začrtan lik v zgodovini animiranega filma z glasom Carla Bonomija hodi po neskončni črti, katere del je tudi sam. Ponavadi naleti na vse mogoče prepreke in se pogosto obrne na svojega risarskega očeta, naj mu nariše rešitev iz zagate.

The most aligned character in the history of animated film, voiced by Carlo Bonomi, walks on an infinite line which he is a part of. He normally encounters obstacles of various kinds and quite often turns to his cartoonist-father to draw him a solution.

OSVALDO CAVANDOLI RETROSPECTIVE

UNIVERSAL

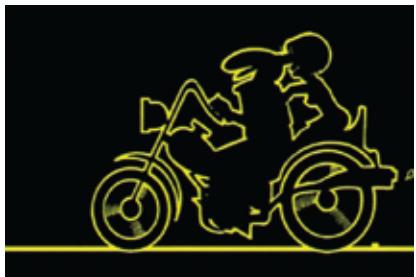
Osvaldo Cavandoli je za Universal Studios ustvaril serijo dvajsetih kratkih filmov s svojim znameniti likom. V teh je črta rumena, ozadje pa črno, v skladu z barvami logotipa produkcijskega studia Universal.

Osvaldo Cavandoli made a series of twenty very short films starring his character for Universal Studios. In this case the line is yellow on a black background to recall the colors of Universal's logo.

RETROSPEKTIVA OSVALDA CAVANDOLIA

**MOTOR / MOTO
MOTORCYCLE**

Osvaldo Cavandoli (Quipos s.r.l.)
Italija/Italy, 2002, BetaSP, 1'



OSVALDO CAVANDOLI RETROSPECTIVE

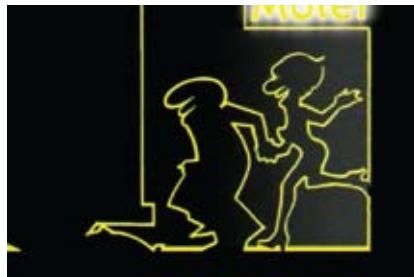
**VOJNA / GUERRA
THE WAR**

Osvaldo Cavandoli (Quipos s.r.l.)
Italija/Italy, 2002, BetaSP, 1'



**FATALNA DIVA
DIVA FATALE**

Osvaldo Cavandoli (Quipos s.r.l.)
Italija/Italy, 2002, BetaSP, 1'



Avtorska razmišljanja in obrtniške pripombe

Kot vsak ustvarjalec si pogosto postavljam temeljna vprašanja glede smisla lastnega ustvarjanja, področij umetniškega zanimanja ter bistva mojih avtorskih predpostavk o umetnosti. Poklicno pot sem začel z debitantskim filmom *Vrnitev (Powrót)* na prelomu šestdesetih v sedemdeseta leta, ko sem se že imel za slikarja, ko sem imel kot slikar kljub svoji mladosti tudi že veliko izkušenj. S tem sem se začel ukvarjati zelo zgodaj, saj sem z usmerjenim izobraževanjem slikarstva začel leta 1956, kot štirinajstletnik.

Nisem se nameraval ukvarjati z animiranim filmom. Pravzaprav sem se za ta medij začel заниmati po naključju. V času študija slikarstva in grafike sem iz radovednosti realiziral kratke vaje iz animacije ter ob tem spoznal, da mi uporaba gibanja olajša govor o sodobnosti, o sodobnem človeku. Moje poznavanje svetovnega animiranega filma je bilo takrat zelo skromno in nisem se oziral k vzornikom. Samostojno sem iskal lastno pot in gradil na preteklih izkušnjah.

Pravzaprav so ravno neomejene možnosti, ki jih ponuja animirani film, tiste, ki postavijo ustvarjalce pred nujo sprejemanja odločitev, definiranja tematskih okvirjev in preciziranja umetniških prijemov.

Potreba po sprejemovanju tako težkih odločitev je povzročila, da se je izoblikoval značaj moje filmske umetniške izpovedi, značilnosti avtorskega jezika, pripovedi, komunikacije, načina sporazumevanja z gledalcem.

Tehnična vprašanja pri realizaciji filmov so zahtevala dolgotrajen trud ob iskanju funkcionalnih praktičnih rešitev, a so se izkazala za lahka, medtem ko je bil težji problem filmski jezik, s katerim sem želel čim bolj preprosto izraziti zapletena

The author's reflections, the artisan's considerations

As all artists, I often ask myself the fundamental questions about the meaning and purpose of my creative work, the spheres of my artistic interest and the essence of my notions of art as an author.

I started my professional career with my debut film *The Return (Powrót)* in late sixties, early seventies, when I already considered myself a painter, and when despite my youth I was already quite experienced as a painter. I became involved in painting very early, starting my professional education in painting in 1956 at the age of fourteen.

I did not intend to become an animated filmmaker. Actually, my interest for this medium came along quite accidentally. Out of pure curiosity, I decided to take up a short exercise in animation during my studies in painting and graphic art, and I came to the realization that the use of movement and time facilitates the expression of my thoughts on contemporary times and contemporary man.

My knowledge of the worldwide animation production was very limited at the time and I did not look toward role models. I searched to find my own path independently and by relying on my previous experiences.

Actually, it is the endless possibilities offered by animation that force the author to make decisions, define thematic parameters and specify artistic methods and approaches. The necessity to make such difficult decisions has shaped the nature of my cinematic artistic expression, the qualities of the language, narration and communication which define me as an author, and my manner of communication with the viewer. Technical questions arising from the actual making of films

vprašanja odnosa do sveta.

Izpovedni način se je dolgo razvijal, se oblikoval. Ta proces je oteževalo pomanjkanje zadovoljivih, jasnih rešitev, ki bi lahko služile za referenco. Takšna situacija pa me je kljub vsemu dodatno motivirala za iskanje funkcionalnega obrtniškega in pripovednega jezika.

Rezultati mojega delovanja so tudi posledica številnih drugih dejavnikov, kot so rodna umetniška in kulturna tradicija, okvirji in značaj poklicnih priprav, dotedanje etape umetniške poti, pogoji življenja, vzgoje, oblikovanja osebnosti.

Zagotovo ni brez pomena dejstvo, da sem najzgodnejša leta preživel med vojno in takoj po koncu vojne. To je odločilno vplivalo na mojo psihično zgradbo, me naredilo zelo občutljivega za teme degradacije človeka, hkrati pa je v meni izoblikovalo mehanizme upora. Vendar pa področje mojega umetniškega zanimanja ni postal politika, ampak različni vidiki življenja običajnih ljudi. V animiranih filmih sem dokumentiral stanje ljudi, živečih ob meni, še zlasti njihovo psiho, čustva, frustracije in radosti sivega življenja. Bil sem priča zanimivih obdobjij, neverjetnih političnih in družbenih preobratov, dogodkov, ki jih je težko prenesti v umetniške oblike.

Moje filme označujejo kot *animirani dokument čustvovanja*. To označevanje je točno, vsaj glede večine območij mojega umetniškega zanimanja in vsebine večine realiziranih filmov. Dejstva, ki navduhujejo in gradijo moje filme, izvirajo iz okolice, iz opazovanja, sledenja in analiziranja vsakdanjika. Zbiral in prebiral sem jih ob preučevanju resničnosti.

Tako vizualne kot zvočne situacije sem pridobil po isti poti. Imajo enakovredno funkcijo, mesto in pomen v filmu. Glasba ima v mojem filmu enako vlogo kot zvočni efekti. Je tudi enako močan dejavnik filmske pripovedi kot element slike. Odnos med sliko in zvokom je zame temelj avtorskega filmskega jezika. Funkcionalno združenje teh elementov mi ponuja širok spekter umetniškega izraza in osebne umetniške

demanded a lengthy effort toward finding functional practical solutions, but in the end this proved to be the easy part. What was more difficult was finding a film language able to express the complex questions of our relationship toward the world in the simplest possible manner.

My expressive style evolved slowly, gradually taking shape. This process was hindered by the lack of clear, satisfactory solutions which could serve as a reference point.

Nevertheless, this situation additionally motivated me in my search for a functional artisanal and narratory language.

The results of my work are also the outcome of several other factors, such as my native artistic and cultural tradition, the framework and nature of my professional preparations, the earlier stages of my artistic path, living conditions, educational circumstances and the conditions involved in forming my identity.

It is surely a telling fact that I spent my childhood years during the war and the immediate post-war period. This crucially affected my psychological frame and made me very susceptible to the subject of human degradation, simultaneously forming my inner mechanisms of resistance.

But it was the various aspects of ordinary lives not politics that became the sphere of my artistic interest. In my animated films I have documented the conditions of people from my everyday encounters, especially their psychology, emotions, the joys and frustrations of everyday existence. I witnessed interesting time periods, incredible political and social changes and upheavals, events which could hardly be transformed into art forms.

My films have come to be labeled *animated documents of emotion*. This classification is correct at least regarding most of the spheres of my artistic interest and the content of most of my finished films. The facts which inspire and build my films derive from my environment, from observing, following and analyzing everyday life. I have collected and selected

izpovedi.

Pri grajenju filmskega izraza je ustvarjalna raba vseh sestavnih elementov filma in odnosov med njimi za avtorja tako čudovita priložnost kot tudi umetniški iziv. Sili ga v preciziranje izpovednega jezika, izoblikovanje forme, konstrukcije ... Pravzaprav nastane osebna avtorska „pisava“.

To je priložnost za osebna iskanja, osebno izpoved in subjektivizem; tako subjektivno prodiranje v bistvo sveta kot ponujanje takšnega pogleda gledalcu. Čeprav se razlikujeva, predpostavljam, da se bo gledalec lahko prepoznal v slikah in zvokih. Subjektivnost mi daje priložnost graditi na čustvih in izrazu. Povezana je s časom, je duhovna, nematerialna. Pri gledalcu se rojeva iz slik, gibanja, zvokov, ki so mu podani. To je zelo krhek proces, odvisen od mnogih stvari, celo od tako banalnih, kot je kakovost projekcije.

V idealnem filmu, h kateremu težim, bi morala biti slika in zvok neločljivo povezana; omogočati bi moral večkraten ogled, ob tem pa pri vsakem ponovnem gledanju pri gledalcu izzvati drugačno izkušnjo.

Jerzy Kucia

them while studying reality.

I acquired both visual and sonic situations in the same manner. They hold equivalent functions, positions and meanings within the film. Music plays the same role as sound effects. It is also an equally strong element of narration as the image.

To me the relationship between image and sound presents the essence of an author's film language. A functional fusion of these two elements offers me a wide spectrum of artistic expression and personal artistic articulation.

When creating filmic expression the creative use of all structural elements of film and their mutual relationships presents the author with both a marvelous opportunity and an artistic challenge, forcing him to specify his expressive language, to determine his form, constructions ... In effect, what emerges is the author's personal "writing style".

This is an opportunity for personal explorations, testimonies and subjectivity; to both subjectively penetrate into the essence of the world and to convey one's perceptions to the viewer. Although we are different, I suppose the viewer will be able to identify with my images and sounds. Subjectivity gives me an opportunity to build on emotions and expression. It is time related, spiritual, immaterial. On the part of the viewer it emerges from the images, movements and sounds which he receives. This is an extremely fragile process, which depends on many different aspects, as banal as the quality of a screening.

In an ideal film, for which I strive, sound and image should be inseparably bound; they should enable repeated viewing, inducing a different viewing experience with each successive screening.

Jerzy Kucia

**VRNITEV / POWRÓT
THE RETURN**

Jerzy Kucia (Studio Miniatur Filmowych)
Poljska/Poland, 1972, 35mm, 10'



Mož se na potovanju z vlakom spomni malega mesteca, kjer je preživiljal srečno otroštvo, in se nato pretvarja, da je uspešen glasbenik.

A man traveling by train thinks of the little town, where he spent a happy childhood and pretends that he is a famous musician.

**DVIGALO / WINDA
LIFT**

Jerzy Kucia (Studio Miniatur Filmowych)
Poljska/Poland, 1973, 35mm, 6'22"

Filmska vinjeta o doživljjanju moškega, ki se vzpenja z dvigalom, pokaže njegovo osamljenost v stvarnem svetu, ki ga obkroža.

A vignette on the experiences of a man going up in a lift, emphasizing his loneliness in a world of matter which surrounds him.

**KROG / KRĄG
THE CIRCLE**

Jerzy Kucia (Studio Filmów Animowanych)
Poljska/Poland, 1978, 35mm, 7'30"



Vizualna vinjeta o minljivosti človeškega življenja, človekovi krutosti in skladnem delovanju narave.

A visual vignette on human life passing away, on the cruelty of man and on nature and its consistent activities.

**POMLAD / WIOSNA
THE SPRING**

Jerzy Kucia (Studio Filmów Animowanych)
Poljska/Poland, 1980, 35mm, 9'



Vizualni vtis pomladi, njene minljive lepote in hrepenerja, ki ga prebuja.

A visual impression of spring, of its passing beauty and the hopes it awakens.

**ODSEVI / REFLEKSY
REFLECTIONS**

Jerzy Kucia (Studio Filmów Animowanych)
Poljska/Poland, 1979, 35mm, 6'



Študija rojstva žuželke, njenega boja za preživetje in njene smrti. Konec življenja ni nič več od nenadnega valovanja vodne gladine.

A study of the birth of an insect, its struggle for survival and death. The end of life means nothing more than the sudden ruffling of water.

**PARADA
THE PARADE**

Jerzy Kucia (Studio Filmów Animowanych)
Poljska/Poland, 1986, 35mm, 14'



Film o življenju na podeželju, o žetvenem slavju in prehajanju letnih časov.

A film about peasant life, the harvest festival and the changing seasons of the year.

UGLAŠEVANJE GLASBIL / STROJENIE

INSTRUMENTÓW

TUNING INSTRUMENTS

Jerzy Kucia (Jerzy Kucia Produkcia Filmów)
Poľská/Poland, 2000, 35mm, 16'21"



Avdiovizualna pesnitev, sestavljena iz drobcev spominske refleksije. Eksistencialna kontemplacija minulih časov.

An audio-visual poem composed of memory reflections. Existential contemplation of the times past.

Jelena Girlin: Predstavitev studia Nukufilm

Animirani film je v Estoniji odigral pomembno kulturno vlogo. Za mnoge je presenetljivo dejstvo, da spada estonska animatorska srečna v sam svetovni vrh. Filmi, ki združujejo nadrealistično ostrino in estonsko folklor z otroško nedolžnostjo, so poželi nagrade po vsem svetu. Številni mednarodni festivali so predvajali sekcije, posvečene estonski animaciji.

Nukufilm OÜ je po velikosti studia, tehnični opremi in številu zaposlenih največji studio lutkovne animacije v severni Evropi. Studio datira v leto 1957, ko je filmski entuziasht Elbert Tuganov tam posnel prvi animirani film *Peetrikese unenägu* (*Peterčkov sen*). Njegova filma *Metsamuinjasjutt* (*Gozdna pravljica*, 1960) in *Ott Kosmoses* (*Ott v vesolju*, 1961) sta kot prva doživelia mednarodno priznanje.

Kljud estonski osamosvojitvi leta 1992 in prehodu Nukufilma iz državnih v zasebne roke studio ni nikoli prekinil svoje produkcijske kontinuitete. Nagrade z mednarodnih filmskih festivalov (med drugim v Zagrebu, Temperah, Annecyju, Ottawi in Leipzigu) pa so Nukufilm približale tudi tujim producentom. Norveške in finske šole animiranega filma imajo estonske animatorje za vrhunske strokovnjake, zato jih redno vabijo kot gostujuče predavatelje. Tuje univerze in podjetja iz Finske, Švedske, Anglije in Združenih držav pošiljajo svoje študente in animatorje po študijske in delovne izkušnje v Estonijo.

Nukustudio sodeluje pri številnih dolgoročnih koprodukcijah s

Jelena Girlin: Nukufim Studio Presentation

The animated film has played a significant cultural role in Estonia. While it might come as a surprise to many, Estonia's animation community ranks among the best in the world. Its films, which combine surrealist wit and Estonian folklore with childlike innocence, have won awards throughout the world. Many international festivals have offered screenings in honour of Estonian animation.

Nukufilm OÜ is the biggest puppet animation studio in Northern Europe regarding its studio size, technical supplies and the number of employees. Studio Nukufilm dates back to 1957, when cinema enthusiast Elbert Tuganov shot the first animation film *Peetrikese unenägu* (*Little Peter's Dream*). His *Metsamuinjasjutt* (*Forest Fairytale*, 1960) and *Ott Kosmoses* (*Ott in Space*, 1961) were the first to be internationally acknowledged.

Even though Estonia became independent in 1992 and Nukufilm changed from a state company into a private company, its constant production of films was not interrupted. Awards from international film festivals (i.e. Zagreb, Tampere, Annecy, Ottawa, Leipzig etc.) have brought Nukufilm to the foreign producers. Norwegian and Finnish animation schools consider Estonian animators as top professionals who are asked to lecture at their universities. Foreign universities and companies from Finland, Norway, Sweden, England and USA send their students and animators to Estonia to study and practice animation.

finskimi, islandskimi in norveškimi produksijskimi hišami, pa tudi z domačimi in tujimi podjetji (iz Francije in Japonske). V petdesetih letih obstoja je Nukufilm produciral približno 200 filmov, ki so mu prinesli kar devetdeset nagrad z mednarodnih festivalov. Danes deluje predvsem kot *art-house* studio, ki se ukvarja s produkcijo filmov za otroke in odrasle.

Glede na izrazit padec v produkciji in/ali kakovosti, ki so ga doživele ostale države bivše Sovjetske zveze, je zgodba Nukufilma zgodba o uspehu brez primere. Ne le da je nadaljeval s produkcijo neodvisnega animiranega filma, pač pa je tudi ohranil visoko kakovost iz sovjetskih časov, o čemer pričajo številne nagrade in priznanja preteklih dveh desetletij. Trenutno je v studiu zaposlenih 25 oseb, večino predstavljajo usposobljeni režiserji, umetniki, lutkarji, scenografi, tehnički za luč, animatorji, snemalci in njihovi asistenti, montažerji in oblikovalci zvoka. V skladu z razsežnostjo in kompleksnostjo projektov pa Nukufilm posega tudi po drugih, zunanjih strokovnjakih.

Studio ves čas raziskuje nove tehnike v produkciji animiranega filma. Vsak film tako vsebuje edinstvene elemente, od 3D izrezljanke do teleskopskih lutk, lutk v človeški velikosti, kombinacije lutkovne animacije in igranih ozadij, mešanja praskanje in piksilacija ter piksiliranega baleta in foto kolaža.

Studio se nahaja v Tallinu, v stari kovnici denarja, ki je v sovjetski dobi gostila tovarno nogavic.

Nukufilm studio has several long-term co-productions with companies from Finland, Island, Norway, as well as local and foreign commercial companies (from France and Japan).

During its 50 years of existence, Nukufilm has produced approximately 200 films and was awarded 90 prizes at international festivals. Nowadays Nukufilm is mostly an art-house type studio, producing films both for children and adults. Given the collapse in production and/or quality in other ex-Soviet occupied countries, the Nukufilm story is an unparalleled success. Not only has its independent animation production continued, it has also maintained the same high level of quality from the Soviet times, as demonstrated by numerous awards and prizes awarded over the past two decades. Currently there are 25 people working at the studio, most of whom are qualified directors, artists, puppet makers, decoration artists, lighting technician, animators, camera operators and their assistants, editing technicians and sound editors. Nukufilm also hires other nonresident professionals depending on the extent and complexity of the projects.

Nukufilm never stops exploring new techniques in animation production. Each film contains unique elements, including 3D cut-out technique, telescopic puppets, human-sized puppets, a combination of puppet animation and live-action backgrounds, mixing scratch animation and pixilation, pixilated ballet and photo collage.

The studio is situated in Tallin in an old mint which was used as a sock fabric in Soviet times.

**GUF – KATEDRALA NEROJENIH DUŠ / GUF -
KATEDRAAL SÜNDIMATA HINGEDELE
GUF – A CATHEDRAL OF UNBORN SOULS**
Jelena Girlin
Estonija / Estonia, 2001, 35mm, 8'



Človek je prišel na na ta svet v iskanju nečesa. Naletel je na Moč, ki ga je pretresla in zdaj vse bolj verjame v njen pravičnost. Ne zna več ločiti med dobrim in zlimi. Zmotil s je in umrl, a Dobrota mu bo dala še eno priložnost – novo možnost za novo pomoto.

A Man came to this world, searching for something. He came across a Power, and got shocked by it, and now he is starting to believe in the rightness of Power. He is not able to separate right from wrong anymore. He made a mistake and died, but Goodness will give him a second chance – a new possibility to make another mistake.

OBLEKA / KLEIT THE DRESS

Jelena Girlin, Mari-Liis Bassovskaja
Estonija / Estonia, 2007, 35mm, 6'50"



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. Od časa do časa se pojavijo žuželke, kot bi se smejale njenim neuresničljivim sanjam.

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. From time to time different insects appear as if to laugh at the woman's unrealizable dreams.

IMETI DUŠO / HING SEES HAVING SOUL

Riho Unt
Estonija / Estonia, 2002, 35mm, 18'



Film, posnet po kratki zgodbi estonskega pisatelja Antona Hansena Tammsaareja *Žive lutke*, govori o malem dečku in njegovem velikem snu – o vojačkih z dušo, ki bi ob smrti zatisnili oči.

Based on the short story *Living Dolls* by the Estonian writer Anton Hansen Tammsaare, *Having Soul* is the story of a little boy and his big dream – toy soldiers with souls, who would close their eyes when dying.

**INSTINKT
INSTINCT**

Rao Heidmets

Estonija / Estonia, 2003, 35mm, 10'



Kaj se zgodi, če stvarnik izgubi nadzor nad lastno stvaritvijo in ta začne slediti svoji volji? V pazljiv ogled toplo priporočamo vsem, ki se ukvarjajo s kloniranjem, razvojem umetne inteligence, pa tudi sicer duhovitim ljudem.

What happens when the Maker loses control over his creation and it starts to obey its own will? Highly recommended for close inspection to everyone involved in cloning, AI creation and otherwise witty people.

**LISIČJA ŽENSKA / REBASNAINE
FOX WOMAN**

Priit Tender

Estonija / Estonia, 2002, 35mm, 10'



Animirani film po legendi Indijancev Mapuče je zgodb o lisici, ki gre v nebesa obiskat svojega strica, tam pa doživlja kruto zavrnitev. Personifikacija živali postavi to rahlo absurdno legendu v družbeni kontekst. V celoti lahko film klasificiramo kot komedijo, katere glavno publiko predstavljajo najstniki.

The animated film is based on a legend of the Mapuche Indians. It is a story about a fox that goes to heaven to visit her uncle, and gets cruelly cast down. The personification of animals in the film provides this slightly absurd legend with a social context. The film as a whole can be classified as a comedy, teenagers being its core audience.

**POT DO NIRVANE / TEEKOND NIRVANASSE
THE WAY TO NIRVANA**

Mait Laas

Estonija / Estonia, 2000, 35mm, 13'



Zgodba o mladeniču, ki hoče odpotovati za obzorje ...

This story is about a young man, who wants to go beyond the horizon...

MIZA / LAUD**THE TABLE**

Jelena Girlin, Marii-Liis Basskovskaja, Urmas

Jõemees

Estonija / Estonia, 2004, 35mm, 20'



Vivat, crescat, floreat vagina!

Naj živi, raste in cvete vagina!

Vivat, crescat, floreat vagina!

May she live, grow and flourish - vagina!

BRATJE MEDVEDJESRČNI / VENNAD**KARUSÜDAMED****BROTHERS BEARHEART**

Riho Unt

Estonija / Estonia, 2005, 35mm, 18'



Junaki filma so trije medvedji mladiči, upodobljeni na kultni sliki Ivana Šiškina *Jutro v borovem gozdu*. Bratje Henry, Vincent in August izgubijo mamo, slikarko. Po naključju se znajdejo v Parizu, mestu umetnikov, kjer pa nihče noče priznati njihovih impresionističnih slik kot umetniških del. Preoblečeni v cirkuske leve se medvedki vrnejo nazaj v Rusijo, da bi izsledili zapuščino svoje matere.

The heroes of the film are three bear cubs from the cult painting by Ivan Shishkin *Morning in a Pine Forest*. Having lost their painter mother, the three brothers Henry, Vincent and August happen to appear in Paris, the city of every creator. But there their impressionistic 'collies' won't be acknowledged. Under cover as circus lions, the bear-cubs travel back to Russia to find their mother's heritage.



Posebne predstavitev
Special Programmes

Poljska animacija: klasika in eksperiment

Zgodovina poljske animacije se začne (če ne štejemo dosežkov Władysława Starewicza, ki je deloval v Rusiji) okoli leta 1917, ko novinar in filozof Feliks Kuczkowski realizira kratko risanko *Flirt stoščkov* (*Flirt krzesiełek*). Čeprav do leta 1939 na Poljskem deluje še nekaj pionirjev, se številčnejša produkcija animiranih filmov začne šele po drugi svetovni vojni, z ustanovitvijo državnih filmskih studiev. Prve filme, ki so prišli iz njih, bremeni izrazit pečat uradne umetniške doktrine, ki jo je komunistična oblast zapovedovala umetnikom – socialnega realizma. Kljub temu pa si leta 1947 realizirana basen v tehniki lutkovne animacije *Za časa kralja Krakusa* (*Za króla Krakusa*) režiserja Zenona Wasilewskega zasluži vso pozornost. To je bil tudi prvi poljski animirani film, ki je bil nagrajen na mednarodnih festivalih. Socrealizem na srču na Poljskem ni dolgo vladal in že sredi 50-ih let so se pred ustvarjalci odprle možnosti raziskovanja novih izražajnih sredstev in tematik. Prelomni filmi tega obdobja so dela dveh uveljavljenih grafikov, Jana Lenice in Waleriana Borowczyka. Njuni filmi se odtrgajo od dotej obvezujočega socrealističnega kanona, so formalno inovatorski in namenjeni odraslemu občinstvu. Kmalu so se po tej poti podali tudi drugi ustvarjalci, med njimi Witold Giersz, Miroslaw Kijowicz, Daniel Szczechura, Kazimierz Urbański in Stefan Schabenbeck. Uspehi njihovih filmov na mednarodnih festivalih so povzročili začetke omenjanja poljske šole animacije. Konec šestdesetih in v sedemdesetih letih se je pojavilo nekaj zanimivih režiserjev, na primer Ryszard CzeKała, Jerzy Kucia, Stanisław Lenartowicz, ki so v animirani film vnašali elemente

Polish Animation: The Traditional and The Experimental

The history of Polish animation (not counting the achievements of Russia-based Władysław Starewicz) dates back to the year 1917, when journalist and philosopher Feliks Kuczkowski created a short cartoon *The Chairs Flirtation* (*Flirt krzesiełek*). Despite another handful of pioneers working in Poland in the period before 1939, a more prolific production of animation films did not begin before the end of World War II with the establishment of national film studios. The first films which came out of these studios were profoundly stamped with the official artistic doctrine which the communist authorities imposed on the artists – the Social Realism. Nevertheless, the 1947 fable by Zenon Wasilewski in puppet animation technique entitled *In the Time of King Krakus* (*Za króla Krakusa*) deserves all the attention. This was also the first Polish animation film, awarded at international festivals.

Fortunately, the Polish Socio-Realism was short-lived and already in the mid-fifties the artists' possibilities of exploring new expressive means and topics opened up. The ground-breaking films of this period were works by two well-renowned graphics, Jan Lenica and Walerian Borowczyk. Their films broke away from the then imperative socio-realistic canon. They were innovative in form and intended for adult audiences. Other filmmakers soon followed their example. Among these were Witold Giersz, Miroslaw Kijowicz, Daniel Szczechura, Kazimierz Urbanski and Stefan Schabenbeck. Because of the success of their films at international film festivals even the term Polish School of Animation was coined. The late sixties and seventies saw the emergence of some

običajnega, vsakdanjega življenja. Hkrati z njimi so debitirali tudi Julian Antonisz, avtor satiričnih filmov, ki jih je ustvarjal brez kamere, Jerzy Kalina, umetnik, ki je imel uspehe tudi na področju instalacije in performansa, ter Zbigniew Rybczyński, čarodej novih filmskih tehnik. Poljska animacija postaja v tem obdobju vse bolj raznolika in obliskih in vsebinah, kot najbolj ambiciozno produkcijsko središče pa začne izstopati Krakov. Razglasitev vojnega stanja na Poljskem decembra 1981 je imela negativne posledice tako glede števila kot kakovosti produciranih filmov, vseeno pa ta čas ni povsem izgubljen. K najbolj pomembnim predstavnikom generacije, ki je debitirala v tem desetletju, moramo pristeti Piotra Dumala, ki ga neponovljiva tehnika slikanja na plošči iz mavca uvršča med najizvirnejše svetovne avtorje, ter Aleksandra Sroczyńskiego, Marka Serafińskiego in Ewo Babińsko. Od avtorjev starejše generacije so najzanimivejše filme po letu 1980 ustvarjali Daniel Szczechura, Jerzy Kucia in Jerzy Kalina. V času po padcu komunizma so doživljali velike uspehe filmi dveh ustvarjalcev, ki sta priznanje in mednarodnih krogih dobila že v prejšnjih desetletjih: Jerzyja Kucie in Piotra Dumala. Oba sta preprosto ostala zvesta svojemu stilu in brez naglice nadaljevala, kar sta začela že prej: Kucia film fragmentarnih spominjanj, izgubljen nekje med snom in budnostjo; Dumala pa film, ki penetrira v najmrácnnejše kotičke človekove podzavesti.

Nepričakovano je majhna renesansa doletela lutkarsko animacijo. Posebno mesto na tem področju gre Marku Skrobeckiemu, ki je sodeloval tudi pri z oskarjem nagrajenem filmu *Peter in volk* (*Peter and the Wolf*) režiserke Suzie Templeton (2006).

Med najbolj nadarjene animatorje današnje mlade in najmlajše generacije sodijo med drugim Wojciech Bąkowski, Paweł Borowski, Andrzej Gosieniecki, Grzegorz Jonkajtys, Piotr Karwas, Tomasz Kozak, Anna Matysik, Wojciech Sobczyk, Robert Sowa, Violetta Sowa, Edyta Turczanik,

interesting directors, such as Ryszard Czekala, Jerzy Kucia, and Stanisław Lenartowicz, who introduced elements of the ordinary, everyday life into animation film. Along with these came the first appearances of Julian Antonisz, the author of satirical films created without the use of camera, Jerzy Kalina, in addition a successful installation and performance artist, and Zbigniew Rybcyznski, the wizard in new film techniques. During this period the Polish animation film became increasingly versified in form and content, with Krakow emerging as the most ambitious production centre. The announcement of the state of war in Poland in December 1981 had negative repercussions for the quality and quantity of animation film production. Nevertheless, the period was not a complete loss. Among the paragons of the generation who made their debuts during this decade were Piotr Dumala, whose unique technique of painting on plaster plates places him among the most innovative and original international authors, Aleksander Sroczyński, Mark Serafinski and Ewa Babińska. As regards the authors from an earlier generation the most interesting films after 1980 were created by Daniel Szczechura, Jerzy Kucia and Jerzy Kalina.

After the fall of communism, two artists, who already in previous decades had achieved international acclaim, again produced the most successful films. They were Jerzy Kucia and Piotr Dumala. Both have simply stayed true to their style and have patiently continued with what they have started: Kucia a cinema of fragmented memories lost somewhere between dreaming and wakefulness; Dumala a cinema which penetrates the darkest corners of the human subconscious. Quite unexpectedly, a small renaissance also occurred within puppet animation. In this field, a special place goes to Mark Skrobecki, who also collaborated on the Oscar-winning film *Peter and the Wolf* by Suzie Templeton (2006).

Among the most awarded animators of today's young and youngest generations are names such as Wojciech Bąkowski,

Robert Turlo, Wojciech Wawszczyk in Elżbieta Wąsik. V zadnjih letih se je v svetovni vrh nepričakovano prebil Mariusz Wilczyński, umetnik z velikim opusom, ki pa deluje povsem zunaj animacijskega *establishmenta*. Šele zaslužena retrospektiva v Museum of Modern Art v New Yorku leta 2007 je povzročila, da je postal splošno znan tudi v domovini. Nominacija za oskarja filmu *Katedrala* (*Katedra*, 2002) debitanta Tomka Bagińskiego, poprej prav tako popolnoma neznanega v strokovni sredini, kaže, da nas lahko v dobi, ko je mogoče narediti soliden film kar na domačem računalniku, vsak hip preseneti nov talent.

Znotraj poljske animacije je bilo vedno moč zaslediti dve struji: strujo politične metafore in strujo formalnega eksperimenta. O prvi je bilo že veliko napisanega, o drugi pa občutno manj. Med eksperimentatorji je najbolj znan ustvarjalec seveda Zbigniew Rybczyński. A vredno je spomniti tudi na nekaj drugih za to področje pomembnih umetnikov, predvsem na Hieronima Neumanna, pa tudi na pionirja abstraktnega filma Stefana in Franciszka Themerson, na vzgojitelja več generacij animatorjev Kazimierza Urbanskih, ali pa na predstavnika najmlajše generacije Wojciecha Bąkowskiego.

Marcin Giżycki

Pawel Borowski, Andrzej Gosieniecki, Grzegorz Jonkajtys, Piotr Karwas, Tomasz Kozak, Anna Matusik, Wojciech Sobczyk, Robert Sowa, Wioletta Sowa, Edyta Turczanik, Robert Turlo, Wojciech Wawszczyk and Elżbieta Wasik.

In recent years Mariusz Wilczyński, an extremely prolific artist, yet one working entirely outside the animation establishment has made an unexpected breakthrough to the top. But it was not before a well-deserved 2007 retrospective at the Museum of Modern Art in New York, that he also became widely known in his own country.

An Oscar nomination for the film *The Cathedral* (*Katedra*, 2002) by debutant Tomek Bagiński, previously also virtually unknown within the professional community, indicates that in this age, when anyone can create a solid film on their home computer, new talents can take us by surprise at any moment.

Two separate currents have always permeated Polish animation: the political metaphor trend and the current of formative experimentation. The first has been discussed in great length, while the publications on the latter are scarce. Among the experimentalists, the most famous author is of course Zbigniew Rybczynski. But it is also worth reminding ourselves of some other influential artists within this sphere, above all of Hieronim Neumann, of abstract film pioneers Stefan and Franciszka Thermerson, the teacher of several generations of animators Kazimierz Urbanski, or a member of the youngest generation Wojciech Bakowski.

Marcin Giżycki

**LABIRINT / LABRYNT
LABYRINTH**

Jan Lenica (Studio Miniatur Filmowych)
Poljska/Poland, 1961, 35mm, 15'



Osamlijenost in tragika posameznika na poti po sodobni birokratski deželi, polni pošasti.

The loneliness and tragedy of an individual traveling around in a modern bureaucratic country full of monsters.

**RDEČE IN ČRNO / CZERWONE I CZARNE
RED AND BLACK**

Witold Giersz (Studio Miniatur Filmowych)
Poljska/Poland, 1963, 35mm, 6'30"

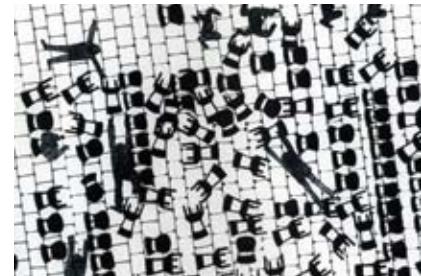


Duhovita eksperimentalna risanka o groteskni bikoborbi.

A witty experimental cartoon of a grotesque bullfight.

**FOTELJ / FOTEL
THE SEAT**

Daniel Szczechura (Se-Ma-For Film Studio)
Poljska/Poland, 1963, 35mm, 5'40"

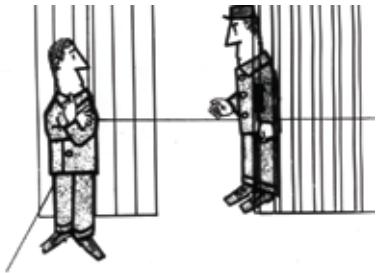


Satira o karierizmu. Kdo bo zasedel predsedniški stolček v konferenčni dvorani.

A satire on careerism. Who is going to take the chairman's chair in the conference room.

KLETKE / KLATKI CAGES

Miroslaw Kijowicz (Studio Miniatur Filmowych)
Poljska/Poland, 1966, 35mm, 7'30"

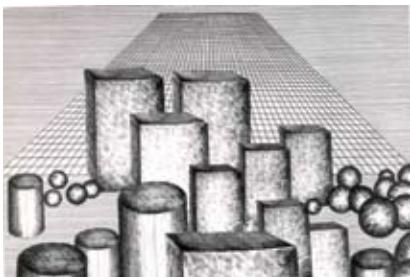


Odnos med jetnikom in ječarjem, ki spozna, da je tudi sam jetnik.

The relationship between a prisoner and his guard who discovers he is also somebody's prisoner.

POVSOD SO ŠTEVILKE / WSZYSTKO JEST LICZBĄ

Stefan Schabenbeck (Se-Ma-For Film Studio)
Poljska/Poland, 1966, 35mm, 7'30"



Osamljen človeček beži pred plazom številk in velikanskih geometrijskih teles, ki ga napadajo. A na koncu podleže njihovi nasilni moči.

A little, lonely man runs away from the avalanche of numbers and gigantic solids that are attacking him but is eventually overwhelmed by their aggressive power.

ZBOR / APEL THE ROLL-CALL

Ryszard Czekała (Studio Miniatur Filmowych)
Poljska/Poland, 1970, 35mm, 7'10"



Ujetniki stojijo v postrojenem zboru na taboriščem dvorišču. Obrnjeni so k esesovcu, ki jih, nemočne, strelja, ker niso zmožni izvršiti njegovih ukazov.

Prisoners stand in orderly rows at the roll-call in the courtyard. They are facing an SS man firing at the helpless people who are unable to carry out his orders.

**BANKET / BANKIET
THE BANQUET**

Zofia Oraczewska (Studio Miniatur Filmowych)
Poljska/Poland, 1976, 35mm, 8'16"

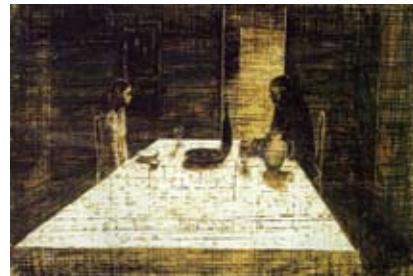


Satira o sodobni potrošniški družbi. Na banketu pa je situacija obrnjena: izvrstne jedi požirajo goste.

A satire on the modern consumerist society. At a banquet the situation is reversed: elaborate dishes devour the guests.

**NEŽNA / ŁAGODNA
GENTLE**

Piotr Dumała, (Studio Miniatur Filmowych)
Poljska/Poland, 1985, 11'



Film po kratki zgodbi Fjodorja Mihajloviča Dostoevskega *Nežno bitje*.

Based on Dostoyevsky's short story *Gentle*.

**KOLESARSKA DIRKA / WYŚCIG
CYCLE RACE**

Marek Serafiński (Studio Miniatur Filmowych)
Poljska/Poland, 1989, 35mm, 7'



Posamezniki najrazličnejših poklicev in družbenih statusov se pomerijo v kolesarski dirki.

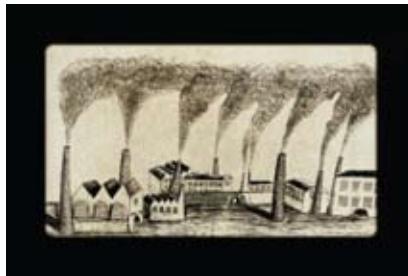
People of many different professions and social groups enter a great bicycle race.

**KATEDRALA / KATEDRA
THE CATHEDRAL**

Tomek Bagiński (Platige Image)
Poljska/Poland, 2002, 35mm, 6'20"

**SMRT NA 5 / ŠMIERČ NA 5
DEATH TO FIVE**

Mariusz Wilczyński (Pomaton EMI)
Poljska/Poland, 2002, 3'40"



Zgodba o romarju, ki prispe do katedrale na meji znanega sveta. Mož išče odgovore in najde mir.

The story of a pilgrim who comes to the Cathedral on the border of the known world. He wants to find answers. He finds tranquility.

Izviren videoklip po glasbi Grzegorza Ciechowskega.

An original video clip to the music of Grzegorz Ciechowski.

**HIŠA / DOM
THE HOUSE**

Jan Lenica, Walerian Borowczyk (Documentary Film Studio)
Poljska/Poland, 1958, 35mm, 12'



Neobičajen eksperiment razkriva zapleteno psihologijo človeka.

An unconventional experiment showing the complicated psychology of the human being.

**ŠOLA / SZKOŁA
SCHOOL**

Walerian Borowczyk (Studio Miniatur Filmowych)
Poljska/Poland, 1958, 35mm, 6'40"

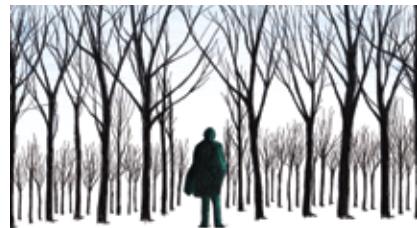


Kratki film v mešani tehniki animiranih fotografij (posnetih skupaj z Janom Lenico) in elementov animirane risanke. Prikaz vojaškega urjenja.

A short film in combined technique of animated photographs (made together with Jan Lenica) and elements of animated cartoon. A display of military drill.

**POT / PODRÓŻ
THE JOURNEY**

Daniel Szczechura (Se-Ma-For Film Studio)
Poljska/Poland, 1970, 35mm, 6'20"



Samotno popotovanje z vlakom skozi pokrajine, ki hitijo mimo okna. Na cilju pa nihče ne odpre vrat.

A lonely train journey with landscapes passing the window. At the arrival nobody opens the door.

**TRG / RYNEK
THE MARKET**

Józef Robakowski, Tadeusz Junak, Ryszard
Meissner (Warsztat Formy Filmowej)
Poljska/Poland, 1971, 35mm, 5'



En dan na trgu, skrčen v nekaj kratkih minut.

A day at the market, reduced to a few short minutes.

**SAM SI KROJIM USODO / SAM SOBIE
STEREM**

Katarzyna Latałło (Studio Filmów Rysunkowych)
Poljska/Poland, 1971, 35mm, 6'



Impresivna obdelava fotografskega materiala:
eksperimentalni film s filozofskim podtekstom
prevprašuje mesto posameznika v družbi in svetu.

An effective processing of photographic material:
an experimental film with a philosophical subtext
questions the individual's position within society
and the world.

**JUHA / ZUPA
THE SOUP**

Zbigniew Rybczyński (Se-Ma-For Film Studio)
Poljska/Poland, 1975, 35mm, 8'



Nadrealistična zgodba o človeku, ki išče svojo
identiteto, o osamljenosti in monotoni
vsakdanjega življenja.

A surrealist story about a man searching for his
identity, about loneliness and the monotony of
everyday life.

JOJ! NE MOREM SE USTAVITI! / OJ! NIE

MOGĘ SIĘ ZATRZYMAĆ!

OH, I CAN'T STOP

Zbigniew Rybczyński (Se-Ma-For Film Studio)
Poljska/Poland, 1975, 35mm, 10'



Obsedene masovne selitve iz narave v mesta se odvijajo vedno hitreje. Satira o civilizaciji.

A mad rush from nature into the city with increasing speed. A satire on civilization.

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Piotr Szulkin (Studio Filmów Animowanych)

Poljska/Poland, 1976, 35mm, 3'



"Antiavantgardna" šala: počasno mečkanje jabolka v veliki stiskalnici, vse do popolnega uničenja.

An "anti-avant-garde" joke: the slow squashing of an apple in a giant press, leading to utter destruction.

SONCE / SŁÓŃCE

THE SUN

Julian Antonisz (Studio Miniatur Filmowych)
Poljska/Poland, 1977, 35mm, 3'



Film v tehniki reprodukcije gravur na filmskem negativu. Predmet filma sta človek in prostor. Alegorija bežnosti človeškega življenja nasproti večnosti prostora, ki jo simbolizira sonce.

A film made in the engraving technique reproduced on film negative, with man and space as its subjects. An allegory on the transient life of human beings as compared to the everlasting space symbolized by the sun.

**DEMONI / DEMONY
DEMONS**

Kazimierz Urbański
Poljska/Poland, 1981, 35mm, 11'



Nekonvencionalno posneti baloni, ujeti v igro skoraj abstraktnih form, ki vzbujajo erotične predstave.

Unconventionally filmed balloons, drawn into a game of almost abstract forms, evoking erotic fantasies.

**BLOK
BLOCK**

Hieronim Neumann (Se-Ma-For Film Studio)
Poljska/Poland, 1982, 35mm, 10'



Film o sodobni arhitekturi.

A film about modern building.

**PSETO LAJAJ, BISERČEK HUDIČA ZGANJAJ
/ KUNDELKU UJADAJ, PERELKO RÓB
PIEKŁO / BARK, YOU MONGREL, RAISE
HELL, MY PEARL**

Wojciech Bąkowski
Poljska/Poland, 2006, 35mm, 3'50"



Film, narejen brez kamere, sledi ritmu nekaj ponavljajočih se motivov. Glasba, neločljivo zvezana s podobo, je prav tako delo režiserja.

This cameraless film follows the rhythm of a few repetitive motifs. The music, inseparably bound to the visual image, is also the work of the director.

**NEKOĆ JE BILO ... / BYŁ SOBIE RAZ...
THERE WAS ONCE**

Jan Lenica, Walerian Borowczyk (Zespół "Kadr")
Poljska/Poland, 1957, 35mm, 8'30"



Niz preobrazb sestavljajo animirane in statične
risbe, časopisni izseki in reportažni fragmenti.

A series of metamorphoses using animated and
still drawings, magazine images and newsreel
fragments.

**SLADKI RITMI / SŁODKIE RYTMY
SWEET RHYTHMS**

Kazimierz Urbański (Studio Miniatur Filmowych)
Poljska/Poland, 1965, 35mm, 6'30"



Deloma dokumentarec o čebelarstvu, deloma
abstraktni film. Nenavadni vizualni učinki izhajajo
neposredno iz emulzije filmskega traku.

Partly a documentary on beekeeping, partly an
abstract film. The extraordinary visual effects derive
directly from the emulsion of the film stock.

**DINAMIČNI PRAVOKOTNIK / PROSTOKĄT
DYNAMICZNY**

Józef Robakowski (Warsztat Formy Filmowej)
Poljska/Poland, 1971, 35mm, 5'



Minimalističen abstraktni film: rdeč pravokotnik
ritmično menja svoje razsežnosti.

A minimalist abstract film: a red rectangle
rhythmically alters its dimensions.

REPLIKA**REPLICA**

Kazimierz Bendkowski (Se-Ma-For Film Studio)
Poljska/Poland, 1975, 35mm, 8'30"



Običajen dan na otroškem igrišču v varšavskem naselju se prepleta z Brueghlovimi slikami.

A day on a playground in a Warsaw residential area. The images mix with Brueghel's paintings.

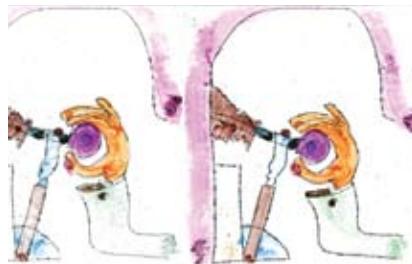
**NOVA KNJIGA / NOWA KSIĄŻKA
NEW BOOK**

Zbigniew Rybczyński (Se-Ma-For Film Studio)
Poljska/Poland, 1975, 35mm, 10'



Dogodivščine neke knjige – ali bolje: njenih zaporednih lastnikov – se sočasno odvijajo na devetih zaslonih.

The adventures of a book – or rather of its successive owners – shown simultaneously on nine screens.

**KAJ VIDIMO, KO ZAPREMO OČI IN
ZATISNEMO UŠESA / CO WIDZIMY PO
ZAMKNIĘCIU OCZU I ZATKANIU SOBIE USZU
WHAT WE CAN SEE WITH OUR EYES AND
EARS SHUT**

Julian Antonisz (Studio Filmów Animowanych)
Poljska/Poland, 1978, 35mm, 5'

Film je risan neposredno na filmski trak, hkrati z dodajanjem zvoka. Prosto povezane podobe mestnega življenja se mešajo s povsem abstraktanimi vizijami.

The film is drawn directly onto the celluloid, together with sound. Freely linked images of city life are mixed with entirely abstract visions.

**BERMUDSKI TRIKOTNIK / KOŁO
BERMUDZKIE**

BERMUDA TRIANGLE

Jerzy Kalina (Studio Miniatur Filmowych)
Poljska/Poland, 1979, 35mm, 7'



Tri različne pripovedi o tem, kako se je ladja potopila.

Three different reports on the sinking of a ship.

**PET ĆETRTIN / PIĘĆ CZWARTYCH
FIVE QUARTERS**

Hieronim Neumann (Se-Ma-For Film Studio)
Poljska/Poland, 1979, 35mm, 8'



Filmska vinjeta o življenju in njegovem odsevu v popačenem ogledalu.

A film vignette on life and on its reflection in a crooked mirror.

TANGO

Zbigniew Rybczyński (Se-Ma-For Film Studio)
Poljska/Poland, 1980, 35mm, 8'



Za ta tango sta potrebna veliko več kot dva.
Metaforična podoba človeške usode.

It takes a lot more than two to tango this tango. A metaphorical picture of human fate.

ČRTA / LINIA THE LINE

Grzegorz Rogala (Se-Ma-For Film Studio)
Poljska/Poland, 1981, 35mm, 8'



Pogled na svet, človeško vedenje in minevanje časa.

A look at the world, human attitudes and the passage of time.

PRVI FILM / PIERWSZY FILM THE FIRST FILM

Józef Piwkowski (Se-Ma-For Film Studio)
Poljska/Poland, 1981, 35mm, 9'

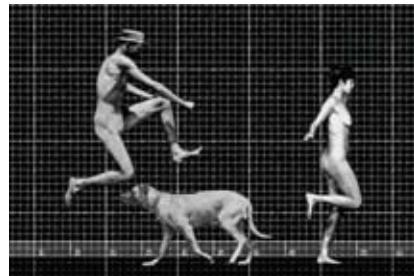


Variacija na temo filma bratov Lumière *Odhod iz tovarne*. Zgodnji primer uporabe računalniške tehnike znotraj filma.

A variation on the theme of *Workers Leaving The Lumière Factory*, a film by the Lumière Brothers.
An example of the early use of computer technique within film.

ZOOPRAKSISKOP ZOOPRAXISCOPE

Hieronim Neumann (Studio Mansarda)
Poljska/Poland, 2005, 35mm, 10'



Film so navdihnili posnetki Eadwearda Muybridgea in njegova naprava za projiciranje podob v gibaju.

A film inspired by Eadweard Muybridge's photographs and his device for projecting motion pictures.

POZOR, HUDIČ! / UWAGA DIABEL!
ATTENTION DEVIL!

Zenon Wasilewski

Poljska/Poland, 1959, 35mm, 10'



Nepazljiv čarovnik potegne iz klobuka majhnega, hecnega hudička, ki pa se ne pusti tako zlahka ukrotiti.

A reckless magician pulls a small, funny-looking devil out of a hat, but the devil will not be so easily tamed.

KVARTETEK / KWARTECIK
A LITTLE QUARTET

Edward Sturliš

Poljska/Poland, 1965, 7'



Majhna deklica vsak dan vadi klavir; celo figurice na klavirju začne monotonost njenih vaj dolgočasiti, zato nestrpno 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.

STOPNICE / SCHODY
STAIRS

Stefan Schabenbeck (Se-Ma-For Film Studio)

Poljska/Poland, 1968, 7'30"



Vzpenjanje po stopnicah privede v slepo ulico.

The climbing of stairs leads to a dead end.

STENE IMAO UŠESA / SCIANY MAJĄ USZY
THE WALLS HAVE EARS

Henryk Ryszka
Poljska/Poland, 1974, 35mm, 5'



Zgodba o človeku, ki mu prislušuje uho v steni.
Njegovi poskusi, da bi se znebil vsiljivca, so neuspešni. Prestrašen pobegne na hodnik, kjer ugotovi, da so njegovi sosedje brez ušes. Ko se vrne v svoje stanovanje, iz ključavnice v vratih pokuka radovedno oko.

A story of a man who is being listened to by an ear in the wall. All his efforts to get rid of the intruder fail. Terrified, the man rushes out to the corridor only to notice that his neighbours have no ears. When he returns to his apartment, an eye appears from the key-hole of his door and looks around the corridor with curiosity.

ČRNA KAPICA / CZARNY KAPTUREK
THE BLACK HOOD

Piotr Dumała
Poljska/Poland, 1983, 35mm, 5'



Nova različica stare pravljice o Rdeči kapici.

A new version of the old tale about Little Red Riding Hood.

D.I.M.

Marek Skrobecki
Poljska/Poland, 1992, 35mm, 10'



Film z uporabo lutk v človeški velikosti zariše življenje in odnos para med štirimi stenami njunega stanovanja.

Using life size puppets, Marek's ten minute film traces the relationship of a couple within the confines of their apartment.

ICHTHYS

Marek Skrobecki

Poljska/Poland, 2005, 35mm, 15'



Metaforična filmska parabola o vztrajnosti čakanja, upanja in izpolnitve, povedana na edinstven in neobičajen način. Glavna oseba je zrel mož, ki se znajde v restavraciji, podobni svetišču. Natakar si zapiše njegovo naročilo in odide. Medtem ko gost čaka, čas teče in vse se stara. Ko se večno mladi natakar nazadnje le prikaže z naročeno hrano, je gost videti že mrtev ...

A metaphoric, film parable about the persistence of waiting, hope and fulfillment told in unique and unconventional manner. The main character is a mature man. He appears in a restaurant resembling a sacred building. The waiter takes his order and leaves. While the client awaits his return, time goes by. When finally, the ever-young waiter reappears with the ordered meal, the client looks as if he were already dead ...

PETER IN VOLK

PETER AND THE WOOLF

Suzie Templeton (Breakthru Films, Se-Ma-For Film Studio)

VB, Poljska/UK, Poland, 2006, 35mm, 32'



Na obrobju širnih ruskih gozdov, po katerih še vedno tavajo volkovi, stoji majhna koča, obdana z visoko ograjo. V njej živi Peter s svojim čemernim dedkom, ki dečku ne pusti stopiti v gozd. »Kaj če se nenadoma pojavi volk? Kaj bo storil?«

On the edge of the vast forests of Russia, where wolves still roam, lies a little cottage surrounded by a big, high fence. This is where Peter lives with his grumpy grandfather. Grandfather will not let Peter go out into the forest. "What if a wolf comes? What then?"

Program baskovskega kratkega filma KIMUAK

Program Kimuak (baskovsko »poganjek«) je leta 1998 prvič organizirala baskovska vlada (v severni Španiji), da bi pripomogla k razširjanju, promociji in distribuciji baskovskega kratkega filma drugod po svetu. Danes spada program pod okrilje Baskovske kinoteke (Euskadiko Filmategia - Filmoteca Vasca).

V Baskiji obstaja finančna podpora, namenjena produkciji kratkih filmov, ne pa tudi njihovi promociji in distribuciji. To vrzel je želela zapolniti programska inicijativa Kimuak. Če opisem na kratko, njen delovanje poteka tako, da baskovsko ministrstvo za kulturo vsako leto povabi domače ustvarjalce kratkih filmov, naj svoja dela predstavijo Kimuaku in nekateri izmed filmov so izbrani. Kimuak nato objavi nekakšen arhiv, ki vsebuje izbrane kratkometraže na DVD nosilcih (ti so opremljeni z angleškimi, francoskimi, italijanskimi in nemškimi podnapisi), informativen prospekt za vsak posamični kratki film in CD z nekaj ostalimi informacijami: tehničnimi podatki, igralsko zasedbo in tehnično ekipo, sinopsismi, biofilmografijami, dialog listami in nekaj filmskimi fotografijami iz vsakega filma. Kimuak nato pošije ta arhiv v predhodno selekcijo več kot 500 festivalom po vsem svetu, televizijskim hišam, novinarjem ter zasebnim in javnim institucijam ...

Od svojega nastanka leta 1998 (letos praznujemo deseto obletnico) se je Kimuak precej spremenil in postal eden uspešnejših programov za razširjanje kratkometražne produkcije na svetu. Dvakrat se je udeležil podelitve nagrad

KIMUAK Basque Short Film Programme

KIMUAK ("a shoot" in basque language) is a programme, born in 1998 and organized by the Basque Government (Northern Spain), whose aim is the diffusion, promotion and distribution of Basque short films all around the world. Nowadays, this programme is managed by Euskadiko Filmategia - Filmoteca Vasca, the Basque Film Library.

In Basque Country, there existed some funds for the production of short films, but none for promotion and diffusion. KIMUAK went on a mission to fill this gap. In a few words, the KIMUAK programme works as follows:

Every year, the Culture Department of Basque Government calls the Basque short filmmakers to present their works to KIMUAK, and some of them are then selected to take part in the programme. Then KIMUAK publishes a file containing a DVD with the selected short films subtitled in English, French, Italian and German, an informative leaflet for every short and a CD containing several infos: technical data, lists of cast and crew, synopsis, biofilmographies, dialogue lists and some stills for every short. KIMUAK sends this file to more than 500 festivals around the world for pre-selection, and also to TV channels, journalists, public and private institutions...

Since its inception in 1998 (this year we are commemorating our 10th anniversary), KIMUAK has changed substantially, and has become one of the more successful programmes for the diffusion of short films in the world. Twice it has attended the Academy Awards Ceremony in Los Angeles, with

ameriške filmske akademije v Los Angelesu; prvič s filmom *Ob 7.35 zjutraj* (*7:35 de la mañana*, Nacho Vigalondo, 2003), drugič pa z *Eden* preveč (*Éramos pocos*, Borja Cobeaga, 2005). Kimuakovi filmi bili nagrajeni na nekaterih najprestižnejših svetovnih festivalih (Cannes, Clermont-Ferrand, Aspen, Mélies d'Or, Gijón, Sitges ...). Številni so bili nominirani za špansko nagrado Goya, eden izmed njih jo je tudi prejel. Izbrani so bili v programske selekcije številnih festivalov v Evropi, Aziji, Ameriki, Afriki in Avstraliji ... Kimuak se zelo dobro drži.

Torej, z nekaj besedami, to je Kimuak. Upam, da se bo razvijal še naprej, se izpopolnjeval in poskušal ta prekrasni svet filmskega ustvarjanja narediti še kanček lepši. Da bo služil kot komunikacijski most med različnimi deli sveta, različnimi jeziki, državami in svetovi. Če nam kdaj uspe izpolniti ta cilj, bo imel ves naš trud smisel.

Prav zdaj so nam prijatelji iz Animateke ponudili čudovito priložnost, da nekatere naše filme prikažemo tudi v Ljubljani. Je to za nas pomembno? Ne le pomembno – to je Kimuaku tudi v veliko veselje in ponos! Za darilo se želimo Animateki zahvaliti, poskusili pa bomo kar najbolje izkoristiti tudi priložnost, da slovenski publiku pobliže predstavimo Kimuak. Hvala, prijatelji.

V Ljubljani bomo predstavili dva programska sklopa. Prvega sestavljajo animirani filmi (v skladu z duhom festivala), drugega pa igrani.

Upam, da boste uživali v vsakem izmed njih. In najlepša hvala za ogled.

Txema Muñoz

Vodja programa KIMUAK

the films *7:35 in the Morning* (*7:35 de la mañana*, Nacho Vigalondo, 2003) and *One Too Many* (*Éramos pocos*, Borja Cobeaga, 2005). Its films have been awarded at some of the most important international festivals (Cannes, Clermont-Ferrand, Aspen, Mélies d'Or, Gijón, Sitges...). Some have been nominated for, while others have won the Goya award in Spain. They have been selected for a number of festivals in Europe, Asia, America, Africa and Australia... KIMUAK is in excellent health.

In a few words, this is KIMUAK. And I hope it will continue improving and trying to make this wonderful world of filmmaking a little bit better, being a bridge for communication among different places, different languages, different countries, different worlds. If we some time achieve this goal, our work will make sense.

Now, the friends at Animateka have offered us this beautiful opportunity to show some of our works in Ljubljana. Is this important to us? It is not only important, but a great pleasure and pride for KIMUAK. I would like to thank Animateka for this gift, which we will try to make good use of by letting the Slovenian audience take a closer look at what KIMUAK is. Thanks a lot, friends.

Two different programmes will be shown in Ljubljana. One of them (in accordance with the spirit of the festival) is composed of animated films, while the second one presents live action films.

I wish you will enjoy all of them. Thank you very much.

Txema Muñoz

In charge of the KIMUAK Programme

**VPRAŠAJ PO MENI / PREGUNTA POR MI
ASK FOR ME**

Begoña Vicario

Španija/Spain, 1996, 35mm (BetaSP), 4'14"



To je edini Kimuakov film, ki je doslej prejel najprestižnejšo špansko nagrado Goya. Gre za animacijo peska o priseljenki, ki živi v strahu, prepričana, da ji bodo ukradli organe.

This is the only Kimuak film which has been awarded the Goya prize, the most important Spanish award. It is an animation made with sand about an immigrant woman who's afraid because she thinks somebody might steal her organs.

**TORTOLIKA IN TROMBON / TORTOLIKA
ETA TRONBON**

TORTOLIKA & TRONBON

Josean Muñoz, Txabi Basterretxea (Ikuskin, SL)
Španija/Spain, 1998, 35mm (BetaSP), 10'29"



To je edini Kimuakov film, narejen posebej za otroke. Protagonisti so trije znameniti baskovski klovni – vrniti morajo glasbo, ki jo je ugrabil nek tepec.

This is the only Kimuak film made exclusively for children. The main characters are three clowns, very famous in Basque Country, who have to recover music stolen by one stupid guy.

ČLOVEŠKO MESO / HARAGIA

HUMAN FLESH

Begoña Vicario

Španija/Spain, 1999, 35mm (BetaSP), 11'50"



Avtorjev drugi film kombinira resnične posnetke z 2D računalniško animacijo. Gre za temačen film o pogrešanih ljudeh, katerih trupla ležijo v neoznačenih grobiščih.

The second film by this animator mixes some real images with 2D animation. It is a dark film about people who are “missing” and whose corps are buried in unknown places.

**SLEPE MIŠ / LA GALLINA CIEGA
BLINDMAN'S BLUFF**

Isabel Herguera
Španija/Spain, 2005, 35mm, 7'



2D računalniška animacija, v kateri slepi junak izgubi svojega psa vodnika. Film je prejel 21 nagrad in nominacijo za nagrado Goya za najboljši kratki animirani film.

Another animated film in 2D, whose main character is a blind man who losses his guide dog. This film obtained 21 prizes and was nominated to Goya prize for best animated short film.

**OPERACIJA / CIRUGIA
SURGERY**

Alberto González Vázquez (Arsenico Producciones)
Španija/Spain, 2006, 35mm, 2'27"



Zelo kratki film o moškem in njegovih fantazijah o ženskah. Na domačih in svetovnih festivalih je prejel 21 nagrad.

A very short film about a man's fantasies of a woman. Winner of 21 prizes at national and international festivals.

**HEZURBELTZAK, SKUPINSKO GROBIŠČE /
HEZURBELTZAK, UNA FOSA COMUN**

Izibene Oñederra (T(ar)e)an
Španija/Spain, 2007, 35mm, 4'30"



Izjemno kontroverzen, radikalni eksperimentalni film, narejen v 2D računalniški tehniki, dobitnik dvanajstih nagrad.

Awarded 12 prizes, it is a radical and experimental film, made in 2D computer animation and very controversial.

BERBAOC

Vuk Jevremović, J. Belmonte, G. Díaz, I. Fernández, I. Oñederra, M. Sánchez-Augustino (Gipuzkoako Foru Aldundia) Španija/Spain, 2008, 35mm, 5'



Skupinsko delo je nastalo v Arteleku, baskovskem kulturnem centru. Pod mentorstvom Vuka Jevremovića in Xabiera Erkizie je pet animatorjev na delavnici interpretiralo glasbo po navdihu intervjuja z baskovskim glasbenikom.

A collective work made in the Basque cultural centre Arteleku. Five animators interpret the music suggested by an interview with a Basque musician, during a workshop coordinated by Vuk Jevremović and Xabier Erkizia.

**EKOŠISTEM / ECOSISTEMA
ECOSYSTEM**

Tinieblas González (Tinieblas Films) Španija/Spain, 2003, 35mm, 10'52"



Trije bistveno različni liki so prisiljeni sobivati v istem ekosistemu, in tako kot v naravi, tudi tu močnejši premaga šibkejše.

Three very different characters must coexist in the same ecosystem and, as in nature, the strongest defeats those weaker.

**TRAVA / BELARRA
GRASS**

Koldo Almendoz (MK Filmak/Napartheid) Španija/Spain, 2002, 35mm, 10'17"



Film brez dialogov ponudi le sedem enobesednih napisov o nevarnostih življenja. Prelep dan se spremeni v grozljivo tragedijo.

A film without dialogues, offering only seven single-word inscriptions about the casualties of life. One beautiful day turns into a terrifying ordeal.

TOPEKA

Asier Altuna (Alokatu PC)

Španija/Spania, 2002, 35mm, 3'55"



Boji med ovni spadajo v Baskiji med podeželske športe. Včasih pa bitka živali preraste v boj med ljudmi.

Ram fighting is a rural sport in Basque Country.
But sometimes the fight between animals becomes
the fight between people.

TXOTX

Asier Altuna, Telmo Esnal (Jose Maria Lara PC)
Španija/Spain, 1998, 35mm (BetaSP), 15'02"



Posebna baskovska tradicija je obiskovanje tako imenovanih *sidrerías*, kjer točijo jabolčnik. Tu lahko naročite le meso in tortiljo, a meso ni vedno od enake vrste živali ...

Another Basque tradition is to go to dinner to the *sidrerías*, cider shops. Here, you can only have meat and omelette. But the meat not always comes from the same animals ...

SODOBNI BASKOVSKI KRATKI FILM II

NE MORE VEĆ HODITI / ... YA NO PUEDE

CAMINAR CAN'T WALK ANYMORE

Luis Alejandro Berdejo (Koldo Zuazua PC)
Španija/Spain, 2001, 35mm, 13'21"



Film preiskuje otrokov strah pred žuželkami. Oče skuša pomagati, da bi otrok strah premagal, a rezultat bo drugačen, kot ga pričakuje. Film je prejel 32 nagrad.

Awarded 32 prizes, this film is about a child's fear of bugs. His father tries to help him overcome this fear, but the results will not be the expected ones.

CONTEMPORARY BASQUE SHORT FILM II

PRVIČ / LA PRIMERA VEZ

THE FIRST TIME

Borja Cobeaga (Altube Filmeak/Almura Films)
Španija/Spain, 2001, 35mm, 11'20"



Film je prejel 34 nagrad in nominacijo za nagrado Goya za najboljši kratki igrani film. Pripoveduje o Begoni, starki, ki ni nikoli izkusila telesne ljubezni in noče umreti, ne da bi jo spoznala.

Awarded 34 prizes and nominated for the Goya award for best fiction short film, it tells the history of Begona, an old woman who doesn't know physical love. And she doesn't want to die without knowing it.

**OB 7.35 ZJUTRAJ / 7:35 DE LA MAÑANA
7:35 IN THE MORNING**

Nacho Vigalondo (Ibarretxe & Co)
Španija/Spain, 2003, 35mm, 8'



Film je bil leta 2005 nominiran za oskarja, skupaj pa je prejel 74 nagrad. Moški se zaljubi v neznanico dekle, ki jo vsak dan zaloti med zajtrkom. Odloči se, da ji posveti pesem ...

The film was nominated for the Academy Award in year 2005 and has won 74 prizes. One man falls in love with an unknown girl whom he encounters everyday eating breakfast. He dedicates a song to her ...

**HISA STRAHOV / EL TREN DE LA BRUJA
THE SPOOK HOUSE**

Koldo Serra (Jaleo Films)
Španija/Spain, 2003, 35mm, 18'28"



Dobitnik zlatega Méliësa za najboljši evropski fantazijski kratki film leta 2004. Govori o strahu in človekovi zmožnosti, da ga premaga. Nevaren eksperiment ...

Winner of the Golden Méliès for the Best European Fantastic Short Film in 2004, this film is about fear and the human capacity to overcome it. A dangerous experiment ...

**NAPRAVA / MAQUINA
MACHINE**

Gabe Ibáñez (Aprieta Fuerte, User T38/Tapadera Efectos Raros)
2006, 35mm, 17'04"



Film pripoveduje o dekletu, ki je žrtev čudnega napada. Kmalu ugotovi, da ima v sebi nevarno napravo, ki ji ne dovoli, da bi se ljubila. Tako ima le dve izbiri: umreti ali sprejeti situacijo. In ona jo sprejme ... Film je prejel 44 nagrad.

Awarded 44 prizes, this film tells the story of a young girl who suffers a strange attack. After that, she realizes she has a dangerous machine inside of her which doesn't allow her to make love to anybody. She only has two possibilities: to die or to accept the situation. And she accepts it...

Najboljši filmi Festivala računalniške animacije SIGGRAPH

Best of SIGGRAPH's Computer Animation Festival

Posebna interesna skupina za računalniško grafiko in interaktivne tehnike Mednarodnega računalniškega združenja ACM (Association for Computing Machinery's Special Interest Group on Computer Graphics and Interactive Techniques), bolj znana pod kratico ACM SIGGRAPH, je bila ustanovljena v 70-ih letih prejšnjega stoletja v Združenih državah Amerike, da bi združila vse tiste, ki se ukvarjajo z računalniško grafiko in interaktivno tehnologijo. Spričo mogočnega razmaha in bliskovitega razvoja digitalnih tehnologij ter rastočega zanimanja za uporabo računalniške grafike in interaktivnih tehnologij se je organizacija v izjemno kratkem času razširila tako rekoč po vsem svetu in postala ena svetovno najpomembnejših neprofitnih združenj na tem področju. Njihov vsakoletni trud kulminira v mednarodni konferenci SIGGRAPH (letos v Los Angelesu, drugo leto v New Orleansu), na kateri se že nekaj desetletij predstavlja preteklost, sodobnost, predvsem bližnja in oddaljena prihodnost računalniške grafike. Tu se prvič predstavijo številna najnovejša odkritja in izumi, prototipi in njihove aplikacije, prav tako pa umetniška dela, komercialna in neodvisna filmska produkcija ter prihodnost zabavne industrije. Organizacija je od vsega začetka namenjena znanstvenikom, razvojnim inženirjem, inovatorjem, grafikom, umetnikom in na splošno vsem, katerih dejavnost je nekako del teh obširnih strokovnih področij. Dejavno sodeluje s tehničnimi univerzami in umetniškimi akademijami, z novimi in že uveljavljenimi institucijami ter združenji, pa tudi s posamezniki, bodisi profesionalci ali amaterji. Na ta način ustvarja široko arena za sodelovanje in medsebojno povezovanje.

ACM SIGGRAPH sestavljajo posamezne lokalne, neprofitne

Association for Computing Machinery's Special Interest Group on Computer Graphics and Interactive Techniques, known under the acronym ACM SIGGRAPH, was founded in the seventies of the 20th century in United States with the aim of bringing together all those engaged in computer graphics and interactive technologies. With the immense progress of digital technologies and the growing interest for the use of computer graphics and interactive techniques the organization soon spread into practically all corners of the world, becoming the most relevant and recognized nonprofit organization in the field. Each year its activities and endeavors culminate in the SIGGRAPH worldwide international conference, where for decades it has been presenting the past, the present and above all the near and distant future of computer graphics. It is here that most of the latest discoveries, inventions, prototypes and their applications are unveiled for the first time, along with the presentation of artworks, commercial and independent film production and the future of entertainment industry as such. Since its inception, the organization has and continues to serve the purposes of scientists, developers, graphics, artists and all others whose work and interest in some way relates to these broad fields of expertise. It significantly and closely collaborates with technical and art universities, new and well-established associations, as well as individuals, both professional and amateur, creating a wide basis for co-operation.

ACM SIGGRAPH consists of local nonprofit organizations, which themselves organize conferences, lectures, workshops, screenings and competitions in their respective areas. They

organizacije – t. i. podružnice (*chapters*) –, ki na svojem območju prirejajo konference, predavanja, delavnice, projekcije in tekmovanja. Sodelujejo in obiskujejo mednarodne festivalove, same vabijo tuje in domače goste ter ustvarjajo in povezujejo specifično skupnost interesentov za te nove tehnologije. Eno takšnih vozlišč je tudi Praška ACM SIGGRAPH, ustanovljena pred tremi leti na Češkem, in prav kot njen predsednik sem sprejel prijazno povabilo, da vas popeljem v digitalne svetove – kdo ve, morda skupaj celo položimo temelje organizaciji, ki bi se lahko imenovala na primer Ljubljanska ACM SIGGRAPH. Računalniška grafika ni le domena računalniških igric, filmske in oglaševalske produkcije, kakor je bilo dolgo in po večini predpostavljeno, pač pa je postala pomemben del najrazličnejših znanstvenih disciplin in njihove praktične uporabe. Biologija, medicina, fizika, arhitektura, strojništvo, geografija ipd. Znotraj vseh teh je postala nepogrešljiv del razvoja, raziskovanja in aplikacije. Tako si lahko med enim od Animatekinih Delovnih zajtrkov ogledate projekcije znanstveno-tehnoloških vizualizacij, prisluhnete podrobnejši predstavitvi konference SIGGRAPH in vprašate po vsem, kar vas zanima.

Ker pa smo na festivalu animiranega filma, si lahko v sekcijsi 'Best of SIGGRAPH' ogledate tudi izbor iz tekmovalnega programa Festivala računalniške animacije (Computer Animation Festival), ki ga vsako leto prirejajo v okviru konference SIGGRAPH. Filmi, izbrani v tekmovalni program, morajo izpolnjevati kriterije, kot so izvirnost, uporaba netradicionalnih, inovativnih postopkov računalniške grafike, kakovostna izdelava in seveda zanimivost, domiselnost. V preteklosti so bili med zmagovalci tekmovalnega programa na primer film (*Noetova Barka*) režiserja Grzegorza Jonkajtsa v produkciji poljskega studia Platige Image – film, ki se ga najbrž dobro spomnijo obiskovalci tekmovalnega programa Animateke 2007, pa *Kubična tragedija* (*Cubic Tragedy*) avtorja Ming-Yuana Chuana s tajvanske Nacionalne univerze za znanost in tehnologijo. Sicer pa lahko o kakovosti selekcije presodite sami!

Ondřej Maršíček

Predsednik ACM SIGGRAPH Praga

attend festivals, host domestic and international guests, and form a specific community of those concerned with these new technologies. One of such vertices is also Prague ACM SIGGRAPH, founded three years ago in Czech Republic, and as its chairman I accepted the kind invitation to immerse you into these digital worlds. And who knows, perhaps we can lay the foundation of one such organizational vertex called Ljubljana ACM SIGGRAPH along the way.

Computer graphics fall well beyond the domain of computer games, film production and advertising, contrary to the common and long-lasting misconceptions. It has become an indispensable part of a plethora of scientific disciplines and their applications. Biology, medicine, physics, architecture, engineering, geography etc.; for all these it has become an inseparable part of research, development and application. And so during one of Animateka's Working Breakfasts you can observe a demonstration of scientific visualizations, take a closer glance at the SIGGRAPH conference, and ask about everything that might interest you.

And because we are of course at an animation film festival, the Best of SIGGRAPH section offers a selection of films from the competition programme of past editions of Computer Animation Festival annually held as part of the SIGGRAPH conference. Films selected to competition must meet certain criteria, such as originality, the use of unconventional, innovative techniques in computer graphics, quality execution, as well as being interesting and possessing wit. Some of the past competition winners include works, such as *The Ark* (*Arka*) by Grzegorz Jonkajts and Polish studio Platige Image – a film most likely remembered by the audience of Animateka's last year's competition programme, or *Cubic Tragedy* by Ming-Yuan Chuan from the National Taiwan University of Science and Technology. In any case, you are more than invited to come and judge the quality of selected films yourself.

Ondřej Maršíček

President of Prague ACM SIGGRAPH

Več o organizaciji in njenih aktivnostih najdete na:
www.siggraph.org in www.siggraph.cz.

More information about the organization can be found at:
www.siggraph.org and www.siggraph.cz.

RAVNOTEŽE EQUILIBRIO

Tomas Salles (NYU/CADA)
ZDA/USA, 2007, DVD, 1'17"

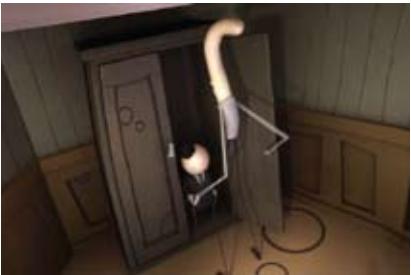


Moški se zapre v temачno telovadnico, kjer divje krepi mišice zgornjega dela svojega telesa. Ko se napihne do velikanskih razsežnosti, se poruši njegovo ravnotežje.

A male character confined in a dark gym works out to develop his upper body muscles, and as he grows to enormous proportions his body stability changes.

SRBEŽ THE ITCH

Joel Green (NCCA Bournemouth University)
VB/UK, 2006, DVD, 1'44"



Kratka animacija o čudaškem obdobju v življenju glavnega lika. Nekega dne ugotovi, da ga zasleduje majhen, na pogled čisto običajen moški, ki ga začne trepljati s svojo sprehajalno palico. Novega in nezaželenega spremiljevalca se ne more znebiti, pa naj se še tako trudi.

A short animation about a strange period in the main character's life. One day he finds himself being followed home by a small plain looking man who starts tapping him with a walking stick. No matter what he does, he cannot get rid of his new unwelcome companion.

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Ichiro Iwano (Iwano Design)
Japonska/Japan, 2007, DVD, 7'15"



Mož dela v vojaški bazi; pravkar je dokončal modelčelo letala za sina, ki praznuje rojstni dan. A ko se delovni dan bliža koncu, zazvoni telefon ... To je zgodbba o paradoxnsni situaciji, ko tipični oče želi svoji družini le srečo in mir, medtem ko ga na delu vsak dan obkrožajo orožja za množično uničenje. Živimo v kompleksni družbi, kjer sta sreča in strah vedno prepletena.

A man works at a missile base. Today is his son's birthday, and he has just finished making him a model plane. But as the day's work is coming to an end, the telephone rings... This is a story of the paradoxical situation in which a typical father wishes peace and happiness for his family, while working with weapons of mass destruction. We live in a complex society where happiness and anxiety are interwoven.

90°

Jules Janaud, Raphael Martinez-Bachel, François Roisin (Supinfocom)
Francija/France, 2006, DVD, 8'45"



Junak išče svojo glavo med kvadri in krogji konstruktivističnega univerzuma.

From square to circle, a character looks for his head in a constructivist world.

**APORT
FETCH**

Dana Dorian (Axis Animation)
VB/UK, 2006, DVD, 1'16"



Colin s svojim psom Cumberlandom odide v park, da bi vadila *aport*, a Cumberland ima drugačne načrte.

Colin takes his dog Cumberland to the park for a game of fetch, but Cumberland has other ideas.

**ZACETEK
BEGINNING**

Takahisa Igarashi (Tohoku University of Art and Design)
Japonska/Japan, 2006, DVD, 2'48"



Z razvojem računalniške grafične tehnologije postaja razlika med resničnim in virtualnim prostorom vse bolj nejasna. To nam omogoča svobodnejše izražanje, ker pa ljudje še vedno zahtevajo jasne ločnice, morajo tako računalniška grafika kot resnične podobe ohraniti jasno identiteto.

The difference between real and virtual space is becoming vague because of advanced computer graphics technology. This allows us more expression, however, people still want a clear separation, thus computer graphics and real images must each retain a strong identity.

**LOVCI NA KODE
CODEHUNTERS**

Ben Hibon (Axis Animation)
VB/UK, 2006, DVD, 6'45"



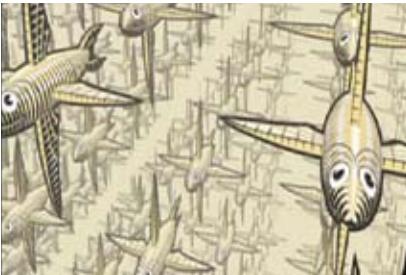
Zgodba štirih junakov, združenih v boju proti zločinskim tolpatom, pokvarjenim policajem, besnečim pošastim in tiranskemu Kanu, ki vladajo propadajočemu pristaniškemu mestu Lhek. Film je postavljen v bližajočo se prihodnost, uporablja pa sijajno mešanico animacijskih tehnik z Vzhoda in Zahoda.

Codehunters tells the story of four heroes: Shen, Lawan, Zom and Nhi as they join forces to battle corrupt gangs, dirty paycops, rampaging monsters and the tyrannical Khann in the crumbling port city of Lhek. The piece is set in the not too distant future and uses a stunning mix of eastern and western animation techniques.

**M.C. ESCHER KONTRAST – MINIMALNA
IZDAJA**

**M.C. ESCHER CONTRAST – MINIMUM
EDITION**

Kazumasa Otsuki (CAD Center Corporation)
Japonska/Japan, 2006, DVD, 5'09"



Življenje bo obstajalo, dokler bodo naši čuti zaznavali kontrast. Celotni večdimensionalni svetovi na enem samem listu papirja. Iluzija neskončnosti s pomočjo brezmejnega ponavljanja pravilnih oblik. Ne boste se mogli upreti popotovanju v skravnostni svet M. C. Escherja (1898–1972). Avtor, ki so ga sodobniki ožigosali kot heretika, velja danes za znanilca sodobne računalniške grafike.

Life will last only until our senses can perceive contrasts. Entire multi-dimensional universes on a single sheet of paper, infinity evoked by an endless repetition of regular shapes. You will be irresistibly drawn into the mysterious world of M.C. Escher (1898–1972) - branded a heretic by the art establishment of his time, today he is seen as the precursor of contemporary computer graphics art.

**ČOE SOULA
THE GRANDFATHER OF SOUL**

Jaime Maestro (Keytoon Animation Studio)
ZDA/USA, 2006, DVD, 2'08"



Ob neizmerno žalostni novici o smrti Jamesa Browna so pri Animacijskem studiu Keytoon s ponosom predstavili kratki animirani film *Oče soulja*. Kratkometražec slavi duha in energijo nepozabne uspešnice Jamesa Browna *I Got You* s humoristnim glasbenim spotom, v katerem se starec prepusti ritmom glasbe v zasebnosti svojega doma – ali pa tudi ne.

On the heels of the very sad news of James Brown's passing, Keytoon Animation Studio was proud to present their animated short entitled *The Grandfather of Soul*. The short celebrates the soul and energy of the unforgettable James Brown hit *I Got You* with a comical music video of an old man getting his groove on in the privacy of his own home, or so we think.

**VRAN
CROW**

Marie Hyon, Marco Spier (PSYOP, Inc.)
ZDA/USA, 2006, DVD, 1'40"



PSYOP je s pomočjo izvrstnega dizajna in zamisli ustvaril presunljivo lepo, izredno zgoščeno in detajlno vizualno poezijo, ki svoj resnični vtip najbolje pokaže v HD tehniki. Posnetek je zaradi navideznega minimalizma še toliko bolj nadroben in učinkovit.

Through great design and conception PSYOP created a hauntingly beautiful, highly dense and detailed visual poem which is best viewed in HD for full impact. The spot is all the more detailed and effective because of its seeming minimalism.

VERSUS

François Caffiaux, Romain Noel, Thomas Salas (Supinfocom)
Francija/France, 2006, DVD, 5'50"



Dva samurajska klana se z dveh otokov sredi oceana bojujeta za prevlado na tretjem otočku.

From two islands lost in the ocean, two samurai clans fight for a little island.

**MALO VERJETNO
FAT CHANCE**

Ben Jones (NCCA Bournemouth University)
VB/UK, 2006, DVD, 1'17"



Komična značajksa animacija. Filmska pripoved se razodene skozi dejanja glavnega lika, osamljenega in močno predebelega moškega, ki se redno prepušča fantazijam in sanjarjenju, da bi bilo njegovo življenje malce bolj zanimivo. Hiperaktivna domišljija ga sili k pretiravanju in olepševanju še tistih najbolj vsakdanjih situacij.

A comedy character animation peace. The film's narrative is delivered through the actions of the main character; a lonely and extremely overweight man with fantasies and daydreams that he regularly indulges in to make his life more interesting. This overactive imagination makes him exaggerate and embellish the most mundane of situations he finds himself in.

**ČAS JE ZA JERRYJA: POD ŽAROMETI
IT'S JERRY TIME! THE BIG TIME**

Orrin Zucker (Ozone Inc.)
ZDA/USA, 2007, DVD, 3'48"



Čas je za Jerryja! je izvirna spletna animirana serija, ki črpa iz resničnega življenja in nezgod moškega srednjih let z imenom Jerry, katerega življenje je malce težje, kot naj bi bilo. Avtorji Jerry in Orrin Zucker sta ustvarila prvo poddajo, nominirano za nagrado Emmy.

V tem delu se Jerry spominja svojih začetkov v zabaviščni industriji.

It's Jerry Time! is an original animated web-series based on the true-life misadventures of Jerry, a middle-aged single guy who's life is just a bit tougher than it should be. The series, created by Jerry and Orrin Zucker, was the first podcast to be nominated for an Emmy Award.

In this episode Jerry recalls his early days trying to break in to showbiz.

**PTIČJI MOŽ / L'UOMO UCCELLO
BIRD MAN**

Alidia Cerbelaud, Sarah Mardine (LISAA)
Francija/France, 2006, DVD, 3'09"



Kaj če bi se Leonardove največje sanje uresničile?

What if Leonardo's greatest dream became reality?

EGO

Louis Blaise, Thomas Lagache, Bastien Roger
(Supinfocom)
Francija/France, 2005, DVD, 7'15"



Moški se sooči z odsevom v ogledalu.

A man faces his reflection.

VIDEO 3000

Marc Schleiss, Simon Schleidt, Jochen Haussecker, Jörg Grosshans, Jörg Edelmann (University of Tübingen)
Nemčija/Germany, 2006, DVD, 4'24"



Rolf je navdušen nad novim videorekorderjem modela 'Video 3000'. A ko ga prižge, ugotovi, da je daljinec pokvarjen, saj namesto videa obvladuje resničnost. Med poigravanjem s tipkami 'predvajanje', 'pavza', 'hitro previjanje naprej', 'hitro previjanje nazaj' Rolf odkrije tipko, ki je doslej ni opazil.

Rolf is very happy about his brand-new "Video 3000" VCR. But while starting it he recognizes that the remote control is not working properly, instead of controlling the VCR, it affects the real world. While playing with the available buttons 'Play', 'Pause', 'Fast Forward', 'Fast Rewind', Rolf discovers another button he has so far disregarded.

KONEC

Maxime Leduc, Michel Samreth, Martin Ruyant (Supinfocom)
Francija/France, 2005, DVD, 6'16"



Ptičje strašilo se spoprijatelji s ptičem.

A scarecrow befriends a bird.

Mednarodni festival študentskega filma Early Melons

Mednarodni festival študentskega filma Early Melons je nastal v želji po razširitvi evropske študentske filmske produkcije na Slovaškem. V našem prostoru je to edini neodvisni festival študentskega filma z mednarodnim tekmovalnim programom in predstavljivijo študentskih filmov, posvečen pa je najširšemu občinstvu. Z organizacijo festivala želimo obogatiti ponudbo filmskih dogodkov in spodbujati tisti svojski značaj, ki odlikuje študentski film. Slednji na Slovaškem nima resnične, samostojne platforme onkraj redkih projekcij v filmskih klubih, ob kulturnih dogodkih ali na televiziji. Kulturna situacija na Slovaškem mu ni naklonjena, publika pa se je privadila na komercialne medijske vsebine z nizko kakovostjo in jasnim sporočilom. Festival študentskega filma tako predstavlja alternativo pričajoči stagnaciji. Gledalcem ponuja drugačno perspektivo, medtem ko ohranja in predstavlja ustvarjalno svobodo. Predvajanje kakovostnih filmov bo prispevalo k širjenju prostora evropske kulturne produkcije, na osnovi osebnega srečevanja bo olajšalo kulturno komunikacijo, spodbudilo raznolikost in omogočilo razvoj domače študentske produkcije. Glavni cilji festivala so po eni strani predstavitev letne produkcije študentskega filma in njegova popularizacija pri slovaški filmski publiki, po drugi pa omogočanje in spodbujanje izmenjave izkušenj med študenti filma ter filmskimi pedagogi in stroko. Poleg tega naj bi sodelovanje filmskih profesionalcev ter njihova dejavnost znotraj filmskih delavnic ob prisotnosti mladih filmskih avtorjev olajšala izmenjavo izkušenj med evropskimi študenti filmske umetnosti. Festival Early Melons želi približati bogato trgatelj študentskih filmov širšemu spektru občinstva.

Early Melons International Student Film Festival

Early Melons is an International Student Film Festival established with the aim of propagating the European student film production in Slovakia. Early Melons is the only independent student film festival in Slovakia that offers and international competition and presentation of student films and is dedicated to a wide public audience. By organizing this festival we would like to enrich the offer of film events and promote the specific qualities of student films. Student film in Slovakia does not have a real platform, apart from rare screenings at film clubs, cultural events or on TV. The cultural situation in Slovakia is not too favourable, while the audience has gotten used to low-quality commercial medial content with clear messages. A student film festival, therefore, stands as an alternative to this stagnation. It shows the viewers another possible way, preserving and presenting creative freedom. The screening of high quality films will bring about the expansion of the European cultural production space, help cultural communication and diversity based on personal meeting, as well as support the local student production. The festival's main goals are the presentation of the annual student film production and its popularization among Slovak film audiences, the facilitation of experience exchange between student film makers and film pedagogues and professionals. Additionally, the participation of film professionals and their activities within film oriented workshops should, together with the presence of young filmmakers, help the exchange of experiences among European film students. Early Melons aims to bring a rich harvest of student films closer to a wider range of viewers.

EARLY MELON

Prva festivalska edicija je potekala med 5. in 8. marcem 2008, v bratislavskem gledališču Mladost in centru za sodobne umetnosti A4 - nultý priestor. Program so sestavljale tri osrednje sekcije: mednarodna tekmovalna sekcijsa, slovaška tekmovalna sekcijsa in posebne tematske projekcije. Prvi festival je zaznamovala pестra paleta tem, žanrov, stilov in nacionalnosti. Predstavilo se je več kot sto petdeset filmov in sto štirinajst avtorjev iz trinajstih držav. Enako pomemben programski sklop so predstavljale posebne tematske projekcije, predstavitve partnerskih šol in festivalov ter pogovori in glasbeni program. Drugo edicijo načrtujemo v Bratislavi med 11. in 14. marcem 2009.

Eva Michalková

Programska direktorica festivala Early Melons

EARLY MELONS

The 1st edition of the festival was held from March 5th to 8th 2008 in Bratislava in Mladost Theatre and A4 – Zero Space for Contemporary Arts. The programme was divided into three main sections: the international competitive section, the Slovak competitive section and special thematic screenings. The first edition was characterized by a colorful variety of topics, genres, styles and nationalities. Overall, Early Melons presented more than 150 movies made by 114 authors from 13 countries. An equally important part of the programme consisted of the special thematic screenings, the presentations from partner schools and partner festivals, as well as debates and concerts. The 2nd edition will take place from March 11th to 14th 2009 in Bratislava.

Eva Michalková

Early Melons Programme Director

Več informacij najdete na
www.earlymelons.com.

More information can be
found at www.earlymelons.com.

ZLÍNSKA JUHA / ZLÍNSKÁ POLÉVKA ZLIN SOUP

Akile Nazli Kaya (Film School Zlín)
Česka/Czech Republic, 2007, BetaSP, 8'42"



Film predstavlja poskus upodobitve mesta Zlín. Njegova preteklost je animirana, sedanjost pa ustvarjena s pomočjo piksilacije. Animatorka, turška študentka, skuša v filmu odkriti odgovor na vprašanje, zakaj je to mesto tako zelo čudno.

The film represents an endeavour to portray the city of Zlín. Its past is animated, while its present is pixilated. Through the film the animator, a Turkish student, is trying to find out, why is this city so strange.

EARLY MELON

FLUG – BRATISLAVSKA METAMORFOZA FLUG - BRATISLAVA METAMORPHOSIS

Peter Kisantal (VŠVU Bratislava)
Slovaška/Slovakia, 2007, BetaSP, 5'



Umetnik v telesu neznanega bitja pristane blizu glavnega mesta Slovaške. Ko prispe do mestnega jedra, začne uresničevati svoj mutantski načrt – staro in sivo mesto okolje spreminja v barvite cvetoče objekte. Da bi jih približal domačemu planetu, mimo grede transformira naše urbane entitete in celo sam mutira iz vrste v vrsto.

An artist in a body of an unknown creature lands near Slovakia's capital. After arriving downtown he starts carrying out his mutating plan - changing the old and grey urban environment into colourful flowering objects. Just by passing by he transforms the urban entities to resemble his native planet and even mutates himself into different species.

EARLY MELONS

HANNE

Éva Magyarósi (Moholy-Nagy University of Art and Design, Budapest)
Madžarska/Hungary, 2005, BetaSP, 7'



Režiserka na osnovi osebne izkušnje – Hanne je razpeta med dvema moškima – ustvari vrtoglavu vizualno vesolje. Če nekoga ne morem obdržati, ga moram požreti.

Based on a personal experience, Hanne is torn between two men, the director creates a dizzying visual cosmos. If I can't hold someone, I must devour/eat him.

EARLY MELON

IN ŽIVLJENJE TEČE DALJE AND LIFE WENT ON

Maryam Mohajer (Royal College of Art London)
VB/UK, 2007, BetaSP, 6'



Teheran, Iran, 1985. Iransko-iraška vojna. Siren oznanja zračni napad. Sosedje trumoma hitijo v zaklonišče, a le kaj se bo tam zgodilo? Bodo ženske jokale in kričale, medtem ko bodo možje od jeze in strahu trepetali ter žvečili svoje brke?
Presenečeni boste!

Tehran, Iran, 1985. Iran-Iraq war. An air raid siren. All the neighbors rush down to the basement shelter. So what is going to happen at this shelter? Will every woman cry and scream while every man shivers and chews his moustache in rage and fear? You will be surprised!

EARLY MELONS

NESREČA ACCIDENT

Veronika Obertová (VŠVU Bratislava)
Slovaška/Slovakia, 2007, BetaSP, 3'33"



O črni mački, sreči in nesreči.

[About a black cat, unhappiness and happiness.](#)

KAKOR JAZ, AMPAK BOLJI LIKE ME, ONLY BETTER

Martin Pickles (Royal College of Art London)
VB / UK, 2007, BetaSP, 5'20"



Lakonična komedija o nevrozah, katolicizmu in antidepresivih. Ročno izdelana animacija prek risbe s svinčnikom potuje med Clivovim notranjim in zunanjim svetom.

Like Me, Only Better is a laconic comedy about Neuroses, Catholicism and Prozac. A hand-drawn animation in pencil, it moves between Clive's inner and outer worlds.

**PREJA ... DOBRA LUČ JE KLUČNEGA
POMENA**

YARN... GOOD LIGHT IS ESSENTIAL

Réka Gacs (Royal College of Art London)
VB/UK, 2006, BetaSP, 3'



Ženska ves čas čaka na tistega pravega. Neke samotne noči je še posebej hrepeneče razpoložena, pravega pa od nikoder ... Le kaj ji je storiti?

A woman is always waiting for the one. On a lonely night, she is in a nostalgic mood and the one has not yet arrived... what is there to do?

EARLY MELON

**NAKLJUČJE / PRZYPADEK
COINCIDENCE**

Joanna Rusinek (ASP Krakow)
Poľska/Poland, 2006, 35mm, 9'



Pravijo, da človek ne izbira lastne usode, pač pa usoda izbere človeka. Pravijo pa tudi, da je usoda slepa ... Lahko vas zgreši po golem naključju.

They say that man doesn't choose his fate, but rather that fate chooses him. However, fate is also said to have poor eyesight... and it can miss you by pure coincidence.

EARLY MELONS

**PLJUNJEN S POLJUBOM / PLIVNUTÍ
POLIBKEM**

Špittet by Kiss
Miloš Tomić (FAMU Prague)
Češka/Czech Republic, 2007, BetaSP, 11'

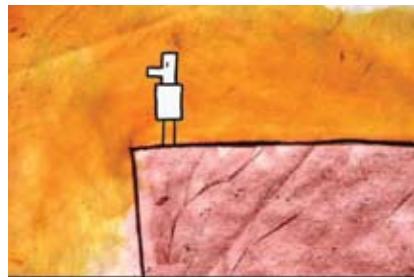


Mlad moški, ki se odloči živeti dobesedno na ulici, se zaljubi v dekle iz druge perspektive. »Fascinira me svet mikro-stvari in mikro-dogodkov. In ko sem našel mladega igralca brez diplome, ki je bil pripravljen več kot mesec dni ležati na asfaltu, naju ni moglo nič več ustaviti.«

A young man, who decided to live literally on the street, falls in love with a girl from the other perspective. "A world of micro things and micro happenings on the street excited me, and when I found a devoted young actor without a diploma, who was willing to lie on the asphalt for more than one month, nothing could stop us."

IZIDOR

Andrej Kolenčík (VŠMU Bratislava)
Slovaška/Slovakia, 2007, BetaSP, 5'50"



Kratka animirana romanca dveh homoseksualnih
racmanov ...

A short animated love story about two homosexual
ducks.

Zgodba o Profesorju Baltazarju

**PROFESOR BALTAZAR:
PREDSTAVITEV
DIGITALIZACIJE IN
PROJEKCIJA IZBRANIH
EPIZOD**

**PROFESSOR BALTHAZAR:
PRESENTATION OF
THE DIGITALIZATION
PROCESS AND
SCREENING OF
SELECTED EPISODES**

Zgodba o profesorju Baltazarju se začne davnega leta 1967 s filmom *Izumitelj čevljev* (*Izumitelj cipela*) po ideji Zlatka Grgića, ki je pisal scenarij skupaj z Borivojem Dovnikovićem. To je zgodba o dobrodrušnem znanstveniku, ki težave someščanov rešuje s pomočjo čudežne tekočine iz svojega nenavadnega laboratorija, ta pa je pravzaprav plod njegovega uma in domišljije. Po velikem uspehu prvega filma se je začela realizacija novih nadaljevanj z nekoliko spremenjeno likovno identiteto. Izoblikovala se je tudi stalna avtorska zasedba: Zlatko Grgić, Boris Kolar in Ante Zaninović, ob čudoviti scenografiji Zlatka Boureka ter zlahka prepoznavni glasbi Tomice Simovića. Do leta 1977 je bilo vsega skupaj posnetih 59 nadaljevanj, ob dejavnem sodelovanju številnih predstavnikov zagrebške šole risanega filma, kot so Zdenko Gašparović, Pavao Štalter, Milan Blažeković ter drugi. V začetku leta 2007 je bila na pobudo Predraga Radanovića iz podjetja **DVD lab** in producentske hiše **Zagreb film**, ob tehničnem nadzoru Bajka Hromalića in Tomislava Gregla, organizirana digitalizacija in restavracija slike v digitalnem post-producijskem studiu **LVR** iz Rima. Tako je bila seriji o Profesorju Baltazarju vdihnjena nova svežina in povrnilen sijaj obilja barv, ki izvirajo iz teh toplih filmov za otroke (in odrasle).

Restavrirali so tudi zvok, materiali pa so zapisani v digitalno obliko, v 2K resoluciji, kar je omogočilo tudi (restavrirani) prepis naprej na filmski trak.

Tomislav Gregl
Zagreb film

The story of Professor Balthazar

The story of Professor Balthazar began a long time ago, in 1967, with a film *The Shoe Inventor* (*Izumitelj cipela*), based on the idea by Zlatko Grgić, who worked on the script together with Borivoj Dovniković.

It's a story of a kind and sweet scientist, who solves problems of his fellow citizens using a miraculous fluid made in his strange laboratory. But the fluid is actually a figment of his mind and imagination. Following the success of the first film, a somewhat altered artistic identity set the next episodes in motion. A fixed group of creators was formed: Zlatko Grgić, Boris Kolar and Ante Zaninović, with a beautiful scenography by Zlatko Bourek and easily recognizable music by Tomica Simović. By 1977, 59 episodes were filmed altogether, with active participation by numerous representatives of the Zagreb School of Animated Film, such as Zdenko Gašparović, Pavao Štalter, Milan Blažeković and others.

In the beginning of 2007, Predrag Radanović from the company **DVD lab** and production house **Zagreb film**, with the technical supervision by Bajko Hromalić and Tomislav Gregl, initiated the digitalization and restoration of the animated picture organized in the digital post-production studio **LVR** in Rome. This was a breath of fresh air for the complete series of *Professor Balthazar* (*Profesor Baltazar*); an abundance of colours from these warm children's (and adults') animated films were given back their shine.

The sound was also restored, the material was digitized, at a 2K resolution, which enabled it to be further converted to the (restored) film format.

Tomislav Gregl
Zagreb film

**IZUMITELJ ČEVLJEV / IZUMITELJ CIPELA
INVENTOR OF SHOES**

Zlatko Grgić (Zagreb Film / Windrose Film)
Jugoslavija (Hrvaska), Nemčija/Yugoslavia
(Croatia), Germany, 1967, 35mm, 9'10"



Profesor Baltazar je izumitelj. Nekega dne iznajde čudežne čevlje, ki znajo leteti, plesati, teči, skakati in celo drveti, kot avto. Ker je Baltazar radodaren mož, svoje čevlje podari vsem prijateljem.

Professor Balthazar is an inventor. One day he designs a pair of extraordinary shoes. These shoes can fly, dance, run, jump and even dart around like a car. Being a generous man, Professor Balthazar makes a present of his discovery to all his friends.

**HANIBALOVE ALPE
LIGHTHOUSE KEEPING**

Zlatko Grgić, Boris Kolar, Ante Zaninović (Zagreb Film / Windrose Film)
Jugoslavija (Hrvaska), Nemčija/Yugoslavia
(Croatia), Germany, 1969, digiBeta, 9'23"



Baltazar odpotuje v Alpe, kjer sreča moža, ki tam že celo živiljenje jodla, čeprav ga pri tem motijo plazovi. Nato v Južnem morju naleti še na svetilničarja, ki se mu sladoled ves čas topi. Moža se zamenjata in tako lahko prvi sredi morja po mili volji jodla, drugi pa se v Alpah sladka s sladoledom.

Balthazar travels to the Alps where he meets a man who spends his whole life yodeling although he gets disturbed by avalanches. Soon after he finds a lighthouse keeper in the South Seas who is unable to eat his continuously melting ice-cream. They exchange places so that the first one can

**ZVEZDNI KVARTET / ZVJEZDANI KVARTET
STARLIGHT SERENADERS**

Zlatko Grgić, Boris Kolar, Ante Zaninović (Zagreb Film / Windrose Film)
Jugoslavija (Hrvaska), Nemčija/Yugoslavia
(Croatia), Germany, 1969, 35mm, 8'42"



Krojač, cestar in steklar ugotovijo, da lahko s svojimi orodji ustvarjajo glasbo. A občinstvo ni navdušeno. Tudi po vztrajnih vajah in čudovitem nastopu jih publike še vedno ne razume.

Tailor, road-sweeper and glass-blower discover the possibilities of making music with their tools. But the audience boos. Even after persistent practice and a beautiful performance, the audience still doesn't understand them.

NAJVEĆJI SNEŽAK / NAJVEĆI SNJEGOVIĆ SNOW TIME FOR COMEDY

Zlatko Grgić (Zagreb Film / Windrose Film)
Jugoslavija (Hrvaska), Nemčija/Yugoslavia
(Croatia), Germany, 1972, digiBeta, 9'54"



V Baltazar mestu imajo vsi radi snežake. Neko zimo se odločijo narediti največjega snežaka na svetu. Vendar nihče ne pomisli na glavno težavo. Ko se bo snežak spomladi topil, bo povzročil pravo naravno katastrofo.

In Balthazar Town everybody loved snowmen. One year they decided to build the biggest snowman in the world. However, they did not foresee the crucial problem. When the snow will melt in spring, this will cause a natural disaster.

OBLAČNA ZGODBA / OBLAČNA PRIČA CLOUD AND CLEAR

Zlatko Grgić (Zagreb Film / Windrose Film)
Jugoslavija (Hrvaska), Nemčija/Yugoslavia
(Croatia), Germany, 1972, 35mm, 9'36"



V Suhodolu že pet mesecev ni deževalo. Oblak Daniel, ki je zadolžen za zalogo dežja v Suhodolu, je odšel na svoj letni dopust. Vsi poskusi, da bi ga izsledili, so neuspešni, nato pa Profesor Baltazar iznajde radarski iskalec oblakov.

Dryville hasn't seen rain for five months. Daniel the Cloud whose duty is to supply Dryville with rain, has gone off on his annual vacation. All attempts to find him have been in vain, but Professor Balthazar comes up with a radar cloud-tracker.

PoŠAST FU-FU / NEMAN FU-FU VANILLA MONSTER

Ante Zaninović (Zagreb Film / Windrose Film)
Jugoslavija (Hrvaska), Nemčija/Yugoslavia
(Croatia), Germany, 1977, digiBeta, 10'48"



Upokojeni znanstvenik Rudi verjame, da je v mestnem jezeru pošast, prav takšna kot v Lochnessu. Ker tega ne more dokazati, Profesor Baltazar odkrije način, kako pošast zvabiti na vodno gladino.

Rudi, the retired scientist, believed there was a monster in the town lake just like in Lochness, but he had no proof. So Professor Balthazar found a way of luring the monster onto the surface.

MAXOL

Boris Kolar (Zagreb Film / Windrose Film)
Jugoslavija (Hrvaska), Nemcija/Yugoslavia
(Croatia), Germany, 1977, 35mm, 10'28"



Vrtnarju Maxiju propada posel, saj nič v njegovem vrtu in sadovnjaku noče zrasti. Le sinova, dvojčka, sta vsak dan višja in višja, tako da ju ne more več ne oblačiti ne nahraniti ...

Maxi, the gardener, is being ruined because nothing in his garden and orchard will grow tall. Only his twin sons are growing taller and taller, so that he can no longer feed nor clothe them ...

ZRAK

Zlatko Grgić (Zagreb Film / Windrose Film)
Jugoslavija (Hrvaska), Nemcija/Yugoslavia
(Croatia), Germany, 1978, digiBeta, 5'28"



Avtomobili v Baltazar mestu povzročajo strašno onesnaženje. Vse mesto je zavito v oblak črnega smoga. Tudi Profesor Baltazar je že začel kašljati. Končno najde rešitev, a ne za dolgo ...

The cars in Balthazar Town are causing a great deal of pollution. The whole town is covered in a cloak of black smog. Professor Balthazar starts coughing too. He solves the problem, but not for long ...

Celovečerni animirani filmi
Animated Feature Films



Strah(ovi) pred temo / Peur(s) du noir Fear(s) of the Dark

Francija/France, 2007, 35mm, črno-bel/b&w, 85'
V francoškem jeziku s slovenskimi podnapisi. / In French language with Slovenian subtitles.

Režija, oblikovanje grafične podobe, glavni animatorji / Directed and Graphic Design by: Blutch, Charles Burns, Marie Caillou, Pierre di Sciullo, Lorenzo Mattotti, Richard McGuire
Scenarij / Screenplay: Jerry Kramsky, Michel Pirus, Romain Slocombe, Blutch, Charles Burns, Pierre di Scullo
Glasovi / Voices: Aure Atika, Guillaume Depardieu, Nicole Garcia, Louisa Pili, François Creton, Christian Hecq, Arthur H
Umetniški vodja / Art Director: Etienne Robial
Animatorji / Animators: Jean-Christophe Lie, Pieter Vanluffelen, Livia Marchand, Hoel Caouissin, Lionel Kerjean, Jean-Christophe Lie, Yves Fleury-Collet, Pieter Vanluffelen, Livia Marchand, Xiaohua Zhou, Julien Dexant
Montaža / Editing: Céline Kélépikis
Glasba / Music: Laurent Perez del Mar, Boris Gronemberger, René Aubry, George Van Dam
Producija / Production: Valérie Schermann, Christophe Jankovic
Distribucija v Sloveniji / Distribution in Slovenia: Demiurg



Pajkove noge drsajo ob golo kožo ...
 Nepojasnjeni zvoki se sredi noči prikrajejo v temno spalnico ...
 Veliko, prazno hišo napoljuje neznana prisotnost ...
 Injekcijska igla se vse bolj približuje ...
 Mrtva stvar, ujeta v steklenico formaldehyda ...
 Orjaški pes bolšči, renči in razgalja zobe ...

Nabor razvpitih in nadarjenih stripovskih ustvarjalcev je obdelovalni svoje najbolj intimne nočne more ter iz njih izcedil barve, da bi tako prišli do izraza slepeča belina in trda tema senčnih svetov. Njihove prepletajoče se zgodbе, vsaka izrisana v enkratnem slogu, so zlepljene v hipnotičen, sanjski animirani ep, v katerem so



Spiders' legs brushing against naked skin...
 Unexplained noises in the dark...
 A hypodermic needle getting closer and closer...
 A dead thing trapped in a bottle of formaldehyde...
 A growling dog running and on the hunt.
 A big empty house creaking....

A selection of notorious and talented comic artists reveals their most intimate nightmares from which all colour has been drained to vividly express the blinding whiteness and solid darkness of these shadowlands. The six intertwined tales, each drawn in a unique style, create an unprecedented, hypnotic and dreamlike animated epic where phobias, disgusts, and nightmares come to life and reveal Fear at its most naked, primordial and

utelešene raznorodne fobije, gnuš in nočne more ter razgaljeni Strah v svoji najbolj golji, prvobitni in intenzivni obliki.

O FILMU SO POVEDALI

»Zarjavele stranske ulice in hlapljivi duhovi, kot si jih predstavljajo mojstri groze. Kot britev ostre podobe, ki bodo zarezale v vaša zrkla in se tam ugnezidle za vekomaj. Srhljivo, vznemirljivo in nepozabno.« Guillermo del Toro

»Vse doslej je bil moj strah pred temo znosen, odkar pa sem izpostavil svoje nezavedeno nočnim moram neobičajnih ustvarjalcev tega filma, bo moj račun za elektriko zrasel ...« Philippe Mellot, *BDzoom.com*

»Sofisticirana demonstracija sodobne animacije z elementi Osmega potnika in Kafkove Metamorfoze.« Stephen Holden, *The New York Times*

»Brez dvoma eden največjih kinematografskih dogodkov leta 2008.« *BD Sélection*

Charles Burns v svojih stripih od nekdaj upodablja mračne svetove bizarne groze in žgečkljive znanosti. Za svojo poglavitno inspiracijo navaja pretirano izpostavljenost ameriški pop kulturi v mladosti. Takole pravi: »Moj oče je bil znanstvenik, ki je v resnici hotel risati stripe. Zato sem v mladosti lahko požiral ogromno stripov, ne da bi mi pri tem početju kdaj grozil, da mi bodo zgnili možgani. Kot posledica tega so mi zgnili možgani.« Burns je bil eden zgodnjih in rednih sodelavcev legendarnega časopisa *Raw*, ki ga je urejal Art Spiegelman (*Maus*).

Na odločno razpoznaven, lažno naiven slog **Marie Caillou** so vplivale predvsem japonske ilustracije, kar med drugim pojasnjuje njen veliko priljubljenost na Japonskem. Dela

intense.

FILM COMMENTS

»Rusty alleyways and vaporous ghosts painted by the masters of dread. Razor-sharp images that will slice your eye and nest there forever. Thrilling, disturbing and haunting.« Guillermo del Toro

»Up to now, my fear of the dark was bearable, but since I've exposed my unconscious to the nightmares of this film's extraordinary creators, mi electricity bill is bound to go up...« Philippe Mellot, *BDzoom.com*

»A sophisticated showcase of contemporary animation. The best short, by Mr. Burns, is a science-fiction nightmare of erotic slavery, with elements of *Alien* and Kafka's *Metamorphosis*.« Stephen Holden, *The New York Times*

»Undoubtedly one of the biggest cinematic events of 2008.« *BD Sélection*

Charles Burns portrays a disturbed world of dark horror and kinky science in his comic strips, the product, he admits, of over-exposure to American pop culture in his youth. "My father's a scientist who once wanted to be a cartoonist. So I was able to read comics without being told they were going to rot my mind. As a result my brain rotted..." Burns was an early and regular contributor to Art Spiegelman's *RAW* magazine.

Marie Caillou's utterly distinctive, faux-naif style is influenced by Japanese illustration which explains her enormous cult following in Japan. In 2003, she directed the short *Marika and the Wolf*.

kot ilustratorka za številne evropske in japonske časopise ter revije. Leta 2003 je narisala in režirala kratek film *Marika in volk*.

Richard McGuire pri svojem delu meša računalniško tehnologijo z ročnim risanjem in papirnimi izrezki. Spisal in ilustriral je knjigo *The Orange Book*, ki je prejela zlato medaljo združenja ilustratorjev. Riše za časopise (*Time Magazine*, *The New Yorker*, *Frau*), televizijo, internet (večkrat nagrajena stran www.willing-to-try.com). Je avtor kratkega filma *Micro-Wolf* iz omnibusa *Loulou et autres Loups*.

Blutch je psevdonim Christiana Hinckerja, ki je na stripovsko sceno stopil leta 1988 z deli *Pecos Jim*, *Waldo's Bar* in *Mademoiselle Sunnymoon* v reviji *Fluide Glacial*. Najprej se je pridružil francoski stripovski založbi *L'association*, leta 1996 pa prešel k časopisu *A Suivre*. Z Dupuyjem in Berberianom je sodeloval pri zgodbji *Endlich Glücklich Leben*. Še leta 2002 je objavil prvi barvni album *Vitesse Moderne*.

Lorenzo Mattotti je že s svojim zgodnjim delom *Il signor Spartaco* začel eksperimentirati ter s poglavljjanjem v notranje svetove likov obračati na glavo način, na katerega so običajno risani stripi. Mednarodno slavo mu je leta 1986 prinesel strip *Fires*, ki ga je risal kar šest let. Nedavno je sodeloval pri omnibusu *Eros*, ki so ga družno režirali Wong Kar-wai, Steven Soderbergh in Michelangelo Antonioni.

Pierre di Sciullo je stripovski ustvarjalec in tipograf, znan po prepletih besedila in podob, obelodanjениh v številnih kontekstih (od publikacij do umetniških inštalacij). Za njegova dela velja, da premikajo meje tistega, kar je možno izraziti s tipografijo. Za svoje pionirske delo je prejel vrsto nagrad.

Richard McGuire combines computer technology with hand-drawn and paper cutout animation. His work *The Orange Book* has won the Society of Illustrators Gold Medal. He also draws for magazines (*Time Magazine*, *The New Yorker*, *Frau*), television and the Internet (the award winning page www.willing-to-try.com). He is author of the short film *Micro-Wolf*, from the omnibus *Loulou et autres Loups*.

Christian Hincker aka **Blutch** entered the comics scene in 1988 with his works *Pecos Jim*, *Waldo's Bar* and *Mademoiselle Sunnymoon* featured in *Fluide Glacial* magazine. He then joined the French comics publishing house *L'association*, moving to *A Suivre* in 1996. The master of b&w drawings published his first comic album in colour *Vitesse Moderne* in 2002.

Already with his early work *Il signor Spartaco* **Lorenzo Mattotti** started experimenting with the usual way of drawing comic books by focusing on the inner worlds of his characters. In 1986 the comic *Fires*, drawn over the period of 6 years, brought him international acclaim. He recently collaborated on the *Eros* omnibus directed by Wong Kar-wai, Steven Soderbergh and MMichelangelo Antonioni.

Pierre di Sciullo is a comic artist and a typographer, famous for intertwining text and images manifested in various artistic expressions (from publications to art installations). His works stretch the limits of typography. He has received numerous awards for his pioneering work.

Azur in Asmar / Azur et Asmar Azur & Asmar

Francija/France, 2006, 35mm, barvni/colour, 99'
V francoskem jeziku z angleškimi in slovenskimi podnapiši. / In French language with English and Slovenian subtitles.

Film je primeren za otroke. / Suitable for children.

Režija / Directed by: Michel Ocelot

Asistent režije / Assistant Director: Eric Serre

Scenarij / Screenplay: Michel Ocelot

Dialogi in grafična podoba / Dialogues and

Graphic Design: Michel Ocelot

Ozadja / Background Design: Anne-Lise Lourdelet-Koehler

Glasovi / Voices: Cyril Mounali (odrasli Azur / Azur adult), Karim M'Ribah (odrasli Asmar / Asmar adult), Hiam Abbass (Jenane), Patrick Timsit (Crapoux), Fatma Ben Khell (Princesa / Princess Chamsous Sabah), Rayan Mahjoub (Azur otrok/child), Abdelsselem Ben Amar (Asmar otrok/child)

Glasba / Music: Gabriel Yared

Zvok / Sound: Thomas Desjonqueres, Cyril Holtz

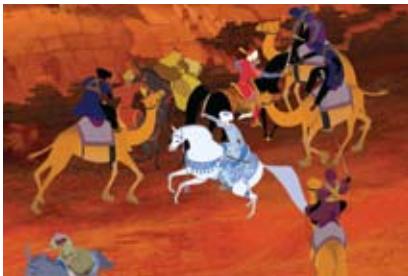
Producenč / Produced by: Christophe Rossignon

Produkcija / Production: Nord-Ouest Production,

Mac Guff Ligne, Studio O, France 3 Cinéma, Rhône

Alpes Cinéma, Artemis Productions, Lucky Red,

Zahorimedia, Intuition Films



Azur in Asmar sta kot brata preživila otroštvo v prelepem gradu sredi puščave. Bila sta različne krvi. Prvi je bil sin graščaka in drugi sin grajske varuške. Najraje sta imela varuškina dolga in živo pisana pripovedovanja. Najljubša od vseh pripoved pa jima je bila zgodb o vili Djinn, ki je žalostna čakala, da jo prijazen in pogumen princ reši iz krempljev zla. Nekega dne njuno pravljično prijateljstvo pretrga Azurjev oče, ki pošlje sina v mesto na šolanje, Asmarja in njegovo mamo pa izžene iz gradu. Leta minevajo, nazadnje pa usoda spet združi nekdanja prijatelja. A ko se končno znova najdeta, se začne njuna tekmovalnost: vsak od njiju želi prvi poiškati in rešiti dobro vilo. Na poti do nje pa ju čaka polno presenečenj.

Azur and Asmar were brought up as brothers in a beautiful castle in the midst of the desert. Yet they were not of the same blood. Azur was the son of a noble man, Asmar the son of the castle nurse. They enjoyed nothing more than the nurse's long and brilliantly vivid stories. Among these their favourite was the story of the Djinn fairy - a magical princess imprisoned inside a mountain awaiting a brave prince to come and save her.

But one day, Azur's father brought this friendship to an abrupt end. He sent his son off to the city to learn from a proper tutor. The years pass, but destiny brings these parted friends back together. And when they are reunited their rivalry comes to the fore. They set off on a quest to determine who will be the first to find and rescue the good fairy.

IZJAVA REŽISERJA

»Ljudje me pogosto sprašujejo, kako ustvarjam filme za otroke. Moja skrivnost je v tem, da nikoli ne delam otroških filmov, saj otrok ne zanimajo filmi, ki so narejeni izključno zanje! Otroci morajo spoznavati svet in odkrivati nove stvari. Ni jim treba ves čas bresti po znanih vodah in vsake stvari razumeti v trenutku. Nekaterih zadet res ne povem brezobjirno in naravnost, ker so v dvorani otroci, a še vedno povem vse. Ne morem posneti filma, ki me v tem trenutku ne bi zanimal. Jaz sem svoj prvi gledalec, kot odrasla oseba in kot otrok, saj nosim v sebi vse starosti!«

Michel Ocelot

O FILMU SO POVEDALI

»Zapeljiva animirana priповedka z resničnim šarmom.« Peter Bradshaw, *The Guardian*

»S svojim prefinjenim, pravljičnim okostjem in politično ozaveščeno muskulaturo je Azur in Asmar prelepa, čeravno nekoliko počasna žival.« Michelle Orange, *The Village Voice*

»Oblikovalka produkcije Anne-Lise Lourdelet-Koehler nebrzdano niza prepletene vzorce mavretanske arhitekture in izjemno stilizirane ter detajljne pokrajine, da bi izklesala svet, podoben bogato ilustrirani otroški knjigi, ki je resnično oživelja.« Leslie Felperin, *Variety*

Michel Ocelot se je rodil na francoski rivieri, odraščal pa v Gvineji in francoski pokrajini Anjou. Po študiju umetnosti v Franciji (na Akademiji lepih umetnosti v Angersu in Akademiji dekorativnih umetnosti v Parizu) ter v ZDA (Kalifornijski inštitut za umetnosti) je svoje profesionalno življenje posvetil

Yet many surprises await them on their journey.

DIRECTOR'S NOTES

»People have often asked me how I make children's films. My secret is that I never make children's films, because children are not interested in films designed purely for them! Children need to learn about the world and discover new things. They don't need to stay in familiar territory or understand everything instantly. There are things which I do not say crudely, because there are children in the audience, but I still say everything. I cannot make a film which wouldn't interest me today. I'm the first viewer of my work, both as an adult and a child, because I have all ages inside me!«

Michel Ocelot

FILM COMMENTS

»Beguiling animated fable with real charm.« Peter Bradshaw, *The Guardian*

»With its delicate, fairy-tale bones and layer of politically conscious muscle, Azur and Asmar is a sleek and yet slightly unwieldy animal.« Michelle Orange, *The Village Voice*

»Production design, credited to Anne-Lise Lourdelet-Koehler, goes nuts with the intricately patterned, arabesque architecture and highly stylized and detailed landscapes to craft a world like a lavishly printed children's book brought to life.«

Leslie Felperin, *Variety*

Michel Ocelot was born on the French Riviera and spent his childhood in Guinea and his adolescence in the Anjou region of France. After studying art in France (the Beaux Arts in Angers, the Ecole Nationale Supérieure des Arts Décoratifs in Paris) and in the USA (California Institute of the Arts), he

animiranemu filmu. Posnel je okoli trideset kratkih filmov in nanizank za televizijo in velike platno ter prejel številne nagrade na prestižnih mednarodnih festivalih, med njimi cezjar v Parizu, nagrada BAFTA v Londonu, glavno nagrado na festivalih v Zagrebu, Odensi, Annecyju, Kijevu, Ottawi ... Od svojega prvega profesionalnega kratkometražca *Les Trois Inventeurs* (1979) sam ustvarja scenarije in vizualno podobo vseh svojih filmov. Leta 1998 je pozornost mednarodne publike pritegnil s svojim komercialno in kritičko uspešnim celovečernim prvencem *Kirikou in čarownica* (*Kirikou et la sorcière*). Zaradi izjemne priljubljenosti filma je Michel Ocelot kmalu sklenil nadaljevati zgodbo o svojem malem junaku v filmu *Kirikou in divje živali* (*Kirikou et les bêtes sauvages*, 2005) s sorežiserko Bénédicte Galup. Film *Azur in Asmar*, ki ga je z neizmerno natančnostjo pripravljal od leta 2001, je prinesel vrsto novih izkušenj: Michel Ocelot je tu sodeloval s producentom igranih filmov (Christophe Rossignon, Nord Ouest Production), uporabil je 3D in 2D računalniško animacijo, produkcijsko in animacijsko ekipo pa zbral v Parizu, svojem domačem mestu. Za razliko od večinske produkcije animiranega filma v Franciji je film tako v celoti nastal v Parizu.

devoted his professional life to animated films. He has made about thirty shorts and series, both for television and cinema, which have won numerous awards at leading international festivals, among others, a CESAR in Paris, a BAFTA in London, first prizes at festivals in Zagreb, Odense, Annecy, Kiev, Ottawa... Since his first professional short film, *Les Trois Inventeurs* (1979), Michel Ocelot has written the screenplays and done the artwork of all his creations. In 1998, the general public became aware of Michel Ocelot, thanks to the huge box-office and critical success of his first feature film *Kirikou and the Sorceress* (*Kirikou et la sorcière*). The film's popularity was so great that it led Michel Ocelot to relate more of his little hero's adventures in *Kirikou and the Wild Beasts* (*Kirikou et les bêtes sauvages*, 2005) which he co-directed with Bénédicte Galup. *Azur & Asmar*, minutely prepared from 2001 on, is a project full of new experiences: Michel Ocelot worked with a live-action producer (Christophe Rossignon, of Nord Ouest), chose to combine 3D and 2D, and brought together his production and animation team in Paris, his home city, the entire film being made in Paris, unlike most other French animation productions.

Quirino Cristiani: Skrivnost
prvih animiranih filmov

**Quirino Cristiani: The
Mystery of the First
Animated Movies**

VB/UK, 2007, digiBeta, barvi/colour, 90'
V angleškem jeziku z angleškimi podnapisi. / In
English language with English subtitles.

Režija/Directed by: Gabriele Zucchelli
Scenarij/Screenplay: Gabriele Zucchelli
Raziskava/Researched by: Giannalberto Bendazzi
Fotografija/Photography: Konrad Welz
Kamera, zvok, montaža/Camera, Sound, Editing:
 Konrad Welz
Glasba/Music: Simon Woods
Producija/Produced by: The Caravel Animation



KDO JE AVTOR PRVEGA ANIMIRANEGA CELOVEČERCA?

Danes tako rekoč pozabljen filmski pionir Quirino Cristiani je večino animacije odkril čisto sam, daleč od evropskih eksperimentalnih umetnikov in hollywoodskega blišča ter komercialnih pritiskov. Leta 1900 tedaj štiriletni Quirino zapusti Italijo in se z družino preseli v argentinski Buenos Aires. Že kot najstnika ga zaposli Federico Valle, italijanski filmski pionir in novi prištek v Argentini. Pod vplivom skrajno inventivnega Valleja začne Quirino ustvarjati prve animacije. Uspehi njegovega eksperimentiranja tako navdušijo Valleja, da se odloči prodirucirati v celoti animiran celovečerni film. Leta 1917 je *El Apóstol* premierno prikazan v prestižnem kinematografu v Buenos Airesu. Ta



WHO MADE THE FIRST ANIMATED FEATURE FILM?

Today virtually forgotten, film pioneer Quirino Cristiani discovered the craft of animation on his own, far from the experimental artists of Europe or the commercial constraints and glamour of Hollywood.

In 1900, the 4-year old Quirino and his family leave Italy for Buenos Aires in Argentina. Not more than a teenager, he begins to work for Federico Valle, an Italian film pioneer recently arrived in Argentina. Encouraged by the ever-inventive Valle, Quirino makes his first animations. The success of his experiments inspires Valle to produce an all animated feature film. In 1917 *El Apóstol* premieres in a prestigious

izjemno uspešna filmska satira o argentinskom predsedniku Yrigoyenu predstavlja začetek cele serije politično navdihnjениh animiranih filmov. Cristiani za potrebe filma razvije novo kinematografsko tehniko in jo patentira.

Leta 1918 zapusti Valleja in posname nov film z naslovom *Brez sledu* (*Sin dejar rastro*), ki ga zaradi kontroverzne tematike oblasti pozneje zasežejo.

V dvajsetih letih Cristiani odpre lasten studio in animira številne kratke filme. Postane naturist, vegetarijanec in ustanovitelj prve nudistične kolonije v Južni Ameriki. Medtem Vallejev studio pogori in *El Apóstol* je za večno izgubljen.

Leta 1928 se loti priprav za svoj najpodjetnejši projekt: animiran celovečerni film z zvokom.

Peludópolis, še ena satira na račun predsednika Yrigoyena, premiero prikazana leta 1931, je bila plod težavnega procesa spremnjenja filmske zgode zaradi dramatičnega vojaškega udara, ki ga je leta 1930 izvedel prvi argentinski diktator, general Felix Uriburu.

Pozneje Cristiani ni več tvegal z animiranimi satirami in je vse do konca kariere snemal kratke filme ter svoj studio uporabljal kot filmski laboratorij.

Leta 1941 ga obiše Disney in mu ponudi delo v Hollywoodu. Cristiani ponudbo zavrne in se kmalu upokoji.

Leta 1958 in ponovno leta 1961 Laboratorios Cristiani prizadeneta huda požara, v katerih Cristiani izgubi domala vse svoje filme. Preseli se v prelepo samotno vasico nedaleč od Cordobe (Argentina). Svet teče dalje in Cristiani počasi pada v pozabo. Kot bi prav nič ne ostalo za njim.

Dokumentarni film, posnet v Italiji, Argentini in Angliji, prikaže intervjuje z različnimi strokovnjaki ter Cristianijevimi prijatelji in sorodniki. Nedavno je bila odkrita ena njegovih animacij iz leta 1919 in posnetek o snemanju *Peludópolisa*; oba sta kot po čudežu preživelna.

cinema in Buenos Aires. This hugely successful satirical picture on Argentinian president Yrigoyen, marks the beginning of a number of politically inspired animated movies. To make the movie, Cristiani develops a new cinematographic technique and patents it.

In 1918 he leaves Valle and makes another film called *Without a trace* (*Sin dejar rastro*) but its controversial subject will cause the film to be confiscated by the authorities. During the twenties, Cristiani opens his own studio and animates several short films.

He becomes a naturist, vegetarian and founds the first nudist colony in South America.

Meanwhile Valle's studio burns down and *El Apóstol* is lost forever.

In 1928 he starts preparing his most ambitious project: an animated feature film with sound.

Premiered in 1931, *Peludópolis*, another satire on the president Yrigoyen, was the result of a troubled process of story changes due to the dramatic 1930 military coup by the first Argentinian dictator, general Felix Uriburu.

Cristiani won't risk another animated satire and for the rest of his career, he will produce short films and run his studio as a film laboratory.

In 1941, he is visited by Disney who offers him a job in Hollywood. He declines and not long after, retires.

In 1958 and again in 1961 the Laboratorios Cristiani burn to the ground. Cristiani loses virtually all his work. He goes to live near Cordoba (Argentina), in a beautiful and remote village. The world moves on and Cristiani is slowly forgotten. Nothing seems to have remained from his passing.

Filmed in Italy, Argentina and England, this documentary features interviews with various experts, as well as Cristiani's family and friends. Today we have uncovered one of his animations from 1919 and a *Making of Peludópolis*, which

Poleg teh kratkih filmov nam Christianijevo zgodbo približa tudi edini ohranjen intervju z avtorjem samim. Vidimo pa ga tudi pri delu, kot starega moža, ki je leta 1983 ustvarjal svoj zadnji animirani film. Umrl je leta pozneje.

Gabriele Zucchelli (rojen leta 1972 v Italiji) je začel po študiju umetnosti delati kot animator v Milanu. Leta 1994 se je preseil v London, kjer je deloval kot animator likov za posebne televizijske celovečerke *Povest gospoda Toda* (*The Tale of Mr. Tod*) in *Veter v vrbi* (*The Wind in the Willow*), kratke glasbene animacije s Paulom McCartneyem *Napev s tropskega otoka* (*Tropic Island Hum*) in *Torek (Tuesday)*, filme *Čarobni meč* (*The Magic Sword*), *Tiger in Medvedek Pu* (*The Tigger Movie*) in *Pot v El Dorado* (*The Road to El Dorado*) ter številne reklame. Leta 2000 je nadziral animacijo dveh sekvenč Dreamworksovega celovečernega filma *Spirit: Divji žrebec* (*Spirit: Stallion of the Cimarron*), leta 2002 pa je za BBC izdelal dve sekvenči animirane opere *Lisička zvitorepka* (*The Cunning Little Vixen*). Sodeloval je pri oblikovanju likov za *Mrtvo nevesto* (*The Corpse Bride*) režisera Tima Burtona in delal kot CGI animator likov pri filmih: *Dinotopia*, *Harry Potter in ujetnik iz Azkabana* (*Harry Potter and the Prisoner of Azcaban*), *Alien proti Predatorju* (*Alien vs Predator*) in *Batman se vrača* (*Batman Returns*). Je svobodni režiser animiranih filmov, trenutno pa dela tudi kot nadzornik animacije pri animiranem celovečerku studia Universal *Povest o Despereauxu* (*The Tale of Despereaux*), ki ga v kinematografih pričakujejo konec letosnjega leta. Leta 2004 je končal svoj prvi neodvisni kratki film *Za tango* (*For a Tango*), ki je bil nagrajen na številnih svetovnih festivalih.

have both miraculously survived.
Apart from these shorts, we hear Cristiani's story from the only remaining interview with him.
And we also see him at work as an old man making his last animation in 1983. Cristiani died the following year.

Gabriele Zucchelli was born in 1972 in Italy. After studying Arts he began to work as an animator in Milan. In 1994 he moved to London where he worked as a character animator on TV specials (*The Tale of Mr. Tod*, *The Wind in the Willow*), musical featurettes with Paul McCartney (*Tropic Island Hum*, *Tuesday*), movies (*The Magic Sword*, *The Tigger Movie*, *The Road to El Dorado*) and various commercials. In 2000 he supervised the animation on two sequences of the Dreamworks feature film *Spirit, the stallion of the Cimarron* and in 2002 he completed two sequences for the animated opera *The Cunning Little Vixen* for BBC. After contributing to the character design for Tim Burton's *The Corpse Bride*, he worked as well as a CGI character animator and his credits so far include: *Dinotopia*, *Harry Potter and the Prisoner of Azcaban*, *Alien vs Predator*, *Batman Returns*. He works as a freelance animation director and he is currently the animation supervisor for the Universal's animated feature film *The Tale of Despereaux* due to be release in 2008. In 2004 he completed his first independently produced short film *For a Tango* which has won several awards at festivals around the world.



Slon: vzgojno izobraževalni program
animiranih filmov za šole in družine
Elephant: Educational Animation Film
Programme for Schools and Families

O programu Slon

Svet, ki obdaja sodobnega človeka, je prepletен z avdiovizualnimi podobami, animirani filmi pa še posebej vplivajo na otroke, saj jih prav oni najpogosteje gledajo. Ker živimo v centru razvoja vizualne kulture, moramo že pri mladih spodbujati kritično gledanje in razvijanje refleksije, kar sta predpogoja za dejavno in ustvarjalno udeleženost v vizualni kulturi in umetnosti. Animirani film je umetnost, zanimiva z vidikov medijske, filmske in likovne vzgoje. Razumevanje tega pripomore k razvijanju analitičnega dojemanja množičnih medijev, spoznavanju animacije kot možnosti za kreativno izražanje, bogatemu čustvenih in socialnih osebnostnih lastnosti ter estetskega občutka. Spoznavanje osnovnih postopkov animiranega filma in poglobljeno spremljanje avdiovizualnih vsebin je sestavni del tega procesa.

Namen Vzgojno-izobraževalnega programa animiranega filma Slon je poskrbeti za možnost izobraževanja na področju animiranega filma v vseh življenjskih obdobjih in na dveh ravneh – vsebinsko-analitični in tehnološki, ter preučiti potrebe in možnosti v slovenskem okolju, osnovati mednarodni diskurz o vzgoji in izobraževanju o animiranem filmu ter spodbujati njegovo neodvisno produkcijo.

Osrednji projekt Vzgojno-izobraževalnega programa animiranega filma Slon so vsekakor decembrske projekcije za otroke. Letos se kot posebnost programa Slon kaže **otroška žirija** v zasedbi štirih nadobudnih otrok, ki bo izmed vseh prikazanih kratkih animiranih filmov izbrala najboljšega. Najboljši film za otroke pa lahko izberejo tudi gledalci, ki po

About the Elephant Programme

The world in which we find ourselves today is riddled with audiovisual images out of which the animated film most strongly influences the child, its number one consumer. Since we live at the core of visual culture development it is necessary that we inspire and stimulate children and youth for critical viewing and the development of analytical thought, since these are the preconditions for an active and creative participation in visual culture and art. Animated film is an art form which holds interest for media, film and fine arts education. An understanding of this fact contributes to the development of an analytical perception of mass media, to the recognition of animation as an opportunity for creative expression, and to an enrichment of emotional, social and aesthetic personal qualities. Discovering the elementary processes of animated film production together with a profound viewing of audiovisual contents presents an important part of this process.

The purpose of The Elephant Educational Animation Film Programme is to create an opportunity and possibility for education within the sphere of animation for all ages and on two levels – the level of content analysis and the technological level, as well as to explore the needs and possibilities pertaining to Slovenia, to establish an international discourse on education in animation film, and to encourage and support its independent production.

The main project of the Elephant Educational Animation Film Programme is certainly the December films screenings for

želji prispevajo svoj glas.

Mednarodni festival Animateka in Otroški program Slon bo odprla predfestivalska premiera celovečernega francoskega animiranega filma *Azur in Asmar* (*Azur et Asmar*) avtorja Michela Ocelota ([glej str.](#)).

Otroške projekcije bodo vsak dan spremljale **delavnice animiranega filma**, ki bodo izvajane po naročilu šol, in sicer v treh sklopih. Dve enourni: *Kako vidimo animirani film* in *Spoznavanje optičnih igrăč ter peturna delavnica Od risbe do risanke*. V sklopu Družinskega Slona pa bomo izvedli čisto posebno dvourno delavnico za otroke.

Program pa bodo popestile tudi **lutkovne predstave**. Obiskalo nas bo Lutkovno gledališče Nebo s predstavo *Zakaj teče pes za zajcem?*, priznani animator in lutkar Brane Solce bo z lutkovnim gledališčem Papelito pripravil čisto posebno lutkovno predstavo z delavnico papirnatih luktur, učenci osnovne šole prof. dr. Josipa Plemlja z Bleda pa bodo uprizorili znamenito lutkovno predstavo *Vojna zvezd VII*.

Za podrobnejše informacije nam lahko pišete na e-naslov slon@animateka.si.

Hana Repše

children. A novelty in this year's Elephant programme is the **Children's Jury**, composed of four inspiring young children, who will select the best animation film within The Elephant. However, audiences can also select their best children's short, by turning in their vote.

Animateka International Festival and The Elephant Children's Programme will open with the pre-festival premiere of the French feature-length animation *Azur & Asmar* (*Azur et Asmar*) directed by Michel Ocelot ([see page](#)).

Throughout the festival the screening will be accompanied by **animation film workshops**, on the demand of schools and in three sets. Two one-hour workshops: *How We See Animated Films* and *An Introduction to Optical Toys*; as well as one 5-hour workshop entitled *From Drawings to an Animated Cartoon*. And as part of The Family Elephant programme we will conduct a special 2-hour workshop designed for small children.

The colourful programme will also include **puppet shows**. Nebo Puppet Theatre will visit us with their performance *Why is the Dog Chasing the Rabbit?*, the renowned animator and puppeteer Brane Solce and the Papelito Puppet Theatre will prepare a unique puppet show together with a paper puppet workshop, and the children from Josip Plemelj Primary School in Bled will stage their famed puppet show *Star Wars VII*.

For detailed information you can contact us at slon@animateka.si.

Hana Repše

Vzgojno-izobraževalni program animiranega filma Slon je v našem prostoru izjemen. Otrokom in mladim predstavlja skrbo izbrane animirane filme domačih in tujih avtorjev, najrazličnejših animacijskih tehnik in poetik, z zanimivimi, zabavnimi, včasih tudi presunljivimi zgodbami. Filmi so premišljeno razporejeni glede na starost gledalcev, program pa je pospremljen s pogovori z učenci pred in po ogledu filma v kinodvorani. S tem jim želimo omogočiti izkušnjo aktivnega gledanja ter jih spodbuditi k usmerjanju pozornosti in občutljivosti za obliko in vsebino filma, pa tudi k razvijanju lastne refleksije: prepoznavanju vzorcev razmišljanja, sporazumevanja in vedenja, vrednotenju in povezovanju z lastnimi izkušnjami. Aktivno spremljanje filma je najboljše izhodišče za poznejše lastne ustvarjalno izražanje otrok in mladih. Slon skrbi tudi za učitelje – s pedagoškimi gradivi, ki jih ob filmih pripravimo, jih skušamo navdušiti nad neskončnimi možnostmi uporabe animiranega filma pri njihovem delu z otroki.

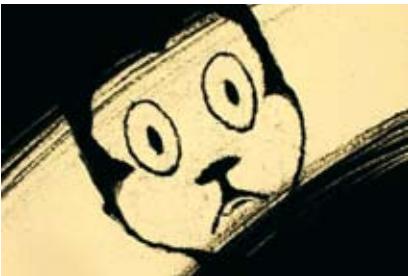
Martina Peštaj
Medijska psihologinja

The Elephant Educational Animation Film Programme presents a rarity in Slovenia. It introduces children and youth to a plethora of carefully selected animation films by domestic and foreign authors, made in various animation techniques and expressing different personal poetries through interesting, humorous and sometimes deeply moving stories. Selected films are thoughtfully arranged with regard to audience age, while viewings are accompanied by discussions with pupils and students before and after the screening. By providing these talks we wish to offer the audience an active viewing experience, and encourage them toward focusing their attention, fostering a sensitivity for form and content, and developing their personal thought, the ability to recognize patterns of behaviour, communication and reflection, to evaluate and reference back to their own personal experiences. This active viewing of films presents the best and most effective starting-point for children and youth to develop their own creative expressions. The Elephant also provides for the teachers – by preparing pedagogical materials to accompany the screenings we wish to excite them for the endless possibilities the animation film holds for educational use and their professional work with children.

Martina Peštaj
Media Psychologist

ANIMATOU

Claude Luyet, G. Schwizgebel, D. Delachaux, C. Barras, R. Andreani, A. Lachavanne (Studio GDS) Švica/Switzerland, 2007, BetaSP, 5'36"



Lov mačke in miš z uporabo petih različnih animacijskih tehnik.

Skozi klasično zgodbbo lova mačke na miš so avtorji edinstveno prepletli različne animacijske tehnike ter njihove spoje izvedli zelo domiselno in duhovito.

Animatou smo želeli predstaviti vsem starostnim skupinam prav zaradi didaktične lastnosti prikaza različnih animacijskih tehnik.

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JIRO IN MIU / JIRO A MIU**JIRO AND MIU**

Jun Nito (Film School Zlín)
Češka/Czech Republic, 2007, 35mm, 7'53"



Jiro in Miu živita skupaj. Nekega dne se odločita izdelati letalo.

Jiro and Miu live together. They decide to make an airplane for flying.

**KORENČEK NA PLAŽI / PORGAND SUVITAB
CARROT ON THE BEACH**

Pärtel Tall (Nukufilm)
Estonija/Estonia, 2008, BetaSP, 6'15"



Snežakove sanje so se uresničile: postal je netopljiv in končno bo lahko izkusil poletje! A njegovega veselja bo morda kmalu konec, saj je na lovju za korenčkovim nosom še vse kdo drug kot le venomer lačni zajec, brez snega pa se sneženi mož nima kam skriti.

The Snowman's dream has been fulfilled: he is unmeltable and can finally see the summer! But his joy will be cut short since there are many chasers for his carrot-nose, not to mention the always hungry Rabbit and without the snow there is nowhere to hide...

**MIRIAMINE BARVE / MIRIAMI VÄRVID
MIRIAM'S COLOURS**

Jelena Girlin, Mari Liis Bassovskaja (Nukufilm)
Estonija/Estonia, 2008, BetaSP, 5'

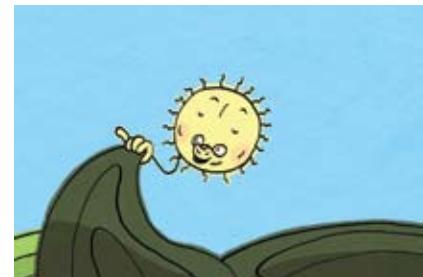


Miriam najde nekaj starih fotografij. Medtem ko jih gleda, začne svet okoli sebe videti črno-belo. Tako ga vidita tudi mali bratec in kokoška. Žalostni so zaradi črno-belega sveta, a na srečo obstaja mavrica, ki lahko povrne barve. Ko se starša vrneta domov, je vse po starem, in zdi se, da je bila le domišljija ... Pa je bila res?

Miriam finds some old photos. While watching them she actually starts seeing the world around her in black and white. So do the Little Brother and the Hen. But the black and white world makes them sad. Luckily there is a rainbow which can bring the colours back. When Mother and Father come back home everything is in order and it seems, that all the changes have been only fantasy... But were they really?

**SONČEN DAN / EIN SONNIGER TAG
A SUNNY DAY**

Gil Alkabetz (Sweet Home Studio)
Nemčija/Germany, 2007, 35mm, 6'17"



Sonce kot vsako jutro zopet vzide. Nato pa ugotovi, da danes ni tako dobrodošlo, kot bi si želelo.

The sun rises, as it does every morning. But today, it discovers that it is not as welcome as it hoped to be.

ANIMATOU

Claude Luyet, G. Schwizgebel, D. Delachaux, C. Barras, R. Andreani, A. Lachavanne (Studio GDS) Švica/Switzerland, 2007, BetaSP, 5'36"



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**MEDVED GRE / KARU TULEB (LACIS NAK)
THE BEAR IS COMING**

Jānis Cimermanis (Animacijas Brigade Film Studio) Latvija/Latvia, 2007, betacam, 16'

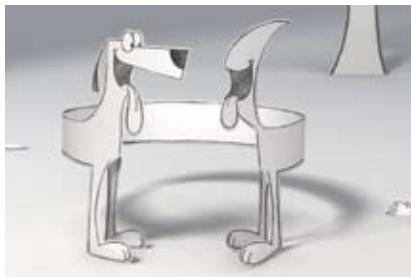


Humoren film po resničnih dogodkih. Latvijski medved se nenadoma pojavi na otoku Ruhnu v sosednji državi Estoniji.

A humorous film, based on a true story. A Latvian bear suddenly appears on the island Ruhnu in neighbouring Estonia.

**MOJ SREČNI KONEC
MY HAPPY END**

Milen Vitanov (HFF Konrad Wolf Potsdam)
Nemčija/Germany, 2007, digiBeta, 5'10"



Vsi psi lovijo svoje repe. Nekega dne se tako psu posreči ujeti lasten rep in njegovo življenje se popolnoma spremeni, ko v repu odkrije svojega najboljšega prijatelja. Film je posvetilo tradicionalni stop-motion animaciji.

All dogs chase their tails. Then one dog succeeds in catching his tail and this changes his life as he discovers his best friend inside the tail. The film is an homage to the traditional stop motion animation.

**ČEVELJ
SHOE**

Qian Shi (Volda University College, The Animation Workshop)
Norveška, Danska/Norway, Denmark, 2007,
BetaSP, 3'47"



Film o deklici iz čevlja. Majhna deklica ima lep par čevljev. Ko pa vidi, da očka nima nobenih čevljev za zimo, se odloči zamenjati svoje za par zimskih čevljev ...

A film about a doll made from a shoe. A little girl has a nice pair of shoes. When she sees her father has no winter shoes, she decides to swap her shoes for a pair of winter shoes...

ZGODAJ ALI POZNO / TÔT OU TARD

Jadwiga Kowalska (Hochschule Luzern)
Švica/Switzerland, 2007, 35mm, 5'



Veverica in netopir. Srečanje različnih svetov in časovnih intervalov ... in še marsičesa drugega. Običajno, vsakdanje življenje se po nesreči nenadno ustavi. In tako se začne skupno popotovanje dveh samotnih postav.

A squirrel and a bat. The convergence of different worlds and times of day...and much more. By accident, the regular everyday life has ground to a halt. And thus begins the mutual journey of two solitary figures.

2METRA / 2METROS**2METERS**

Javier Mrad, Javier Salazar, Eduardo Maraggi
(Banzai Films)
Argentina, 2007, BetaSP, 6'10"



Medtem ko čas teče, se vali in premetava, sta dve bitji ujeti v bojno vihro milimetrskih razsežnosti.

As time passes, rolls and bounces, two beings are caught in a battle of millimetric proportions.

HUHU - POLE HOLE

Alexei Alekseev (Studio Baestarts)
Madžarska/Hungary, 2007, digiBeta, 3'35"



V filmu nastopajo sove, ki nekega dne pristanejo na severnem tečaju in si tam ustvarijo nov dom. Njihova glavna lastnost je neumnost, zraven pa še pomanjkanje kratkoročnega spomina.

The film features some owls which happen to land on the Arctic and start a new life there. Their main attribute is their stupidity combined with the lack of short-term memory.

ANIMATOU

Claude Luyet, G. Schwizgebel, D. Delachaux, C. Barras, R. Andreani, A. Lachavanne (Studio GDS) Švica/Switzerland, 2007, BetaSP, 5'36"



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**MALA VASILISA / MALENKAYA VASILISA
VASILISA**

Darina Shmidt (Melnitsa Animation Studio) Rusija/Russia, 2007, BetaSP, 15'30"

Ljudska pravljica o deklici z imenom Vasilisa.



Premajhna je, da bi se lahko spopadla s težavami življenja. Na srečo pa na svoji poti vedno sreča tiste, ki ji pri tem pomagajo.

A folkloric fairy tale about a girl called Vasilisa. She is too small to struggle with life's difficulties. Fortunately, on her way she always meets those who help her overcome them.

**BANABANA – KAKO JE NAVIS DOBILA
SVOJE PISANO JADRO**

**BANABANA – HOW NAVIS GOT HER
COLOURFUL SAIL**

Ivan Klepac, Bruno Tolić (Otompotom)
Hrvatska/Croatia, 2008, BetaSP, 5'21"



Med obujanjem spomina na čarobne dogodivščine, sporocila v steklenicah, velikanski volnen šal in razburkano vijolično morje. Nadym, najmočnejši član posadke ladje Navis, razkrije, kako je ladja sploh dobila svoje prelepo jadro, najbolj pisano jadro na vsem širnem svetu.

Remembering magic spectacles, messages in bottles, a giant woolen scarf and a stormy violet sea, Nadym, the strongest crew member on Navis, reveals how Navis got her attractive sail, the most colourful one in the world.

**NOVA VRSTA / JAUNA SUGA
THE NEW SPECIES**

Evalds Lacis (Animacijas Brigada Film Studio)
Latvija/Latvia, 2007, 35mm, 10'



Entomolog na travniku odkrije novo vrsto žuželk, ki bi jo z veseljem dodal svoji zbirki. A žuželke nočejo postati muzejski eksponati, zato morata mali žuželčji deklici najti način, kako rešiti svoja starša.

An entomologist finds a new species of insects in a meadow and would gladly add it to his collection. But the bugs don't want to be museum objects, so the two bug girls have to find a way to save their parents.

**ASTONOVİ KAMNI / ASTONS STENAR
ASTON'S STONES**

Uzi & Lotta Geffenblad (Zigzag Animation)
Švedska/Sweden, 2007, 35mm, 8'55"



Aston se smilijo kamni, ki ležijo na tleh, in tako jih nosi domov. Kmalu pa v hiši zmanjka prostora in Astonova starša predlagata, naj gredo kamni na počitnice. Čeprav se družinica tako reši kamnite zbirke, je videti, da nastaja neka čisto nova ...

Aston picks up stones he feels sorry for and takes them home. Soon it's too crowded at Aston's house and his parents suggest the stones take a vacation. While the stone collection maybe comes to an end a new one seems to begin ...

**VELIKI NAČRTI / GROSSE PLÄNE
BIG PLANS**

Irmgard Walther (Hochschule Luzern)
Švica/Switzerland, 2008, BetaSP, 3'59"



Kljub natančno izdelanim načtom je zelo težko sestaviti stroj, ki bi prodajal jabolka. Nato pa se pojavi ideja, ki bo zagotovo rešila problem.

Despite well developed plans it's very hard to construct a machine that sells apples. But an idea emerges that should solve the problem.

**VELIKE AMBICIJE
GREAT AMBITION**

Malcolm Sutherland
Kanada/Canada, 2008, digiBeta, 2'38"



Podeželski jodlar odkrije življenje v velemestu.

A country yodeler discovers life in the big city.

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

ANIMATOU

Claude Luyet, G. Schwizgebel, D. Delachaux, C. Barras, R. Andreani, A. Lachavanne (Studio GDS) Švica/Switzerland, 2007, BetaSP, 5'36"



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ELEPHANT IV: ANIMATED SHORTS PROGRAMME FOR YOUTH OVER 14

KIBER

CYBER

Stefan Eling (Moving Pictures)
Nemčija/Germany, 2007, BetaSP, 5'05"



Sredi lastne dnevne sobe človek kot blisk preletava virtualne svetove, dokler ne izgine in drugo bitje obuje njegove copate.

In his living room a man experiences a fast trip across virtual worlds until he disappears and another figure takes his slippers.

DVE VILI / DVJIVE VILE
THE TWO FAIRIES

Miroslav Klarić, Jadranko Lopatić (Zagreb Film)
Hrvatska/Croatia, 2007, BetaSP, 3'36"



V pravljicah vile navadno živijo svoja srečna življenja, polna vilinske ljubezni in razumevanja. V resničnosti pa vile niso kaj dosti drugačne od ljudi in ena sama čarobna palica je dovolj, da pokažejo svojo pravo naravo.

In fairy tales fairies usually live their merry lives filled with fairy love and understanding. In reality, fairies are not that different from us humans and one magic stick is enough to make them show their true colors.

PREPOVEDANE IGRE
FORBIDDEN GAMES

Jisuk Jung (JSJ-ART)
Južna Koreja/South Korea, 2008, DVD, 4'25"



Kdo sem? Od kod sem prišel? Kaj delamo našemu planetu? Zemlja bo propadla, če ne bo napredka. A kaj je napredek? In kako se resnica zaradi onesnaženja spreminja?

Who am I? Where did I come from? What are we doing to the Earth? The Earth will collapse without development. So, what is development? And how is the truth changing because of pollution?

HLADILNIK / LEDNICE
THE FRIDGE

Lucie Štamfestová (Punk Film)
Češka/Czech Republic, 2007, BetaSP, 7'



Hladilnik, kratki film o globalnem segrevanju. Metaforična zgodba o hladilniku in treh neprevidnih piščancih. Film je nastal s podporo programa Global Climate Change norveškega filmskega festivala NUFF.

The Fridge, a short film about global warming. A metaphoric story about one fridge and three careless chickens. The film was supported by the Norwegian film festival NUFF's Global Climate Change programme.

**NIČ NOVEGA POD SONCEM / NIC NOVÉHO
POD SLUNCEM**
SINCE THE DAWN OF MAN
Aneta Kýrová (FAMU Prague)
Češka/Czech Republic, 2007, BetaSP, 4'40"



Bi raje kremen ali britvico? Prikaz, kako malo se je spremenoilo od začetka sveta.

Do you fancy a flint stone or a razor? A look at how very little has changed since time began.

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

**KO SMO V NEBESIH / UND WENN WIR
DANN IM HIMMEL SIND**
WHEN WE ARE IN HEAVEN
Daniela Risch (Academy of Media Arts Cologne)
Nemčija/Germany, 2008, BetaSP, 4'



Življenjska zgoda se razvije, ne da bi spoznali njene protagoniste – celotno dogajanje se odvije v hišici za lutke. In vendar je to na koncu zaokrožena in presunljiva zgoda.

An entire life story is told without ever showing any of the main characters – everything is shown using dollhouse furniture. Yet it still ends up as a well-told and touching story.

ELEPHANT IV: ANIMATED SHORTS PROGRAMME FOR YOUTH OVER 14

**SERVISNA SLUŽBA / ATTENCION AL
CLIENTE**
CUSTOMER SERVICE

Marcos Valín, David Alonso (ECAM)
Španija/Spain, 2007, 35mm, 8'



V mrzli in neprijazni prihodnosti je stara ženica prisiljena kršiti pravila, da bi nahranila svojega zanemarjenega psička. Na poti pa ji med drugim stojijo kovinski varnostniki, prostaški manični nakupovalci in paranoični varnostni ukrepi.

In a cold and hostile future, a little old lady is forced to break the rules in order to get some food for her filthy little dog. Some of the things standing in the way of the elderly woman's loutish deed include metallic security guards, foulmouthed and compulsive shoppers, and paranoid security measures.

KJFG ŠT. 5

KJFG NO.5

Alexei Alekseev (Studio Baestarts)

Madžarska/Hungary, 2008, digiBeta, 1'52"



Trije »profesionalni« glasbeniki – Medved, Zajec in Volk – v gozdu vadijo svoj nastop. Nenadoma pa nastopi lovec ...

Three "professional" musicians, the Bear, the Rabbit and the Wolf are practicing their art in the forest, but suddenly the hunter shows up...

ANIMATOU

Claude Luyet, G. Schwizgebel, D. Delachaux, C. Barras, R. Andreani, A. Lachavanne (Studio GDS) Švica/Switzerland, 2007, BetaSP, 5'36"

Glej stran: / [See page:](#)

**VELIKI NAČRTI / GROSSE PLÄNE
BIG PLANS**

Irmgard Walther (Hochschule Luzern) Švica/Switzerland, 2008, BetaSP, 3'59"

Glej stran: / [See page:](#)

DRUŽINSKI SLON I: IZBOR ANIMIRANIH FILMOV ZA STARŠE IN OTROKE OD 3 - 8 LETA

FAMILY ELEPHANT I: SELECTION OF ANIMATED FILMS FOR PARENTS AND CHILDREN AGED 3 - 8

**KORENČEK NA PLAŽI / PORGAND SUVITAB
CARROT ON THE BEACH**

Pärtel Tall (Nukufilm)
Estonija/Estonia, 2008, BetaSP, 6'15"

Glej stran: / [See page:](#)

**MIRIAMINE BARVE / MIRAMI VÄRVID
MIRIAM'S COLOURS**

Jelena Girlin, Mari Liis Bassovskaja (Nukufilm)
Estonija/Estonia, 2008, BetaSP, 5'

Glej stran: / [See page:](#)

**SONČEN DAN / EIN SONNIGER TAG
A SUNNY DAY**

Gil Alkabetz (Sweet Home Studio)
Nemčija/Germany, 2007, 35mm, 6'17"

Glej stran: / [See page:](#)



Zares nerodna situacija: veter zapira in zameša cilindra, čarodejev je poln zajcev, dirigentov pa poln not. Njuni predstavi sta pravi polomiji. Duhovit animirani film, poln situacijskega humorja, bo otrokom gotovo razburkal domišljijo. Naj tudi sami razmišljajo o zabavnih zamenjavah pripomočkov. Kaj ko bi policist v križišču držal valjar, pek pa bi testu zvižgal s piščalko!

A truly awkward situation: the wind mixes up two top hats, the magician's is full of rabbits, the conductor's full of musical notes. Their performance is a fiasco. This witty animated film, filled with situational humour, will surely stir children's imagination. Encourage them to think of similar funny mix-ups: a policeman holding a rolling pin in the middle of a traffic jam, a baker blowing a whistle over his dough!

DRUŽINSKI SLON II: IZBOR ANIMIRANIH FILMOV ZA STARŠE IN OTROKE OD 9 - 14 LETA IN PREDSTAVITEV DEL, NASTALIH NA DELAVNICAH

FAMILY ELEPHANT II: SELECTION OF ANIMATED FILMS FOR PARENTS AND CHILDREN AGE 9 - 14, WITH THE PRESENTATION OF WORKS CREATED IN WORKSHOPS

ANIMATOU

Claude Luyet, G. Schwizgebel, D. Delachaux, C. Barras, R. Andreani, A. Lachavanne (Studio GDS) Švica/Switzerland, 2007, BetaSP, 5'36"

Glej stran: / [See page](#):

ČEVELJ SHOE

Qian Shi (Volda University College, The Animation Workshop)
Norveška, Danska/Norway, Denmark, 2007,
BetaSP, 3'47"

Glej stran: / [See page](#):

DRUŽINSKI SLON II: IZBOR ANIMIRANIH FILMOV ZA STARŠE IN OTROKE OD 9 - 14 LETA IN PREDSTAVITEV DEL, NASTALIH NA DELAVNICAH

FAMILY ELEPHANT II: SELECTION OF ANIMATED FILMS FOR PARENTS AND CHILDREN AGE 9 - 14, WITH THE PRESENTATION OF WORKS CREATED IN WORKSHOPS

MOJ SREČNI KONEC

MY HAPPY END

Milen Vitanov (HFF Konrad Wolf Potsdam)
Nemčija/Germany, 2007, digiBeta, 5'10"

Glej stran: / [See page](#):

ASTONOVİ KAMNI / ASTONS STENAR

ASTON'S STONES

Uzi & Lotta Geffenblad (Zigzag Animation)

Švedska/Sweden, 2007, 35mm, 8'55"

Glej stran: / [See page](#):

NOVA VRSTA / JAUNA SUGA

THE NEW SPECIES

Evalds Lacis (Animacijas Brigade Film Studio)
Latvija/Latvia, 2007, 35mm, 10'

Glej stran: / [See page](#):

HUHU - POLE HOLE

Alexei Alekseev (Studio Baestarts)

Madžarska/Hungary, 2007, digiBeta, 3'35"

Glej stran: / [See page](#):

ČIKORJA AN' KAFE CHICORY 'N' COFFEE

Dušan Kastelic (Bugbrain)
Slovenija/Slovenia, 2008, 35mm, 8'20"



V filmu, narejenem po pesmi Iztoka Mlakarja, spremljamo življenje preprostega kmečkega para od poroke do smrti. Žena možu namesto prave kave vse živiljenje kuha poceni kavni nadomestek (čikorjo). Mož, bil grobijan in ljudomržen, pa prevare ne opazi. Zarj ima brozga boljši okus od najboljše kave. Preprosta zgodbota o tem, kako tistim, ki jih imamo radi, tega ne znamo pokazati, dokler ni prepozno.

We follow the story of a plain, farming couple from their wedding to their death. All their married life, the wife serves her husband a cheap coffee substitute (chicory). But the ruffian and misanthrope never notices the deception. To him the brew tastes better than the best coffee money can buy. A simple story about our inability to show our loved ones how we feel, until it is too late.

PROFESOR BALTAZAR: PINGVIN AXEL
PROFESSOR BALTHAZAR: AXEL THE
PENGUIN

Zdenko Gašparović (Zagreb Film/Windrose Film)
Jugoslavija (Hrvaška), Nemčija/ Yugoslavia
(Croatia), Germany, 1978, digiBeta, 5'28"



A kind and unselfish postman delivers letters and joy to the residents of a small town. When the poor fellow injures his leg, his faithful friend – the Penguin – comes to the rescue. The film encourages us to talk about the magic power of good will. Their friendship can serve as a reflection of our own relationships: Who are our friends? How we spend our time together? And what do we do when our friends are in need?

Prijazni in požrtvovalni poštar prinaša pisma in veselje prebivalcem malega mesta. Ko si nesrečnik poškoduje nogo, mu priskoči na pomoč zvesti prijatelj – pingvin. Film spodbuja k pogovoru o čarobni moči dobre volje. Prijateljstvo med poštarjem in pingvinom pa je lahko ogledalo naših odnosov: kdo so naši prijatelji, kaj vse počnemo z njimi, kaj naredimo, ko je prijatelj v stiski?

KJFG ŠT. 5
KJFG NO.5

Alexei Alekseev (Studio Baestarts)
Madžarska/Hungary, 2008, digiBeta, 1'52"



Glej stran: / [See page:](#)

LUTKOVNE PREDSTAVE

ZAKAJ TEČE PES ZA ZAJCEM?, Lutkovno gledališče Nebo



Najnovejša predstava Lutkovnega gledališča Nebo obravnavata pripovedko *Zakaj teče pes za zajcem?*. V njej je na pravljicen način razložena narava odnosa med psom in zajcem, med dresiranim 'človekovim najboljšim prijateljem' in divjo živaljo. Kot vselej pri živalskih pravljicah lahko tudi v tej najdemo vzporednico s človeškimi lastnostmi, medsebojnimi odnosi in konflikti. Namen ustvarjalcev je negovanje in prenašanje tradicije ljudskega pripovedništva in obogatitev le-tega skozi lutkovni medij.

Režija: Ksenija Ponikvar, Dramaturgija: Petra Stare, Likovna podoba: Andrej Štular, Glasba: Peter Kus, Kostumografija: Maja Peterlin, Svetovanje: Špela Stres, Izvedba: Lutkovno gledališče Nebo, Producija: Forum Ljubljana, Koprodukcija: Mini teater.

PUPPET SHOWS

WHY IS THE DOG CHASING THE RABBIT?, Nebo Puppet Theatre

Nebo Puppet Theatre's newest performance is an adaptation of the story *Why is the Dog Chasing the Rabbit?* In a fairytale manner it explains the nature of the relationship between a dog and a rabbit, a trained 'man's best friend' and a wild animal. As in all animal fairy-tales, here also we can discover a parallel with human qualities, interpersonal relationships and conflicts.

The authors wish to foster and pass on the tradition of folk story-telling, and enrich this tradition with the use of the puppet medium.

Directed by: Ksenija Ponikvar, Dramaturgy: Petra Stare, Graphic Design: Andrej Štular, Music: Peter Kus, Costume Design: Maja Peterlin, Advisor: Špela Stres, Performed by: Lutkovno gledališče Nebo, Production: Forum Ljubljana, Co-production: Mini teater.

GLEDALIŠČE PAPELITO, Brane Solce**PAPELITO PUPPET THEATRE**, Brane Solce

Papelito is a special kind of tiny, traveling, paper theatre, which offers infinite magical metamorphoses, thus expanding a child's imagination. The performance of paper puppets is accompanied by sounds and music, making the experience stronger and fuller.

The performance is in a way a prelude to the workshop, during which the creator of this paper theatre will take the children on a journey of inventing their very own paper stories.

Papelito je čisto posebna vrsta majčkenega, potupočega, papirnatega gledališča, ki ponuja neskončne čarobne metamorfoze in s tem razprostira otrokovo domišljijo. Igro papirnih lutk spremljajo zvoki in glasba, kar ji daje še posebno doživljajsko moč.

Predstava je na neki način tudi uvod v delavnico, ki bo pod vodstvom avtorja papirnatega gledališča popeljala otroke v izvedbo čisto svojih papirnatih zgodb.

VOJNA ZVEZD VII, OŠ prof.dr. Josipa Plemlja Bled**STAR WARS VII**, Josip Plemelj Primary School in Bled

Vojna zvezd VII je avtorsko delo štirih fantov – Luka, Grega, Niko in Saša z OŠ prof. dr. Josipa Plemlja na Bledu. Izmislili so si zgodbjo, ki jo je v besedilo predelala mentorica Elizabeta Žnidaršič. Sami so naredili lutke in tudi animirani del predstave, z mentorsko pomočjo Vzgojno-izobraževalnega programa Slon. S predstavo so uspešno nastopili na regijskem srečanju Saše Kumpa v Kranju in se uvrstili na republiško srečanje. Fante odlikuje verjetje v medij – lutko, vsaka njihova predstava je nekaj posebnega, saj se z lutko znajo poigravati, tako kot se mora pravi lutkar. Zgodba govori o malem Ramu, ki je nezadovoljen, ker starša nista velika zmagovalca boja s Temno silo. Uporniško se poda v beg, kjer sreča Temno silo ter jo s pomočjo prijateljev in z odsotnostjo strahu premaga.

The authors of *Star Wars VII* are Luka, Grega, Niko and Sašo from Josip Plemelj Primary School in Bled. They have invented a story, which was adapted into text by their mentor Elizabeta Žnidaršič. Under the mentorship of The Elephant Educational Programme they independently manufactured the puppets and the animated part of the show. They reaped the laurels at Saša Kump's regional competition in Kranj, and classified for the national competition. The boys possess a virtue which is their belief in the medium – the puppet. Each of their performances is something special, since they know how to play with puppet in a way real puppeteers do. It is a story about little Ram, discontent with his parents because they are not great conquerors over the Dark Forces. He takes flight rebelliously and meets the Dark Forces himself, defeating them with the help of his friends and his lack of fear.

KAKO VIDIMO ANIMIRANI FILM, 45'

Priporočamo za otroke v starosti od 3 do 10 let.

V delavnici "Kako vidimo animirani film" bomo junake gledalih animacij podrobnejše spoznali. Seznanili se bomo z njihovimi dobrimi in slabimi lastnostmi, njihovimi prijatelji, sorodniki ...



se o njih pogovarjali in jih poskušali narisati ali naslikati.
Delavnico priporočamo tudi ob programu Slon I in Slon II.

SPOZNAVANJE OPTIČNIH IGRAČ, 45'

Priporočamo za otroke v starosti od 3 do 10 let.

Kako sploh dojemamo gibljivo sliko in kako so jo dojemali v davnih časih ... V eni šolski uri se bomo seznanili z optičnimi igračami in jih tudi sami izdelali.

Delavnico priporočamo tudi ob programu Slon I in Slon II.

HOW WE SEE ANIMATED FILMS, 45'

Recommended for children aged 3 - 10.

The workshop "How We See Animated Films" gives as an opportunity to get to know the heroes and heroines of selected animation films in detail. We will discover their vices and



virtues, their friends and relatives... We will talk about them, and try to draw or paint them ourselves.

The workshop is recommended also with The Elephant programmes I and II.

AN INTRODUCTION TO OPTICAL TOYS, 45'

Recommended for children aged 3 - 10.

How do we even perceive a moving image and how was it understood in a time long forgotten... During one school hour we will discover the world of optical toys and even make some ourselves.

The workshop is recommended also with The Elephant programmes I and II.

OD RISBE DO RISanke, vscj 5 šolskih ur

Priporočamo za otroke v starosti od 9. leta dalje.

Delavnica "Od risbe do risanke" približa animirani film otrokom tudi s tehničnega vidika. V vsaj petih šolskih urah bomo izdelali kratko animacijo v risani, stop-motion ali mešani tehniki. Za dalje učne sklope pa ponujamo tudi računalniško animacijo.

Delavnico priporočamo tudi ob programu Slon III in Slon IV.

DELAVNICI ANIMIRANEGA FILMA ZA OTROKE

Starše in otroke vabimo, da se nam pridružijo v soboto, 13. decembra ob 13. uri v knjižnici Otona Župančiča in v nedeljo, 14. decembra ob 12. uri v Kinodvoru, ter ob projekciji Družinski Slon I in II spoznajo animirani film tudi drugače. Spoznali bomo osnove animiranja in izdelali kratko skupinsko animacijo.

FROM DRAWINGS TO AN ANIMATED CARTOON, MIN. 5 SCHOOL HOURS

Recommended for children aged 9 and above.

"From Drawings to an Animated Cartoon" workshop brings animation film closer to children also from the technical aspect. Over the span of at least five school hours we will create a short animation, using drawings, stop motion and mixed techniques. For expanded study programmes we offer computer animation as well.

The workshop is recommended also with The Elephant programmes III and IV.

CHILDREN'S ANIMATION WORKSHOPS

We invite parents and children to join us at The Family Elephant I and II screenings after which we will explore animation from a slightly different perspective. We will meet on Saturday, December 13th at 1 p.m., at the Oton Župančič Library, and on Sunday, December 14th at 12 a.m., in Kinodvor Cinema to learn the basics of animation and collectively create our own short animation film.

Število mest je omejeno.
Prijave zbiramo na slon@animateka.si ali 051 874 845 (Hana Repše).

The number of participants is limited. To participate register at slon@animateka.si or 051 874 845 (Hana Repše).



Spremljevalni program
Accompanying Programme

Razstava Georgesa Schwizgebla

**8. DECEMBER 2008 – 2. JANUAR 2009, KINODVOR.
MESTNI KINO.**

Peta edicija mednarodnega festivala animiranega filma gosti razstavo svetovno priznanega švicarskega umetnika **Georges-a Schwizgebla**. Schwizgebleove vizualne podobe že več kot trideset let vzbujajo pozornost svetovne televizijske, kinematografske in galerijske publike. Avtorjeva slikarska tehnika nanašanja akrilnih in oljnih barv s čopičem na acetatni filmski trak (štirinajst podob za sekundo filma) je s časom postala njegov nezamenljiv umetniški podpis. Posebna nota njegovega osebnega likovnega stila gre svobodni, a premišljeni rabi barve, pogosti rabi geometrijskih likov ter raziskovanje prostora v svetlobe. Podobe tega virtuoza animacije so čudovito razgibane in plastične, njegova kompozicija pa oblikovno elegantna. Like in ozadja na novo nanaša na vsak posamičen del. Georges Schwizgebel je več čarovnik, katerega slike nas začarajo s svojo koreografijo. Animatorjevo oko vodi slikarjev čopič in obratno.

Georges Schwizgebel je mednarodno priznan kot eden izjemnih mojstrov animacijske tehnike slikanja na acetatni filmski trak. Njegovi filmi, čeprav raznolikih tematik, navadno mešajo formativne poskuse v gibanju in prostorskih razmerijih znotraj narativnih okvirjev. Odlikuje jih tudi dinamična igra glasbe in slike. Razkrivajo dotakljiv, plastičen svet, ki nas preseneča z učinkovito in ekonomično rabo linij ter priča o resničnem občutku za animirano gibanje. Švicarski avtor z nekaj spremnimi potegi čopiča naslikal lik, ustvari vzdušje, zgradi svet. Njegovi filmi, ki pogosto nastanejo po navdihu glasbenih kompozicij, združujejo vse umetnosti – arhitekturo, gledališče, ples, literaturo in slikarstvo.

Georges Schwizgebel Exhibition

**DECEMBER 8TH 2008 – JANUARY 2ND 2009,
KINODVOR. CITY CINEMA.**

The fifth edition of our international festival of animation film hosts an exhibition of world renowned Swiss artist **Georges Schwizgebel**. Schwizgebel's visual images have been attracting the attention of global television, cinema and gallery audiences for more than three decades. The author's painting technique of applying acrylic colours and oils on cels (fourteen frames per second) has become his unmistakable artistic signature. A special trait of his personal artistic style is the free, yet deliberate use of colour, a frequent use of geometrical shapes and an exploration of space and light. Virtuoso Georges Schwizgebel's images are wonderfully mobile and textured, his composition formally elegant. Each cel is freshly repainted with the characters and settings. He is a master conjurer whose images form a bewitching choreography. The animator's eye guides the painter's hand, and vice versa.

Internationally acknowledged as one of the most extraordinary masters of painted cel animation, his films, whilst varied in subject matter, combine formal explorations of movement and spatial relationships, usually within a narrative framework. They are also notable for the dynamic interplay of music and picture. His films reveal a plastic universe, one that surprises us with its efficient and economical use of lines while demonstrating a real sense of animated motion. In this Swiss filmmaker's unique style a few deft brushstrokes depict a character, create an atmosphere, construct a world. Schwizgebel's films, often inspired by musical structures, embrace all the arts - architecture, theatre, dance, literature and painting.



Schwizgeblove akrilne slike so obenem originalne table avtorjevih animiranih filmov, ki pa jih lahko gledamo tudi kot samostojne vizualne umetnine. Čeprav se je avtor mednarodno proslavil z animiranimi filmi, smo prepričani, da bodo njegove originalne vizualne animirane slike publiki Mednarodnega festivala animiranega filma Animateka prinesle vpogled v sodobno švicarsko vizualno umetnost.

RAZSTAVE IN RETROSPEKТИVE

- 1986** Razstava studia GDS, Musée Gruyeren Bulle (Švica)
- 1987** Retrospektiva, Nürnberg (Nemčija)
- 1992** Gledališka scenografija za igro "Children's King", Théâtre du loup Ženeva (Švica)
- Poslikava zunanjne stene stanovanjskega hiše, Ženeva (Švica)
- Razstava studia GDS, Galerie Papiers Gras Ženeva (Švica)
- 1994** Retrospektivna razstava, Stuttgart (Nemčija)
- 1995** Retrospektive v Tokiu in Osaki (Japonska)
- Retrospektiva v galeriji Regards Moderne Pariz (Francija)
- 1996** Razstava Jardin Botanique Ženeva (Švica)
- Razstava, Galerie Papiers Gras Ženeva (Švica)
- 2000** Retrospektiva, Anthology Film Archive New York (ZDA)
- 2005** Retrospektivna razstava, galerija Exeter Phoenix (VB)
- 2007** Razstava v švicarskem paviljonu, Mednarodni festival animiranega filma Annecy (Francija)
- 2008** Retrospektivna razstava, Cinémathèque québécoise (Kanada)

Schwizgebel's acrylic images are at the same time the original panels used in the making of his animated films, as well as independent visual art pieces in their own right. Although it was animation which brought him international acclaim, we firmly believe, that his original visual animated paintings will offer the audiences of the Animateka International Animation Film Festival an insight into the contemporary Swiss visual art as such.

EXHIBITIONS & RETROSPECTIVES

- 1986** Exhibition of Studio GDS in Musée Gruyeren, Bulle (Switzerland)
- 1987** Retrospective in Nürnberg (Germany)
- 1992** Set for the "Children's King", Théâtre du loup, La Comédie, Geneva, Fresco on a Building-House in Geneva, Exhibition of Studio GDS in Galerie Papiers Gras, Geneva (Switzerland)
- 1994** Exhibition and retrospective in Stuttgart (Germany)
- 1995** Retrospective in Tokyo and Osaka (Japan), Retrospective in Galerie Regards Moderne in Paris (France), Exhibition in Galerie Papiers Gras, Geneva
- 1996** Exhibition in Jardin Botanique and Galerie Papiers Gras, Geneva
- 2000** Retrospective, Anthology Film Archive New York (USA)
- 2005** Retrospective exhibition, Exeter Phoenix Galery (UK)
- 2007** Exhibition at the Annecy International Animated Film Festival (France)
- 2008** Retrospective exhibition, Cinémathèque québécoise (Canada)

Razstava Regine Pessoa: *Tragična zgodba s srečnim koncem*

9. DECEMBER 2008 – 4. JANUAR 2009, MGLC

Rada priповедujem preproste zgodbe o ljudeh, ki sem jih spoznala. Nekateri so še živi, drugi so umrli. Njihova življenja so bila anonimna, nekako prezrta. Svet jih bodisi ni niti opazil ali pa so hitro potonila v pozabvo. Zanimajo me skrivnosti, majhni zapleti v poetika, ki se skriva v teh na videz banalnih življenjih. To so moji junaki in vzorniki. Zamisel za film se je porodila iz gravure in sviotiska, s katerima sem se ukvarjal med študijem na Visoki šoli za likovne umetnosti. Vsak stavek je navdihnil eno gravuro in vsaka teh podob me je vodila k novemu stavku ter s tem k novim tehničnim in estetskim izzivom. Sledil je dolgotrajen produkcijski postopek ... Sledimo mali deklici in kmalu spoznamo, da ni takšna kot drugi. 'Drugačna' je. Pri ljudeh, med katerimi živi, razlog za njeno drugačnost ne vzbuja zaskrbljenosti, saj je deklično trpljenje povsem osebne narave. Tako skupnost kot deklica pa se vseeno odzivata na drugačnost, prva s svojo nestrnostjo, druga z zapiranjem vase. S časom pa se ljudje končno in precej brezčutno navadijo na prisotnost drugačnosti. Do te so sicer zadržani, a hkrati dopuščajo, da postane del njihovega vsakdanjega vrveža. Razlike obstajajo, vztrajajo in so vsepovsod prisotne. Včasih obstajajo z razlogom in sovpadajo z začasno situacijo prehoda v drugačne načine obstoja, včasih pa so smrtonosne ... Kakorkoli že, tisti, ki jih doživljajo, jih morajo sprejeti, če želijo globlje spoznati sebe in se bolje zavedati lastnega sveta. Deklica bo nekega dne odšla in pustila za seboj te ljudi, ki bodo tedaj, čeprav prepozno, vendarle spoznali, da je to čudno bitje, ki so se mu vedno izogibali, prav skrivnostno postal nepogrešljiv del njihovih življenj ...

Regina Pessoa Exhibition: *Tragic Story with Happy Ending*

**DECEMBER 9TH 2008 – JANUARY 4TH 2009,
INTERNATIONAL CENTRE OF GRAPHIC ARTS (MGLC)**

The stories I like to tell are always simple ones, about people I've known. Some are still alive, others dead. They have had anonymous lives which have been somewhat ignored. They have gone unnoticed by the world and have been rapidly forgotten. I am interested in the mysteries, the little dramas and the poetry hidden in their apparently banal lives. They are my heroes and role models. The ideas for this film came from an engraving and silk screen print I was working on when I was studying at the Fine Arts School. Each phrase inspired an engraving and each image suggested a new phrase and thus new technical and aesthetic challenges emerged. A long production process followed...

We are following a girl and we discover that she is not the same as other people. She is "different". The cause of her difference does not bother the community in which she lives as her suffering is of a very individual nature. The community and the girl react to the difference, the former by showing their intolerance, the latter by isolating herself. With time the community finally and rather coldly gets used to the presence of the difference, keeping it at a distance, but at the same time allowing it to become part of the daily bustle of their lives. Differences exist, persist and are ever present. Some times there is a reason for their existence and they correspond to temporary states of transit to other states of existence, other times they are fatal ... Nevertheless, those who live them must accept them in order to achieve a deeper knowledge of themselves and a better awareness of the world. One day she will go away and leave the community which will understand, albeit too late, that that strange character they had always



V prejšnjem filmu z naslovom **Noč (A Noite)** sem uporabila tehniko gravure na mavčne plošče, animirala pa sem direktno pred filmsko kamero. To delo je sicer privedlo do zelo zanimivih grafičnih rezultatov, bilo pa je duhamorno, samotno in težko. V filmu **Tragična zgodba s srečnim koncem (História trágica com final feliz)** sem želela nadaljevati z gravuro, saj je tehnika z izjemno privlačnim grafičnim potencialom, zlasti glede igre svetlobe in senc, ki jo omogoča. Izkušnje so me naučile, da je treba delo, ki ga zahteva animacija in dokončanje animiranega filma, olajšati in ga narediti manj utrudljivega. Zato sem k sodelovanju povabilo še dva animatorja in tri ilustratorje, risbe pa sem dokončala s pomočjo majhne, šestčlanske ekipe. Uporabili smo posebno tehniko gravure, kakršno sem razvila, da bi dosegla želeni rezultat: animirane risbe smo fotokopirali na poseben papir, ki je v uporabi za tisk plakatov, nato pa smo jih premazali s črnim tušem in spraskali, s čimer smo dobili videz, podoben praskanki.

Proti koncu smo izkoristili tudi možnosti, ki jih ponuja računalnik, zlasti glede spajanja različnih nivojev animacije z ozadjem in takšnega ali drugačnega gibanja kamere.

Regina Pessoa

kept at a distance had ended up mysteriously becoming part of their lives...

In my previous film **The Night (A Noite)** I used engraving over plaster plates, animated directly under a camera. This work produced very interesting graphic results, but was very morose, solitary and laborious. In **Tragic Story with Happy Ending (História trágica com final feliz)**, I wanted to continue to use engraving, because it is a technique with a very attractive graphic potential, particularly in terms of the play of light and shade that it allows. I have found from my previous experience that the work of animation and completion needs to be made lighter and less tedious. As a result, I divided the work with two other animators and three illustrators, finishing the drawings using a small team of six people who utilized a special engraving technique that I had developed to obtain the results I wanted: the animation drawings were photocopied onto a special paper, intended for posters, which were then coated in a black china paint and scraped, which gave them a very similar appearance to a scraper board.

Towards the end, we also made use of the potential that the computer offers us, particularly in combining the different levels of animation with the scenery and making one or another movement of the camera.

Regina Pessoa

Delovni zajtrk

TOREK, 9. 12.

12.30 Kinodvor (preddverje)

Slovenski dan: Slovenski animirani filmi v nastajanju in distribucija animiranih filmov v Sloveniji

MULC – FRAČA

Nov lutkovni (stop motion) animirani film režiserja **Kolje Saksida** je v produkciji leto dni in bo ugledal luči kinodvoran septembra 2009.

Nastopali bodo trije glavni liki. Protagonist »Mulc« in njegov priatelj g. Maček bosta prikazala veščine, kako uporabiti naravne materiale pri izdelavi igrač in predmetov za preganjanje dolgočasa. Gospodična Krt pa bo pokazala, kako lahko znanost in nove tehnologije izboljšajo in olajšajo naše življenje, a nam ga hkrati delajo manj zanimivega, preveč predvidljivega in včasih celo dolgočasnega. Gospodična Krt vzporedno z Mulcem na svoj način izdeluje iste igrače in predmete.

Produkcija: A Atalanta

Koprodukcija: Zvviks

Sofinanciral: Filmski sklad RS

www.mulcfilm.si

Working Breakfast

TUESDAY, 9.12.

12.30 Kinodvor (lobby)

Slovene Day: Slovene Animation Films in Production and Distribution of Animated Films in Slovenia

KIDDO - SLINGSHOT

A new stop motion animation film directed by **Kolja Saksida** has been in production for the past year and will reach the theatres in September 2009.

There are three main characters. The main character »The Kiddo« and his friend »Mr. Cat« will show us their skills of using natural materials for constructing toys and objects for chasing the boredom away. The »Miss Mole« character will show us how science and new technologies improve and alleviate our lives, but at the same time make life less interesting, too predictable and sometimes even boring. Miss Mole and the Kiddo construct the same inventions at the same time, each in their own way.

Production: A Atalanta

Co-production: Zvviks

Co-financed: Slovenian Film Fond

www.kiddofilm.com



DEŽELICA PINPAN

Animirani film režiserke Polone Sepe prihaja na spored spomladi leta 2009.

Pred mnogimi leti sta Pim in Pan ustvarila svoje pleme, ki se imenuje Pimpanovci. Živijo v malih rožicah sredi gozdne jase in so tako majhni, da jih komaj opaziš. Njihovo življenje poteka v idili, ki pa jo kratijo prebivalci bližnjega mesta Železobeton, imenovani Železobetonci. Skozi vrsto pripeljajev z Železobetonci se morajo Pimpanovci vedno znova bojevati za svoj obstoj.

Producija: Casablanca d.o.o.

Koprodukcija: RTV SLO MOP

Financiralo: Ministrstvo za Kulturo



DEŽELICA PIMPAN

The animated film by director Polone Sepe is coming to the theatres in the spring of 2009.

Many years ago Pim and Pan started their own tribe, called the Pimpans. They live in small flowers in the middle of a clearing and are so tiny you can hardly notice them. Their idyllic life is constantly spoiled by the residents of the neighbouring Concrete town. Incidents involving the Pimpans' neighbours never cease and must constantly fight for their survival.

Production: Casablanca d.o.o.

Co-production: RTV SLO MOP

Financed by: Ministry of Culture, Republic of Slovenia



SREDA, 10. 12.

12:00 Kinodvor (preddverje)

Okrogla miza 'Animirani film za internet' in predstavitev natečaja »**AnimaWeb**« (animaweb.animateka.si)

V okviru okrogle mize na temo »**Animirani film za internet**« bomo osvetlili naslednje teme: komercialen in avtorski pristop dela znotraj novega medija, distribucija animiranih filmov za spletno stran, tehnološke ovire in inovacije. Okroglo mizo bo povezoval programski direktor Animateke, Igor Prassel, kot gostje pa bodo sodelovali: Janko Kramberger (urednik spletnega portala 3delavnica – Slovenska digitalna kultura), Ondrej Maršiček (predsednik ACM SIGGRAPH Praga, Češka republika), Igor Harb (svobodni novinar), dr. Franc Trček (sociolog), Dušan Kastelic (avtor).

ČETRTEK, 11. 12.

12:00 Kinodvor (preddverje)

Ondrej Maršiček predstavlja SIGGRAPH

PETEK, 12. 12.

11:00 Kinodvor (preddverje)

Marcin Giżycki o poljski animaciji

WEDNESDAY, 10.12.

12:00 Kinodvor (lobby)

Round Table 'Animation film for the web' and presentation of the **AnimaWeb** contest (animaweb.animateka.si)

At the round table **Animation film for the web** we will highlight the following themes: commercial vs. artistic approach of working for a new media, distribution of animation films for the web, technological barriers and innovations.

The roundtable will be moderated by Igor Prassel, Animateka Programme Director, with presentations from: Janko Kramberger (Editor of 3delavnica – Slovenska digitalna kultura web site), Ondrej Maršiček (President of Prague ACM SIGGRAPH, Czech Republic), Igor Harb (Freelance journalist), dr. Franc Trček (Sociologist, Slovenia), Dušan Kastelic (Author, Slovenia).

THURSDAY, 11.12.

12:00 Kinodvor (lobby)

Ondrej Maršiček presents **SIGGRAPH****FRIDAY, 12.12.**

11:00 Kinodvor (lobby)

Marcin Giżycki on **Polish Animation**

Srečanja z avtorji Meet the Filmmakers

Na festivalu bo prisotnih okoli **50 gostov**, med njimi največ avtorjev in avtoric s filmi v tekmovanem programu. Od srede **10. decembra do sobote 13. decembra ob 13. uri** vas vabimo na pogovore s festivalskimi gosti v preddverje Kinodvora.

The festival will host **50 guests**, mostly the authors of films in competition. From **Wednesday December 10th to Saturday December 13th** we invite you to come meet the filmmakers and festival guests at the Kinodvor lobby.

SREČANJA Z AVTORJI

Festivalска полноčна druženja

PONEDELJEK, 8. 12.

22.30 Kinodvor (preddverje)

Otvoritvena zabava

Veleposlanstvo Švice, Kinodvor in Društvo za oživljjanje zgodb 2 kolata vas vabijo na zabavo ob otvoritvi pete edicije Mednarodnega festivala animiranega filma Animateka.

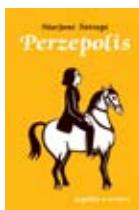
TOREK, 9. 12.

22.30 Kinodvor (preddverje)

Perzepolis žur

& DJ Tito

Društvo za oživljjanje zgodb 2 kolata in Društvo za širjenje filmske kulture KINO! s ponosom predstavlja drugi del slovenskega prevoda svetovne stripovske uspešnice *Perzepolis* v Franciji živeče iranske avtorice Marjane Satrapi.



SREDA, 10. 12.

00:01 Menza pri koritu, Metelkova mesto

Audio-vizualni koncert / Audio-visual concert

& DJ Brat in DJ Sestra (od 22.30)

Anti-Vatican Coalition Against The Hippies

MEET THE FILMMAKERS

Festival Midnight Gatherings

MONDAY, 8.12.

22.30 Kinodvor (lobby)

Opening Party

The Embassy of Switzerland in Ljubljana,
Kinodvor Cinema and Two Reels – Association for the Reanimation of Storytelling proudly invite you to the opening party of the fifth International Animation Film Festival Animateka.

TUESDAY, 9.12.

22.30 Kinodvor (lobby)

Perzepolis Party

& DJ Tito

Two Reels – Association for the Reanimation of Storytelling and Društvo za širjenje filmske kulture KINO! proudly present the second part of the Slovene translation of the worldwide comic hit *Perzepolis* by France-based Iranian author Marjane Satrapi.

WEDNESDAY, 10.12.

00:01 Menza pri koritu, Metelkova mesto

Audio-visual concert

& DJ Brat and DJ Sestra (from 22.30)

Anti-Vatican Coalition Against The Hippies

Resistance

Audio-Visual Performance

Resistance

To je delo hudiča. Nemirnega hudiča ustvarjalnosti. Zla humorja in domišljije. Hudiča, ki prezira rigorozne statične norme in dogme, ustvarjene zato, da bi živiljenjsko dinamiko zaprle za rešetke »varnosti« in podobnih lažnih vrednot – krinke nadzora in dominacije.

Nepredvidljiv in drzen duh glasbene improvizacije ruši akademske postulate in hkrati izpodjeda osrednje principe konzervativne, do skrajnosti vodene in zavedene družbe.

Otroška igrivost in brezmejna domišljija animacije podob ogrožata trdnost prav tega dogmatičnega monolita, saj razpirata nove, neznane svetove, onkraj nadzora in represije.

Neustrašno avdiovizualno Antvatikansko koalicijo sestavlja sedemnajst glasbenikov in enajst animatorjev. Njihovo delo je septembra 2008 izšlo v DVD formatu pri Improvisatore Involontario – nem najbolj cenjenih v aktivnih italijanskih kolektivov glasbenikov in vizualnih umetnikov.

Vizualni oddelek organizira in konceptualno vodi video umetnica in slikarka Rafaella Piccolo, avdio oddelek pa bobnar in komponist Francesco Cusa. Vizualni oddelek popelje



This is the work of the devil. The restless devil of creativity. The evil of humour and fantasy. A devil, disrespectful towards static norms and dogmas invented to confine life dynamics into a prison of »security« and other false values – masks of Control and Domination.

Unpredictability and adventurous spirit of music improvisation is not only breaking the academic music postulates, but also attacking the core principles of a conservative, hyper-controlled and misled society. Childish playfulness and unlimited fantasy of image animation are endangering the same walls of the dogmatic monolith, as they open new, unoccupied worlds beyond control and repression.

17 musicians and 11 image animators are forming this fearless Audio/Visual Anti/Vatican Coalition which has been printed and released in DVD format in September 2008 by Improvisatore Involontario – one of the most respected and active Italian collectives of musicians and visual artists.

The Visual division is organized and conceptualized by video artist and painter Rafaella Piccolo, the Audio division is conducted by drummer and composer Francesco Cusa.

The Visual division is leading musicians to a conducted-improvisational journey through the heretic areas of Idiocy and Apostasy, scary rituals of Barbie Crucifixion, the humorous sides of sin and The Sinners, the alienation of the Old Generation and further on through another dozen of animated videos until The Boomerang Of Power finally brings us to The Death.

Performance at the Animateka Festival will be the first international presentation of the project and will feature the

glasbenike na vodenno-improvizirano potovanje po heretičnih pokrajinah Samopoveličevanja in Odpadništva, strašljivih ritualov Križanja Barbik, humornih plati greha in Grešnikov, odtujenosti Starejše generacije in prek nadaljnjega ducata animiranih videov, dokler nas Bumerang moči končno ne pripelje do Smrti.

Na festivalu Animateka se projekt prvič predstavlja mednarodno, in sicer v naslednji sestavi:

Raffaella Piccolo (računalniška animacija v živo)
 Francesco Cusa (dirigent, bobni)
 Federico Squassabia (klaviature)
 Andrea Pennisi (predmeti, trobenta)
 Sergio Montemagno (trobenta)
 Marjan Stanič (bobni)
 Matjaž Manček (električna kitara, elektronika)

Animacije in vizualije:

Raffaella Piccolo
 Emiliano5rui
 Elvira Gioviale
 Vittorio Curatolo
 Tino Indelicato
 Danilo Lanza
 Diana Merlino
 Giovanni Tomaselli

www.core-design.it/antivatican
www.myspace.com/antivaticancoalitionagainst
www.improvvisatoreinvolontario.com
www.myspace.com/improvvisatoreinvolontario

following musicians and artists:

Raffaella Piccolo (real-time computer animation)
 Francesco Cusa (conduction, drums)
 Federico Squassabia (keyboards)
 Andrea Pennisi (objects, trumpet)
 Sergio Montemagno (trumpet)
 Marjan Stanič (drums)
 Matjaž Manček (electric guitar, electronics)

Featured animations and video works by:

Raffaella Piccolo
 Emiliano5rui
 Elvira Gioviale
 Vittorio Curatolo
 Tino Indelicato
 Danilo Lanza
 Diana Merlino
 Giovanni Tomaselli
www.core-design.it/antivatican
www.myspace.com/antivaticancoalitionagainst
www.improvvisatoreinvolontario.com
www.myspace.com/improvvisatoreinvolontario

ČETRTEK, 11. 12.

22:00 Menza pri koritu, Metelkova mesto

Koncert GORIBOR (Srbija)

Goribor prihaja iz srbskega Bora, znanega po največjih rudničkih bakra v nekdanji domovini, iz mesta, ki ga je Dušan Makavejev, v filmu *Čovek nije tica*, upodobil v vsem njegovem blišču in bedi. Po tranziciji je ostala le beda in razočaranje mladega človeka, ki jo bend zrcali v izpovednih besedilih. Besedila spremljajo siloviti bluesovski kitarski riffe, ki se gibljejo od rocka do trip-hop-a.

www.goribor.com

PETEK, 12. 12.

23.30 Kinodvor (predverje)

Strahovi žur

Distribucija Demiurg, Kinodvor in Društvo za oživljvanje zgodbe 2 koluta vas vabijo na strašni žur v čast kinematografske distribucije animirane grozljivke *Strah(ovi) pred temo*.

SOBOTA, 13. 12.

22.30 Kinodvor (predverje)

Zaključna zabava

VJ/DJ Skasapiens

THURSDAY, 11.12.

22.00 Menza pri koritu, Metelkova mesto

Concert GORIBOR (Serbia)

Goribor come from the Serbian city of Bor, known for the largest copper mines in the former Yugoslavia, from a city Dušan Makavejev presented in his film *Man is Not a Bird* (*Čovek nije tica*) in all its misery and splendour. All that remained after the transition was the misery and the disappointment of younger generations, reflected in the band's expressive lyrics. Texts are accompanied by powerful blues guitar riffs, ranging from rock to trip-hop.

www.goribor.com

FRIDAY, 12.12.

23.30 Kinodvor (lobby)

Fears Party

Demiurg Distribution, Kinodvor Cinema and Two Reels – Association for the Reanimation of Storytelling invite you to to a fierce party in honour of the cinematic distribution of the animation horror *Fear(s) of the Dark*.

SATURDAY, 13.12.

22.30 Kinodvor (lobby)

Closing Party

VJ/DJ Skasapiens



Zaključek festivala
Closing Awards Programme



Nagrade Awards

NAGRADA OBČINSTVA MAESTRO® MAESTRO® AUDIENCE AWARD

Denarno nagrado v višini 1.000 evrov podeljuje MasterCard®

Monetary award in the amount of 1.000 Euros is presented by MasterCard®

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

VELIKA NAGRADA MEDNARODNE ŽIRIJE JURY GRAND PRIX

Glavno nagrado festivala Animateka v višini 2.000 evrov podeljuje ??????

Animateka Festival Grand Prix in the amount of 2.000 Euros is presented by ??????

Posebne projekcije Special Screenings

DAPHNE'S NEW BROOM

Aleš Mav
Slovenija/Slovenia, 2008, DVD, 2'18"

Dafne je mala čarownica, ki si je ravnokar kupila novo metlo. Seveda komaj čaka, da jo preizkusí, a na žalost ne gre vse po načrtih ...

Daphne, a little witch, has just bought herself a brand new broom. Of course, she can't wait to give it a try. But unfortunately, things don't turn out as she planned ...



ČIKORJA AN' KAFE CHICORY 'N' COFFEE

Dušan Kastelic (Bugbrain)
Slovenija/Slovenia, 2008, 35mm, 8'20"

V filmu, narejenem po pesmi Iztoka Mlakarja, spremljamo življenje preprostega kmečkega para od poroke do smrti. Žena možu namesto prave kave vse živiljenje kuha poceni kavni nadomestek (čikorjo). Mož, bil grobijan in ljudomrznež, pa prevare ne opazi. Zanj ima brozga boljši okus od najboljše kave. Preprosta zgodba o tem, kako tistim, ki jih imamo radi, tega ne znamo pokazati, dokler ni prepozno.

We follow the story of a plain, farming couple from their wedding to their death. All their married life, the wife serves her husband a cheap coffee substitute (chicory). But the ruffian and misanthrope never notices the deception. To him the brew tastes better than the best coffee money can buy. A simple story about our inability to show our loved ones how we feel, until it is too late.

FILM PRESENEČENJA SURPRISE SCREENING

Avdiovizualni koncert Audio-Visual Concert

DELAVNICA WORKSHOP

Predstavitev rezultatov delavnice v koprodukciji s Šolo uporabnih umetnosti Famul Stuart

Presentation of workshop results made in co-production with the School for Applied Arts Famul Stuart

Projekcija zmagovalnih filmov Animateke 2008 in predstavitev zmagovalnega filma natečaja AnimaWeb

The Screening of awarded films and presentation of the AnimaWeb contest winning film

ANIMIRANI FILMI LADISLASA STAREWITCHA Z ŽIVO GLASBENO SPREMLJAVO

Kar se je ob izumu zvočnega filma zdela preteklost, je danes postala posebna atrakcija. "Žive" glasbene spremljave k nemim filmom, filmske projekcije, na katerih filme ne le gledamo, ampak jih obenem poslušamo, so zanimiva izkušnja tudi za mlade rodrove. Še posebej če gre za nenavadne, skoraj stoletje stare filme izjemnega mojstra animacije, Ladislasa Starewitscha.

Ladislas Starewitch (1882–1965) je bil ruski animator poljskega rodu, ki je polovico svojega ustvarjalnega življenja preživel v Franciji. Velja za utemeljitelja lutkovnega filma (t. i. stop-motion tehnike), ki ga je sam, brez pomoči velikih studiev, razvil do tehnične perfekcije in nadgradil z bujno domišljijo. Kot nekakšen »moderni Ezop« je na filmsko platno prenašal basni, v katerih so nastopali žabe, podgane, ptiči, različni insekti in igrače, ki jih je animiral tako večše, da so se gledalci po projekcijah spraševali: Le kako je mogoče npr. kobilico in kačjega pastirja (junaka iz filma *Maščevanje kamermanna/Miest kinematograficheskovo operatora*, 1911) naučiti, da pred kamero skupaj zaplešeta? Animirani filmi, ki jih je ustvarjal predvsem za otroke, so neverjetno domiselni, duhoviti, estetsko dovršeni in bogati v svoji sporočilnosti. Z ljubko bizarnostjo

THE ANIMATED FILMS OF LADISLAS STAREWITCH WITH LIVE MUSIC ACCOMPANIMENT

What seemed to become a thing of the past with the invention of sound film, is now becoming a special attraction. "Live" musical accompaniment to silent films, film screenings at which the audience not only watches but listens, represent an absorbing experience also for the younger generations. Especially if these films are the extraordinary, almost a century-old films by the exceptional master of animation, Ladislás Starewitch.

Ladislas Starewitch (1882-1965) was a Russian animator of Polish descent, who spent half his creative life in France. He is regarded as the founder of puppet animation (the so called stop-motion technique), which he developed to technical perfection and enriched with vivid imagination without the assistance of large studios and. As a kind of "modern Aesop", he created cinematic fables, featuring creatures such as frogs, rats, birds, various insects and toys, which he animated with such extraordinary skill, that the viewers were always left wondering: How is it possible to teach a grasshopper and a dragonfly (the heroes of *The Cameraman's Revenge/Miest*

in nadrealistično lepoto lahko danes prevzamejo gledalce vseh starosti. Poseben pečat projekcijam daje nova glasbena spremjava, ki jo je za filme napisal skladatelj **Peter Kus** in jo v živo izvaja skupina **Od Vlasova prijatu**. Gre za novoustanovljeno »sestrsko« skupino **Pavel Vlasov seksteta**, ki ga je Kus vodil konec 90-ih in z njim ustvaril glasbo za sovjetska nema filma *Mati (Mat'*, V. Pudovkin, SZ, 1926) in *Sreča (Ščastje*, A. Medvedkin, SZ, 1934). Kus je tudi soavtor glasbe za ameriški nemi dokumentarec *Nanook s severa (Nanook of the North*, R. Flaherty, ZDA, 1922), ki jo je izvajal s Triom Kučma.



kinomatograficheskovo operatora, 1911) to dance together in front of the camera? His animated films, created mostly for children, are incredibly inventive, witty, aesthetically perfected and rich in their expressive power. Today, their charming bizarreness and surrealist beauty captivate audiences of all ages.

The screenings take on a new character with a fresh musical accompaniment, created for the films by composer **Peter Kus** and performed live by the group **Od Vlasova prijatu** - the newly formed "sister" band of the **Pavel Vlasov sextet**, which Kus conducted during the late 90' and which produced the musical score for the Soviet silent films *Mother (Mat'*, V. Pudovkin, SZ, 1926) and *Happiness (Schastje*, A. Medvedkin, SZ, 1934). Peter Kus was also the co-author of the musical score for the silent documentary *Nanook of the North* (R. Flaherty, USA, 1922), performed with Trio Kučma in 2001.

FILMSKI PROGRAM FILM PROGRAMME:

Žabe, ki so hotele kralja / Les grenouilles qui demandent un roi
Frogland

Francija/France, 1922, 35mm, 8'

Podeželska podgana in mestna podgana / Le rat de ville et le rat des champs
The Town Rat and the Country Rat
Francija/France, 1926, 35mm, 13'

Petje slavca / La voix du rossignol
The Voice of the Nightingale
Francija/France, 1923, 35mm, 13'

Glasba / Music: **Peter Kus**
Spremljava v živo / Live accompaniment: **Od Vlasova prijatu**

Od Vlasova prijatu so / are:
Peter Kus (klarinet / **clarinet**)
Luka Jerončič (harmonika / **accordion**)
Anže Palka (kitara / **guitar**)
Klemen Bračko (violina / **violin**)

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**5. MEDNARODNI
FESTIVAL ANIMIRANEGA
FILMA ANIMATEKA 2008**
**5TH INTERNATIONAL
ANIMATION FILM
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**PROGRAMSKI SELEKTORJI
PROGRAMME SELECTORS**

Tekmovalni program / *Competition Programme*: Igor Prassel z asistenco / Assisted by: Špela Čadež
Otroški program Slon / *Elephant Children's Programme*: Martina Peštaj, Igor Prassel, Hana Repše
Ostali programski selektorji / *Other Programme Selectors*: Igor Prassel (Svetovni jagodni izbor / *Best of the Rest, Panorama*); Marcin Gyzicki (Fokus na Poljsko / *Focus on Poland*); Regina Pessoa (Program Regine Pessoa / *Regina Pessoa Selection*); Jelena Girlin (Nukufilm Studio predstavitev / *Presentation*); Giannalberto Bendazzi (Osvaldo Cavandoli: La linea); Txema Muñoz (Sodobni baskovski kratki film / *Contemporary Basque Short Film*); Ondrej Maršiček (Najboljši filmi Festivala računalniške animacije SIGGRAPH / *Best of SIGGRAPH Computer Animation Festival*); Eva Michalková (Najboljši filmi festivala / *Best of Early Melons*).

**FESTIVALSKA EKIPA
FESTIVAL TEAM**

Programski direktor in producent / *Programme Director and Producer*: Igor Prassel
Izvršna producentka / *Executive Producer*: Urška Jež
Asistentka produkcije / *Production Assistant*: Maša Peče
Koordinacija kopij / *Print Traffic*: Igor Prassel
Vzgojno-izobraževalni program animiranega filma Slon / *Educational Animation Film Programme Elephant*: Hana Repše, Martina Peštaj, Tatjana Urbič
Odnosi z javnostjo / *Public Relations*: Rok Govednik
Koordinacija gostov / *Guest Hospitality*: Sabina Briski
Koordinacija žirije / *Festival Promotion and Jury Support*: Mina Bergant Koordinacija nagrade publike / *Public Award*

Coordinator: Ines Midžan

Prostovoljska brigada / *Volunteer Brigade*: Sara Brumen, Katja Hohler, Aleš Hozjan, Jasmina Jerković, Maja Krajnc, Tjaša Križnar, Bernarda Močilnik, Barbara Polajnar, Vito Scagnetti

Avtor plakata / *Festival Poster*: Georges Schwizgebel
Celostna podoba festivala / *Festival Identity Design*: Maja Rebov

Festivalski butik / *Festival Boutique*: Mateja Babnik
Vozniki / *Drivers*: Jurij Meden, Tit Podobnik
Fotografinja / *Photographer*: Nada Žgank
Video dokumentacija / *Video Documentation*: Ana Fratnik, Romana Zajec, Matija Dolenc
Internetne strani / *Web Master*: Uroš Zorman z asistenco / Assisted by: Nil Baskar
Festivalski napovednik / *Festival Trailer*: Matej Lavrenčič, Mateja Starič

Kinodvor: Nina Peče (V.d. direktorice / *Acting Director*), Koen Van Daele (Pomočnik direktorice / *Assistant Director*), Petra Slatinšek (Filmska vzgoja in stiki z javnostjo / *Film Education & Public Relations*), Gaja Zornada (Trženje in vodenje projektov / *Marketing & Project Management*), Maja Zrim (Vodja blagajne / *Box Office*), Aleš Uhan (Vodja kavarne / *Kinodvor Café*)
Operatorji / *Projectionists*: Bojan Bajsič, Marko Horvat, Jakob Leben, Maja Švara, Aulne Boniface
Ekipa Kinodvora / *Kinodvor Team*: Alenka Lahajnar, Kristina Benko, Kristina Šircा, Mojca Pagon, Jernej Koren, Aleš Ogorevc, Mojca Doria, Matija Dolenc, Tina Dolinšek, Mateja Babnik, Špela Grmek, Tina Perić, Danaja Grešak, Danaja Batinič, Damjan Juković, Ksenija Zubković, Katja Goljat, Miha Kristan, Katja Šušteršič, Bor Pleteršek

NAGRADA AWARDS

Glavna nagrada / *Grand Prix*:

Nagrada občinstva Maestro® / *Maestro® Audience Award*:
MasterCard®

Nagrada NLB Vite za otroški program Slon / *NLB Vita's Award for the Elephant Children's Programme*: NLB Vita
Slonova žirija / *Elephant Jury*: Medina Weber, Angela
Milharčič, Jan Verdellis, Graal Lucignano
Skulpture / *Sculptures*: Gorazd Prinčič

DELAVNICE WORKSHOPS

Koprodukcija delavnic / *Workshop Co-production*: Šola uporabnih umetnosti Famul Stuart / Animateka 2008

Mentorji delavnic / *Workshop Mentors*: Grega Mastnak, Špela Čadež, Jan Simončič, Mateja Starič

Otroške delavnice / *Children's Workshops*: Tatjana Urbič, Hana Repše, Marko Šebrek, Nina Šturm, Sara Brumen

Izvedbo otroške delavnice sta omogočila / *The Children Workshop was made possible by*: Informacijska pisarna Evropskega parlamenta, Mediadesk Slovenija, Filmski sklad RS

ZAHVALJE THANKS TO

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Hvala vsem prijateljem Animateke!

iHasta la victoria siempre!

Nasvidenje na Animateki 2009!

See you at Animateka 2009!

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